SPECIAL REPORT: The dimensions of locally-originated programming
Should agencies get into the commercials production business?
How a big financial ad agency got its foot into the television door

Sold in New York and Los Angeles to premiere this fall—
now on WTOP-TV, Washington, D.C., Monday through Friday
at 4:00 P.M.
"The Naked Truth."
Your entry into a world where
people solve their problems through
professional guidance;
A young girl heading for a
correctional institution.
A wife helping her husband
accept psychiatric aid.
A nurse distraught because she
arranged an abortion for a young,
married girl.
Many stories are tragic.
Some are amusing.
All are "The Naked Truth."

THE NAKED TRUTH
260 color, taped half-hours of the best
in strip programming.
Distributed exclusively by Screen Gems
I',
[
measure
for measure
the best
new show
of the year

"something to reckon with"
She can be as clever with comedy and chatter as with a tune. The kind of gal who'll wear well and should last for many seasons."
—HOLLYWOOD REPORTER

"relaxed atmosphere"
She's breezy, chatty, spontaneous and always ready to break out her exceptional singing voice.
—MEMPHIS PRESS SCIMITAR

"a vibrant, likeable personality"
A superior singer capable of 'turning on' her guests. Sandy Baron adds a sprightly touch.
—WASHINGTON EVENING STAR

"sets a high mark"
Free and easy that's the style. Pleasant living room pace should make friends for Della and Sandy Baron. Sandy Baron has a warm style. Moving deftly in and out of show, he is an asset.
—VARIETY

"tonight's best bet"
—SAN FRANCISCO EXAMiner

"she is fun to watch"
Jollying an audience or jiving with a fellow musician. The music is fine and Della can sing all over both sides of the generation gap.
—OAKLAND TRIBUNE

'DELLA'
starring Della Reese
featuring Sandy Baron and top guest stars...
60 minutes each day, 5 days a week
...produced by RKO General, Inc....
Executive Producer, Woody Fraser... Distributed by
SHOWCORPORATION
10 EAST 49 STREET, NEW YORK 10017 (212) 421-8830
FOUR WEEKS IN MAY

a prelude to your life in the 70's

During May, under the overall concept of "The Quality of Urban Life," the NBC Owned Television Stations launched a continuing joint program concerned with "Your Life in the 70's". In Washington, WRC-TV devoted 22 programs to exploration of problems plaguing our cities today as the first step in our continuing exploration of specific areas affecting city and suburban life. Among the distinguished authorities participating in May were The Honorable George Romney, Secretary, Dept. of Housing and Urban Development, Senator Charles Percy, author of the 1968 Housing Act and The Honorable John Volpe, Secretary, Dept. of Transportation. It is our hope that stimulating exchanges of views by experts such as these and proposals emerging from programs to come will lead to making "life in the 70's" more palatable for all Americans.

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

WRC TV4
OWNED
WASHINGTON'S COMMUNITY MINDED STATION
Television Age

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At WPIX, we New Yorkers are trying to make everybody care about a city that's fouled by air pollution, full of rats, burdened by welfare and torn by student riots.

Are we asking too much?

I want every New Yorker to think of our city not as a big, inhuman machine - beyond anyone's power to change or influence - but as a community.

We have problems, sure. But ones we New Yorkers can understand. And do something about.

So every month we pick out 200 different community leaders. We ask them what concerns them about our city.

And they reply to us:

- What makes Hippies?
- What can we do about crime in the streets?
- Dope addicts - what can we do?

We become our subjects on “New York Close-up.” A half-hour prime time program produced by WPIX each week to create a dialogue between the experts and their fellow New Yorkers.

I hope this dialogue will bring a new understanding of our community. And a community spirit. With New Yorkers working together to make their home a place to be proud of.

I don’t think that’s too much to ask.

Nobody does more for New York than we New Yorkers.
Letter from the Publisher

Local service: tv backbone

The most dramatic moment of this or any other generation was seen by 125 million Americans when Neil Armstrong implanted his left foot in the chalky dust of the moon. Around the world an estimated total of half a billion persons looked on at the unbelievable accomplishment. It was truly a television event. The fact that pictures could be transmitted 240,000 miles with remarkable clarity demonstrated the technological achievements of the age. The prelanding explanation, mockups and background by all three networks made every viewer an amateur astronaut. Above all, it showed what American capability and free enterprise could accomplish.

One could not witness this marvel without concluding that many of the engineering advancements predicted for television are closer at hand than originally projected. Domestic satellites can be launched within a year and satellite-to-home transmission is a distinct possibility certainly within the next decade.

But regardless of the means of transmission, the local outlet is the backbone of American radio and television. From an engineering perspective right now it would be possible to build three giant radio transmitters, one each in the East, Midwest and West Coast. They could blanket the country. But no purpose could be served by a homogenized super-powered service. It is the 6,928 AM, FM and television stations that make up the structure of the finest communications service in the world. These are the stations that serve their communities with local news and public affairs, and are deeply involved in community interests.

More must be done

Most of these stations do more than is required, but even so they must do more. Local live programming and they must, through whatever means is most effective, publicize their efforts.

The moon landing is described as the most dramatic demonstration of what man can do if he applies his mind and resources with single minded determination. It is reassuring to us that the problems close to home can be solved. In their solution television can play a major role as it has in space exploration. By galvanizing action and giving direction to positive moves, the local problems of education, race relations, air and water pollution and urban renewal can be solved with the same determination that was applied to the space program. This is America’s finest hour. It can and will be the broadcaster’s as well.

Cordially,

[Signature]

Television Age, July 28, 19
At WPIX, we New Yorkers are trying to get rid of our city's second class citizens.

We can't have a first class city unless it's full of first class citizens.

We produce Aprenda Ingles and present it every Saturday morning.

Miss Blanca Ortiz teaches everyday English to Puerto Rican viewers.

Mr. Jose Roman of the Human Resources Administration offers training of current job opportunities.

Then the phone starts ringing. Each one a Spanish-speaking New Yorker now has the confidence to try and improve himself by getting a better job.

So far, we've placed an average of 17 people in new jobs each week.

That's how we're working together to build a better New York.

New Yorker at a time.
A Noble oversight

I read with interest your recent Newsfront piece, “RKO’s big drive” (TELEVISION AGE, June 2, 1969, page 21), and noticed the comment that the group’s Boston station “is said to have the only black newscaster with his own show.”

May I point out that WABC-TV New York has had the first black newscaster with his own program for some time—Eyewitness News: Weekend Report, with Gil Noble, every Saturday and Sunday night from 11:15 to 11:30 p.m. Gil Noble has hosted the telecast for us since January 21, 1968.

Gil, an outstanding reporter with our news department since August, 1967, also hosts our weekly series, Like It Is, which celebrated its first anniversary earlier this month. This program, now telecast each Saturday from 2 to 3 p.m., was the first continuing, hour-long weekly series in this area to focus on the non-white community.

As an added fillip, we’re proud to say that only two weeks ago Gil was presented with the John B. Russwurm Award given annually by the New York League.

Joseph P. Keyes
Director of Public Relations
WABC-TV
New York

Anybody want Leary?

While browsing through the May 19 issue of TELEVISION AGE, I noted that the article titled The year of the no-no, page 23, refers to Timothy Leary as an M.I.T. professor . . . horrors!

As an M.I.T guy, let me hasten to add he is all Harvard!

Henry V. Greene, Jr.
Vice President
RKO General Television
New York

• If reader Greene will read again, he’ll see that the passage he refers to concerns an M.I.T. professor who was debating with Leary on tv, and does not link Leary with M.I.T.

Switching the switchers

The extremely fine story on our “Ego-tistics” presentation is very much appreciated (Making switchers, TELEVISION AGE, June 2, 1969, page 30).

Your editorial team did an excellent job of interpreting this study and the manner in which it was reported truly did it justice.

Marvin L. Shapiro
President
TeAsk
New York

Non-profit accounts

Many thanks for the personal copy of TELEVISION AGE containing the article on the U.S. Treasury campaign (Wanted—non-profit accounts, June 30, 1969, page 30). Your handling of the story was expertly and thoroughly done and eminently readable.

Robert Warner
Senior Television Producer
Ogilvy & Mather
New York

Significant

The controversial strawberry red stable in Grand Rapids’ civic center is the creation of world-renowned sculptor and artist Alexander Calder. It’s significant and representative of dynamic Grand Rapids and West Michigan.

The WZZM-TV documentary on Calder and his stable was also significant and representative of the type of relevant public service programing WZZM-TV is presenting to West Michigan audiences.

WZZM
CHANNEL 13

WEST MICHIGAN TELECASTERS, INC., SERVING GRAND RAPIDS, MUSKEGON • KALAMAZOO (TV12)

National Representative Peters, Griffin, Woodward, Inc.
At WPIX, we New Yorkers believe in something stronger than Black Power. Black Pride.

How else can we regain our pride in our city unless we can first take pride in ourselves?

We are trying to make it possible for New Yorkers, black and white, to develop greater appreciation of the black heritage. We're helping to establish a museum for Black History and Culture, displaying African arts and literature. We're sponsoring a conference to develop plans for the museum. And we have used time on our “New York Closeup” program on Sunday evening to get all New Yorkers to support it.

As we work together to build our pride, we feel sure we'll all want to build something else.

If we can be proud of...
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If we work together to build our pride, we feel sure we'll all want to build something else.

And we can be proud of...
Who cares what people think?

We do. But our reasons are selfish.

We care what people think about us. That’s why we give them programming which gets them where they live.


Along with programs which get them in the pocketbook. Our “Stock Market Observer” gives people a live blow by blow account of how their money is doing on Wall Street. And our upcoming “Consumer Report” will help people get their money’s worth on Main Street.

Politics and religion can be touchy subjects. We do more than just touch on them.

For instance:

“Point of View” is produced by the New York Council of Churches one month. The New York Board of Rabbis the next. And the Archdiocese of New York the next.

“The Government Story” tells how our Federal System works. And “Right Now,” “Twin Circle-Headline,” and “Firing Line” present varying opinions on how it ought to work.

And while much of television seems geared to the 12 year old mind our “Romper Room” is for the 2 to 5 crowd. It’s entertaining as well as educational.

We want people to think well of us. We give them a lot to think about.
ears soars

The nation’s number one storekeeper further en-
chanced itself as the nation’s number one retail tv
advertiser during the first quarter of 1969, according
to the Television Bureau of Advertising’s analysis of
commercials monitored by Broadcast Advertising
Reports on the usual one-random-week-per-month, 75-
market basis.

For the first three months, BAR monitored a total of
577 Sears commercials, an increase of 1,774 over the
1968 of the comparable period in 1968. The number of
BAR markets in which the 818-store chain used tv hit
7 in January (versus 50 in January, ’68), 63 in Febru-
ary (58 in ’68) and 68 in March (60 in ’68). All-time
high for Sears in this department came last October,
when BAR picked up its commercials in 73 markets.

A average number of announcements per measured
random week, Sears went from 23 in January, ’68, to
6 in January, ’69; from 28 to 38 for February; and
then 34 to 39 in March.

Incidentally, Sears is no longer included in TbV’s
quarterly analysis of spot expenditures (the most recent
figures which appears on page 84 of this issue). Under a new
TbV/BAR reporting system, Sears’ television invest-
ments will be listed in a new series of local tv expedi-
ture quarterly reports, to be inaugurated soon.

BS deals with Biggers and Stover

The growing activity on Saturday mornings on the
etworks has impelled CBS Enterprises to make an
exclusive deal with Watts Biggins and Chet Stover. The
Dancer-Fitzgerald-Sample pair, who made it big with
genre-produced cartoons after they left the agency in
1960, will create and produce for CBS Enterprises’
toys

Biggers & Stover, Inc., was set up last year to turn
out tv cartoons in the U.S. They have several projects
already in development for the 1970-71 season, accord-
ing to Ralph Baruch, vice president and general manager
of CBS Enterprises. He said the agreement calls for
Biggers and Stover to turn out animated comedy ad-
ture product suitable for Saturday mornings and
prime-time series as well as specials.

The Saturday morning period has high new product
potential if new program casualties follow the normal
pattern. Thirteen new Saturday morning shows will be
aired in the Fall, five each on ABC-TV and NBC-TV
and three on CBS-TV.

Biggers and Stover have produced such shows as
Underdog, now on NBC; Go Go Gophers, now on CBS;
Tennessee Tuxedo and The Beagles. Terrytoons is known
for Mighty Mouse, Heckle and Jeckle, to be on NBC;
Deputy Dawg, Tom Terrific and Hector Heathcote.

Fall season looks ‘clean’

On first impression at least, it looks like the Fall
tv season is going to be a “clean” one as far as
violence and taste are concerned. According to a report
from one private watchdog of public taste, the National

Audience Board, Stockton Helfrich, Code Authority
director of the National Association of Broadcasters,
noted after pre-screening the first dozen new Fall series
from NBC-TV and ABC-TV that the upcoming season
will “contain the least violence of any season to date.
Networks are now more responsive to the public concern
about violence in American life.”

Of the three networks, ABC and NBC agreed to the
new pre-screening formula suggested by Sen. John O.
Pastore (D-RI): CBS-TV demurred. Of the 12 pilots
and five carry-overs which Helfrich inspected, he found
only three minor infractions of Code criteria—in one
episode he spotted a motorcyclist zooming along without
goggles and helmet (corrected by the network in the
released version); he picked out a speech defect by a
patient in a medical series (checked out with medical consultants); he questioned a teacher-pupil relationship
of a controversial nature.

Observed the audience board: “With a lineup of
‘offences’ like that, it’s clear that a clean-cut season indeed
lies ahead.”

Huddle on ‘Romper Room’ pre-school centers

Plans for launching a chain of pre-school child de-
velopment centers operated by Romper Room Enter-
prises, Inc., are being finalized by Romper Room’s parent
company, Hasbro Industries, toy manufacturer of Paw-
tucket, R.I.

The day care centers will be strongly tied in with the
Romper Room television program viewed daily in 95
U.S. cities and 56 foreign markets. The extent of promo-
tion and advertising given to the centers on the show
is one of the questions being ironed out now by Hasbro
officials, lawyers and educators on an advisory board
who will set up the schools.

Current plans call for Hasbro to open six pilot centers
for toddlers 2-6 years old in the Boston area shortly
after next January 1. If these are successful, “several
hundred” centers are expected to follow by September,
1972. Whether they will be operated by Hasbro or on
franchises to local concerns is another question being
considered now, according to Merrill Hassenfeld, Has-
bro’s president.

“The potential national market for child development
centers has not been tapped,” he added, citing as evidence
the gross market potential of 4.1 million children in this
country who are of appropriate age, and whose parents
earn over $10,500 a year, compared to present enroll-
ment of not more than 500,000 children from all eco-
nomic levels now enrolled in private nursery schools.

Metromedia syndication arm established

The syndication sales function has been separated from
Metromedia Producers Corp. and set up as an auton-
ous operating division of Metromedia, Inc. The new
division, called Metromedia Program Sales, is headed
by Wynn Nathan, who was named vice president and
general manager. He had been vice president and gen-
eral manager of syndicated program sales for MPC.
Since October, 1967, KTTV—the Metromedia Television station in Los Angeles—has helped find parents for more than 100 orphans.

Mr. I. M. Sarmiento, Public Information Officer of the County of Los Angeles Department of Adoptions, said it better than we can: “Normally it is quite difficult to find adoptive parents for children with medical problems, or those of mixed parentage, or just older children. Then in October, 1967, KTTV invited us to appear with several of our children on their “Ben Hunter Show” every Thursday. The results have been both remarkable and heart warming. Of 206 children who appeared on KTTV through the end of May, legally adopted and 60 more have been returned of those through Ben Hunter’s program. In addition, we have parents and homes for many as an indirect result. This occurs...
You see, Jimmy was a homeless child with a problem that lessened his chances for adoption. Although he was a bright, appealing child, he suffered from congenital nystagmus, or "roving eye."

Then Jimmy appeared on Ben Hunter's program on KTTV, where Mrs. Albert Johnson saw him. Three weeks later, Jimmy had a mother, father, big brother, two dogs and the kind of bright future that a loving family provides.

Because of KTTV's success, Metromedia Television stations across the country now plan to introduce similar programs.

Metromedia Television believes in being totally involved in community and national affairs...in providing help and responsible leadership in a sincere effort to solve the difficult problems of our times.
In 1955, Herman Wrice, a 14-year-old boy from the black ghetto area of Philadelphia, was sentenced to three years in a reformatory for a series of petty street crimes.

Today he stands as an example of the black pride and purpose that can be found in our cities.

Wrice and his wife, Jean, lead an exciting effort called the "Young Great Society." It has helped transform the 80-block Mantua area of Philadelphia from a gang-riddled ghetto into an area where blacks are working hard to help themselves.

It all started five years ago while Wrice was finishing up his college work at Temple University. His wife, caught in the crossfire of a gang war, narrowly missed being shot down. At that time, 29 different gangs were terrorizing the area.

His wife's narrow escape shocked Wrice into action, and with Andy Jenkins and ten other young men, he set out to do something about the situation.

Their first recruit—their first "Young Great"—was a boy with a shotgun. As Wrice tells it: "He taught us a whole lot about how you don't take a loaded shotgun away from a 17-year-old. He had to decide to lay it down himself." Now the young man runs a moving company in the Mantua enterprises.

Lines of Communication

From this first tough, angry recruit, they were able in the next two years to open up the lines of communication to all the gang leaders, establish an athletic program, and find jobs in local businesses.

By 1966, the "Young Great Society" was off the ground. Not only were jobs found, but day care and vocational education centers were being established.

Even a medical center was constructed largely from the resources of the area. A methadone program for heroin addicts has been established there, plus a halfway house for addicts who are trying to make it back into the "straight" world.

Today the "Young Greats" are involved in almost 100 different public service activities with a budget of a quarter million dollars a year. They also run nine profit-making companies.

Wrice, still under 30, has been named co-chairman of the Urban Coalition in Philadelphia and has been appointed to the President's Commission on Black Entrepreneurship.

Wrice gives great credit to his wife, who started him on the road to his own rehabilitation and who has worked at his side ever since. This remarkable couple have six children of their own and have adopted 11 more.

Each week more than 200 visitors from all over the country come to see the "Young Greats" in action. The 20,000 residents of the Mantua area are united as never before. They are determined to stay and make something of their neighborhood and themselves. As Wrice puts it: "If we stay in the jungle long enough and tame it, then we will own this jungle."

The "Young Great Society" has received some assistance from foundations, but it has not sought federal aid. The emphasis is on self-help, on initiative from within the black community, and on the leadership's staying in the streets.

For Wrice and his associates, the job is almost a 24-hour-a-day proposition. They accept only a minimum income—just enough so their families can get by.

Other Cities

While Herman Wrice is a truly unique leader, in every city I visit I meet young black men and women who are working hard to help themselves and their own people.

Their day-to-day work doesn't make much news. We have had an avalanche of horror stories—riots and violence and crime.

What we need to see and hear is the good news as well—the news that progress is being made.

I wish everyone could see the brilliant documentary on Herman Wrice and the Young Greats produced by WFIL-TV in Philadelphia. It is a moving and powerful statement of what can be done in and by the black community.

One of Wrice's deputies, a bright systems engineer named Bill Ellison, saw the documentary and was so impressed that he quit his job with IBM and plunged into the effort at Wrice's side.

Herman Wrice's story has many lessons for white America, chief among them that immense talent and leadership lie hidden in the sometimes seemingly hopeless poverty of the black ghettos.

The spark of leadership of today's young blacks can build communities instead of burning them down. We can have one America—united—if we are willing to look beyond the conflict and see the quality and spirit and pride being shown by today's black Americans.

Each of us must insist that our local institutions—the media, the political leaders, the businessmen, the financial institutions, the labor leaders—do their share.
spot kept right on looking good, very good, as returns for May showed a strong 15.7 per cent increase over the same month a year ago. This translated into $109.9 million versus $95 million for May of 1968. And that added up to a not-to-be-sneezed-at gain of $16 million.

Percentagewise, this was second best for the first five months of the current year, and better than anything the steady increases of the first quarter produced. Only last month's jump of 21.6 per cent in spot outlegged May. Recapping: January, February and March found spot climbing 14.2 per cent, 14.3 per cent and 15.2 per cent respectively.

Only twice in 10 years has spot performed so well in May in percentage points—'59 (an exceptionally strong year for spot), when it recorded a gain of 23.1 per cent in May, and in May of '68 (an average year), when spot came in at 16 per cent over the same month in '67. But, in this case at least, percentage increases are less dramatic than firm dollar figures. Spot's $109.9 million in May was the second time this year the medium topped the magic $100 million mark (April's $102 million was the first). But more importantly, it was the first time returns for any May had broken the $100 million barrier. Moreover, the May '69 figure challenged the all-time "Business barometer" spot dollar volume record of $111.2 million, chalked up last November.

In terms of revenue categories, May was, on the average, a month of good increases for all sizes of stations, though somewhat less spectacular than last month's figures, all of which exceeded 21 per cent. Stations with revenue of under $1 million, which are in the general habit of finishing third, upset the apple cart by averaging the greatest increase, 26.1 per cent.

The second greatest increase in spot for May was averaged by stations in the medium-sized $1-3 million class, 17.0 per cent. It's the experience of "Business barometer" that these stations are the leaders more often than not, and generally finish no worse than second.

The big boys came in third during May. These are the outlets in the over-$3 million category. All in all, May reinforced the conviction of many observers that spot is en route to an exceptionally strong year.

Next issue: a report on May local revenue and network compensation.

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

Television Age, July 28, 1969
You didn’t see it and you missed something.
So take a look at a small sample of what's been going on in five of America's most vital markets.
Concerned television. Community oriented television. Discriminating television. The kind of television that gets tuned in, talked about and acted on.
By over 12,000,000 people.
That’s the kind of responsible programming that Corinthian comes up with consistently. Plus the best news coverage in the business.
Don’t let 1970 happen without being where the action is.
In the Corinthian markets.

THE MAYOR AND THE Ghetto: In-depth analysis of relationship between the black and white community with comments from black militants and responses from the mayor.
TEENAGE PROBLEMS: Series of 15 feature interviews with wide variety of experts on many aspects of teenage problems.
MODERN MARRIAGES: Three-part series with prominent area psychiatrist and author.
HOOSIERS IN THE AIR WAR: Documentary including on-location footage of area servicemen serving aboard aircraft carrier in Vietnam.
SUMMER SYMPHONY: Series of three concerts by municipal symphony orchestra taped from outdoor locations.
TEEN TALENT SHOW: Series of ten features in summer news broadcasts showing talented youngsters.
UNIGOV: Prime-time special on radical change in scope of municipal government.
THE NUTCRACKER: Program of puppets produced in cooperation with students from nearby college.
A ROUND TRIP TICKET TO WAR: Documentary filmed by station news team in Bangkok, Hong Kong, Tokyo, Honolulu.
A CONVERSATION WITH: Weekly series occasionally appearing in prime time, involv-
Or Hollywood.

Fort Wayne WANE-TV  Sacramento KXTV

...ing in-depth interviews with area leaders and prominent visitors.

GO DIRECTLY TO JAIL: Documentary investigating condition of 100 year old jail and reasons why it had not been replaced.

YOUTH ASKS: Weekly series in which high school students talk with prominent citizens about wide variety of community matters such as juvenile crime, the legislature, teenage drinking, television, and the like.

PSYCHODRAMA: A prime-time special showing current psychiatric techniques being used to help disturbed teenagers better understand themselves and their problems in communicating with adults.

BATTLES OF TEXAS: Widely-acclaimed historical documentary describing the eight battles which figured most prominently in Texas history.

COMMUNITY HOUSING: An in-depth analysis of urban housing which pinpointed extreme slum conditions and analyzed possible solutions.

NEUM THE FLYING WHALE: A family documentary showing the true life story of a capture of a killer whale and his care and training in the local aquarium.

30 MINUTES: Prime-time, once-a-month series providing in-depth feature material of area interest.

HOUSTON'S COLLEGE LEFT: In-depth interview with members of Students for a Democratic Society.


BLACK MILITANTS AT THE UNIVERSITY OF HOUSTON: Depth interview with member of Afro Americans for Black Liberation.

SEX IN THE HOUSTON SCHOOL ROOM: Careful treatment of sensitive but important local problem.

THE NIGHT BEFORE: Prime-time original drama written and produced by station personnel.

APOLLO 8-SACRAMENTO TO THE MOON: Story of the contribution that local area plants made to the Apollo 8 project.

NARCOTICS IN OUR SCHOOLS: Investigative documentary showing extent of drug problem in junior high schools and high schools in station's coverage area.

Corinthian
New Orleans will elect a mayor this year. And the mayor and his citizenry will inherit a crisis ... most of it involving money and the lack of it to run the city government the way it should be. To bring this story to the electorate, WDSU-TV produced a startling series of five-minute programs called "City in Crisis," each designed to show the people of New Orleans what the financial quagmire meant in terms they could understand. Fire and police protection. Streets. Health. Housing.

The nature of the series was announced on-the-air and mention made of a free book that capped the shows: "City in Crisis." So great was the interest that 5,000 requests for this piece were received before the first program ever ran. And, with orders continuing to pour in, at least another 10,000 books will find their way into hands of concerned Orleanians. This summer not another book in New Orleans will be read more widely as "City in Crisis."

WDSU-TV's contributions to its community year after year have helped make it the most "believable" station in the market ... a situation that affects WDSU-TV's advertising, too. See our man at Blair for the facts.
Sweet smell of success

Fred Levinger, vice president of marketing for Speidel, shoved his hands in his pockets and faced the account supervisor at Marschalk.

“Let’s run through it again,” he said. “We’re coming in with a new line at Speidel—men’s toiletries, good stuff, priced right up there. We’re Speidel, so we’ve got two feet in the door of just about every jewelry store you can find—right?

“Why waste that? So we’re going to merchandise the line in jewelry stores. But first we need a name—a name that tells it all.”

“How about British Sterling?” said a creative director, batting nary an eye.

And zap—one of the sweetest-smelling success stories in the young (this was 1965) but vigorous men’s toiletries industry began right at that moment.

If Levinger and Marschalk have their way, the air of 1969 will be spiced with similar success of yet another Speidel men’s toiletries line, Bravura, which will hit network tv big come November. But let’s get back to the matter at hand, British Sterling.

“We were after a word or two that would really express the product,” says Levinger, “and suddenly it was all there in the name he dropped—prestige enough to carry the premium price points we’d picked, the foreign flavor we had to have if we wanted to play in the same ballpark as English Leather, Jade East and the others, and an unmistakable hook-in with jewelry in the word ‘sterling’.”

The pieces fit. From there on in, everything seemed to fall into place. Levinger, an ex-product manager at P&G, who had perceived the need for diversification at Speidel and had decided the direction it was to take, also pegged British Sterling’s market niche—gift items rather than self-purchase.

Next step was a tag line. No problem—“So fine a gift, it’s only sold in jewelry stores.”

Next, television commercials. From the word go, Levinger planned on plunking the bulk of his budget into tv. “Men’s toiletries is some kind of volatile market,” he says. “Your message and your medium have to be right on target, or else forget it. We wanted reach and impact, and that added up to network television.”

“So much for the medium. What about the message? Again, no problem. Speidel and the account group at Marschalk brainstormed it and found logical bases to touch at every turn.

Since it was a line of men’s products market-oriented to gift purchasing, the buy message had to be tailored to women. Logical.

That fact, and the dignified, almost regal name British Sterling called for a dignified, almost regal television personality-symbol to front the commercials—an English “princess,” for instance. Logical.

Levinger wanted the commercials to incorporate a strong visual tie-in with jewelry stores. Why not have the princess “deliver” the product to her man on a gleaming sterling silver tray? Very Logical.

The true ring. Few things in this tinsel world ring as true as “British sterling,” and it would never do to allow the commercials to ring false. Okay—shoot them in London. How logical can you get?

Accordingly, the very personification of a lovely, willowy English princess was located—in England. Marschalk dressed her in a green velvet gown, mounted her demurely side-saddle on a milk white palfrey, and shot her against Big Ben, the towers of parliament and the Thames.

This commercial set the tone for those that were to follow. Marschalk’s creative people went after a romantic, almost ethereal aura by filtering the man in the commercial to facelessness, by having the princess lean down from her seat on the horse to kiss the anonymous gentleman, (who by his very anonymity, represents all men), but by showing the kiss only as a reflection in the burnished tray—and upside-down, at that.

The following year, the agency shot a second British Sterling commercial, this one on Park Avenue at 4 a.m. Again the princess and the palfrey, again the simple walk-on format, again the Shelley-like kiss. But now a slightly but significantly different tag line—“So fine a gift, it’s even sold in jewelry stores.”

For by then, Levinger had put on a British Sterling sales force (Speidel salesmen had been handling it), and he had broadened the distribution base of the line to include department stores and quality drug stores.

The second commercial also contained what has become one of tv’s best remembered copy lines: “Make him a legend in his own time. Give him British Sterling and you’ll both go down in history.”

“That’s our sexy line,” says Paul Marrocco, who is the supervisor of the account, “something for the men. What a way to go down in history. It clicked from the start.”

The third commercial (all are 20s, by the way, for convenient piggybacking with Speidel watch band 40s) was shot on Long Island at a military installation, whose classic Arthurian b所谓的 lend old English authenticity to the background as the princess palfreys across a meadow with her man in waiting.

Timebuying for British Sterling is relatively free of complexities, thanks to the nature of the industry. Gift-oriented, premium-priced men’s toiletries are about as seasonal as merchandise can get. So Speidel and Marschalk simply stacked their tv deck for Christmas and Father’s Day.

The statistics are right there on the wall. In department stores, where the great bulk of this merchandise is moved, 50 per cent of annual sales are made in December, two-thirds are sandwiched into the fourth quarter, and 75 per cent are done during the months of June (Father’s Day), October, November and December.

So sure was Speidel that tv held
"Harambee"—A thirty-minute week-day morning program of cultural, political, economic and educational interest to the black community.

"Washington News Conference"—Problems? Indeed. The capital and its suburbs have their share. But they are aired fully on this WTOP-TV series, where authors, newsmen and columnists interview community officials.

"Black Experience"—Produced in conjunction with Federal City College, this new series will illustrate the black man's political and economic progress through a lively educational approach.

"Congressional Editorials"—Congressmen and Senators from both parties appear on "Martin Agronsky's Washington," expressing their views on a variety of issues.

SERVING WASHINGTON WITH CONVICTION

WTOP-TV
A POST-NEWSWEEK STATION, WASHINGTON, D.C.
Survey of stations shows that locally-originated programming, though not always profitable, is vital to a station’s image.

Thumbs up on local shows

Whatever the reasons, station executives agree that more locally originated programming is in the cards.

That was the consensus that surfaced in Television Age’s 12th annual public affairs programming survey, which also showed that local live programming is currently split just about down the middle between news on one hand and information-education-public affairs on the other.

An analysis of the survey revealed that the larger stations are for the most part the most active in public affairs. Large outlets (those with annual revenues of over $3 million) average 20 hours and 40 minutes of local programming a week; medium-sized stations ($1-3 million) put on 15 hours, 25 minutes, and small stations (under $1 million), 11 hours, 10 minutes.

The survey points up the importance of news programming by disclosing that, on the average, stations devote half of their locally-originated programming to news. Looked at from the point of view of non-news programs, here’s the average amount of weekly hours devoted to this category: large stations, 10 hours, 20 minutes; medium, seven hours, 40 minutes; small, five hours, 40 minutes.
Local programming is what sets a station apart. TV—its image, its vision, its voice—does not and cannot exist from outside sources. It's what sets the local station apart, builds its image, makes it irreplaceable to the viewer.

“Pressures” from outside sources were also named frequently as reasons that local stations will improve—and increase their local involvement—pressures from Washington on more local programming; competition from cable TV operators, networks, syndicated shows and, potentially, from direct satellite-to-home transmission.

Observed Ken Owens, assistant manager, WSBT-TV South Bend: “More stations, plus CATV, will fragment the audience, making locally more ‘local.’”

Daytime leads the way

Other trends which surfaced during the survey indicated that the slot was the most popular time for local programming, and that most stations were producing shows that ran half an hour or less. But how often they run is another variable of station size.

On a small channel, they’re likely as not to appear five days a week, but on a large station chances are they’ll be viewed at once a week.

As to the most numerous types of local shows presented, and the chances of inclusion on a station's log, this was the statistical breakdown:

Religious (16.1 per cent); news-discussion (15.6 per cent); children’s (13.5 per cent); public affairs (10.6 per cent); music (8.1 per cent); educational-information (7 per cent); agricultural-gardening (6.8 per cent); women’s-home (5 per cent); sports (5.2 per cent); entertainment (3.5 per cent); technical (1.8 per cent) and business-employment (1.4 per cent).

Size does however, determine the types of programs a station is likely to carry in its local slots. News-oriented discussion programs led on large and small stations, but religion was the most common type of show among medium-sized broadcasters, followed by children’s shows, then news-discussion.

Of some 294 shows described by the large stations, 53 were news-discussion (18 per cent), 50 were religious (17 per cent) and 36 educational-information (12 per cent).

Of 390 programs carried on medium-sized channels, 68 were religious (17 per cent), 55 were children’s (14 per cent), and 47 were news-discussion (12 per cent).

Small stations, logging 179 programs, divided the most popular among news-discussion (35 for 19 per cent), children’s (31 for 17 per cent), children’s (31 for 17 per cent), religious (21 for 12 per cent) and music (18 for 10 per cent).

Most station owners, managers and programming directors believe local live programming will expand because stations are feeling strongly an urgency to involve themselves in the happenings of their communities.

One program operations manager, Fred Barber of WTVT Charlotte, summed up the opinion of many broadcasters: “The future of local television is live programming. This most important service can only be provided by local TV—it’s what sets the local station apart, builds its image, makes it irreplaceable to the viewer.”
it irreplaceable

Shows which did not fit into any of the above categories—exercise in travel, for example—accounted for 3.1 per cent.

Some 170 stations responded to the survey; of these, 53 were classified as small (with annual revenues of under $1 million); 71 were medium-sized ($1-3 million) and 46 were large (over $3 million).

In all, 863 locally-originated shows were included in the survey, exclusive of news programs.

The larger stations produced the largest average number of local shows, 294, or 6.4 per station. Medium-sized stations entered the largest total number of shows, 390, which broke down to 5.5 per station. Small stations contributed the smallest total, 179, and the lowest average, 3.4 per station.

Public affairs and education-information programs took a sharp drop in popularity as stations decreased in size, the survey showed. Public affairs, for example, fell from 12 to 11 to 8 per cent as stations got smaller, while those in the education group slid from 12 to 6 to 3.8 per cent.

Small stations dig kids

Conversely, children's shows improved in popularity as stations got smaller. From a low of 10.5 per cent on large channels, the interest in kids' programs rose to 14 per cent on medium-sized stations to 17 per cent on small ones.

As to be expected, the most popular time for local programming was during the day, with 80 per cent of the applicable shows slotted into the

Television Age, July 28, 1969
9 a.m.-5 p.m. bracket. Early evening was the second most popular time period (10 per cent), primetime was next (5.7 per cent) and late night was last (4 per cent). These figures were fairly constant regardless of station size.

As to length of individual shows, 77 per cent were 30 minutes, and only 5 per cent were longer than an hour.

Larger stations showed a tendency to use slightly longer shows than did smaller stations. In the 31-60 minute category, the over-$3$-million channels programmed 24 per cent of their shows, compared to 18 per cent for small stations and 13 per cent for medium-sized stations.

More than half (59 per cent) of all local programming reported in the poll was presented on a once-a-week basis. This compares with 36 per cent on a schedule of five times a week or more, and only 4 per cent in between.

Of the 179 shows mentioned by the smaller stations, half were on five times a week or more, while 47 per cent were once a week. This compares with 67 per cent for once-a-weekers and 27 per cent five-times-or-more on the large stations.

(Continued on page 70)

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<tr>
<th>Types of locally-originated programs (by per cent)</th>
<th>Large stations</th>
<th>Medium stations</th>
<th>Small stations</th>
<th>All stations</th>
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<tr>
<td>Stations reporting</td>
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<td>77</td>
<td>46</td>
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<td>Type of show</td>
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<tr>
<td>News-Discussion</td>
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<td>12 %</td>
<td>18 %</td>
<td>15.6 %</td>
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<tr>
<td>Religious</td>
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<td>11</td>
<td>12</td>
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<td>Education-Information</td>
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<td>6</td>
<td>12</td>
<td>7.8</td>
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<td>10.5</td>
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<td>Women-Home</td>
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<td>2.9</td>
<td>3.5</td>
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<td>Other</td>
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<td>Total programs</td>
<td>179</td>
<td>390</td>
<td>294</td>
<td>863</td>
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<td>Per cent of all programs</td>
<td>21 %</td>
<td>45 %</td>
<td>34 %</td>
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</table>

Note: Large stations are those with annual revenue of $3 million or more, medium stations cover those in the $1-3 million bracket, small stations, under $1 million.
New York presented program on "How to Stop Smoking" (above) in which studio audience and viewers went through cigarette withdrawal; (right) Houston Police Department demonstrated various duties of the policeman in "61 Reisner Street," presented on KPRC, in which tragedies of traffic accident were depicted; (far right) CBS news correspondent Harry Reasoner and his 21-year-old son Stuart engaged in 15-minute spontaneous dialog on the generation gap, "Pull the House Down," presented initially on WCAE-TV Philadelphia.
Public affairs: The torch cools

Community programming is getting away from the burning issues of the day, nationwide survey reveals

If any implications can be drawn from the public affairs programming considered to be outstanding by television stations across the country, it's that their shows were more widely scattered last year than in the past.

The 12th annual Television Age public affairs survey indicates that programs on urban crises and racial tensions appeared to have given way to shows on less burning issues, such as consumer education, the law, religion, the emotionally disturbed child. Or so it would seem from the fact that almost half the programs cited by 170 stations in the most recent survey turned up in the "various" or "miscellaneous" category this year.

A year ago, 25 per cent of the shows rated as exceptional by the stations were scored in this column, trailing race relations in many cases.

Figures, of course, can be deceptive. Stations which named as their most effective community affairs programs continuing series of, say, panel discussions or interviews with local dignitaries might have covered all the burning issues of the day and still have labeled the show "various."

Or, this tendency may indicate that stations are putting more emphasis on continuing community service (22 per cent of the shows singled out in the survey were series of 24 or more installments), or again it may indicate that the public has been satiated with studies of urban affairs, dope addiction and poverty, and wants to learn more about other things.

Programs on youth, campus unrest and education, for example, showed good increases over the year before. About 11.2 per cent of the shows reported were in these areas, compared to 10.6 per cent on racial tensions, 9 per cent on drug abuse and 2.2 per cent on poverty.

This contrasts with last year's 33 per cent inclusion of racial matters by large stations (those with annual revenues of more than $3 million), 12.5 per cent by medium-size stations ($1-3 million) and 7 per cent by smaller stations (under $3 million).

In the small markets

Small markets make an especially interesting comparison. Since they serve relatively small rural areas, far removed from urban problems like drug addiction and racial conflict, stations in these markets showed little interest in the past to explore the problems of the cities.

However, this myopic view seems to have changed in the past year. Racial matters tied with politics as the most popular public affairs subjects aired by small stations last year, each subject accounting for 10.4 per cent of the small station total. On the racial subjects, this figure compared to 6.6 per cent in the middle markets, and 15 in the large markets. There was an increased emphasis also put on drug abuse programs, 5.9 per cent, in the small market areas, though it didn't quite account for the same amount of attention given this subject by medium and large size stations (10.6 and 8.5 per cent, respectively).

A year ago, narcotics were ignored...
completely by the small market stations in naming their top shows. Those in medium-sized markets attributed 7.4 per cent of their high quality shows to this subject. Those in large urban centers put the percentage at 5.1.

Politics was perhaps the subject of greatest concentration by public affairs departments in stations around the country during the past year. Since it was an election year, interest in candidates and issues was high.

**Big with small ones**

Small stations programmed 10.4 per cent of their outstanding programs on politics, more than twice the amount given to political issues by medium markets (4 per cent) but only a little less than the 12.7 per cent set aside by large stations.

In the previous year’s survey (which ended shortly before the national election), politics accounted for 11.5 per cent of the shows cited as outstanding in the smaller markets, 6.2 per cent of the first-rate public affairs programming in the middle-sized markets, and 2.6 per cent of the leading public affairs shows in the larger urban markets.

Shows on mental and physical health, and related topics like smoking and air pollution, accounted for 5 per cent of the public affairs programming called best by the stations responding to the survey. By station category, this broke down to 5.9 per cent of the shows presented in small markets, 5.3 per cent of those in the

*(Continued on page 72)*
Everyone had been talking about the climbing cost of commercials production, but nobody had really done anything radical about it—until a few weeks ago when Doyle Dane Bernbach hauled off and jumped right into the middle of the production business.

DDB shook up the advertising and production fraternities with its announcement that it had bought Lux-Brill Productions, a fully equipped facility on New York's West Side, rechristened it The Directors Studio, and plans to produce about one-third of its commercials there.

DDB won't say how many commercials this adds up to, but their competitors were willing enough to offer estimates. Most agreed that the agency will be producing more than 100 commercials a year.

Several questions surround the DDB move. For example, can the agency bring in commercials for less than a regular production house? Will the commercials be as good as those they're getting now, or better? Can an agency make a profit on commercials it produces while still taking its full 15 per cent commission?

DDB is not the first agency to enter the commercial production field, but its purchase of a fully equipped studio for the production of finished commercials appears to have been a first.

Others have found it to their advantage to crawl where DDB has leaped. With a two-month head start on DDB, Lois Holland Callaway is also a producer of commercials. LHC, however, prefers to rent facilities as they are needed. Where DDB produces only a percentage of its total commercials, LHC is doing all of theirs. According to agency president George Lois, there have been no complaints from clients so far (the agency has done commercials for eight to date).

Other agencies are taking other routes to reducing commercials production costs, most of them related
Agency's action in setting up own commercials studio

One of the most ambitious cost-control steps yet taken by an agency.

DDB purchased a four-story facility at 527 W. 45th St, New York, headed by Hugh Branigan, former DDB vice president in charge of broadcast. The full-time staff of 11 includes an assistant cameraman, face manager and editor, among others.

While Branigan is in charge of running the studio, creative control is the responsibility of Bob Gage, executive vice president and creative director of the agency.

How does The Directors Studio figure to save money for Doyle Dane? By its small staff, for one thing (according to Branigan, 11 bodies are the minimum required to keep the studio in business).

Additional staffers will be hired when they are needed on a temporary or free-lance basis. If the volume of business warrants it, more full-timers can always be added later.

Among people not on the staff are salesmen, directors and cameramen, the latter two classifications notorious for their high salaries. No need for salesmen in a setup like this, but what about directors and cameramen? They will be hired on a free-lance basis.

Directors, however, won't always be an added expense, since several DDB producers have director's cards and they'll direct many of the commercials.

The agency declines to elaborate on a press release it issued stating that art directors would be directly responsible for the "execution" of much of the commercial production. Observers feel this may mean that the agency producer-directors will either work closely with the art directors or let the latter supervise the outside directors who will be hired from time to time.

When the agency producer is serving in his normal capacity, he is on the agency payroll and his services are covered in the agency commission. When he works as a director, however, his services become billable to the client.

This can work to DDB's advantage in either of two ways. The agency can trim its bids by about $2,500 (that's the sum which the 4A's report on commercial costs quotes as the average director's take). Or it can quite legitimately bill the client for the producer-director's services as director, which would, in effect, tuck the $2,500 right back into the agency's pocket.

Cutting no throats

Branigan emphasized that The Directors Studio is out to cut no throats, that it simply wants to give its clients "an honest shake." He added, however, that the studio would certainly seek to make a profit (an understandable position for a publicly held company). Branigan emphasized that the studio will bid on commercials for DDB clients as would any other production house, and that it will get the work only if its bid is low.

"We couldn't in good faith try to convince our clients to use our production facility if we didn't have the lowest bid," he remarked.

Branigan adds, "If I find I'm not bidding low enough to keep the studio busy, I'll just have to take a lower profit."

Some observers say it's difficult to believe there won't be some concerted attempt at the agency to "keep the studio busy."

LHC does its own

Although Lois Holland Callaway doesn't have permanent facilities, it has been doing all of its own production for the past two months, with results that George Lois describes as "sensational."

LHC went into the commercial production business because "we think we can make them for less." Management also felt they would gain greater control over commercials, at the same time freeing themselves to hire almost any director they wanted on a free-lance basis.

One of the advantages of self-production that Lois cited is "the ability to do things at your own convenience, not at the convenience of the production houses. Lois can set up shooting schedules at times of his own choosing. Since he rents production facilities near his office, he spends little time criss-crossing the city in cabs. He uses an editing service located right around the corner, so he can visit it frequently and check on what's being done.

Since LHC started doing its own production the agency doesn't ask for bids anymore. Lois points out that he spends so little on production that clients seldom question costs.

The agency does, of course, make money on production, but in the process it manages to save clients 15 to 20 per cent, according to Lois.

One of the main routes to cost-cutting is the elimination of waste. Formerly, when Lois used a production facility he left many decisions to them. One or two pre-production

(Continued on page 86)
Although Doremus & Co. long ago earned a solid reputation as an outstanding agency specializing in financial accounts, this same specialization proved a stumbling block when Doremus decided to go after consumer products advertising.

The agency's strong position in the financial community, where it bills $30 million, made it extremely difficult to land new accounts outside that area. The solution was to start a new agency, a wholly owned subsidiary of Doremus, which could handle consumer products. The new agency is Sapan Baer Plyer Lehman.

In the 16 months of SBPL's existence it has landed 16 accounts. Five of these are included in the Fortune Magazine listing of 500 major U.S. companies. These include products or segments of the advertising of American Broadcasting, American Machine & Foundry, Frankfort Distillers, SCM and Johnson & Johnson.

In all, the agency bills just over $5 million of which about 20 percent is in television.

The agency would like to corral more tv-oriented accounts, however.

"All the principals of the agency have extensive tv backdrops," explained Lee W. Baer, account management director. "As a result, we'd feel more comfortable working on tv-oriented accounts. The clients we have in the shop now, however, are just not into tv."

These include Johnson & Johnson, Carefree Tampons, Carstairs and Hunter whiskeys and Catlo Scotch and Strouse Adler Co. foundation garments.

Max Sapan, the agency's creative director, has a background in advertising (much of it in tv) which goes back to the late 40s when he was a copywriter for J. Walter Thompson. He worked on Ballantine Beer, Chase & Sanborn, Ford and White Owl Cigars there.

In 1964, after periods with four other agencies, Sapan opened his own shop, Durand-Sapan. It was this agency from which SBPL sprang.

When the Doremus management began looking around for a consumer agency, they decided buying an established one would be the best way of opening a shop. Emerson Foote was being considered for a while until it was snatched away by Bozell & Jacobs. It was then that Doremus began thinking about starting its own agency.

They formed Project 68 which was the first phase of the Doremus consumer program. Heading the agency was Baer, former president of Emerson Foote, who served as chairman and chief executive officer. With him was Robert Lehman, executive vice president and marketing services director. Robert Plyer was the president of Project 68, but has recently resigned from the agency.

Project shared offices for its first six months with Durand-Sapan. Doremus considered D. S. as a merger possibility, and it was six months later that the merger, the second phase of the expansion program, was completed.

The agency operates on the premise that the only way to make a profit is to cut through the layers and have each function go through as few hands as possible.

They believe that there are only a certain number of layers through which a creative idea can survive, whether it's a concept for a campaign or a media buy.

As a result, while the agency is not a skin and bones operation it relies on using a small number of top people.

Lee Baer, the account management director, while president of Emerson Foote had direct supervisory responsibility for WTS-Pharmacia, Norcliff Labs and Jeffrey Main. Prior to that he was at BBDO where as a group head, vice president and member of the new products committee he had account responsibilities for Warner-Lambert's Bromo-Seltzer, Sterisol, Efferdent and new products and Chock Full O' Nuts coffee.

Robert Lehman, marketing services director and agency executive vice president, came to SBPL from Frank B. Sawdon where he was a senior vice president. His client responsibilities included the ABC Radio Network and Party Tyne cocktail mix.

Director at TK&L

Prior to that he was a vice president and director of merchandising and sales promotion for Tatham, Laird & Kudner with product experience on DuPont drugs, Mail products, Goodyear, General Telephone and Sylvania.

Along with Sapan, these two will direct the operation of the agency which for the most part is autonomous from Doremus.

There are some exceptions to this, however. Doremus handles the accounting and billing chores for both and SBPL also shares a research department with them.

One of the interesting features of the agency is what they call the two and one-half woman department. Jane McCarthy, whose experience includes working at Harvey & Carlson as assistant to media director at SCS&B as a butt and at Ted Bates, is the media director. Her assistant is Ma...
ucker who came to SBPL from McLan-Erickson, where she was a buyer.
The "half" of the media department is a computer. The agency is tied into the Telmar Communications Corp. computer. By dialing a specific telephone number for a specific type of program, and then typing into a special keyboard, Miss McCarthy can obtain reach and frequency estimates, can tap the computer for media information on any market and can determine budget breakouts, and will then allocate advertising levels based on national sales.

Obvious advantages

"The advantage of such a system is obvious," points out the media director. "We are saved the trouble of doing tedious time-consuming research, which is generally nothing more than clerical work. We let the computer do the work, and then we simply analyze the results."

Another benefit of the computer is that it can be fed information about a client's sales and levels of advertising in the past. This information is permanently stored in the computer's memory banks until the agency has no further need for it.

The media department can later tap the computer for information without the necessity of feeding it the basic information already stored in its banks.

The basic source of information in the office is BRI, which Miss McCarthy relies on for reach and frequency estimates. These are used for basic information when the scope of the computer isn't needed.

The agency's creative department is under Sapan's control. As a man who's worked on all types of campaigns for many clients over the years since he began in the business as a radio copywriter after the war Sapan has some definite ideas about creative advertising.

He enjoys writing tv campaigns

(Continued on page 82)
Borg-Warner isn’t the first advertiser to pitch the industrial buyer via television, but it’s not likely that any industrial account has gone about it in such a straightforward way as B-W plans to in the next year and a quarter.

True, B-W wants to burnish its image. However, the advertising will contain a hefty proportion of direct product sell.

B-W makes its corporate debut on television this September. From that time through calendar 1970 its corporate ad chips will be placed entirely on an NBC-TV campaign plus print tune-in advertising. Sharing the cost will be part of the budgets from two divisions. Since all B-W divisions are autonomous profit centers, the two entities will be displaying a no-nonsense approach in their commercials.

The thinking behind B-W’s ad philosophy is illustrated by recent remarks of Douglas Mueller, director of public relations and advertising.

“One thing we’re not going to do is show a rocket blasting off and brag about our contribution to, say, the gimbals. When people see that kind of advertising, they have only one reaction—who cares! I hope people who watch the shows won’t be able to tell the difference between the corporate and the selling ads.”

The television campaign will cost B-W around $2.7 million and the corporate part of that is almost twice what the company usually spends.

B-W’s program buys

B-W bought from NBC-TV a 90-minute special on renowned pianist Arthur Rubinstein September 5 and the first hour of 12 First Tuesday programs in 1970. The NBC news package cost the client $2,125,000, which comes out to not much more than $25,000 a minute. This is not bad, though, of course, all three networks usually make generous deals in the news/documentary/culture area for obvious reasons.

In addition to the cost of the programming, B-W is spending $100,000 in tune-in advertising directed at the business and financial community. And the company will allocate around $500,000 for commercials, nearly 25 per cent of time and program costs, certainly a higher-than-usual ratio for the “typical” network advertiser.

Industrial corporations commonly spend less than 1 per cent of sales for advertising and with B-W sales currently running at the rate of a little over $1 billion a year, the company’s proportion is close to 3 per cent. However, recent advertising had been running at a lower-than-usual rate to build up a kitty for the major television effort.

All of which is prelude to the question: What is B-W shooting at?

Primarily, says Mueller, industrial decision-makers—the men who specify capital goods and components.

(Continued on page 7)
In Defense of Richmond Va...

I feel it's about time we defended Richmond... not in the old Southern tradition, but in a new perspective. Richmond, as the former Capital of the Confederacy, has become a capital of growth. Since the days of Robert E. Lee, business, industry and government have annually moved and expanded into Richmond market, establishing Richmond as the gateway to the South.

There are over 1,250,000 people in the area now, earning the highest per capita income in the Southeast. Effective buying income is over $27 billion, and retail sales account for over $900 million.

At WWBT, we're doing things to capture a big share of this market for advertisers. We're making programming changes, adding new personnel, and promoting WWBT as a leader in the great tradition of Jefferson Standard Broadcasting Company.

We could go on and on in defense of Richmond, Virginia. But it all boils down to one fact: it's the perfect market for your TV dollars.

WWBT/RICHMOND
We received hundreds of letters and many awards for our investigation of teen-age drug abuse in Houston. We also received this "Death Kit" from an anonymous viewer. It's no joke. It's the real thing.

If just one kid "Kicked the Habit" from learning the facts revealed in our "Experiment in Disaster," we feel successful. We also feel encouraged to continue Houston's only full-scale research project into the frightening growth of youthful drug abuse in our city.

ktrk-tv
Houston, Texas
Capital Cities Broadcasting Corporation
Represented by Blair
Cut those costs!

The number one concern with the television business today is runaway prices. The problem embraces programs, sporting events, TV time, but especially the cost of commercials. Program prices are in the control of the networks today, and, although the cost is a pass-on, the adjustment comes in negotiations for costs per commercial minute in a package deal with the networks. The means of the advertiser paying a premium price for rated shows and getting a bargain price for lesser shows—thus averaging efficiently. Sports prices are set by supply and demand, and not much can be done about them. Therefore commercial prices are the advertiser paying a premium price for a cost directly under the control of the advertiser in his agencies. What then is being done about this, the cost factor?

The first reaction of the advertiser to his commercials expenditures is to raise his head and let out a howl of anguish. In his experience from recent broadcast years, the prices have been rising disproportionately to the cost of doing business in other areas. Analyses are being made by every major advertiser with varying results, and highly diversified plans for improving efficiency without sacrificing quality are being drawn up. This is a highly desirable goal, but is it really attainable?

Several approaches to the problem have been somewhat incestuous. Bristol-Myers is experimenting with a new film production company headed by an experienced film producer on salary to them. He, in turn, hires crews and personnel as needed. The trick here is to figure if the overhead incurred by Bristol-Myers in obtaining a staff to produce film is equal to or less than the markup by film houses, which bid on a single job only.

B-M must calculate space, benefits and idle time of a staff when, because of seasonal slumps, they are nonproductive. The rest of the balance sheet must be a full-time judgment as to whether the end result is good with a single staff producing as it is with using multiple creative talents from various staffs.

Lorillard, before Leo's took over, actually wrote commercials for Kent and produced them within the advertising department with some success. Other advertisers are doing the same kind of experimenting now, and others will start in the near future. The spectrum of house agencies begins to rise again after everyone thought they were historical. Part of this philosophy is to increasing doubt about the efficiency of the agency middle man in the complex world of filming a commercial.

The agencies themselves are also doing some experimenting in this field. As analyzed in a feature article beginning on page 34 of this magazine, Doyle Dane Bernbach has bought a film studio and expects to do a third of its total volume there. The problem here is that DB must make money on its investment as a duty to stockholders and therefore is, theoretically, merely substituting its own film house for an equivalent service. A conflict of interest is also implied here in that DDB, to be successful, must favor its own house. Advertisers have been known to comment that this sort of thing hardly attacks the basic problem.

Other agencies have coveted the markup normally given to film jobs by commercial houses. As the profits get thinner, they look to this as a way to control costs and simultaneously get a piece of the profit they generate. Large agencies and small ones have tried this experiment. To date, there has been no definitive conclusion, but on the surface it looks as though most advertisers will take a dim view of eliminating the competitive bid controls and having an agency take a 40 per cent or higher markup over film cost when the advertiser feels the agency has already been paid a fee or 15 per cent for services rendered.

All of these stop-gap experiments lose sight of the basic reason for the increases. That is, normally the industry has had a series of checks and balances between creative, production and management. The end result of this system was to restrict writers from turning out storyboards that had scenes that led to excessive production costs—for example, crowd scenes and foreign locales.

Now it's a whole new ball game. These days, even the heads of agencies are creative men. This is a revolutionary step in the development of agencies, but it leads to problems of keeping costs down. Under the new system, the wilder the idea and the more unique the film, the better.

Okay, fine. But the piper has to be paid, and the client must either accept the fact that big ideas cost big money and go ahead and amortize the showings over a longer period of time, or else accept the principal that the extra cost gives more value in sales impact and take it from there.

The uneasy feeling about film costs has permeated all levels of the economy, now that stocks are down, money is tight, and the deflationary acts of the government are beginning to tighten up profits. There will be many more experiments and upheavals until a final decision is made. Meanwhile, companies, agencies, film production houses and treasurers are ever vigilant to the new changes.—J.B.
ONE-LINE COMMERCIAL

There isn’t a prison dining hall that looks like the ones from the
prison movies of the 40s and 50s, so when N. Lee Lacy was tapped to do
an Alka-Seltzer commercial which
takes place in a prison they simulated one.

Their prison dining hall had every-
ingthing familiar in the late-night
movies—lumpy gravy, soggy potatoes,
prison uniforms on 260 extras, and
familiar faces like George Raft,
Mike Mazurki and Robert Strauss.

It was discovered it would be
cheaper to shoot the commercial in
Dallas, but pre-production was done
in New York and coordination in
Los Angeles.

The commercial begins with the
prisoners filing into the dining hall.
They sit down and are served
some of the hundreds of pounds of meat,
735 pounds of potatoes and six gal-
Ions of lumpy gravy. The camera
pans in on the food as the prisoners
become restive.

Grunbling, George Raft picks up
his tin coffee cup and begins banging
it on the table. All the prisoners fol-
low suit. After a few seconds, the
mass-mumble becomes clear and the
cry “Alka-Seltzer, Alka-Seltzer, Alka-
Seltzer...” is heard. It’s the only
line spoken in the spot.

Burp!

NEWSFILM BY SATELLITE

The upcoming trip of President
Nixon to Romania and Asia could
well be the first newsfilm item to be
transmitted via satellite by CBS En-
terprises’ new service.

More than 100 stations in Aus-
tralia and Japan already subscribing
to CBS newsfilm service have signed
up as the first overseas outlets to pick
up newsfilm stories off the satellite.

The stations have agreed to take
24 stories on a shared-cost basis. As
more stations sign up to take the
service from the same ground station
regions, the cost to each station will
drop, says CBS Enterprises.

CBS News editors will decide
which stories are important enough
to rate satellite transmission. The
rest will be put in a can and sent
via air, the way they’ve always been.

Willard Block, vice president for
international sales, believes this is a
step which will eventually lead to in-
stantaneous inter-continental trans-
mission of TV news by satellite on a
daily basis, worldwide.

WHOLEY ENTERS SYNDICATION

Cincinnati, located in the southern-
nest part of Ohio, will soon have
something else besides the Reds to
export. The Dennis Wholey Show,
a 90-minute talk-variety show al-
ready sold in 22 markets will be pro-
duced there. The reason for Cincin-
nati as a base is two-fold. It is the
home of Taft Broadcasting which is
syndicating the show and whose pro-
duction facilities will be used. There-
fore, the cost for facilities will be
minimal.

Previous to this new show,
Wholey was leading a double life
hosting the ABC-TV game-show,
Generation Gap and doing a tele-
phone-talk show out of Cincinnati.
During the fifteen months the talk
show was on, Wholey proved that
such notables as Paul Newman,
Christine Jorgenson, Skitch Hender-
son and others would make the jour-
ney to Ohio

One reason is that Cincinnati isn’t
the rat race that exists in New York
or L.A. and appearing there is almost
a vacation.

Wholey says his new show won’t
have call-ins but will probably have
call-outs to anyone interesting—“the
Pope if I can reach him.”

The show will include interviews
with anyone with something inter-
esting to say. Wholey says that
in doing the show in Cincinnati, he
can take their time to find out what
viewers really want to see, make it
takes and then move on with a clear
idea of what is expected.

A safety factor for the show is
that the contract (already picked up
in 22 markets) is for one year.
Wholey Associates will produce the show.

Roger Ailes, the former execu-
tive producer of the Mike Douglas Show,
who recently served as executive pro-
ducer for Richard Nixon’s television
campaign, will be producer of the
Dennis Wholey Show.

NO-GAL’S LAND

By and large, the area of video
equipment has been reserved for men.
While CBS reportedly does have
some girls in the program area who
play back plays, editing and records
have been a man’s domain.

Teletronics has decided to try a
change that with a training program
for women. Two girls, Rita Sitnik
and Linda Kahans, are being taught
to operate Ampex 2000 B recorders
and VR 7800 one-inch recorders.

Director Lee Lacy (r.) tells George Raft
how to gripe about his food . . . as if Raft
hasn’t played prison parts enough to do it
by heart.

Dave Byrnes (l.) looks on as Arnold Du-
tape supervisor, explains a 2000 B to Pat
Sitnik and Linda Kahans.

Titled assistant editors, the girls will
assist in electronic editing, dupli-
cation, mixing and transferring of audio
and video images from film to tape for
both 35 and 10mm.

Dave Byrnes, vice president in
charge of post-production at Te-
tronics, explained that women have
been in film editing for years at
that there’s no reason they can’t
learn electronic editing—which, he
says, is faster, cleaner, neater at

Film/Tape Report

Television Age, July 28, 1970

42
VBAP-TV decided to go full color, and Fort Worth gave them the business.

"Here, we added the KODAK ME-4 process primarily for the color news, documentary, and sports capability we needed to round out our color programming," says Jett Jamison, Director of TV Operations for the Fort Worth station. "But, we also knew that we could count on commercial processing business. We were more than right.

"Besides processing an average of 2,000 feet of our color film per month, we often do as much as 100,000 feet of commercial color processing. The extra income from commercial processing helps offset the cost of operating the lab for station use.

"We now process color footage for many local football teams, including the bands' halftime shows. We shoot commercials for our local advertisers. We also do work for several local advertising agencies and production houses. We are even processing 16mm KODAK EKTACHROME Film footage for camera shops. It keeps us hopping.

"In two years we've had no trouble at all. We're quality conscious — running quality control tests daily. The Kodak packaged chemicals are a real boon. We use the Kodak Silver Recovery System, and it's paying off too."

And you thought your station couldn't afford to go full color! Not only can you do it, but you can make money at it. Check into the sizes and prices of the new processors on the market. Find out how they can fit into your operation by calling a Kodak Regional Chief Engineer. In New York, Ray Wulf; in Chicago, Dick Potter; in Hollywood, John Waner. Don't wait.

EASTMAN KODAK COMPANY
Atlanta: 404/351-6510 Chicago: 312/654-0200
New York: 212/MU 7-7080 San Francisco: 415/776-6055
more conducive to the esthetic interpretations which often make the difference between a technically good commercial and an emotionally appealing story.

THE ROUGH LIFE?
While some composers have to survive the rat race working out of a one or two-room office, Dave Lucas Associates finds life somewhat easier. Lucas’ staff has just moved into a 12-room studio-office complex at 320 W. 46th St., New York.

Occupying 4,400 square feet on the fifth floor of a spice factory, the Lucas offices were designed by Tom Platt (check the cover of this month’s House Beautiful).

The facilities include a studio capable of handling up to 20 musicians, six composing rooms, a sauna bath and two offices for Lucas (the larger one will actually serve as a conference room).

Lucas is especially proud of the studio. Its major advantage is that he won’t have to stop a recording session simply because someone else is waiting to use the studio. This, he feels, will enable him to spend more time to get the type of sound he’s looking for.

STRANGE DISTRIBUTION RIGHTS
The rights for distribution to South America, Spain, Portugal, Central America and Puerto Rico of Strange Paradise, a strip soap opera for syndication, have been sold to America’s Productions of Miami.

In addition, the paperback rights to the program have been sold to the Paperback Library. The publishing firm, a subsidiary of Coronet Communications, will print the first in a series of paperback books in November.

Two more stations have signed to carry the program, bringing the U.S. and Canadian total to 65 markets. The latest are WLW-1 Indianapolis and WAGA-TV Atlanta.

The program is a combined venture of Metromedia Television, Kaiser Broadcasting, the CBC and Krantz Films.

AGREEMENT REACHED
Completion of an extensive agreement involving overseas representation, tv sales, acquisition of outside product and eventual co-productions of feature films has been reached between Fanfare Film Productions and Gordon Films.

Gordon Films will search for completed product made overseas which is suitable for tv and for theater distribution in the U.S. by Fanfare. The companies will jointly produce features abroad for distribution by Fanfare.

SATURN IN ORBIT
A new independent tv and motion picture production company has been formed under the banner of Saturn Pictures Corp. It’s headed by William Wilson, a former director and producer of specials and series for the three networks.

Wilson has also served as an executive producer for Screen Gems International and as vice president in charge of production for Artixo Productions Ltd. The company has a ready lined up several feature film projects. It will be headquartered in New York.

MPC’S FIRST FILM
Blue Water Gold will be Metromedia Producers Corp.’s first feature length motion picture. It is to be produced for ABC-TV’s Movie of the Week.

The underwater adventure will be shot entirely on location in Nassau and will have a six-week shooting schedule.

ONE MORE SERVICE
A one-stop location capable of providing all services for print, radio and tv ads, except for the actual production, has been formed under the banner of Jane Beaton Ltd.

According to Jane Beaton, production costs can be cut by the availability of one organization able to cast an ad or commercial, scout a location, make travel arrangements, provide hairstylists and handle all of the paperwork.

The company will also be able to provide the services of freelance copywriters, art directors and other allied personnel to agencies too small to maintain staffs. The company is located at 156 E. 52nd St., New York.

COME TO MILWAUKEE
In an effort to bring commercial production to its facilities, WTMJ-TV Milwaukee has put together a com-
Advertising Directory of
SELLING COMMERCIALS

Alka Seltzer - Jack Tinker & Partners
CASCADE CALIFORNIA

Chevrolet - Campbell-Ewald
Sandler Films, Inc., Hollywood

Chicken Delight - Sperry-Boom
BANDELIER FILMS, INC., Albuquerque

AT&T "Impulse" - N. W. Ayer
Kim & Gifford Productions, Inc., NY

Continental Airlines - Needham, Harper & Steers
Gerald Schnitzer Productions, Hollywood

Bactine - The Chicago Group
PELICAN FILMS, INC., New York

Cracker Jacks - DDB
ROSE-MAGWOOD PRODUCTIONS

Alka Seltzer • Jack Tinker & Partners

Chevrolet • Campbell-Ewald

Chicken Delight • Sperry-Boom

AT&T “Impulse” • N. W. Ayer

Continental Airlines • Needham, Harper & Steers

Bactine • The Chicago Group

Cracker Jacks • DDB

N. Lee Lacy/Associates, Ltd., Hollywood

The Walter Reade Organization has made 29 recent sales of feature films for television. The sales include the first-run packages, Cinemas 300, 200, 100, 90 and 70 and the reissue packages, Cinemas 98, 88, 78 and 68.

Among the stations acquiring Walter Reade feature films are: WNEW-TV New York, KZAZ-TV Nogales, WPIL-TV Philadelphia, WFLD-TV Chicago, KDTV-TV Dallas, WBFF-TV Baltimore, WIXX-TV Cincinnati, KTTV Los Angeles, WHIO-TV Norfolk, WLAC-TV Nashville, WHEC-TV Rochester and KSCC-TV San Jose.

Other stations include: WSUN-TV St. Petersburg, WLW-1 Indianapolis, KELP-TV El Paso, KCOP-TV Los Angeles, WGR-TV Buffalo and WJBF Augusta.

The Galloping Gourmet starring Graham Kerr, has been scheduled by 67 stations. The program started with a line-up of only six stations in

The Cincinnati sound is an up-tempo, contemporary, story-telling sound that is youth oriented. Graf describes it as the sound of today's musical activists.

It's this sound which forms the basis for a new show from Avco-Embassy, Country Hayride—an all-new version of Mid-west Hayride. Available as either a 60 or 30-minute show on tape, Hayride is hosted by Henson Cargill who Billboard picked as the top selling country singles artist last year.

The show features a cast of 30, guest stars and elaborate production numbers.

The program is already sold in 13 markets, most of which have picked primetime slots for it.

TV IS FOR CINCINNATI

Nashville may be where country western has been growing up, it's Cincinnati where it comes of age, according to Johnny Graf, vice president for television of Avco-Embassy.

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The Galloping Gourmet starring Graham Kerr, has been scheduled by 67 stations. The program started with a line-up of only six stations in
January and is now seen in 35 of the top 50 markets.

**ON THE WAY**

& Beautiful, the first all-black special to be sponsored by a manufacturer of products for blacks, will air in 17 major markets this Fall. The program is being sponsored by Johnson Products Co. of Chicago and will be produced at the Hollywood Video Center.


The program's producer-director, writer, composer-conductor and choreographer are also Negroes.

The Johnson Co. manufactures Ultra-Sheen and Afro-Sheen lines of hair products, and the program represents its first major entry into tv.

& Beautiful will be offered for syndication by WVU both to other regional advertisers and on a market-by-market basis, as well as to stations and advertisers abroad.

An international tv film series entitled The Fabulous Sixties is available for world-wide syndication. The program will be comprised of 10 hour-long films covering the most significant and memorable events of the decade in news, entertainment, art, music, drama and the "human condition."

They will be aired as primetime specials by the CTV network beginning in late September. Each year of the 60s provides the material for the dramatic documentary on the human condition.

The program is produced and syndicated by Hobel-Leiterman Productions. The company is affiliated with Document Associates.

**DIRECTORS CENTER**

Electrographic Corp. is forming a Directors Center to concentrate solely on production of tv commercials as a service for advertising agencies and independent directors.

Starting August 1, the center will have operations in New York and Hollywood, plus production contacts in key cities around the world.

With the opening of the Directors Center, VPI, an Electrographic division previously involved in commercial production, will concentrate largely on post-production services for advertising agencies and the film and tape industry.

**REEVES TO D.C.**

Reeves Washington has opened its doors at 1516 P St. N.W. The Washington office of Reeves Production Services is under the management of Art Singer, formerly director of development for WETA in Washington.

The office will serve primarily as liaison between government agencies and local producers and Reeves Production Services, which includes Reeves Sound Studios, Reeves Action and Reeves Video.

**DOUGLAS-MCDERMOTT FORMED**

Thomas McDermott has formed McDermott Productions and signed with Mike Douglas Enterprises for the production of tv programs and motion pictures under the banner of Douglas-McDermott Productions.

First project for the company will be a series of tv specials titled Apo-Soul City. The all-Negro series will be filmed and taped at the Apollo Theater in Harlem. Production will begin in mid-Summer.

Also in the planning stages is a musical-variety weekly series titled Now Country.

**SPOTS TO FEATURES**

Tv commercial director Jerry Kaufmann, currently under exclusive contract to Pelican Films, has formed Jerry Kaufmann Productions to produce features. His partner is Dave Betesh.

The company's first project is an original screenplay Harry's Son written by Webb Morris. Kaufman has also optioned a second Marno property entitled There Goes the Neighborhood, and has purchased the screen rights to Eunice Surdack's novel, The Ice Pick and Ollie Berk.

**COMMERCIALS MAKERS**

EUE/Screen Gems director Howard Morris has just returned to New York after completing a feature film assignment which took four months in Asia. He will begin work immediately on new commercial assignments.

RPM Associates, a music house that has signed pop composer/arranger Don Sebesky to its staff. Sebesky is known for his work in the rock field with such artists as Dionne Warwick, Wes Montgomery, The Generation gap and other contemporaries.

Noel Thomas, formerly art director at Jack Tinker & Partners an DDB, has joined Kaleidoscope Productions, Hollywood, as a staff director.

While at DDB, his major tv account responsibilities were Uniroyal tires, Chemstrand and the re-election of President Johnson. Most recently with Tinker, he created and produced tv campaigns for Carnival Slender and the successful Rockefeller Transportation Bond issue.

Vincent Scarza has joined Dimension Productions as a producer, director and Evan Kosover has joined the company as a sales representative.

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He produced Schraft’s Andy Warhol Sunday commercial and worked with such accounts as Savarin, Fiat and Plus White toothpaste.

Miss Kosover comes to Dimension from Zlowe Advertising where she was head of production for radio and tv. She was previously involved in broadcast production with several agencies including Bliss-Grunewald, DFS and Hicks & Greist.

Bruce Oyen has been named manager of commercial sales, eastern division, Western Video Industries. Oyen will headquarter in New York, and will concentrate on facility and program production sales for Western Video’s wholly-owned subsidiary, Hollywood Video Center. Oyen was formerly an account executive for Teletronics International.

Caddy Swanson has joined Landis/Wolf as sales manager. Swanson will be in charge of all sales and promotion activity for the three-year-old company. He has previously served as a salesman/producer at Pelican.

**CLOCKS NEW HOME**

Goodson-Todman’s *Beat the Clock*, which is returning to tv this Fall via Twentieth Century-Fox syndication (it’s already sold in 25 markets), has picked Reeves Tv Studios at Lincoln Square as its production home.

Each Friday, three different audiences will file through the studio to see five half-hour shows.

Program host will be Jack Narz. The original creator of the games, Frank Wayne, will produce the new series.

**LAW AND ORDER**

*Whatever Happened To Law*, a study of the law and order question, has been produced by Triangle Sta-
COMING
SOON
The
ONLY
Directory
You
Need!

FILM/TAPE PRODUCTION SOURCE BOOK
July - December 1969 Edition
(Published by Television Age)

Complete listings of
Film/Tape Production Companies
Advertising Agency Commercial Producers
Informational, Industrial Film Buyers
All industry Service Companies

Only $4.00 each. Limited supply available.

FILM/TAPE PRODUCTION SOURCE BOOK
1270 Avenue of Americas, New York, N.Y. 10020

Gentlemen:
Enclosed find $ . . . . . . . . Please send me . . . . . . . . . . copies of the July-December 1969 FILM/TAPE PRODUCTION SOURCE BOOK at $4.00 each.

Name ........................................
Address ........................................
City ............................ State ............ Zip

Use handy coupon to order...

AD MAKERS

The Leo Burnett Co. has created the new position of vice chairman of the creative review committee and promoted HOWARD SHANK to fill the post.

The creative review committee exercises quality control over the agency's product.

Shank is a senior vice president and a member of the board of directors. He has been with the agency for 12 years.

RICHARD SIMON has been named associate director of broadcast for the New York office of MacManus John & Adams. Simon comes to the agency from Consolidated Edison Co., where he was director of advertising. He was previously with Ogilvy & Mather for 11 years.

During his tenure there, he served as account executive on Schweppes Ltd. and White Horse Scotch. As a broadcast supervisor he developed plans for Dove, Lucky Whip, Good Luck Margarine, Maxwell House Coffee and Ban.

The Chicago division of Needham, Harper & Steers has announced a restructuring of its creative department.

The agency will now have four...
Advertising Directory of
SELLING COMMERCIALS

Master Charge Card • Doe-Anderson

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

Union Oil “Dune Buggy” • Leo Burnett

FILMFAIR, HOLLYWOOD

Mirror Aluminum Co. • Cramer-Krasselt

SARRA, INC.

Vaseline Hair Tonic • NC&K

TELETRONICS INTERNATIONAL

N.A.T.O. • J. Walter Thompson

TOTEM PRODUCTIONS, New York

Venus/Esterbrook • MacM, J&A

LOGOS TELEPRODUCTIONS, INC., N.Y.

Schoenling Lager • Don Kemper Co.

WGN CONTINENTAL PRODUCTIONS, Chicago

Whirlpool “24” • Doyle Dane Bernbach

WYLDE FILMS, INC., New York

Television Age, July 28, 1969

ative directors. Joining DONALD KENS as creative directors will be GERALD FORTIS, DALE E. LANDSMAN and KEITH REINHARD. Fortis, Landsman and Reinhard have been associate creative directors. Dickens joined NH&S Chicago in 1961. In 1964, he was made associate creative director and in 1966, creative director. He is a senior vice president and a member of the agency’s board of directors. Fortis joined NH&S in 1963 as a writer and was named a creative supervisor later that year. In 1966, he was elected a vice president and 1967 was named an associate creative director. Landsman joined NH&S in 1964 as an art director. Previously he was creative art director in the Chicago office of Erwin Wasey, Ruthrauff & Ryan. In 1965, he was promoted to creative director of NH&S, and in 1968, he was elected a vice president. Landsman became an associate creative director in 1968. Reinhard joined the agency in 1966 as a copywriter and later that year was promoted to copy supervisor. He was elected a vice president in 1966, and associate creative director in 1967. Prior to joining NH&S, he was creative account executive at a creative agency in Bloomington.

ALBERT A. FASK, JR. has joined con & Eckhardt/Chicago as an art director. He will be assigned to the agency’s Lincoln-Mercury Dealers account. He joins K&E from Burnett.

Two art group supervisors have been elected vice presidents of Doyle Dane Bernbach. They are HAL NANKIN and JACK PICCOLO. Nankin has been with the agency since 1963 and Piccolo since 1964. Ketchum, MacLeod & Grove has tripled its creative department and added a new high-level post—associate creative director-corporate—capturing the appointment of two co-creative directors in its New York office.

RALPH W. CURBANG, a vice president of the agency and formerly creative director in New York, has been named to the new position of associate creative director-corporate. WALTER KAPRIELIAN and MORT SCHAFERMAN have been appointed creative directors of the agency’s New York office. Kaprielian, a vice resident, has been associate creative director of the office. Scharfman has
joined the agency as a vice president, from creative posts at Carl Ally and Wells, Rich, Green.

ZOOMING IN ON PEOPLE

DOUGLAS H. SHAFNER has been named director of special projects for ABC Films. Shafner joins the company from Benton & Bowles where he has been since 1963, most recently as associate program director. Prior to that, he was assistant program director, manager of tv operations and syndication and a film supervisor.

ROBERT E. HOFFMAN, JR., and DONALD H. BUCK have joined Reeves Production Services division of Reeves Telecom Corp. in its sales division.

Hoffman was previously associated with ABC-TV and CBS-TV, while Buck's industry experience was with WOR-TV and Lewron. Mostly recently, Hoffman was a producer of public affair programs for television at New York University.

SANFORD SHELDON has been named head of program development for Western Video Productions. He will work in developing new programming concepts for syndication.

Sheldon, a veteran writer-producer, has served as programming consultant to Western Video Productions since its formation last fall. His previous credits include producing and/or writing the Today Show, Mike Wallace Interview, Les Crane Show, Playboy After Dark, and the Pat Boone Show. In addition he was associated with Westinghouse Broadcasting in program development.

JOHN MURRAY has been named vice president and director of sales for Bardwell & McAllister, a manufacturer of lighting equipment for tv, motion pictures and still photography. He joined the company one year ago as vice president in charge of sales.

LOOPS OUT OF LOOPING

In the past when you had to dub for film there were several problems to contend with.

First of all, the film had to be cut and made into loops. After the lines were dubbed, an editor had to assemble all of acceptable sound takes and splice them to match the picture. In addition to that time-consuming process, the original film, having been cut into so many loops, had be thrown out.

An electronic post-sync system at Manhattan Audio is said to solve all those problems and to throw a few added benefits at the same time.

Heart of the system is a control unit which runs conventional locked projectors and three-track magnetic recorders. The control unit takes the place of man-made loop electronically controlling the projector-recorder to run continuously between two points picked out on the film.

This is done by flipping several switches on the control unit to indicate the feet and frame numbers at the beginning of the loop and feet and frame numbers of the end of the loop. The machine will either shut between them without stopping or can be controlled manually. During any shuttle, the actor can do his lines, which are recorded on one track of the recorder. An added feature of the Manhattan unit allows it to pick up the information on any one of the tracks and place it exactly in the same position on track a+b of the tape.

Some of the advantages of Manhattan's system are almost self-evident. Except for the spotting of scenes, all editorial work is eliminated. The print is uncut and, it's said, in perfect condition. The recording, which is in sync with the picture, can be previewed immediately. Since the console electronically for loops, going from one line or scene to another takes only as long as pressing a few buttons. Although only one line at a time might be recorded, the whole scene can be previewed when completed.

TECHNICOLOR TO DOUBLE

Daily film capacity of the tv division of Technicolor will be doubled by the end of this month. The greatly expanded capacity of the division is being made possible by adapting existing printers and machinery to a new type of film transport which permits operation of the equipment at accelerated speeds.

The tv division is located in New Hollywood.

NEW MINI-MACS

A new line of Mini-Mac 650 at 1000-watt quartz lights has been introduced by Bardwell & McAllister. The lightweight portable units are designed for broad fill and fine lighting applications for tv and motion picture production studios.

Television Age, July 28, 1964
Now Available
1969 TEN CITY MAJOR MARKET GUIDE

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- Los Angeles
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Networks and Groups
Television & Radio Stations
Trade Associations
Research

News Services
Trade Publications
Film Distributors
Film/Tape Services
Transportation Facilities
Hotels

Restaurants

Accurate, up-to-date, practical

$1.00 PER COPY
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Makes the ideal "give-away" for stations, syndicators, station representatives.

Television Age
1270 Avenue of Americas
New York, N.Y. 10020

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

Name
Address
City State Zip

Payment Enclosed

Order Now!

Television Age, July 28, 1969
Corinthian plusses. Some Wall Street analysts say that not many stocks in the communications group can boast the list of advantages enjoyed by Corinthian Broadcasting. Corinthian went public two years ago, and late last year it obtained a listing on the New York Stock Exchange, where it has been changing hands lately for about $25 a share. At this price, near the lower end of its 1969 range—$37.25 down to $23.50—it is considered by analysts an attractive buy for growth in the medium term as well as over the long pull.

The favor of the analysts is founded on a number of fundamentals. Corinthian has an excellent track record—a decade of smoothly rising revenues and earnings. It has the room and the backing to grow, either by acquisition or internal improvement. It has diversified into two profitable, low-risk segments of the publishing industry, encyclopedias and books produced on a fee basis for corporations.

The number of common shares outstanding, 3,384,259, is not subject to dilution; nearly all contingent options were exercised before the company first offered shares to the public in July, 1967; and there are no convertible preferred shares or convertible debentures. Long-term debt consists entirely of about $18 million in ordinary lines of bank credit.

Polo, anyone? The indicated dividend rate recently has been 7.5 cents a share per quarter, or 30 cents per year which is not supporting many polo ponies—an investor would need a round lot of the stock to be earning $30 a year—but the issue competes in a group where companies can and often do plow all earnings back into growth, pay no dividends, and still are considered by analysts to be acceptable equity investments.

Corinthian, originally owned by John Hay Whitney through J.H. Whitney & Co., his private investment firm, acquired its first tv outlet, KOTV Tulsa, 15 years ago. From 1960 to 1967, the broadcasting concern was a wholly-owned subsidiary of Whitney Communications, under the same corporate roof as the New York Herald-Tribune and Parade Magazine.

During that period, Corinthian tended to run its tv stations and mind its own business. Here's how it was put recently to the New York Society of Security Analysts by C. Wrede Petersmeyer, chairman and president of the broadcasting company.

"With the uncertainties concerning the future of the Herald Tribune, Corinthian made no acquisition between 1960 and 1967, while the company was a subsidiary of Whitney Communications Corp. After the demise of the Herald Tribune in 1966, it was decided to separate Corinthian from Whitney Communications' other interests and move toward making Corinthian a publicly-owned company."

After two public offerings, however, 48 per cent of the outstanding Corinthian common stock is owned by J. C. Whitney & Co., while another 5 per cent is in the hands of other insiders, such as officers and directors.

Acquisition time. Last year, the broadcasting company hit the acquisition trail by picking up Renaissance Editions—now operated as Corinthian Editions—and Standard Reference Works Publishing, which operates as a second subsidiary, Standard Reference Library.

Corinthian Editions produces what are known as "sponsored books"—that is, the producer knows the books are going to be sold—such as The Hertz Survival Manual for Traveling Businessmen, The Chiquita Banana Book and The Teflon Guide to Not Getting Stuck in the Kitchen. Standard's principal business is publishing Funk & Wagnalls Standard Reference Encyclopedia.

The encyclopedia is retained through supermarkets at about $40 for a 25-volume set and, in a slightly more expensive binding, through direct mail.

Operations of the publishing subsidiaries contributed to sharply higher revenues in Corinthian Broadcast-
Come this Fall, two rather important changes are due to take place in the computerized availability analyzing service carried on by Television Advertising Representatives (TvAR).

For one thing, the system will begin to incorporate rating and demographic information from A. C. Nielsen Co., and for another, printouts will conform to the standard avails requirements of the 4As and the Station Representatives Association.

In the three years that TvAR has been using a computer for avails analysis, only American Research Bureau information had been stored in the machines "memory" bank, and printouts had been on vertical 8 x 11½ avails sheets, different from those adopted not long ago by the 4As and station reps association. The changes on the printout form will mean that the avails sheet is turned around horizontally and adjusted to accommodate all the columns specified for the standard avails form.

The TvAR system will continue to provide cost-per-thousand information in categories such as by demographic groups, homes and total cost for media buyers interested in TvAR stations and markets. These include the five Westinghouse stations, WRGB-TV Boston; KYW-TV Philadelphia; KDKA-TV Pittsburgh; WJZ-TV Baltimore and KMIS San Francisco, and four associated stations, WWBT Richmond; WJXT Jacksonville; WTOP-TV Washington, and WTVT Charlotte.

A buyer seeking cpm data on these markets asks a TvAR rep to consult the computer, which has stored in it the ARB (and soon, Nielsen) figures. The user dials in variables like spots, fixed rates and preemptable rate costs. The computer digests these figures, matching them with the rating book information in its memory and spews out cpm's and other demographics on an avails form. The interchange takes place in seconds, although the dial-in terminal is in New York and the Westinghouse-designed computer is in a location in Pittsburgh.

According to Howard Marsh, who directs the data processing operation at TvAR, the system can provide not only costing information on the nine stations his firm represents, but on other stations within the same markets as well.

"It's capable of doing analyses of competing schedules for all stations in a market," Marsh points out, "and we can do various combinations of spots to determine the most efficient. It not only gives a picture of our stations' cpm's, but of our competitors' for sales purposes."

As to extensions of the system—billing functions and possibly matching of requests to avails—Marsh hints that these are being tried out in a pilot project now underway at KDKA. But the rep won't have anything to report on the results, at least until the end of September.

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

American Can Co. (Young & Rubicam, New York)

Buys for various AMERICAN CAN CO. products broke just before issue date to run through August and September in more than 40 markets. Spotted into day, early fringe and lute fringes are 60s and 30s directed at women, 18-49. Paul Fitzgerald is one of the buyers on the account.

Phyllis McLoone buys for Plumrose Hams, GAF. Block Drugs and Scripto at Daniel & Charles, New York.
If you're trying to reach the Miami market, try it through Amarillo T.V.

Sunny, funland Miami, Texas, is bustling with folks who'd like to get your sales message. A spot buy — or a test market plan — would not only reach the swinging Miami crowd but also the rest of the 39 county, three-state complex blanketed by Amarillo TV.

Miami is just one important part of the wealthy oil, cattle, agricultural and industrial region that comprises Texas' fourth largest market* — an area that basks in sunshine 335 days a year.

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

To SELL the big-spenders in sun-loving fun-loving Miami, contact the reps for these Amarillo TV stations:

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

Television Age, July 28, 196...
One Seller's Opinion ...

ACCEPTING TELEPHONE CO-INCIDENTIALS

The acceptability by media buyers of American Research Bureau’s overnight telephone co-incidental as a buying guideline is a factor of concern to many stations and station representatives.

In major markets, the use of ARB overnight telephone co-incidentals (except in New York where ARB and NSI both provide an overnight service) plays an important part in the sales picture of many stations. When a new series or a one-time-only special is inserted into the schedule, overnight co-incidentals are often used to demonstrate rating success and, hence, media value. Knowledgeable media buyers are aware of this practice of taking co-incidentals by major market stations.

Consequently, when a major new series premieres on a station and a co- incidental is released, buyers immediately receive co- incidental rating information. However, in some instances, reps find that buyers tend to discount the validity of ARB telephone co-incidentals, yet do not have any specific reason for doubting their acceptability.

This doubt possibly exists because of a lack of uniform industry guidelines in presenting co- incidental information, but nevertheless, co- incidental rating reliability parallels survey method accuracy. The following important facts should be recognized when questioning the rating responsibility of an overnight co- incidental.

In an ARB telephone co-incidental, ARB guarantees 300 usable calls; and in Los Angeles, for practically every telephone survey additional or bonus calls are usually received. Many buyers feel that the telephone co-incidental sample is too low. Yet, when compared with the sample size of a diary survey period, it is approximately the same.

In the January Los Angeles ARB Survey, it was reported that in the metro area there were 305 usable diaries for an average week. In the Area of Dominant Influence the usable sample size was only 353 for an average week. If a buyer accepts the validity of the sample size on the ARB Diary Survey, there should be no reason for him not to accept the sample size of telephone co-incidental surveys.

As with diaries, a sample of residential telephone numbers is systematically selected from the telephone directory for the phone co-incidentals.

The questions which are asked by the interviewer for a telephone survey are simple and direct; whereas in a diary survey this information must be recorded in detail accuracy by the diary-keeper. The interviewer on a telephone survey basically asks: A. Was anyone watching television?; B. Do you have a television set?; C. Which channel and program do you have on? (If respondent cannot identify the channel or program, he is asked to check the television set.)

Though it’s conceded that the phone check doesn’t give the same thorough analysis of viewing trends that the diary does, it still tells us what’s being watched and when. Naturally the great benefit of the phone co-incidental is the advantage of the telephone itself, speed.

To quote ARB, “Carefully controlled field tests conducted by ARB have shown that the results obtained by co-incidental telephoning and a properly conducted viewing diary survey, while not identical, may for ordinary business purposes be used interchangeably.”

ARB further states “that the diary credits viewers who watch a minimum of five minutes in a quarter-hour period. The co-incidental measures the average audience or an average of viewers watching a program when the interviewer calls.” ARB relates that the “diary measurement for some programs may tend to be slightly higher than a co- incidental.”

Consequently, buyers using survey book ratings as an estimate of audience delivery should not doubt telephone co-incidental rating information reliability.

Television Age, July 28, 1969
Anderson Clayton (Cunningham & Walsh, New York)
An 11 week buy for various ANDERSON CLAYTON products broke just before issue date to appear in some 60 markets. Using day, early fringe, prime and late fringe spots, the 60s and 30s are intended for total women. John Brown did the buying.

Associated Products (Richard K. Manoff, New York)
A 10-week buy for 5 DAY DEODORANT PADS was launched just before issue date in more than five markets, intended for women, 18-49. The 30s are running in early and late fringes and primetime. Ed Finley is the buyer.

Borden Co. (Ross Roy, New York)
A major buy is under way for BORDEN'S KAVA, with 30s to be beamed into 56 markets for three to four weeks. Primetime and late fringes are the specified time slots, with the primary audience being women over 35. Bert Goodstadt did the buying.

Burlington Mills (Doyle Dane Bernbach, New York)
A campaign for LEE'S CARPETS breaks September 15 in more than 15 markets, continuing for eight weeks in day, early and late fringes. Total women are the primary target for the 60s. Isabel Stannard did the buying.

Chanel #5 (Norman, Craig & Kummel, New York)
A pre-Christmas buy for CHANEL #5 breaks about November 17 in more than seven markets, to run until December 2. Early and late fringes and primetime are being bought for the 60s, 30s and 20s, with the target total woman. Nancy O'Donnell is the buyer.

Compana Corp. Div. of Pur-Corp. (Street & Finney, New York)
A major buy for DOANES PILLS kicked off on September 8 for 13 weeks in about 90 markets. Running in early and late fringes, the 30s are intended to persuade women and men over 50. Helen Thomas made the buy.

General Foods (Benton & Bowles, New York)
A promotion for ORANGE PLUS starts just before issue date and will run until August 10 in about 11 markets.

(Continued on page)

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

BIG OLIN MATHIESON OPERATION FOR WCTV-LAND
The Olin Mathieson Chemical Corporation has announced the purchase of 1,740 acres near St. Marks, Wakulla County, for its new Ball Powder Plant, expected to be in operation by 1970.

The plant, manufacturing the smokeless propellant used in the company's world-famous Winchester and Western brands of sporting ammunition, is expected to give employment to some 300 people.

At the recent ground-breaking ceremonies, the company presented a gold-plated shovel to the community of Wakulla County. WCTV welcomes this great company to the land of year-round good living and good business.

Edwin H. McWhorter will direct the new operation in Wakulla County, including construction of the plant. He is a native of Savannah, Georgia, a graduate of Emory University and the Cornell Graduate School of Business Administration.

WCTV-6 TALLAHASSEE THOMASVILLE BLAIR TELEVISION
Agency media departments are in the midst of some major changes, and one young man who’s particularly glad he’s right in the middle is Tony Trapp, associate media director at Benton & Bowles, New York.

Tony started out with B&B as a staff assistant eight years ago when he was more than today, most beginners thought of media as little more than a stepping stone to account work. Although he had majored in sociology in college and hadn’t had any economics experience, he found the media end of agency work rewarding and was determined to stick to it.

Now, says the soft-spoken B&B junior executive, “I don’t feel there’s any better job on the business side of advertising.”

Maybe it’s because he’s performing many account functions, or because the General Foods accounts for which he’s responsible give him autonomy or simply because, as he says, things are moving faster in the media end—people are better paid, advancement is quicker and media people are earning more respect for what they can do.

The General Foods approach to ad placement is particularly rewarding, Tony feels. Each of GF’s agencies buys media for all GF products in specific markets (Tony has seven widely scattered markets in his domain) so there’s a chance to combine buying with decision-making. Tony periodically makes a station trip to his market areas armed with big budgets and negotiates the best deal for his client.

This “corporate” buying theory is going to be more widespread in the future, Tony expects.

In making his decision on what stations and what shows to invest in, Tony has found that spots and demographics are as, or more important, than cost-per-thousand.

“Having one person deal with a particular market has tremendous advantages,” he believes.

With six buyers and two assistant media directors under him, Tony has had plenty of opportunities to observe and pass on advice to young people. He finds the most important attribute to success is “attitude.”

He advises younger buyers to schedule work loads so they’re able to take time out to get involved in their supervisor’s work. “It’s easy to come in and do a job for eight hours a day get all your assignments done,” he explains. “But the best way to learn is to be able to put aside what you’re doing, come into the boss’s office and stick your nose in what he’s doing.”

There’s more to KVAL than meets the eye

KVAL DOMINATES 180,000 TV homes with an effective buying income of $1,956,187,000, the Pacific Northwest’s fourth largest market— with 27 of the 30 most-viewed programs week in and week out. No other single media buy can deliver more because of mountains and duplication restrictions.

KVAL DELIVERS a 5 to 1 adult viewership lead in early evening and late evening local news, prepared by the market’s largest full time local news team—proven feature programming with Mike Douglas, Merv Griffin, live children’s shows and the area’s most respected public service department.

THE ONLY SMALL NUMBERS ARE THE CPM... Ask your H-R TELEVISION, INC., man or ART MOORE & ASSOC. in Seattle and Portland.

KVAL TV EUGENE, ORE.
SATELLITES | KCBY-TV, COOS BAY KPIC-TV, ROSEBURG
Agency Appointments

J. Eugene Hart, Jr. has been named a senior vice president, and Anthony Isidore has been appointed copy chief of Young & Rubicam.

Isidore

New York. Hart is head of the agency's promotion and marketing services department. Isidore had been a vice president and associate creative director since 1967. He joined the agency as a writer in 1959.

Other appointments at Y&R include John J. Ryan to vice president of public relations; and George R. Arnold, Jr., to assistant treasurer. Ryan joins the agency from J. M. Mather, Arnold had been supervisor of accounting for Y&R.

Jacqueline Brandwynne has been named president and Richard Sutter executive vice president of Jacqueline Brandwynne Associates, a new agency established by Benton & Bowles, to handle all accounts of Yardley of London. Miss Brandwynne had been creative director of Yardley, Sutter is a senior vice president and management supervisor on the Yardley account at B&B.

Hal Louchheim, an account supervisor at the agency, has been named a vice president.

Jerome Gilbert and Marvin Schachter have been named vice president of Cybics Computer Corp., data processing subsidiary of Ted Bates. Both had been project managers in the data processing division of Bates.

James R. Pausles has been named deputy director of Needham, Harper & Steers, Chicago, and Albert A. Klatt has been appointed chairman of NH&S's Chicago Division Operating Committee, Marshall Clark and Simon Bryan have been elected to NH&S's board of directors.

Spot

Using early and late fringes for the 60s and 30s, the campaign is geared for women, 18-49. Steve Herson made the buy.

General Foods

(Ogilvy & Mather, New York)

A major buy for REGULAR MAXWELL HOUSE breaks on issue date and is expected to run until August 24 in more than 25 markets. Being used are early and late fringes, with total women the target. Karen Silverstein coordinated the buy.

General Foods

(Ogilvy & Mather, New York)

Buy for INSTANT MAXWELL HOUSE broke just before issue date in more than 30 markets, continuing until various times in August. The 60s and 30s are being seen in day and early and late fringes, with the prime target women, 18-49. Estelle Smith is one of the buyers on the account.

General Foods

(McCann-Erickson, New York)

About 20 markets are being tried for a four-week buy for LA FRANCHE, which broke just before issue date. The piggybacks are being seen in prime time and early and late fringes, with women, 18-49, the prime target. Linda Barkan did the buying.

Gillette

(Batten, Barton, Durstine & Osborne, New York)

A seven-week campaign for RIGHT GUARD breaks on issue date in about 24 markets, using early and late fringes and primetime to influence adults, 18-49. Sports programs were

Buyer's Checklist

Rate Increases

WTVV Dothan, Ala., from $375 to $425, effective January 4, 1970.
KBFC-TV Cheyenne, from $325 to $375, effective January 4, 1970.
KATV Little Rock, from $550 to $750, effective January 1, 1970.

New Representatives

KTEN Ada-Ardmore, Okla., has named Savilli/Gates as its national sales representative, effective immediately.

Facilities Changes

WHIZ-TV Zanesville is now receiving network service via master control feed from WTRF-TV Wheeling. Previously, the station received network service by off-air interconnection from WLC Columbus. Capability for receiving the off-air service from WLC will be retained for NBC AFL 1969.

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

WILX-TV

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

WILX-TV

1048 Michigan National Tower
Lansing, Michigan 48933

Television Age, July 28, 1969
Media Personals

RICHARD BOKUMOTO has been named media director for Tatham-Laird & Kudner, New York. He had been media supervisor on consumer accounts after joining the agency a year ago from Papert, Koenig & Lois.

FRANK D. DONINO, media director of Grey, Detroit, has been named a vice president. He joined Grey in 1961, left to become a media supervisor at another agency, and rejoined Grey, Detroit, in 1966 as media director.

WILLIAM CARO, ROD DAMROW and JUTTA VON WEISE have been named media supervisors at Carson Roberts, Los Angeles. Caro joins the agency from D'Arcy, San Francisco, Damrow and Miss Weise have been promoted from media buyers.

LEWIS H. HECKER has joined Dodge & Delano, New York as a media supervisor. He was previously with Ted Bates in a similar capacity.

ROBERT N. BAUER has been named media manager for Kenyon & Eckhardt, Chicago. He comes to K&E from Campbell-Ewald, where he was media director, and Clinton E. Frank, where he was a vice president-media.

JUDITH H. LOBERG and ROSE MARSH have been promoted to media buyers at Albert Jay Rosenthal, Chicago. Both have been with the company for a year. Miss Loberg coming from Leo Burnett, Miss Marsh from Arthur Meyerhoff Associates and Edward H. Weiss.

MARY SINGLER has been promoted to media buyer at Lilienfeld, Chicago.

Walter Campbell, Jr., has been named vice president-sales for WJBF-TV Augusta, Ga. He had been the station's sales manager.

requested for the 30s. Bill Frank did the buying on the account.

Gulf Oil
(Young & Rubicam, New York)
A special promotion for GULF OIL breaks on August 4 in more than a dozen markets, using early and late fringes and primetime for 30s and 1D's. The two week campaign is aimed at total adults. Paul Fitzgerald is one of the buyers.

Heinz Foods
(Doyle Dane Bernbach, New York)
Various HEINZ FOODS products are being promoted in a five-week buy which broke just before issue date in more than 15 markets. The 60s and 30s are being viewed in day and fringe spots, with total women the target. Bob Piaitans is one of the buyers on the account.

Humble Oil
(McCann-Erickson, New York)
HUMBLE GASOLINE is the object of a strong campaign which broke just before issue date and will run for eight weeks in some 90 markets. Men, 18-34, are expected to be persuaded by the 60s and 20s running in primetime, early and late fringes. Frank Finn engineered the buy.

(Continued on page 62)

YOU MAY NEVER SEE A $960,242,000 CHECK*

BUT... in the 38th TV market you'll see retail sales 2½ times as big

With $1 billion dollars in retail sales and half a billion in food alone, the Grand Rapids-Kalamazoo market is 33rd in total retail sales.

WKZO-TV is first, with a 49% primetime share in this 3-station market, giving you one of the lowest costs-per-thousand in the top 50 markets.

Ask Avery-Knodel how you can cash in.

Source: SRDS and ARB, Feb./March 1968.

* A Chicago book purchased the accounts receivable from a giant retailer in 1961 for this amount.

Walter Campbell, Jr., has been named vice president-sales for WJBF-TV Augusta, Ga. He had been the station's sales manager.

Television Age, July 28, 1969
The Los Angeles District Lincoln-Mercury Dealers Association is using television exclusively for its annual Summer clearance campaign. Some 20 stations in the nine top markets of Southern California, Arizona and Clark County, Nev., are carrying a total of more than 700 30-second spots during the campaign, which runs to the week of September 7. Carson/Roberts is the agency.

A new label and a new advertising campaign have been launched for Narragansett Brewing Company, Cranston, R.I. Coverage includes an extensive spot schedule and participation in Boston Red Sox baseball on 8 tv stations. Narragansett's attempt to keep up with the times is the theme of the campaign. Needham, Harper & Steers, New York, is the agency.

A new 60-second commercial, described as 90 per cent non-advertising, will promote Ragu Spaghetti Sauce from September to June in 54 major markets. The commercial features Italian-born singer Enzo Stuarti singing a lullaby to his daughter for about 50 of the 60 seconds. The spots will run in flights of 8 to 13 weeks aimed to housewives. Finnegan Advertising, Rochester, is the agency.

Several hundred local tv spots will be bought in a promotion for Enkasheri Nylons in a campaign to run from September 22 to December 22. Included in these spots will be hosiery label identification, store name and where-to-buy phone service. Delekanty, Kurnit & Geller, New York is the agency.

After Atlanta
WTVM Columbus
Is a Must...
It Delivers More Homes Than Any Other Georgia Television Station" (ARB Mar. '69 circulation data)

NET WEEKLY CIRCULATION

1. WSB-TV 671,300
2. WAGA-TV 670,400
3. WQXI-TV 595,300
4. WTVM CIRCULATION 242,100

SRA elects Knodel

J. W. Knodel, president of Avery-Knodel, Inc., was elected president of the Station Representatives Association at the organization's 22nd annual membershp meeting, held earlier this month in New York.

Serving under Knodel will be Martin L. Nierman of Edward Petry & Co., vice president; Adam Young of Young-VTM, secretary; and John Dickinson of Harrington, Righter & Parsons, Inc., treasurer.

Elected to SRA's board of directors were Frank Martin, Blair Radio & Television; Peggy Stone, Stone Representatives, Inc.; Lloyd Griffin, Peters Griffin Woodward; Edward Shurick, H R Reps; Walter Nilson, Katz Jacobs & Co.; Alan Tobet, Alan Tobet Associates; and Ralph Guild, McGraven-Guild-PGW Radio, Inc.

Also announced at the meeting were the officers elected to head SRA's Detroit chapter: Peter R. Allen of Blair, president; Douglas C. Barker of Petry, vice president; and Donald W. Hager of PGW, secretary-treasurer.

Rep Report

PETER R. GOULAZIAN and BARRY M. LEWIS have been named associate directors of the sales development department at Kutz Television. They will be responsible for assisting the TV sales staff in evaluating and analyzing ratings, developing audience projections and preparing special

presentation material. Goulazian, before joining Katz in 1967, was a media planner at Dancer-Fitzgerald-Sample. Lewis was on the media buying staff at Batten, Barton, Durstine & Osborn.

Tele-Rep has enlarged its staff and quarters in several locations. Albert Westermann and Jack Steng have joined the New York sales staff as account executives, Joe Caracciolo as an assistant account executive. Westermann had been with Metro TV Sales, Steng was with H&R and Dancer-Fitzgerald-Sample previously.

DENNIS KELLY, formerly account executive in the Chicago office of Metro TV Sales, has joined Tele-Rep's Chicago office in the same capacity. Bob Miggins, who had been a rep for KTVY Los Angeles and KPIX San Francisco has joined Tele-Rep as West Coast sales manager, TERRY KOLLMAN, formerly with KABC and KCOP Los Angeles, is Tele-Rep's new Los Angeles sales manager. They will work out of a new office, 6435 Wilshire Boulevard.

GEORGE FELDMAN has been named research manager and MELINDA MOFFETT, research assistant, at Tele-Rep. Feldman had been research director for WABC-TV New York and KGO-TV San Francisco. He also worked for ABC national tv sales and CBS as a research analyst. Miss Moffett had been with A. C. Nielsen for four years.

FRANKLIN C. WHEELER has been named manager of the San Francisco office of CBS national tv sales. A 15-year veteran of broadcast sales, Wheeler joined CBS in February after working at KHON-TV Honolulu, KTVH-TV Honolulu, and the Katz Agency. He began his career in 1954 as an account executive with Cunningham & Walsh.

A. JAMES FOLEY and DURANT HEATHER have joined TVAR as account executives, Foley in the Chicago office and Heather in the New York office. Foley replaces WIL KUNKEN, who is being transferred to New York August 4. Foley was associate media director at Kenyon & Eckhardt, Chicago, and Edward Petry, Heather had been with Petry, H-R, and Lennen & Newell.
GANNETT moves to strengthen broadcasting division . . .

GANNETT NEWS SERVICE • ROCHESTER, NEW YORK

FOR IMMEDIATE RELEASE

ROCHESTER, N.Y. (GNS) -- Grover C. Cobb, who began a career in broadcasting as a college undergraduate in Kansas and rose to chairman of the board of the National Association of Broadcasters, has been named to a new post of Vice President/Broadcasting for Gannett Co. Inc., Rochester-based national communications group.

Paul Miller, president of Gannett, announced Cobb's appointment, effective in August.

"We searched the country for a man of national stature and proved leadership ability to direct further improvement and expansion.

"Under Grover Cobb, broadcasting will be an increasingly important part of our total operations."

The Gannett Group has radio and television facilities in Rochester and Binghamton, N.Y.; radio stations in Danville, Ill. and Cocoa, Fla., and recently announced agreement to sell its television station in Rockford, Ill.


In addition to this role as board chairman of NAB in its Washington headquarters, Cobb, 47, is vice president and general manager of radio station KVGB in Great Bend, Kansas, and an officer and director of two banks.

He is secretary-treasurer and director of radio station KLSI in Salina, Kansas, and president of Cobb and Associates Inc., which operates cable television systems in three Kansas communities.

GANNETT CO. INC.
Newspapers/Radio/Television • Rochester, New York
Hunt Wesson  
(William Esty, New York)  
Breaking just before issue date  
was a five-week campaign for WESSON  
OIL in more than a dozen markets.  
Running in early and late fringes, the  
30s are intended to attract women,  
18-49. Jackie Vedene did the buying.

Johnson & Johnson  
(Sullivan, Stauffer, Colwell & Bayle  
New York)  
Breaking on issue date is a nine-  
week flight of 30s for VESPRE in more  
than 34 markets, running in prime  
and late fringe, aimed at women,  
18-34. Amy Cohen arranged the buy.

Jolly Jumper Products of  
America Ltd.  
(Readmond, Marcus & Shure, New  
York)  
JOLLY JUMPER, a child's exerciser,  
is being advertised in eight markets  
with a campaign of 60s which broke  
just before issue date and will run  
through August 24. Prime, early and  
late fringes are being employed to  
sell women, 18-34. Chris Stiglich  
did the buying.

Kinney Shoes  
(Frank Sawdon, New York)  
Breaking on August 11 will be a three-  
week buy for KINNEY SHOES, to run in  
some 40 markets. The 60s will appear  
in day and early and late fringes, aimed  
primarily at women, 18-49. Gale  
Gilchrest placed the buy.

Nabisco  
(McCann-Erickson, New York)  
Various NABISCO products are being  
boomed in a campaign starting in  
late July and mid-August until October 12 in 28 markets. Early and  
late fringes and primetime are being  
used to influence women, 18-49. Lee  
Ansell organized the buy.

Pillsbury  
(Batten, Barton, Durstine & Osborn  
New York)  
(Continued on page 64)

Alvyn A. Cohen has been named  
general manager of KHBV-TV Hen-  
derson. Cohen has served as the local  
sales manager of KLAS-TV Las Vegas.
American Broadcasting has used the television screen to portray the nightmare vision of one tragic couple. By showing the story of one tragic couple, we hope to scare many youngsters into a realization of how easily a moment of carelessness could bring them death. We've apparently succeeded. 1,000 organizations have written for prints of our TV documentary, "The Last Prom." The film has been screened in high schools, colleges—law enforcement groups and civic organizations. The Peace Corps used it in Malaysia to explain the traffic problems in America. The program has garnered major awards. An Emmy, a Sloan Medal and the only 1968 Educational Award from the Association of Television Program Executives.

Being involved in our big country and its big problems is a major responsibility for us as broadcasters. We are producing more programs like "The Last Prom." The hopelessness of Appalachian natives who trade poverty in the mountains for misery in big city ghettos. The unpleasant revival of V.D. The human suffering of dope addicts. The frightening rise of crime. These are not pretty pictures on our screen, but they make our viewers aware of problems we can no longer ignore.

AVCO BROADCASTING CORPORATION
Where's HEADQUARTERS?

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

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 ½ 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.

WIBW

TV Radio FM
Topeka, Kansas
Affiliate: KGNC, TV Radio FM, Amarillo, Texas

Spot (From page 62)

Breaking on August 18 is a three-week buy for BURGER KING to appear in more than 25 markets. The 30s will be seen in early fringe, intended mainly for children. Bruce McQuilton placed the buy.

Sinclair Oil
(Cunningham & Walsh, New York)

Just before issue date an eight-week buy for various SINCLAIR products broke in 25 markets. Using 60s and 30s to influence total men, the ads are appearing in primetime, early and late fringes. Joel Cohen arranged the buy.

Trans-O-Gram
(Smith-Greenland, New York)

A buy for TRANS-O-GRAM toys and games breaks in about 35 markets on August 8, to run through the end of November. The commercials are slotted mainly into children's programs.

Jeanie Massaro engineered the buy.

Utica Mutual Insurance
(Leber Katz Puccione, New York)

Five Upper New York State markets are being penetrated in a 10-week buy for UTICA MUTUAL INSURANCE, beginning September 8.

The 60s and 30s are to run in primetime, early and late fringes, for the edification of men, 18-49. David Hauer is the buyer.

Waterman-Bic Corp.
(Ted Bates, New York)

Starting on August 14 and running through the end of October is a major buy for BIC PENS. About 100 markets will be explored. Jim Kelly engineered the buy.

F. W. Woolworth Co.
(Frank Sawdon, New York)

A three-week buy for various F. W. WOOLWORTH merchandise is expected to start August 11 in 50 to 60 markets.

Running in day, early and late fringes, the 60s are intended for women, 18-49. Gale Gilbert is responsible for the buy.

HR&P splits research

Harrington, Righter & Parsons, television station representative, has split its research staff into two separate units to provide its stations with additional research help.

The 22 stations are divided into "blue" and "gold" lists of 11 stations each. One group will receive research support from Paul Wachsmith who joined HRP six months ago from CBS films, and the other from Hilary Hendler, who worked as a rep and media buyer before coming to HRP two months ago.
Who will pay the bill?

WTMJ-TV's News-4 Probe investigated the costs of operating private and parochial schools in Milwaukee... or for permitting them to fold. Gave school administrators, educators, church officials, and taxpayers their say. And Milwaukeeans lined in night-by-night for the results—within our time ten o'clock news time. They consistently tune in and write in. Because News-4 Probe deals with relevant, controversial topics—civil unrest, drugs and hippies, black men in business. Each subject is covered in series, with one segment building on the other to put widely varying viewpoints in perspective. News-4 Probe studies Milwaukee in depth—another reason for WTMJ-TV's hold on Milwaukee viewers. Our hold is yours—through Harrington, Righter & Parsons.

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

WTMJ-TV
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BROADCAST MANAGEMENT
by Ward L. Quaal and Leo A. Martin
A comprehensive exploration of all the management functions of American television and radio. Analyzes problems of audience, programming, engineering, sales, profits, personnel, regulation. $5.60 (paper) $8.95 (cloth)

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(Revised Edition)
by G. Millerson
Revised and updated, this encyclopedic textbook consolidates its position as the standard in the field. $7.95

T-3 Audio Control Handbook for Radio and TV Broadcasting
Contains complete step-by-step directions and full explanations of every phase of audio control. $7.95

T-4 The Television Copywriter
by Charles Anthony Wainwright
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T-5 Writing For Television and Radio
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T-6 Television Station Management
edited by Yale Roe
Seventeen industry professionals examine the realities of operating a television station. Covers all phases of operation. $3.95 (paper) $6.95 (cloth)

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by A. William Bleum
"Easily the definitive book on the television documentary, this work's value will not be diminished by the passing years." Lawrence Laurent in the Washington Post. $8.95

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by H. Mario Raimondo Souto
The perfect textbook for both professional and amateur cameramen by one of the world's foremost authorities on the motion picture camera. Profusely illustrated with easy-to-read line drawings. $16.50

T-9 Television News
by Irving E. Fang (ABC News)
A comprehensive view of the most influential form of journalism. This is the first practical text in this field for students and will serve as a useful refresher for the professional. $8.95

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Television Age, July 28, 1966
The American Research Bureau extends congratulations to the top three winners in the 1969 ARB Innovator Awards Program — an honor program designed to recognize outstanding uses of audience research by television stations — and to the following individuals whose material was selected by our panel of judges for special recognition: Reese Barkley, VNAC, Boston; A. James Ebel, KOLN/KGIN, Lincoln; Ron Gleason, KABC, Los Angeles; Bob Hosfeldt, KNTV, San Jose; Ben Hovel, WKOW, Madison; Michael T. Malone, KTTV, Los Angeles; Stan Rudick, WTTG, Washington; and Reg Stagner, WRCB, Chattanooga.

And, our special thanks to the many other professionals in the industry who submitted entries for the 1969 awards.

To further stimulate the creative uses of audience and market research data, ARB will soon publish a collection of this year's entries. Reserve your copy by writing to: Chairman, ARB Innovator Awards Program, 4320 Ammendale Road, Beltsville, Maryland 20705.

Television Age, July 28, 1969
"Product of Conflict"

The road to the Vice Presidency has been an odyssey of conflict and triumph for this son of a Greek immigrant who rode the crosscurrents of politics as a minority party candidate to become Baltimore County Executive, Governor of Maryland and Vice President of the United States. WMAR-TV documented his story on Channel 2, Tuesday evening, July 1st, 7:30 to 8:30 PM. A copy of this program has been presented to The National Archives, Washington, D.C.
Other chemicals. Sewage. Each year, millions of pounds of pollutants wash down from farms, and factories. Threatening marine life, a vital resource. Already fishermen report that fluke, weakfish and sea bass have all but disappeared from New York waters.

WCBS-TV broadcast the story: “DDT/SOS,” a televised report on the growing concern over the rising level of DDT, among other pollutants, in ocean fisheries. Experts were interviewed. Facts documented. A warning clearly ruled. “The first time...a television station had the courage and wisdom to put on this kind of program,” saluted Michigan Congressman John Dingell, who heads a Merchant Marine and Fisheries subcommittee. Conservation-minded Supreme Court Justice William O. Douglas, appearing on a follow-up broadcast, declared: “...this should be on every television station in the United States.”

“DDT/SOS” was aimed at the heart of a matter of urgent concern to the community. By the station that has always taken community matters urgently to heart...CBS Owned WCBS-TV.

“There's a dead sea twenty miles from New York. Nothing lives there.”
Local
(From page 30)

Though the station executives responding to the survey agreed in their comments, on the future of local programming, station managers pointed out many reservations and contingencies.

Costs of talent and equipment necessary for producing studio shows and on-location reports are climbing; audiences around the country are getting more sophisticated and probably won't sit still for much longer for amateurish local shows; and advertisers in many markets prefer to buy into more glamorous programs, either syndicated or network.

There seemed to be no distinct pattern as to who advertises on local shows. Sustaining, participating, local, national and public service sponsors seemed to mix easily. Many stations reported no advertising on their local shows.

Despite the obvious handicaps encountered in selling local programming, many station managers were quick to point out that, in their markets at least, local shows had a strong commercial appeal.

“Our experience shows that because viewers feel local people are able to add interest to all types of programming, they will make special efforts to watch shows which feature local participants,” noted A. H. Barcheski, program director, WHO-TV Des Moines.

Watching the neighbors

“They like to watch their neighbors in action,” Barcheski added, “whether it's on a game show or in a deep discussion of social problems. One of our most popular local offerings is a one-hour bowling show featuring teams made up of area people who have qualified for the show through a series of roll-offs. Although all but buried at noon on Sunday, it's higher rated than any nighttime show.”

There were, of course, many who questioned the value of local programming against its cost.

“Local production costs are rising,” noted Jack Fentress, program manager of KTVI St. Louis. “Talent costs are following suit. Unless there's a chance of syndication, most large-scale local productions will have to be subsidized by stations. Otherwise, low-budget local shows, which usually look the part, will force stations to program other types of material.”

There is competition from other sources too, the station managers pointed out. “Better shows are available from syndication for cheaper than they could be produced locally in the average market,” was the opinion of one program director.

“Live programming on small market stations will decrease due to the cost of production and the amount of live programming being made available to the small markets by the larger markets,” noted Jack P. Kussart, president and general manager, WAND-TV Decatur-Springfield.

Rising union scales for performers and technicians, plus higher costs on remote transmission, were also found to be damaging to the chances of a successful local schedule.

There were a few optimists, though who thought local programming would increase because costs were going down. “Reduced cost for local color film processing and low-cost remote availability” were cited by John A. Crowley, program manager, WSAA-TV Wausau as reasons for his optimism. Double exposure on networks was given as a promising omen by Hal Greene, WSNX-TV Nashville.

Observed Adeline Salter, program manager, KJAC-TV Beaumont-Port Arthur: “I think we're going to be forced into more local tv. Network should return to the old 39 episode 13 repeats. Viewers are getting tired of having repeats in January and February, almost before the season has gotten a good start.”

Practical considerations aside, many program men felt a more obligation to offer more local pt programs. “It's part of our reason for being,” observed N. C. Duncan, assistant manager, WFBM-TV Green ville-Spartanburg. “A station can't really service its community without adequate local-live programming.”

“Local programming is the nuts and bolts of operating in the public interest,” commented Wes Lynch, public affairs director of KREM-TV Spokane.

Improving quality

Turning to the quality of product Fred D. Shavor, program director WAST-TV Albany, N.Y., made this point: “The future for local programming is becoming increasingly better —perhaps not in terms of the quantity of the early days of tv, but the quality is improving, because stations are finding it important to be integra factors in the communities they serve.”

Some station managers referred to this increasing quality of local...
widely troubled people with an urgent to belong. Some are immigrants. Others are and fifth generation American citizens. resent the lack of understanding in the community. A resentment giving ominous rise to militancy.

KNXT seized the opportunity. Result: “The Siesta Is Over,” a three-part, prime-time exploration of an important minority group. The series defined problems. Exploded misconceptions. Conveyed the increasing agony of those who live in the barrios. The result of grinding poverty and the entire program was devoted to education, including an examination of racism charges which have led to student unrest.

“The Siesta Is Over,” hailed by La Opinion, the number one Spanish-language newspaper in Western America, as “an excellent reporting job,” probed deep into the heart of one segment of the community for the well-being of all segments. Produced by the station that has always taken community well-being deeply to heart...CBS Owned KNXT.

“We’re Americans. Yet we’re made to feel like strangers.”
shows as a reason for public acceptance.

“Good local programming will always find a place,” explained Robert D. Willis, WIC-TV Pittsburgh.

“It is up to the individual station to develop and produce local programming pertinent to its own market tastes. This is proven by the fact that many good local programs are being syndicated nationally.”

Added Scott R. Clawson, director of programming and operations, KSL-TV Salt Lake City, “It is the one way in which the station can be closed to the local public and become part of its pulse.”

Most important of all, perhaps, was the impression of station men that local programming gives the channel an image of its own, setting it apart from the others. “Local programming will be the only way a station can be different from the others in a market,” wrote Lee Waller program manager of WTVJ Miami, Florida.

This point was carried a step further by Wally Sherwin, general manager, KHJ-TV Los Angeles: “The future is good as long as the local, especially the independent station, does not try to emulate its big sister, the network, but instead programs specifically for its community.”

**Public Affairs (From page 33)**

middle-sized markets, and 2.1 per cent in the large urban areas.

Topics which didn’t have exceptionally wide exposure in the year just past, or just didn’t rank as the best presented by the stations surveyed, were Vietnam and alcohol. The war received attention on only one cited show in each size market, while problems of alcoholism were explored in one show of the total.

Primetime 30-minute shows continued to be the most popular combinations cited by stations as their outstanding public affairs series and documentaries. Time breakdowns by station size were fairly consistent, although medium-size stations tended to slot more public affairs programming into prime evening hours than did other station categories.

The figures divided this way: for small stations, programming of p.a. shows by day, 32 per cent; early evening, 26 per cent: primetime, 31 per cent; late night, 2 per cent.

**Big Mystery**

William L. “Bill” Putnam, president of the Springfield Broadcasting Co., owners of WWLP, Springfield, Mass., and other outlets, returned from his vacation recently to find his home ransacked and all his color sets stolen. Police said that it had been a professional job and that the recovery of the property was unlikely.

However, as Putnam was leaving for work the next morning, he found his tv sets stacked neatly together on his front lawn, still tuned to his channel 22.

Putnam as well as the police were completely mystified until a Negro employee in the WWLP news department suggested this explanation: A gang had made a good haul and taken the loot to their boss. When the boss learned who the owner was, he ordered the sets returned. The employee said it was because Putnam has been a staunch supporter of civil rights programs and a friend to minority groups for years.

Putnam just shook his head and said, “I guess you never know who your friends are.”

**Summing up**

Summing up the opinion of many program people was Carl Ames, WMTV Madison, who observed “A year ago I thought local programming would disappear completely because viewers were becoming so sophisticated they wouldn’t accept live productions that were acceptable five to 10 years before.

“Recently, though, I have felt that live programming will increase due to stations’ desire for community involvement. However, these programs will have to be well produced, and will probably be either in the area of public affairs or will be give-away events such as Dialing for Dollars. Local, live entertainment shows are impossible for a small station to produce well.”

For the last word, Jack Reynolds, director of programming and operations, KLAS-TV Las Vegas, had this terse observation: “A complete generation has never seen a cooking show or a Wide Wide World.”

**Longer series**

Medium-sized stations did demonstrate a tendency to single out merit more shows in the over-24 series, more than other stations. Of these, medium-sized stations named 25 per cent of their totals in longer series, compared to 20 per cent for larger stations and 16 per cent on smaller stations.

In all, some 17 continuing public affairs series were cited for national, regional and local awards in the past year and about 40 one-shot documentaries were so honored, as reported by the stations responding to the Television Age survey.

As to specific subjects, urban
There must be people out there willing to help these children.
fairs, racial strife and documentaries on poverty received awards in six cases; drug abuse was the subject of five award-winning shows; medical themes were responsible for three awards, education for two, religion for two.

**Figures deceptive**

The mere figures and percentages are, in a way, deceptive. Several station managers and heads of group operations have pointed out that the prime importance in public service programming is, of course, to get a large audience.

Bill Michaels, president of Storer Broadcasting Co. says that the station must be receptive to the needs of the community, and psychological problems vary greatly from market to market.

For example, he points out, “Housing could be the most pressing need in one market, new schools in another. What we do is to keep continually in contact with the community leaders in seeking out these needs.

“Many stations would like to do more ambitious programs, but have to contend with what is physically practical. We are always hoping for interesting methods of presentation.

“Our public affairs activity not only has to fulfill an objective but attract the audience. The programming must be competitive and we must recognize that there is a small percentage of people who are in a mood to be thoughtful. Therefore, in view of programming competition, public affairs programs must hold the attention as well as make their points.

“As I see it, there are two major types of programming. One is investigative. It points up a glaring local situation or explains a major community problem in an interesting way. The other is through appeal, such as programs for public assistance of a school bond issue coming before the voters. But in any event, if not interestingly presented, your message will not be the medium, it will be blank air.”

A similar observation is voiced by Don Elliot Heald general manager, WSB-TV Atlanta, who says, “If you don’t turn the audience on, they will tune you out.”

Much of the WSB-TV public affairs programming is the result of investigative reporting. The programs have ranged in length from half-hours to as long as three hours in primetime. An example of the latter was a program on the religions of Georgia called *The Search*.

At election time, the station had a program with all the candidates presented against the backdrop of a barbecue on the front lawn.

**News is best**

However, in the case of other station managers, Heald feels that the most effective public service programming can be done within the framework of the news programs. Since the station has an hour-long news format, it is able to handle its public service crusades within its high-rated news shows.

One of its documentaries that received a great deal of attention was called *The Return of Private Youngblood*. This was a moving account of the funeral of a Vietnam veteran whose body was returned to the hills of North Georgia.

WFBM-TV Indianapolis has successfully adopted a policy of what it calls “selective preemption.” These are programs of local compelling interest, whether in the area of sports or hard-core documentaries. Most of them are half-hours, and approximately 104 a year have been produced in the past 11 years since the policy was instituted.

Says Eldon Campbell, vice president and general manager, “We feel that our programs can give the public reassurance. We find that society these days has many doubts about itself. We feel that we could do even better job if it were not for the hostility of government, which frustrates our own drive, inventiveness at imagination in doing many of the things we would like to do.

“The larger thrust of our public affairs programming in the months to come will be built around the problems in this order: 1) housing; 2) employment, 3) education and 4) police relations.”

**Broad audience**

The need for a broad audience was emphasized by C. Wrede Petersen, chairman of the board of Corinthian Broadcasting Corp.

“While we do specials in prime time,” he says “we find that we must utilize the programs with high ratings to effectively get a message across.

“We have found that by taking an issue such as air pollution, for example, and discussing it over several broadcasts at the end of our news we can reach larger audiences than we can through any other vehicle. Also, we edititalize at the end of the news period on the subject that has been presented.”

A similar view was expressed by George Comte general manager of WTMJ-TV Milwaukee, who has developed a miniature documental dubbed by the station “mini-doc.” This is a two- to three-minute production placed at the end of a new program in addition to editorial comment (and just before the weather.

As in the case of other large cities, this station’s public affairs activity is centered around urban affairs. It has also broadcast programs on campus unrest centered around Marquette and the University of Wisconsin.

To illustrate the problems of public service scheduling, the station purchased a half-hour program produced by Virginia State College called *Americans From Africa*, tracing the cultural history of the American negro. When the station scheduled the program at 6:30 a.m., some resentment was expressed because of the early hour. However, the station pointed out that if an individual were truly interested he would watch the program.

Over 600 public school teachers took the program for credit, and it has had residual effects. Although the program was paid for by WTMJ-TV, which ran it twice, it was also

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**Edgar H. Lotspeich will succeed Albert Halverstadt as general advertising manager of The Procter & Gamble Co. Lotspeich had previously served as managing director of P&G Limited, Great Britain.**
Penhurst, a state institution for the mentally retarded. Where antiquated facilities were strained to most twice their normal capacity. Where patients were sometimes brutalized by staff members. Where at least one borderline case was thrown in with the hopelessly retarded.

WCAU-TV took action: "Suffer, the Little Children." A bare-knuckle television investigation, in parts, of the scandalous conditions at Penhurst, along with a call for specific, immediate corrective steps. The call was heard. Public response was one of outrage. And resulted in attention from the governor who subsequently acted on many of the station's recommendations.

"Suffer, the Little Children," a Sigma Delta Chi award-winner for "public service on television" in the Greater Philadelphia area, went straight to the heart of a community problem. Produced by the station that has always taken community problems to heart... CBS Owned WCAU-TV.

"They're human beings. Why are they treated like animals?"
given to the educational channels for reruns. It was also carried on video closed circuits by the public and parochial schools in the city.

"Above all," says Comte, "the number one problem revolves around the human rights situation, and to that end we are constantly working to aid, assist and inform the community."

In confirming the scheduling approach of several other station managers, Donald P. Campbell, general manager of WMAR-TV Baltimore says, that "The major consideration in public affairs programming is to come up with a method of presentation that will attract the audience. It is not the length of the show but its effectiveness that counts. Two minutes on the news program will get a lot more audience than a half-hour discussion program.

"There is no question," he continued "but that the major urban program is one of race relations, and every broadcaster in an urban market is keenly aware of this. A program can be identified as something else—urban redevelopment, slum clearance, dope addiction, educational— but they all come back to the basic approach of dealing with gut issues between black and white. The major market", Donald Campbell adds, "has an advantage that the intermediate markets do not have. That is the creative talent. The issues are broader-based. They can also utilize many of the local cultural activities such as museums, symphony orchestras, local theatre groups.

"One of our most successful programs was devoted to a sports photography exhibit."

"Public affairs programming requires a specialized approach," according to Norman P. Bagwell, vice president & general manager of WKY-TV Oklahoma City.

"For many years, we have had a documentary unit that does nothing but create and produce public affairs programming. We feel this is part of our obligation, and our programs are current and controversial. By putting a promotional push behind a documentary show, we find we can get a large audience.

"We also enlist the support of local service groups, depending on the nature of the program. For example, we did a show built around the preservation of some of the early homes of Oklahoma City that were concentrated in one section. These were fine examples of architecture of the period. The Junior League supported the program and showed the film to civic groups to general support."

Promoter exposed

"A few years ago, we exposed a promoter who was trying to raise money for a flying saucer. He had already collected a sizeable amount from innocent victims. Our exposure of this scheme placed the charlatan behind bars.

"There was criticism about the school lunch program in southern Oklahoma. We sent a plane down with our news team. Over a period of several newcasts, the lunch program was straightened out. We didn't duck the important but unpopular issues. By tackling them, we intensify our service to the community. However, like a lot of stations we are somewhat lax in not publicizing our own achievements."

"A station manager's involvement in community activities gives him an insight into local needs," says Thad

(Continued on page 94)
alphabet. Twenty-six simple steps to literacy.

In the Greater St. Louis area, there are 100,000 adults who never learned it. Those without even a rudimentary education required to meet today's social and economic needs.

KMOX-TV does something about it. On air—with such instructional series as "PS 4," begun in 1961, which teaches basic English, reading, writing and figuring to the disadvantaged. Off air—with such continuing projects as the Reading Service, a monthly bulletin of suggested books and classroom activities related to television, distributed to some 735 local schools, colleges and libraries (nearly a million copies since 1961). With special seminars on the educational uses of television conducted for interested local groups. (Forthcoming seminars will zero in on schools in underprivileged areas.) The list goes on...and on.

Commercial television as an active, practical aid to learning is a heartening development in community betterment. Pioneered by the television station that has always taken community betterment to heart...CBS Owned KMOX-TV, "First in Service to St. Louis."

THE FIVE CBS OWNED TELEVISION STATIONS
WCBS-TV NEW YORK
KNXT LOS ANGELES
WBBM-TV CHICAGO
WCAU-TV PHILADELPHIA
KMOX-TV ST. LOUIS
figures dealing with the education of the head of the house. The January rating was 33 per cent higher, the March-April, 19 per cent, and the May, 10 per cent.

**The income picture**

In the case of household income ratings, upper income homes showed up best in the March-April figures (55 per cent higher) rather than in January. However, January upper income home ratings were still 26 per cent above the overall rating at that time. The May figure was only 8 per cent higher than the overall.

Of course, it doesn't take Nielsen demographics to make clear that *First Tuesday* can attract upscale audiences. The nature of the monthly news magazine material makes it obvious that the well-educated will be more likely to watch than those not well-educated. And, of course, this type of viewer is more likely to be a professional man and among the more affluent Americans.

The show, which premieres in January, is not likely to become a hit in the everyday sense of the term, but its 1969 ratings indicate that it could do well. In the six shows for which ratings are available this year, homes ratings ranged from 10.8 to 16.8, the latter being the premiere.

Following the debut, ratings fell off to a low in April. This could be ascribed to seasonal factors were it not for the fact that the May rating picked up a little and the June figure jumped to 16. The latter show aired an interview with Sirhan Sirhan, which probably explains the increase in audience.

Whatever the ratings, Borg-Warner and its corporate agency, LaRoche, McCaffrey & McCall, feel confident that in *First Tuesday*, the company has the proper environment for its commercials.

The company also has, agency president David McCall points out, a format in which it can make the kind of impression never made before.

McCall is talking about the fact that, having six commercial positions per hour, B-W can get a cumulative effect. This is particularly important in showing the diversity of B-W's operations.

While the client and agency are not about to criticize their past print campaigns, it's apparent they feel the usual one-page per issue in a magazine is not enough to make the kind of impact they want.

Of course, there's more to it than that since nothing stands in the way of an advertiser buying six consecutive magazine pages. The fact is that the client has come to recognize that tv's "with it" nature just adds something new and powerful to B-W promotion.

The extent to which LaRoche, McCaffrey & McCall can capitalize on what remains to be seen, though this is not to imply they're not fully qualified. Interestingly, the agency has signed the same team which developed Pfizer's Hai Karate campaign to the creatives chores for B-W.

Hai Karate, a line of men's toiletries, is currently being promoted as tv in a humorous vein, the copy being that even the mild, ordinary man must learn to fight off women (with karate chops) when he uses the product. The team assigned is George Newall, copy group head, and Tom Yohe, art and tv group head.

They will be celebrating the engineering capabilities and products of a company which markets a broad line of industrial goods, including automotive products, plastics and chemicals, industrial equipment, steel, materials and building and air conditioning products.

Borg-Warner was originally an automotive parts company, and automotive sales still comprise about 60 per cent of the total take. But the fastest growing segment of its business is chemicals and plastics. From 1963 to 1965, this end of B-W advanced 118 per cent in sales as compared to a 17 per cent gain in the automotive sector.

**ABS leads the way**

Major contributor to the growth in chemicals is Cycolac, B-W's brand of the acrylonitrile-butadiene-styrene (ABS), a plastic used in a growing variety of structural and other products. Football helmets are made in Cycolac, for example, but so are pickup truck campers.

Until recently, B-W made more ABS than the rest of the manufacturers combined, but, with the market expanding, new sources have come into the field and B-W's share is now about 40 per cent.

Cycolac is made by the Marboro division, one of the two picking up the tab for the television drive. The agency is Fahlgren & Associates, Parkersburg, W. Va. The other is the York division, which makes...
"For courage and conviction in editorializing to calm the city during a time of difficult racial tensions. The 1968 Sigma Delta Chi Award for television editorializing goes to station WOOD-TV, Grand Rapids, Michigan as well as to its News and Editorial Director, Dick Cheverton."

(WE CARE...THANK YOU FOR CARING.)

WOOD-TV
GRAND RAPIDS, MICHIGAN
When a Boston television then 10 out of 14 BPP NPPA "News Film
station wins 3 UPI awards, awards, and is now named Station of the Year",

that's news!

And that's WHDH-TV, for you. First the Massachusetts U.P.I. honors. Then the Boston Press Photographers'. Now the National Press Photographers Association calls us the "Television News Film Station of the Year". You just can't do much better than that.

WHDH-TV competed with almost 700 television stations in the United States and Canada for this latest award, and is the first New England television station to win it.

It wasn't easy as you well know. The 4,000 member National Press Photographers Association represents newspapers, magazines and television stations in every part of the country, and the distinguished members of the panel of judges were described as "the toughest and most demanding of professionals". Moreover, the award was based not upon a sensational story now and then, but upon the "concept and scope of the WHDH-TV news film coverage during 1968; plus the imagination, ingenuity and creative skills of the Channel 5 news cameramen and editors".

The winning of the coveted NPPA award caps an unprecedented award-winning record on the part of WHDH-TV so far in 1969. A total of 18 sought-after honors have been won by the station in local and national competition. And we wouldn't be surprised if we added a few more before the year ends.

Of course, to Bostonians this new title, "News Film Station of the Year", was no surprise. They've come to expect prize-winning performances by WHDH-TV — Boston's most-honored TV news. So can you.

WHDH-TV BOSTON

ALWAYS IN COLOR
conditioning and refrigeration equipment, and is handled by Al Paul Lefton Co. in Philadelphia.

Though there's no telling what might happen as a result of the tv campaign, right now York is probably the only B-W brand name at all familiar to the general public. B-W marketed the Norge line of appliances until last year, when it sold the business to Fedders for $45 million.

**Pride in engineering**

The Norge line was a limited one and B-W felt it would be better off spending the money which would be necessary to broaden the line in areas more intimately involved with industrial engineering, its strong suit.

B-W is proud of its engineering capabilities. The theme, "Borg-Warner, the great engineers," a line which came out of Dave McCall's fertile mind after his agency took over the account five years ago, will be continued in the tv drive. It's not the sort of slogan you usually hear on tv, but then Borg-Warner isn't the type of advertiser you usually see on tv.

**SBPL (From page 37)**

more than advertising for any other media, yet he quickly acknowledges that it's easier to produce a good tv ad then one for radio or print.

"In tv writing," he explained, "it's easy to do a vivid and compelling ad because of the number of elements involved. There are the sight and sound and the motion of the camera to stimulate the viewer."

This lack of challenge he finds in producing good tv ads is compounded by the fact there is too much emphasis on production values, such as the trickiness of the camera or the unnecessary elaborateness of a commercial.

Sapan believes the next hardest type of ad to do is print, since the elements must be confined within the limits of the page. Of course, the creative director is free to use any elements he chooses, such as photos and artwork in addition to copy.

Radio is the next most difficult type of ad to do, since the only elements available are voice, music and sound effects, and these must be confined within a given length.

Direct mail pieces are the hardest he feels because of the confines of getting the message across within a page in letter form.

While Sapan would like to do more tv commercials, the roster of clients at SBPL gives him an opportunity to work in all areas of media.

The agency handles the advertising for the American Broadcasting Co., American Contemporary, Entertainment, Information and FM Radio networks. They do the advertising for AMF's bowling products division and special sales department.

For Curtis Publishing's Holiday magazine, SBPL does special projects such as inserts. The Charles Nathan office furniture company has the agency handle its completes campaign.

The Frankfort Distillers division of The House of Seagram has given the agency its Carstairs and Hunt's whiskey accounts, as well as Coca-Cola and Scotch.

SBPL does the advertising for Hawker Siddeley Aviation, International's DH 125 executive jet, as well as the ethical drug advertising for Key Pharmaceuticals.

In addition, SBPL has attracted a cosmetic line which is just being introduced in this country from Britain, Candahar Ski and Spa Cosmetics are in limited distribution now, with much greater coverage planned by next summer.

**Other clients**

The Hawker Siddeley Group, Ltd., of diesel engines and electric motors is represented by the agency, as well as the Music Makers Group which includes Music Makers, Mark Century, Andrew Scott Publishing and Sound Makers.

Johnson & Johnson's personal products division has placed Carefree Tampons with the agency, and SCM corporate advertising is also handled by them.

Programmed Personal Services, Zodiactronics and Medintronics, as well as Strouse Adler Co.'s foundation garments, are among SBPL's clients. Included also are the Standard Packaging Corp.'s Fonda Container division, Royal Lace division, Missisquoi Speciality Board division and finally Golden Fleece Tissue division.

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**...and another thing about Country Hayride**

**is the host!**

HONSEN CARGILL, host

Henson Cargill has a young man's point of view and an old pro's sense of timing, developed before live audiences as host of his own local show, plus personal appearances with Joey Bishop, Steve Allen, John Gary, Woody Woodbury and Dick Clark...as well as hundreds of club dates on a trail that led to Las Vegas and now Cincinnati. His controversial "Skip A Rope" was last year's all time #1 Country single—soaring to the top 20 on all the national POP charts and landing in the #1 C&W slot across the board.

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**A NEW TV SERIES! Available as both 30 & 60 minute programs. 52 shows: 39 + 13 repeats. In Color, on Video Tape.**

To see it, call or write: E. Jonny Graf, Vice President for Television, Avco Embassy Pictures Corp., 1301 Avenue of the Americas, New York, N.Y. 10019. 212-956-5528.
You support
eight million people
on welfare.

And the way things
are going, your children
will be supporting theirs.

Originally, welfare was a
solution to a problem. Today it's a
problem in itself.
It has reached the point where,
if a person is born on welfare, he will
probably die on welfare.
And ten years from now, things
could be worse.
That is why Group W's Urban
America Unit prepared the 90 minute
documentary, "The Shame of Welfare."
First, it clears up some popular
misconceptions. For instance, the
majority of Americans on welfare are
not black. They're white.
Then, the documentary shows
how the present system has become
obsolete over the years. How billions
of dollars are spent every year merely
to keep millions of people living in
abject poverty.
But we do more than show the
ugly side of welfare. Much of the
program is spent discussing solutions
to the problem. The kind of solutions
that would replace our disintegrating
welfare system before it disintegrates
totally.
"The Shame of Welfare" is just
one of 52 prime time specials Group W
is presenting on its five television
stations this year.
Each week, we're trying some-
thing different. A special on cul-
ture and the arts. A special on the
news. A special to make you laugh. A
special to make you think. And,
perhaps, act.
We've undertaken this kind of
programming because there are a lot
of problems facing this country.
And we believe a broadcaster's
responsibility is to be part
of the solution.

WESTINGHOUSE BROADCASTING COMPANY
WBZ TV BOSTON - WIXE NEW YORK - KYW - KYW-TV PHILADELPHIA
WJZ TV BALTIMORE - KDKA - KDKA-TV PITTSBURGH - WFMJ FT. WAYNE
WIND CHICAGO - KPIX SAN FRANCISCO - KFWB LOS ANGELES
The Television Bureau of Advertising has published the first of its new quarterly reports of spot TV expenditures, with figures showing estimated investments made in national and regional spot during the first quarter of the current year by the top 100 spot advertisers.

The new report is based on information supplied by Broadcast Advertisers Reports, which monitors spot activity in 75 markets for one random week each month. Weekly activity is then projected to the month, and the three months are totalled to produce quarterly figures. In the past, the TVB quarterly spot reports were based on data furnished by LNA/Rorbaugh.

Under the new system, BAR uses station rate cards and information supplied by ad agencies to estimate the dollar value of each commercial monitored.

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**Rank** | **Expenditure**    | **Rank** | **Expenditure**
---|---|---|---
1 | Procter & Gamble | $14,743,800 | 52 | Avon Products | 1,239,500
2 | General Foods | 7,418,500 | 53 | Kellogg | 1,209,800
3 | Colgate-Palmolive | 7,114,200 | 54 | Eversharp | 1,195,400
4 | Lever | 6,836,900 | 55 | Noxell | 1,129,400
5 | American Home Products | 5,515,200 | 56 | Corn Products | 1,122,900
6 | General Motors | 4,672,800 | 57 | U.S. Borax | 1,116,100
7 | American Brands | 4,638,300 | 58 | British-American Tobacco | 1,083,600
8 | Coca-Cola | 4,061,800 | 59 | Kentucky Fried Chicken | 1,085,400
9 | William Wrigley Jr. | 3,927,700 | 60 | United Air Lines | 1,084,400
10 | Bristol-Myers | 3,797,800 | 61 | Consolidated Foods | 1,077,800
11 | Alberto-Culver | 3,541,300 | 62 | Sun Oil | 1,074,500
12 | R. J. Reynolds | 3,611,600 | 63 | Standard Oil of California | 1,063,400
13 | American Mills | 3,428,500 | 64 | Johnson & Johnson | 1,051,700
14 | Gillette | 3,082,300 | 65 | Plough | 1,027,900
15 | Kraftco | 3,056,100 | 66 | Seven-Up | 1,015,300
16 | Ford | 3,024,000 | 67 | Kimberly Clark | 1,008,400
17 | Warner-Lambert | 2,871,700 | 68 | Pabst | 992,900
18 | RCA | 2,519,400 | 69 | Armour & Co. | 966,900
19 | PepsiCo | 2,458,800 | 70 | National Biscuit | 961,900
20 | H&R Block | 2,370,200 | 71 | Eastern Air Lines | 961,000
21 | Pet, Inc. | 2,365,600 | 72 | Royal Crown Cola | 941,700
22 | International Tel & Tel | 2,356,100 | 73 | Helene Curtis | 899,000
23 | Sterling Drug | 2,243,800 | 74 | Loews Theaters | 863,600
24 | Standard Brands | 2,221,500 | 75 | American Motors | 834,700
25 | Nestle | 2,163,500 | 76 | Magnavox | 809,000
26 | Miles Laboratories | 2,129,500 | 77 | Revlon | 808,200
27 | Chrysler | 2,116,000 | 78 | Jiffee Chemical | 779,900
28 | Shell Oil | 2,090,900 | 79 | Swift & Co. | 773,400
29 | Scott Paper | 2,030,200 | 80 | Norwich | 772,600
30 | Campbell Soup | 1,996,500 | 81 | National Airlines | 759,000
31 | Motorola | 1,942,000 | 82 | Hassenfeld Brothers | 758,700
32 | McDonalds | 1,923,300 | 83 | Pan American | 746,000
33 | Quaker Oats | 1,918,200 | 84 | Nissan Motor Corp. | 739,700
34 | Richardson-Merrell | 1,859,500 | 85 | Associated Products | 738,500
35 | Triangle Publications | 1,816,600 | 86 | American Tel & Tel | 721,600
36 | Philip Morris | 1,794,300 | 87 | Household Finance | 713,700
37 | Jos. Schlitz | 1,682,400 | 88 | Peter Paul | 712,000
38 | Borden | 1,666,400 | 89 | Dow Chemical | 684,900
39 | Norton Simon | 1,659,900 | 90 | Giant | 667,400
40 | American Can | 1,635,900 | 91 | William Bishop | 667,600
41 | Carter Wallace | 1,632,100 | 92 | Hayte"F Faberge | 661,400
42 | Carnation | 1,613,400 | 93 | Beatrice Foods | 655,300
43 |Ralston Purina | 1,576,800 | 94 | F & M Schaefer | 652,200
44 | Mars | 1,560,300 | 95 | Standard Oil of Ohio | 644,400
45 | Pillsbury | 1,482,900 | 96 | Standard Oil of Indiana | 642,400
46 | Toyota | $1,472,100 | 97 | Lin Broadcasting | 642,000
47 | H. J. Heinz | 1,465,200 | 98 | Storer Broadcasting | 597,100
48 | Squibb Beech Nut | 1,451,700 | 99 | S. C. Johnson & Son | 588,700
49 | General Telephone | 1,433,400 | 100 | Chevron-Pond's | 1,384,400
50 | Chesbrough-Pond's | 1,384,400 | 51 | E & J Gallo | 1,361,600

Sources BAR, 75 Markets

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**Religious programs**

A new and meaningful evolution of religious broadcasting is taking place in America, according to Dr. A. William Bluem, professor at the Newhouse Communications Center, Syracuse University. Dr. Bluem, a past editor of the "Television Quarterly" and author of several studies in the broadcasting area, made this point in a new book surveying religious programming, and titled *Religious Television Programs: A Study of Relevance*, published by Hastings House.

The survey aims to serve as a bibliography for program ideas for broadcasters and clergy.

Four areas were discussed at length in this survey: (1) religion and broadcasting—its relevance today; (2) the structure of religious programming; (3) description of individual shows carried by local stations and networks; (4) guidelines for religious program planners.

There are also appendices with listings of participating stations, reference books, and programs used by Dr. Bluem in his study.

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**TvB launches new quarterly spot expenditure reports**

The eight newcomers to the top 100 include Triangle Publications' *TV Guide* (in 35th place with $1.1 million), Kentucky Fried Chicken (59th with $1.1 million), Magnavox (77th with $809,000), Hassenfeld Brothers (83rd with $758,700), William Bishop (92nd with $661,400), Rayette Faberge (93rd with $661,400) and Lin Broadcasting (98th with $642,000).

Local television expenditures will be covered in a new TVB/BA quarterly report to be inaugurated soon.
WSB TELEVISION.
AN ATLANTA LANDMARK IN
COMMUNITY SERVICE.

A television station is more than just a television station. It's a commitment to the community it serves. In Atlanta, the station is WSB-TV. And these are some of the things we're committed to:

Public Service Seminar
Almost 100 organizations attend our public service seminar, aimed at helping out community needs, and teaching them how we might serve them even better.

Teacher Hall of Fame
WSB-TV inaugurated an annual teacher Hall of Fame to acknowledge outstanding contributions to public education by teachers from throughout the state.

Round of Youth
A forum program for the expression of opinion by Atlanta youth.

Jobs for the Hard Core
With affiliated radio station, WSB, hired a number of hard core unemployed for both intern and permanent employment.

Cancer Education
WSB-TV coordinated statewide television broadcasts of a documentary for the Georgia Chapter of the American Cancer Society.

Atlanta Negro TV Worship
First sustained coverage of an Atlanta Negro church's Sunday morning worship services.

Defensive Driving Course
In cooperation with the National Safety Council, WSB-TV programmed the nation's first certified TV defensive driving course with full credit for those passing.

Fun for the Underprivileged
In cooperation with Parks Department, WSB-TV sends talent to entertain youngsters in underprivileged areas.

Salute to America Parade
Atlanta had no real 4th of July celebration until WSB-TV inaugurated its annual "Salute To America" Parade, which is now perhaps the biggest such Independence Day observance in the entire nation.

Continuing FBI Series
Tips for the housewife and homeowner that can save lives and property given weekly by local FBI agents on WSB-TV's Today in Georgia program.

Political Debates
WSB-TV pre-empted 3 1/2 hours of prime evening viewing time to allow debates among almost 90 candidates running for some 40 public offices.

Documentary Library
Historical and public affairs documentaries loaned to all organizations requesting them.

Monday News Conference
The public may phone the station and question leading figures in government, education and law enforcement.

Symphony Telecasts
Georgians have the opportunity to watch the Atlanta Symphony Orchestra perform music by the masters. For the second straight year WSB-TV is carrying a series of symphony telecasts.

Japan: Sister Station
In the interest of people-to-people diplomacy WSB-TV has engaged in a Sister Station agreement with MBC, Kagoshima, Japan, another quality broadcaster.

COX BROADCASTING CORPORATION
STATIONS: WSB AM-FM-TV, Atlanta; WHIO AM-FM-TV, Dayton; WSOQ AM-FM-TV, Charlotte; WIOD AM-FM, Miami; KYTV (TV), San Francisco-Oakland; WHIC-TV, Pittsburgh.
Required Reading
for everyone who makes his living in the television industry.

**DOCUMENTARY IN AMERICAN TELEVISION**
by A. William Bluem, Syracuse University

"Easily the definitive book on the television documentary, this work's value will not be diminished by the passing years." Lawrence Laurent in The Washington Post.

312 pages, 100 photos, notes, 3 appendices, bibliography, index. **$8.95**

**TELEVISION STATION MANAGEMENT**
The Business of Broadcasting
edited by Yale Roe, ABC-TV Network

Seventeen industry professionals examine the realities of operating a television station. All phases of operation are thoroughly treated—management, programming, news, advertising, promotion, traffic, technical services, etc. 256 pages.

Text Ed. (Paper) $3.95, Cloth $6.95

**WRITING FOR TELEVISION AND RADIO**
by Robert L. Hilliard, FCC

A realistic, practical book on the craft of writing for television and radio. Contains ample, up-to-date illustrative material. 320 pages, sample scripts, review questions, indexed. **$6.95**

**THE TELEVISION COPYWRITER**
How to Create Successful TV Commercials
by Charles Anthony Wainwright, Vice President and Associate Creative Director, Tatham-Laird & Kudner, Inc., Chicago

Written by a veteran television commercial-maker, this book is a thorough and practical examination of the creative process from idea to finished film. 320 pages with many storyboard illustrations, fully indexed. Cloth-bound. **$8.95**

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**BOOK DIVISION, TELEVISION AGE**
1270 Avenue of Americas, New York, N. Y. 10020

Please send me the following books:

☐ THE TELEVISION COPYWRITER $8.95
☐ DOCUMENTARY IN AMERICAN TELEVISION $8.95
☐ TELEVISION STATION MANAGEMENT
  ☐ Paper $3.95 ☐ Cloth $6.95
☐ WRITING FOR TELEVISION AND RADIO $6.95

NAME .................................................. ADDRESS ........................................
CITY ........................................... STATE ..................... ZIP ............

(Please add 50¢ per book for mailing and handling.)
☐ Check enclosed.

**Production (From page 35)**

meetings were all that were necessary. If something didn't work out, the production house was the scapegoat.

But now that the agency is under the gun, seven or eight pre-production meetings are the rule. Everyone knows what is going to be done down to the letter, which means no time wasted experimenting at the session.

As a result of this planning, LHC has made as many as 12 Braniff commercials in a single day of shooting.

Would Lois consider using DDB's Director Studio?

"I don't care who I use as long as I get a good job. I wouldn't mind using them because, as a large agency, they know what they're doing. In fact, some of their people have more experience in commercial production than certain independent producers."

Sees no conflict

While some people see a conflict of interest in DDB's production of commercials for accounts competitive to its own clients, Lois isn't one of them.

"They're not going to lose up much Braniff spot just because they happen to be shooting a commercial for American Airlines on another stage. If they want to be able to rent their facilities out to the industry, they know they've got to do a responsible job."

Do other agencies figure to follow DDB and LHC into commercials production?

About three years ago, Grey toyed with the idea of establishing a test studio, and went as far as a cost ac-

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Robert K. King (l.) has been named senior vice president-television by Capital Cities Broadcasting Corp. King will be succeeded in his former position as vice president and manager of WKBW-TV Buffalo by Lawrence J. Pollock (r.), formerly vice president in charge of television sales for the station.
Stock up on Wholey before the supply runs out!

A viewer says Dennis Wholey is “a haircut with words, a space-age Shakespeare who makes every subject come alive.”

A TV Critic says he is “an excellent interviewer-conversationalist, an art that is either lost or overlooked in many of the talk shows.”

Dennis Wholey is the new generation spokesman, a product of today. He’s “groovy”. Born of the television medium, he is enjoyed as a charming respite from the hum-drums of ordinary entertainment. He is honest, meaningful, and unpredictable. He is the successor to yesterday’s heroes. All he has is talent.

Taft Broadcasting, with skillful, imaginative direction, and crisp, demanding production techniques, has turned Dennis Wholey into an uninhibited 90-minute (and 60-minute) five-day-a-week syndicated talk-variety program that is a hit even before it premieres. Already sold in 22 markets from Portland, Maine to Portland, Oregon, the Dennis Wholey Show was created to bridge the gap between the modern retailer and the active 18-49 buying market of today’s generation. Put your money where the action is.

The Dennis Wholey Show.
Corinthian’s board

James C. Richdale, Jr., vice president of the Corinthian Broadcasting Corp., and president of its television stations division, has been elected to Corinthian’s board of directors. Richdale has been associated with the corporation since 1954, and has served as general manager of KOTV Tulsa, and of KHOU-TV Houston.

Also elected to the board were Edwin Singer, president of Sequoia Refining Corp., and chairman of the executive board of the Corpus Christi Bank and Trust Co., and Thomas W. Smith, managing partner of Whitcom Investment Co., New York.

counting to see if it was economically feasible. Grey decided against it, primarily because too many independent test studios were springing up around the city.

Grey has no immediate plans to jump into commercials production. Manning Rubin, vice president and creative director at the agency, feels that production may turn out to be another of the agency business’s fads which, he says, are often somewhat blindly followed by others.

Grey may change

Yet Rubin, who was a key figure in Grey’s test-studio cost study, and was also active in the 4A’s study of commercial costs, doesn’t dismiss the possibility that Grey will re-examine its thinking. With a track record of great interest in controlling costs, it’s almost a sure thing that Grey will be an agency to watch for possible major moves in the near future.

Wells, Rich, Greene doesn’t dismiss the possibility of entering commercials production, although management admits that the agency is not ready for the move yet.

Creative director, Gerald Kreeger, told TELEVISION AGE that Wells, Rich, Greene’s recently created feature film production subsidiary, WRG-Dragoti, might begin producing commercials at some point in the future, but that for the moment the agency will stick to taking “one step at a time.”

Kreeger admitted that some clients have been asking the agency to key a weather eye on costs, and that they’ve been satisfied with WRG moves to hold shooting costs down through more intensive pre-production. But Kreeger adds that many WRG commercials are big productions and thus, cost a lot to begin with, and there are many variables which are hard to control.

The Interpublic Group of Companies hired the ex-president of Fo Star, Tom McDermott, about a month ago to look over its commercials operation and make recommendation McDermott’s job as consultant will be to analyze how Interpublic agencies are set up from a production standpoint, and make suggestions as to how the organization might be improved.

Foote, Cone & Belding is one of those agencies that see no benefit in direct production. Senior vice president John O’Toole believes such a system limits the creative source available to an agency, cutting it off from the plusses which can be derived from working with people such as directors and cameramen who are in the field every day.

What he wants

Rather O’Toole would like to see the agency develop a volume guarantee or a cost-plus arrangement with a number of production houses.

“Of course a cost-plus system would require the okay of our clients. Production houses often pad their contingencies to cover any risks encountered in shooting. The clients would have to assume the risk in it.”

(Continued on page 9)

Donald S. Moeller, new vice president and general manager of KXI Springfield, Mo., comes to the station from WGAN AM-FM Portland, Me., where he served in the same capacity.
WEHT-TV ASKS

The horrible moment of impact and death is past. It happens everywhere, every day. But in Evansville, Indiana, at least, WEHT-TV has the nerve to ask WHY. What was the cause? Why did it happen?

No mere cliche campaign, this twice-daily WHY series is committed to the premise that dangerous traffic conditions and dangerous drivers, on the open highway or on Main Street, must never be considered inevitable. Life is too precious. Whatever contributes to its destruction on the road must be dealt with firmly, now, before it can cause tragedy.

This is why the WHY series was created by WEHT-TV more than two years ago. This is why News Director Tim Spencer has the nerve to rub some people the wrong way. This is why the Automotive Safety Foundation has presented Tim with the coveted Alfred P. Sloan Award for Distinguished Public Service in Highway Safety, for the second consecutive year. WEHT-TV has the nerve to ask WHY, over and over. To drive home a message that can't be ignored.
Buyers of Spot T.V. see values beyond numbers

The two men at WOOD-TV most concerned with successful sales communications tell what they do in SRDS and why.

Markward: "Like everyone else selling advertising, we at WOOD-TV are always mindful of the magnitude of the task of communicating with advertisers and agency people. Number one on our sales team is our firm of representatives, Katz Television. But beyond the Katz contacts and my own we must use whatever communications vehicles that can help us get to the right people as often as we can and in the most effective way.

"A good place to start, we believe, is in Standard Rate because it is the bible of the advertising business. It is the industry reference source for information on programming and rates.

"Here we think it makes sense to cover the things we believe are unique to us in terms of the market and, of course, our strength in programming. After all, what we do in programming, sign-on to sign-off, reflects our personality and the audience we attract.

"In any buyer-seller relationship you have to be sure that your strengths are constantly in front of the buyer which is the chief reason we present a comprehensive description of our strengths in Standard Rate on a continuing basis."

Amyx: "When anyone opens Standard Rate to look at Michigan markets or the stations covering those markets we know he wants information. We know he wants to see how the markets covered by the strong stations coincide with the markets where he's going to advertise to get business. So give him data on the Grand Rapids/Kalamazoo rankings and the WOOD-TV coverage area."

Markward: "You can never be sure what anyone is looking for specifically when he is using Standard Rate. You don't know whether he's planning or buying or looking for test markets or what."

Amyx: "Exactly. We have a good strong market. We believe we're one of the top ten test markets in the country if anyone is planning a test market program we want him to know that there's an ideal test area here in Grand Rapids/Kalamazoo market."

Television Age, July 28, 19
Markward: "Our great strength in programming is in news. We have spent a lot of money and time developing a very successful format of news programming—the news, the weather, the sports, documentaries, the whole bit that makes up the full category of news programming."

Amyx: "Another thing that has helped has been our editorials. We did one last summer that we were warned against because it had racial overtones. Some people feared that for us, it might just cause more trouble. But I believed it had to be done and we did some real strong editorials on the subject."

Markward: "Well, you can't walk away from possible trouble if you want to be a leader in public service programming. We think buyers with imagination see values in outstanding public service programming. This, plus all the other things we've talked about, adds up to the package of values you see represented in this ad in Standard Rate. These are the things that give a Katz salesman something to hang his hat on. And with all the stations they represent you'd better see to it that they have something to talk about."

Amyx: "The Katz people are very much in favor of what we're doing in Standard Rate. I think the spot tv rep today has to be able to talk about more than just the numbers game. He has to know about the station's personality. When he's talking to a media director or an associate media director he has to know more about the station than just the ratings and prices.

"When someone is planning a spot tv schedule they're looking for ideas, they're looking for the right markets and they're looking for stations that have not only the coverage and the audience but the right feel for the campaign which Jack calls 'personality.' So I should think any good station would want to have information about programming and personality in Standard Rate whether it's for the planning stage or the buying stage."

**IN SRDS YOU ARE THERE**

selling by helping people buy

5201 Old Orchard Road, Skokie, Ill. 60076
Inside the FCC (From page 96)

a trustee in the Public interest.

A second round of hearings on television network program procurement began in June, 1960, with public hearing in New York during which directors, writers and performers testified about "live" tv. Following these, FCC Chief Hearing Examiner James Cunningham conducted similar hearings in Los Angeles where actors, directors and others were heard about the filmed tv programming process. About 40 national advertisers involved heavily in television were questioned about their role in tv programming.

Then came the klieg-lighted hearings in January and February 1962 conducted by Bryant with the Commission sitting en banc with Newton Minow at the helm. The brass of the three tv networks testified on how programs were selected. As expected the hearings made headlines, and there was the added publicity fillip from the hue and cry then prevailing over the number of violence-oriented programs.

Words by the millions. Over the years an enormous record of millions of words was amassed through the network programming hearings. This was turned over to the Justice Department for possible action against the webs. The FCC bided its time, awaiting a decision by Justice, but when the Department had not acted by 1965, the Commission, on Bryant's recommendation, launched the 50-50 rulemaking.

Meanwhile, the option time abolition recommended in the Barrow Report was acted upon by the FCC. First, in 1961, the Commission reduced the amount of option time within each segment of the broadcast day from 3 to 2½ hours. Then, two years later, abolished it altogether. This stands out as one of Bryant's signal victories.

Bryant now is mustering all his resources for the 50-50 proposal and is not looking too far into the future. But he said he has in mind the possibility of delving into the burgeoning of radio networking.

Bryant asked about the perennial Congressional proposals to license the networks, Bryant said he did not think such a step was necessary. "The Commission, in my view, already has such power, but it might be a good thing if Congress put it into statutory form," he said.

The Network Study Office is a paradox. The first round of hearings '59-60 were designed to show that the advertiser had too much power in determining network programs. By the second round of hearings, the economics of network sponsorship began to change and participating announcements became the major vehicle used by network advertisers.

The Network Study Group shifted with the shift, then directed its fire against the networks, claiming that it now was the networks who had too much power. Therefore, it would seem that office is dedicated to harassment—regardless of who controls network programming. Bryant denies this. But there are those who feel that Bryant will propose and propose, hold hearings and more hearings, stretch out the network study operation until it is time for his retirement.

He is also fully cognizant of the fact that the Office has a constituency of its own on Capitol Hill and elsewhere. There is a band of lawmakers shrill in their enmity toward the networks. These Congressmen have said that they would not countenance the elimination of the watch dog unit.

"I think the Office will be around as long as the networks," Bryant says sanguinely—and confidently.

O'Toole would like to see an experimental plan of this type put into effect within the next few months, involving one FC&B office (they all operate autonomously) or one FC&B client.

In any case, O'Toole is not about to lead the agency into direct production. He believes that there is always something the cameraman or director can add to a commercial. Another point: "When you get into the business your suppliers are in, you're working against someone who just may know the business better than you."

The idea of a financial tie-in with a production house is not new. J. Walter Thompson and Lennen & Newell have had them for years with MPO. At the end of the year, a cost accounting of commercials determines who has made or lost money. If the production house's profit exceeds pre-arranged limits, the client gets a refund. On the other hand, if the production profit is too low, the house is entitled to a bonus.

B-M showed the way

Bristol-Myers, however, beat everyone to the financial tie-in punch. Four or five years ago, this cost conscious client decided it was paying more than it should for commercials production. According to one source, B-M conducted a one-year production study, and then selected three houses to do all its work. The three picked were VPI, EUE and Audio.

Cost accounting records were kept for the next four years on a special form the client designed with the help of its agency producers.

Six pages long, the form breaks down the cost of a commercial into almost 200 items. The estimated and actual cost for any element must be listed, as must those responsible for supplying certain items, such as artwork, props and wardrobe.

Once B-M knew what every element in every commercial over the past four years had cost, it was well prepared to go ahead with its own production. Sid Greenhaus, formerly of MPO, was hired to produce Bristol-Myers' commercials.

Next: Lever and P&G

Now, two other major tv users have taken it upon themselves to examine the rising costs of commercials. Lever Brothers and Procter & Gamble are both studying the situation, although neither will yet say what their research has shown in characteristic secretiveness for companies of this size and third degree of competitiveness.

This much is sure. Commercial production costs and clearly under attack at both agency and client level today—and tomorrow can only bring even more intensive efforts in this extremely vital area.
“...a beam of light in the smoky darkness of my smoker's world.”

RKO Television believes “Public Service” programming should use the full scope of television's unique power to involve, intrigue and educate. To do so, RKO selects subjects of vital concern to the community and presents them in forceful productions during prime time evening hours.

An example of this philosophy is RKO's current series on smoking. The “beam of light” comment from one of many letters, reflects general viewer response. News media also have been unstinting in their praise.

“...A TREMENDOUS PUBLIC SERVICE”
Boston Herald Traveler

“...FASCINATING...EXCELLENT TELEVISION”
Cue Magazine

“...CONSTRUCTIVE CONTRIBUTION TO EDUCATIONAL TV”
New York Times

“...POWERFUL...GUTSY”
Variety

RKO TELEVISION
A Division of RKO General, Inc.

WNAC-TV Boston
WHCT Hartford
WOR-TV New York
WHBQ-TV Memphis
CKLW-TV Windsor-Detroit
KHJ-TV Los Angeles
Public affairs (From 76)

M. Sandstrom, vice president and general manager of WIBW-TV Topeka.

"Local concern about local boys who were in Vietnam stimulated us to send two newsmen, one from Topeka and one from KGNC Amarillo. Footage incorporated into a 30-minute primetime special generated a great deal of local attention, and was recognized by a Sigma Delta Chi award.

"It's a whole new ballgame as far as public affairs programming is concerned," according to George Koehler, vice president and general manager of WFIL-TV Philadelphia and the Triangle Stations. "A definitive objective has to be set in advance, and then the public service effort sets out to achieve that objective.

"We are long past the explanatory type of documentary. You can do a documentary on how some of the municipal services operate, but in the end you'd accomplish very little. The name of the game is action.

"For example, we did a documentary called 1747 Randolph Street. It showed the deteriorated and sordid condition of a section that had developed into a blight on the city. The result was a massive cleanup operation.

"We also did two programs on consumer frauds, called Something for Nothing. Here again, immediate action followed. The public now looks to television to do this kind of thing. Newspapers used to do it, a generation ago, but they have become lethargic.

"All our documentaries are broadcast in primetime and are widely promoted through on-the-air, newspaper and radio promotion. Each time we do a documentary, we are in competition with ourselves to do an even better and more provocative one the next time around.""

Leonard J. Patricelli, president of WTNH-TV Hartford, says, "We look on our public affairs in the light of balanced programming. In other words, we are doing a great deal in the area of exposing ghetto problems, and will continue to do so.

"But on the other hand, we want to reach out to people and show them some of the positive aspects of our city. In our opinion, public affairs should tell it like it is."
In the picture

Samuel Thurm

Changes in objectives

In 1959, he was elected to his current position of advertising vice president. Two years ago, he became a member of the management committee. He is responsible for supervision of the company's advertising, marketing research and marketing analysis activities.

In addition to his current position, Thurm is past chairman and director of the Association of National Advertisers, a director of the advertising council, a member of the advertising committee of the Grocery Manufacturers of America, and former chairman of the national television-radio-films committee of the United Community Campaigns of America.

A

...
Architect of the 50-50 rule

It may be many months before the FCC takes any action on the proposed 50-50 rule, which would limit network ownership of primetime programming and put them out of the domestic syndication business.

Last week, the FCC heard oral arguments. If the Commission should adopt these proposals in whole or in part (and there are many who believe the chances are that it may), it will be the handiwork chiefly of one individual, Ashbrook Parker Bryant, chief of the Office of Network Study. Since 1957 when he assumed his present position, the 59-year-old “Ash” Bryant has been engaged in a battle with the networks, primarily over what he regards as their excessive domination of programming.

He has outlasted nine network presidents (exclusive of the current incumbents). All nine have appeared before him at one time or another to explain network programming policies. A courtly man who intones his words in a ponderous manner, he has managed to retain his almost quixotic ardor in his perennial jousts with the networks. As one of the commission staff observed, his conduct of hearings remind him of the critic Henry Field’s description of a production of King Lear when he wrote that the actor “played the king like someone else just played the ace.” (Bryant was an amateur actor in his youth.) The commission’s failure in the past to adopt, or even consider, some of his far-reaching proposals to restructure network regulation has not dampened Bryant’s crusading spirit.

“The network study group is the greatest boondoggle in the history of bureaucracy,” cracked a former FCC commissioner. “The guy must stay up nights figuring out where to hit us next,” commented a network executive.

“Ash” Bryant is impervious to these comments in and out of the Commission. Network brass may come and go, but he grinds on and on. Speaking of the slow pace of “reform” he says simply, “These things take time.”

Look on the third floor. He can be found in a three-room warren on the third floor of the FCC building. Amidst volumes upon volumes of FCC hearings, legal works and congressional records, Bryant amasses his ammunition and devises his strategy.

On the wall hangs a picture of Lyndon Johnson, for whom Bryant once worked on Capitol Hill, and another of him with a popular singer of a generation ago. Beside his desk is a well-worn adding machine.

He speaks with surprising equanimity about the task of keeping tabs on the networks. His able deputy, James Tierney, left last Spring to become a hearing examiner, leaving him with a staff of four—two lawyers, a secretary, and a research assistant. The office budget is in the neighborhood of $70,000 a year.

Bryant considers himself a kind of David against Goliath—an attitude which can be traced throughout his career. As he put it, “I have engaged mainly in battling the interests during my life, and I have enjoyed it immensely.”

After graduating from Columbia in 1932, he received his law degree three years later from Brooklyn Law School. During both college and law school years, Bryant helped prepare the defense of indigents, mostly Negroes, accused of crimes before New York City courts. Following his graduation from law school, he worked full-time as a public defender.

Bryant came on the federal regulatory scene in the early 40s as an attorney with the Securities and Exchange Commission from which he was drafted following the outbreak of war. He was given leave from the army to become a special assistant to the Attorney General’s charge of investigating frauds by major defense contractors. After the war, he went back to the SEC, where he was appointed special counsel in charge of fraud investigations.

In 1951, he switched to Capitol Hill, where he served as counsel for the Senate Preparedness Subcommittee headed by Lyndon B. Johnson.

After a stint in private practice, Bryant first got his feet wet in communications law in 1954 when he joined the FCC as a trial attorney in the hearing division. He handled the critical proceedings determining which applicants received television licenses in such major markets as Boston, Miami and Indianapolis.

In 1955, Bryant made the fateful move which cast him in his present role. He joined the Barrow Commission charged with studying the efficacy of FCC’s regulation of the networks. The commission, headed by Roscoe Barrow, dean of the University of Cincinnati Law School, hatched a series of recommendations, among which were the abolition of network option time and the creation of a special FCC unit to serve as watchdog over network activities.

The FCC unit was created and dubbed the Office of Network Study. Bryant took over as chief about six months after its inception and has been a thorn in the sides of the networks ever since.

In July 1959, hearings were held in New York City during which advertising agency executives, who represented the sponsors of network programming, were heard. These proceedings were followed by a marathon on banc Commission hearing lasting for four months—from December 1959, until March, 1960. Over 100 witnesses representing religious groups, garden clubs, educational organizations as well as broadcasters testified on the role and responsibilities of radio and television. Coming in the midst of the quiz-payola-plugola scandals, a lot of heat was directed at the networks. In June, Bryant came out with a report entitled “The Responsibility For Broadcast Matter,” a compilation of data and recommendations for FCC action.

The Commission followed up the report with a policy statement which, for the first time, delineated the obligation of licensees to program in the public interest, and to seek out the programming needs of the communities they serve. The broadcaster, under the statement, became

(Continued on page 92)
We’re more interested in informing a curious audience than in winning awards.

Maybe that’s why we keep winning awards.

**Public Affairs Specials**

*Project Summer*—Outstanding Public Affairs Program Award from Chesapeake Associated Press Broadcasters’ Assoc.

*The Sweet Smell of Freedom*—Ohio State Award from the Institute for Education by Radio-Television; Superior Award for News Broadcasting from Virginia Associated Press Broadcasters; EMMY Award from Academy of Television Arts and Sciences, D.C. Chapter.

*We Have Not Forgotten*—George Washington Honor Medal Award from Freedoms Foundation at Valley Forge, EMMY Award from Academy of Television Arts and Sciences, D.C. Chapter.

*Lincoln’s Last Day*—Three EMMY Awards from Academy of Television Arts and Sciences, D.C. Chapter for Program Achievement, Production-Direction, Cinematography, Golden Eagle Certificate from the Council on International Non-theatrical Events. (CINE)
Be it ever so humble . . .

Across the United States, Storer stations are involving themselves with the ill-housed "third of a nation." In Toledo, WSPD Radio won top honors from the Ohio AP Broadcasters Association for an editorial series urging housing improvements. Atlanta's WAGA-TV fought editorially for restructured zoning to allow more effective land use for low-cost housing. In Detroit, WJBK-TV promoted the idea of "sweat equity" — allowing low-income groups to use their own labor as part payment for homes. Cleveland's WJW-TV, in a positive approach to urban renewal, told how a German Village group used ethnic appeals to motivate revitalization, urged others to follow their example. In Miami, New York, Los Angeles, the Storer stations continue their campaign to make "Home, Sweet Home" more meaningful for humble people. Their genuine concern is a major factor in Storer's longtime policy of doing as a matter of routine, things which community leaders often consider rather special — and is another reason why it's good business to do business with Storer.