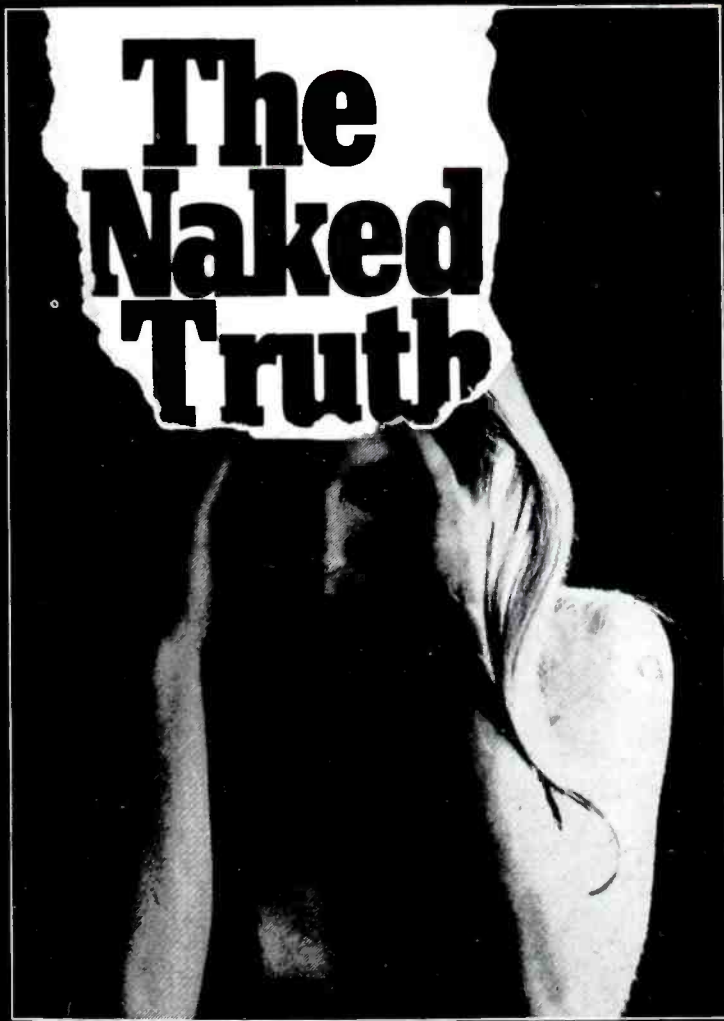


Television Age

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Should agencies get into the commercials production business? PAGE 34
How a big financial ad agency got its foot into the television door PAGE 36

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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** 

BLOOMINGTON IN 47401

'DELLA'

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 her guests. 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 fixing 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

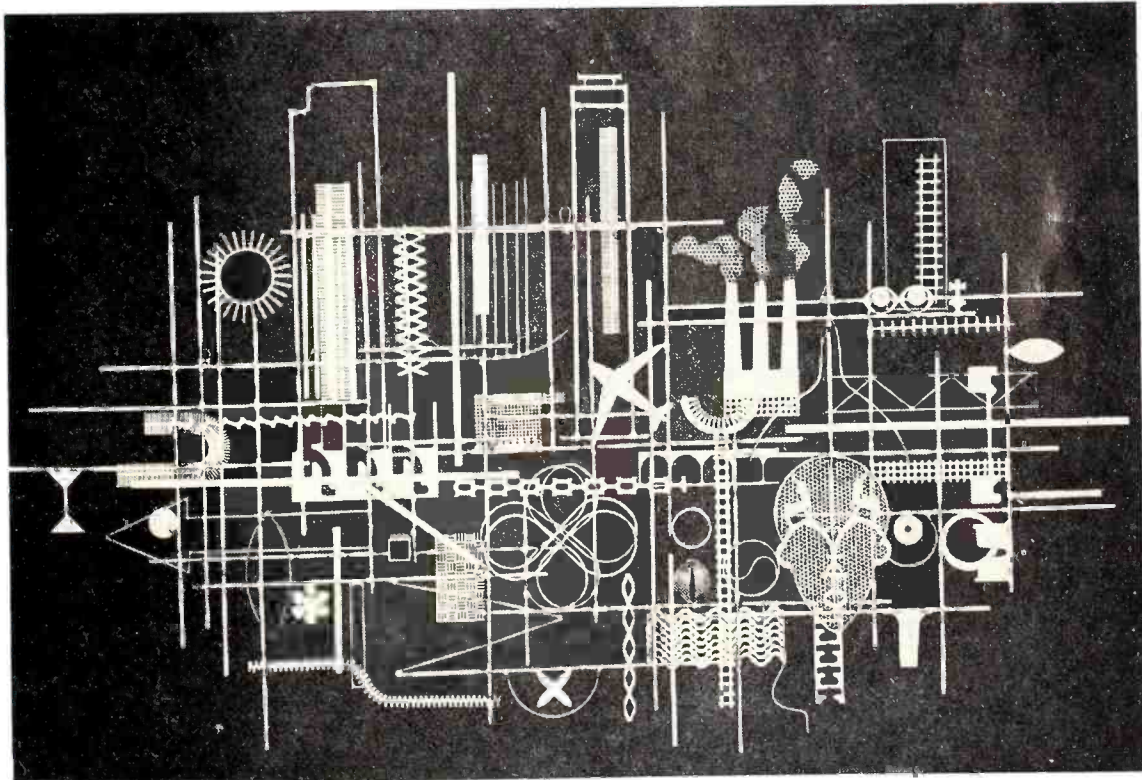


FOUR WEEKS IN MAY

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

JULY 28, 1969

Television Age

Dayton's Best Television Buy!



FEATURING



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Survey of 170 stations shows that locally-originated programming, though not always profitable, is vital to a station's image

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AWARD WINNING DAILY COVERAGE OF THE INDIANAPOLIS "500"

Represented
by



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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?

We 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.

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

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?"

These 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.

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

We don't think that's too much to ask.

Nobody does more for New York than we New Yorkers.

WPIX-TV NEW YORK



P.S.

Usually an afterthought,
but with us P. S. means

PUBLIC SERVICE

and comes

FIRST

WJBF-TV

AUGUSTA, GEORGIA

Named Television Station
of the Year 1968 by the
Georgia Association of
Broadcasters

*"... presented because we
found them to be greatly
involved in so many fac-
tors of community life,
which, in our opinion, is
the wherewithal of being a
broadcaster."*

WJBF

CHANNEL

6

AUGUSTA, GEORGIA

Represented by HR

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 feat. 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 reassurance 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,

S. J. Paul

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

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

WPIX can speak English.

WPIX produces Aprenda Ingles and present it every Saturday morning.

WPIX's Miss Blanca Ortiz teaches everyday English to Puerto Rican viewers.

WPIX's Howard Mr. Jose Roman of the Human Resources Administration offers a listing of current job opportunities.

WPIX: All then the phone starts ringing. Each one a Spanish-speaking New Yorker who 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.)

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

WPIX: One New Yorker at a time.



WPIX: Nobody does more for New York than we New Yorkers.

WPIX-TV NEW YORK





**Letters
to the
Editor**

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?

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

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Vice President
RKO General Television
New York

• If reader Greene will read again, he'll see that the passage he refers to

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Switching the switchers

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

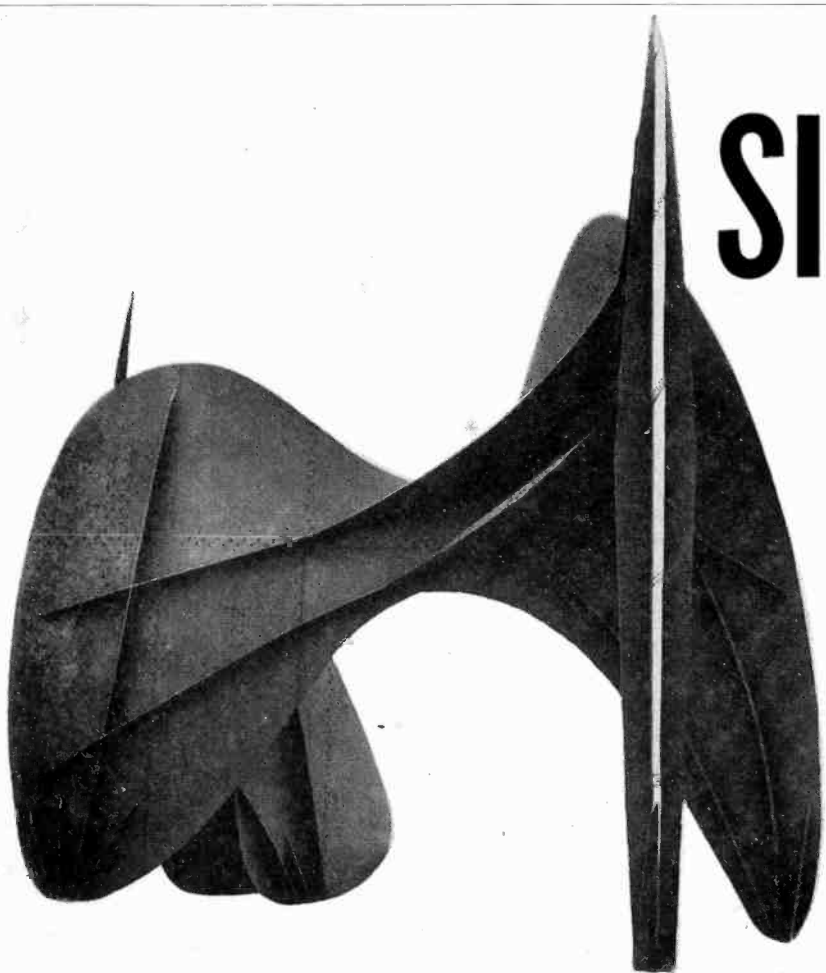
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ROBERT WARNEF
Senior Television Producer
Ogilvy & Mather
New York



SIGNIFICANT

The controversial strawberry red stabile 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 stabile was also significant and representative of the type of relevant public service programming WZZM-TV is presenting to West Michigan audiences.



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
dedicated time on our "New York Closeup" program on Sunday evening to get all
New Yorkers to support it.

After we work together to build our pride, we feel sure we'll all want to build
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And we can be proud of.

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WPIX-TV NEW YORK





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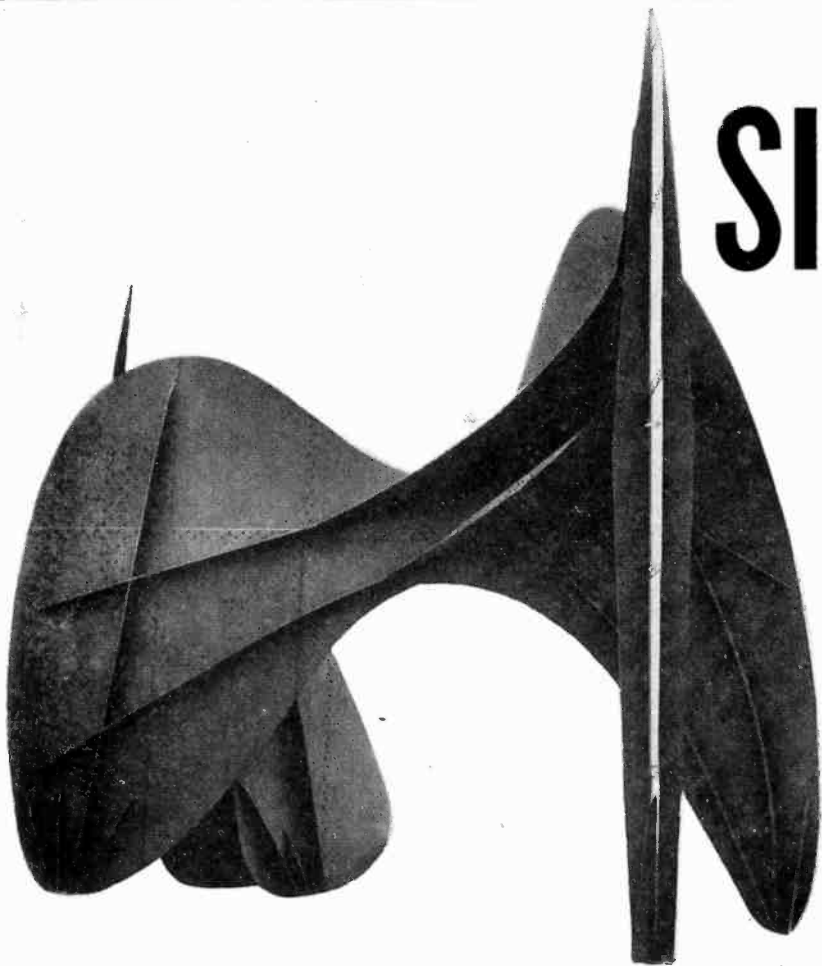
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Anything we can be proud of.

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WPIX-TV NEW YORK



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.

Like the "New York Report." The "New Jersey Report." And the "Connecticut Report." With coverage of local issues.

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.



Sears soars

The nation's number one storekeeper further entrenched 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 803 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 February (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. An average number of announcements per measured random week, Sears went from 23 in January, '69, to 6 in January, '69; from 28 to 38 for February; and from 34 to 39 in March.

Incidentally, Sears is no longer included in TvB's quarterly analysis of spot expenditures (the most recent of which appears on page 84 of this issue). Under a new TvB/BAR reporting system, Sears' television investments will be listed in a new series of local tv expenditure quarterly reports, to be inaugurated soon.

CBS deals with Biggers and Stover

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

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, according 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 adventure product suitable for Saturday mornings and primetime 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 television 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 Helffrich, 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 Helffrich 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 'offenses' like that, it's clear that a cleancut season indeed lies ahead."

Huddle on 'Romper Room' pre-school centers

Plans for launching a chain of pre-school child development centers operated by Romper Room Enterprises, Inc., are being finalized by Romper Room's parent company, Hasbro Industries, toy manufacturer of Pawtucket, 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 promotion 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, Hasbro'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 enrollment of not more than 500,000 children from all economic 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 autonomous 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 general manager of syndicated program sales for MPC.

Nobody wanted Jimmy...



Since October, 1967, KTTV— the Metromedia Television station in Los Angeles — has helped find parents for more than 100 orphans.

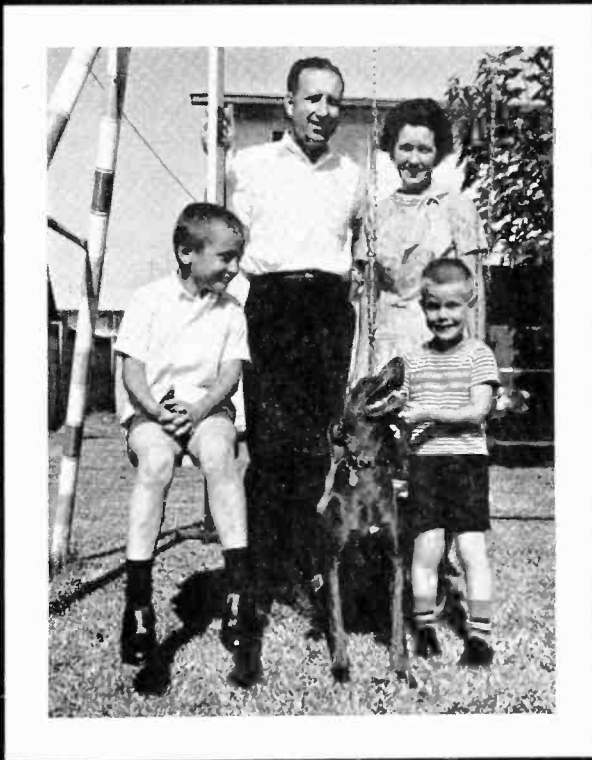
Mr. I. M. Sarmiento, Public Information Officer of the County of Los Angeles Department of Adoptions, said it better than we can:

“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, 100 were legally adopted and 60 more are in the process. Normally, 1% of adopted children are returned. We have had 60 returned through Ben Hunter’s program on KTTV. In addition, we have had 100 parents and homes for many more as an indirect result. This occurs

until KTTV, Metromedia Television in Los Angeles, told his story.



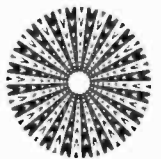
You see, Jimmy was a homeless child with a problem that lessened his chances for adoption. Although he was a bright, appealing child, he suffered from congenital nystagmus, or "roving eye."

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.

parents who come to meet a child they
on KTTV find the youngster
dy adopted and choose another
instead. We are most grateful to
V and Mr. Hunter."

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 commu-
nity and national affairs...in pro-
viding help and responsible leadership
in a sincere effort to solve the difficult
problems of our times.



**METROMEDIA
TELEVISION**

THE VITAL NEW FORCE IN BROADCAST

KTTV LOS ANGELES / KNEW-TV SAN FRANCISCO

Represented by Metro TV Sales



Hubert Humphrey... on Philadelphia's 'Young Greats'

Black Pride Personified

By Herman Wrice

Reprinted through special permission of the Philadelphia Bulletin and The Register and Tribune Syndicate by WFIL-TV, Philadelphia, a Triangle Station.

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 half-way 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. —ADVT.

Business barometer

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.

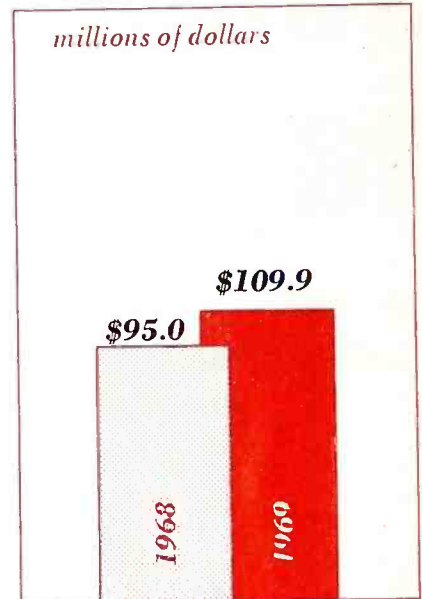
The second greatest increase in spot for May was averaged by stations in the medium-sized \$1-3 million class, 17.0 per cent. It's the experience of "Business barometer" that these stations are the leaders more often than not, and generally finish no worse than second.

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.

NATIONAL SPOT

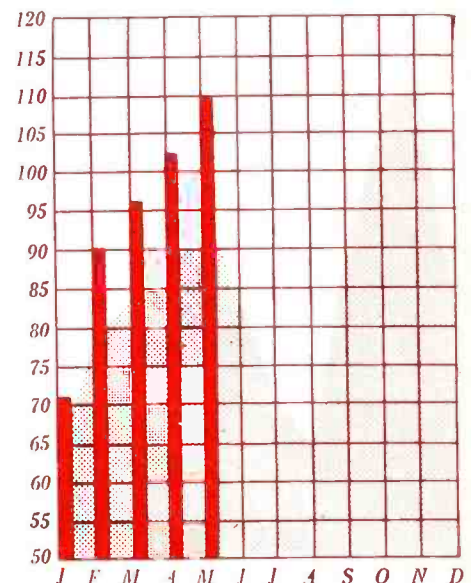
millions of dollars



May (up 15.7%)

Year-to-year changes by annual station revenue.

Station Size	Spot Tv
Under \$1 million	+26.1%
\$1-3 million	+17.0%
\$3 million-up	+14.6%

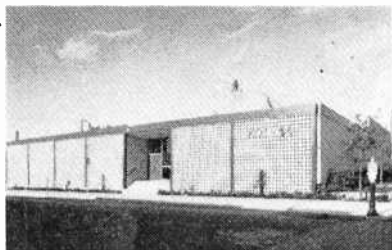


1969-68 comparison

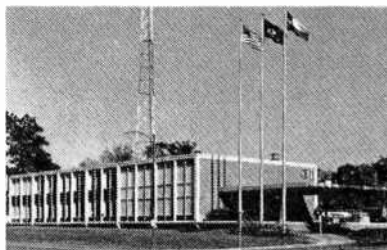
(A copyright feature of TELEVISION AGE, Business barometer is based on a cross-section of stations in all income and geographical categories. Information is tabulated by Dun & Bradstreet.)

Some of the year's best television didn't happen in New York.

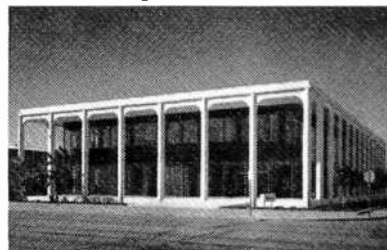
Tulsa KOTV



Houston KHOU-TV



Indianapolis WISH-TV



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.

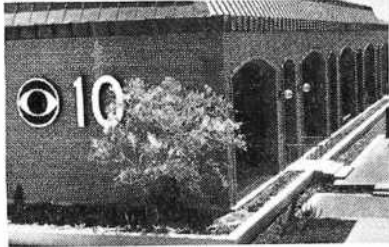
THE NUTCRACKER: Program of puppets produced in cooperation with students from nearby college.

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.

NEMO 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.

THE GRAND JURY AND THE ROOMING HOUSE FIRE: Detailed analysis of local fire tragedy.

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.

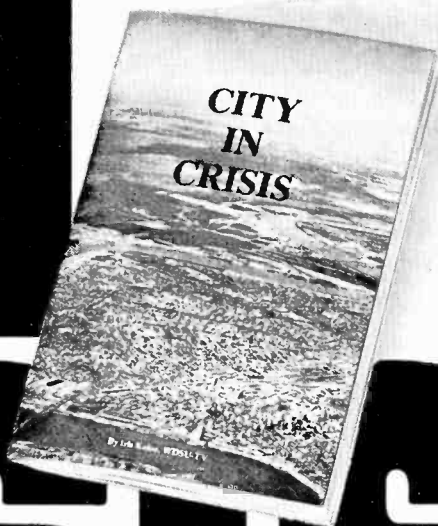
THE NIGHT BEFORE: Prime-time original drama written and produced by station personnel.

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

"CITY IN CRISIS"



**...Most
widely-read book
in New Orleans.
Publisher –
WDSU-TV.**

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 cap-

suled 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 the hands of concerned Orleanians. *This summer not another book in New Orleans will be read as 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.

WDSU-TV • CHANNEL 6 • NEW ORLEANS • NBC • BLAIR

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 battlements 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



SERVING WASHINGTON WITH CONVICTION

"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.

WTOP-TV

A POST-NEWSWEEK STATION, WASHINGTON, D.C.

JULY 28, 1969



*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.

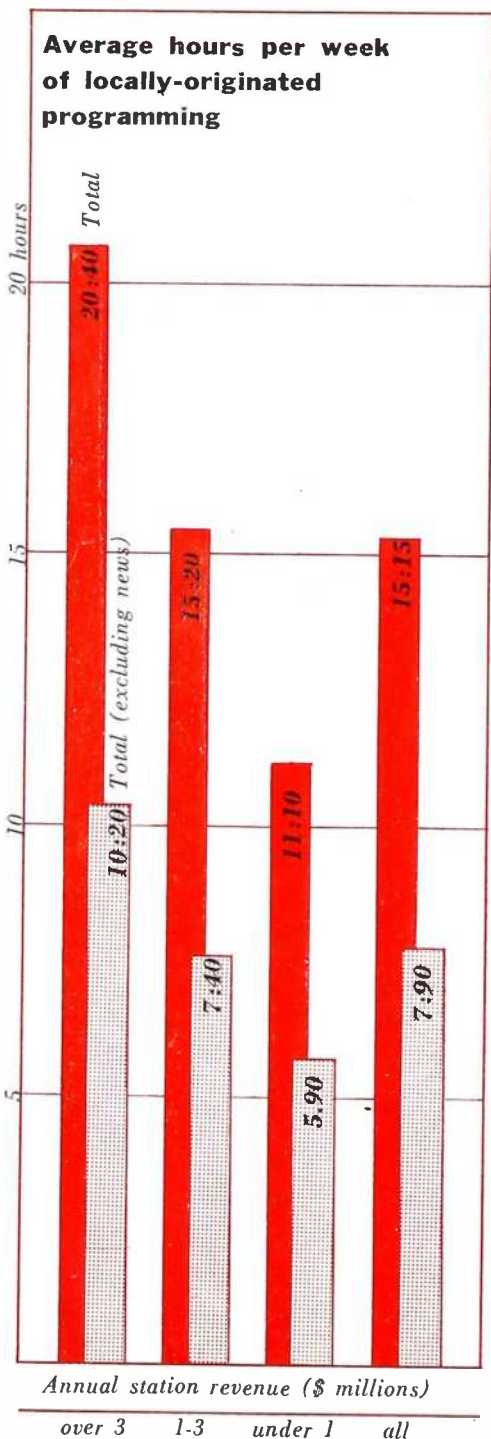
An analysis of the survey revealed that the larger stations are for the most part the most active in public affairs. Large outlets (those with annual revenues of over \$3 million) aver-

age 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'



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 education-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 program 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 WBTV 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."

"Pressures" from outside sources were also named frequently as rea-

sons that local stations will improve and increase their local involvement—pressures from Washington for 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 Belton: "More stations, plus CATV, will fragment the audience, making local tv more 'local.'"

Daytime leads the way

Other trends which surfaced during the survey indicated that the 10-11 slot was the most popular time for local programming, and that most station-produced shows ran half an hour or less. But how often they air is another variable of station size.

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

As to the most numerous types of local shows presented, and the chances of inclusion on an average 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); education-information (7.3 per cent); agricultural-gardening (6.8 per cent); women's-home (5.9 per cent); sports (5.2 per cent); entertainment (3.5 per cent); television (1.8 per cent) and business-employment (1.4 per cent).

ks it irreplaceable?

Shows which did not fit into any of the above categories—exercise and 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.

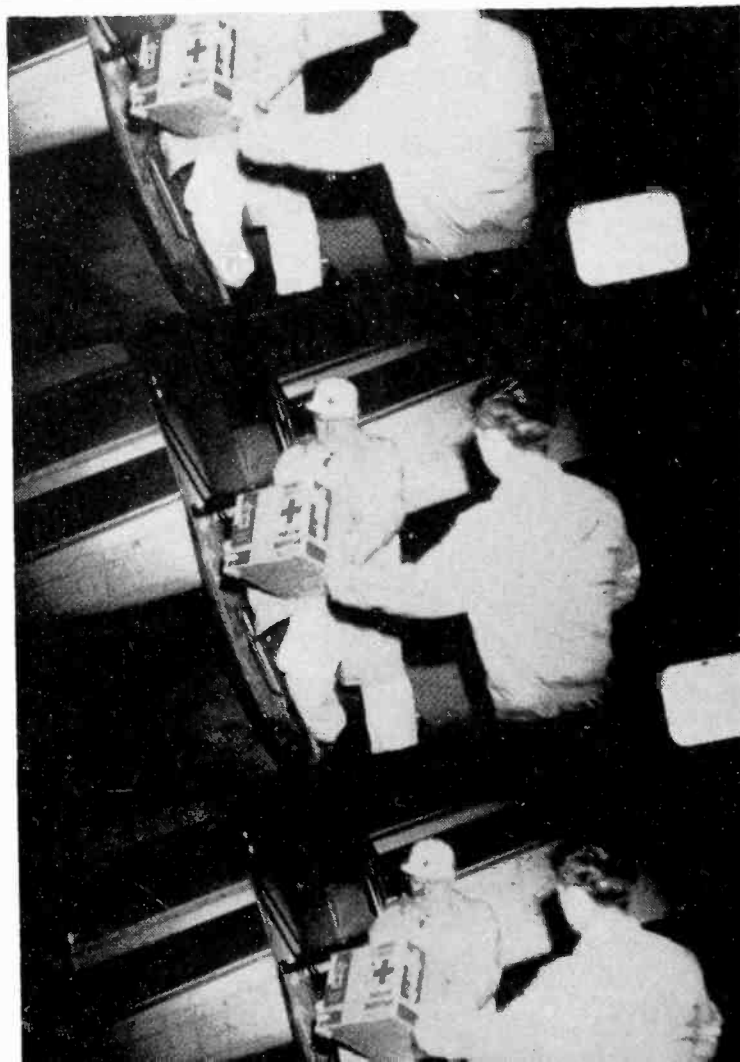
The larger stations produced the highest average number of local shows, 294, or 6.4 per station. Medium-sized stations entered the largest total number of shows, 390, which broke down to 5.5 per station. Small stations contributed the smallest total, 179, and the lowest average, 3.4 per station.

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



Local cameras cover the community: In New York (top) WPIX-TV's Marc Howard interviews a young Harlemite; in Baltimore, WMAR-TV's June Thorne (above, right) hosts "Woman's Journal" show on volunteers who taught in city's school system; (right) still on film shot by crew from KSTP-TV Minneapolis, showing station's DC-3 delivering blood to tornado-stricken area in Iowa.



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 on 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)

Types of locally-originated programs (by per cent)

	Large stations	Medium stations	Small stations	All stations
Stations reporting	53	71	46	170
Type of show				
News-Discussion	19 %	12 %	18 %	15.6%
Religious	12	17	17	16.0
Public Affairs	8	11	12	10.6
Education-Information	3.8	6	12	7.8
Children's	17	14	10.5	13.5
Teens	1	2.3	2.3	1.8
Women-Home	8	4.6	4.4	5.3
Agricultural-Gardening	6.7	7.9	5.4	6.8
Sports	8	4.3	4.4	5.2
Music	10	8.4	6.4	8.1
Business-Employment	1.5	1.7	1.3	1.4
Entertainment	2	4.3	2.9	3.5
Other	1.6	5.6	3.1	3.1
Total programs	179	390	294	863
Per cent of all programs	21 %	45 %	34 %	

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.





WOR-TV 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 WCAU-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 shots 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

On the scene in Philadelphia, WFIL crew for "Something for Nothing" shoots on street corner; (below) a KMTV foreign correspondent interviews one of 350 Omaha servicemen, near battlefield in Vietnam; (bottom) "Jobs Now" co-hosts tell viewers about opportunities in the Twin Cities area over WCCO; (right) Ben Hunter, on KTTV Los Angeles, interrupts Thursday movie to present "special needs" children for adoption. Live segment resulted in placement of more than 150 orphans.





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

DDB has a better idea?



DDB's first commercial by its own studio was a location production for Polaroid. Pointing is director Lee Tredenari, while to his left agency creative director Robert Gage, a model and Perry Como take a break. At right, Lois Holland Callaway president George Lois shows a model how to gesture during a commercial he produced (without a studio) for J.P. Stevens hosiery.



making long-term agreements with production houses based on volume, cost-plus deals incorporating guaranteed markup for the production house.

Reportedly, both J. Walter Thompson and Lennen & Newell have such arrangements with the big MPO Electronics studio.

But DDB's purchase of a studio production facility is by far the most ambitious cost-control step yet

Agency's action in setting own commercials studio is the only approach being used to control costs

taken by an agency.

DDB purchased a four-story facility at 527 W. 45th St., New York. It's headed by Hugh Branigan, former DDB vice president in charge of broadcast. The full-time staff of 11 includes an assistant cameraman, office 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 would 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 pro-

duction 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)

Doremus' dream come true

Financial agency's

consumer arm,

Sapan Baer Plyer Lehman,

lands 16 accounts

in that many months

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 per cent is in television.

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

"All the principals of the agency have extensive tv backgrounds," 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 Catto 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-Pharmaceutical, 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-Selena, 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 Finlay B. Sawdon where he was a senior vice president. His client responsibilities included the ABC Radio Network and Party Tyme cocktail mix.

Director at TK&L

Prior to that he was a vice president and director of merchandising and sales promotion for Tathum Laird & Kudner with product experience on DuPont drugs, McNeil's 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 media department. Jane McCarthy, who has experience includes working at Harvey & Carlson as assistant to media director at SSC&B as a buyer and at Ted Bates, is the media director. Her assistant is Marjorie

Tucker who came to SBPL from McCann-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.

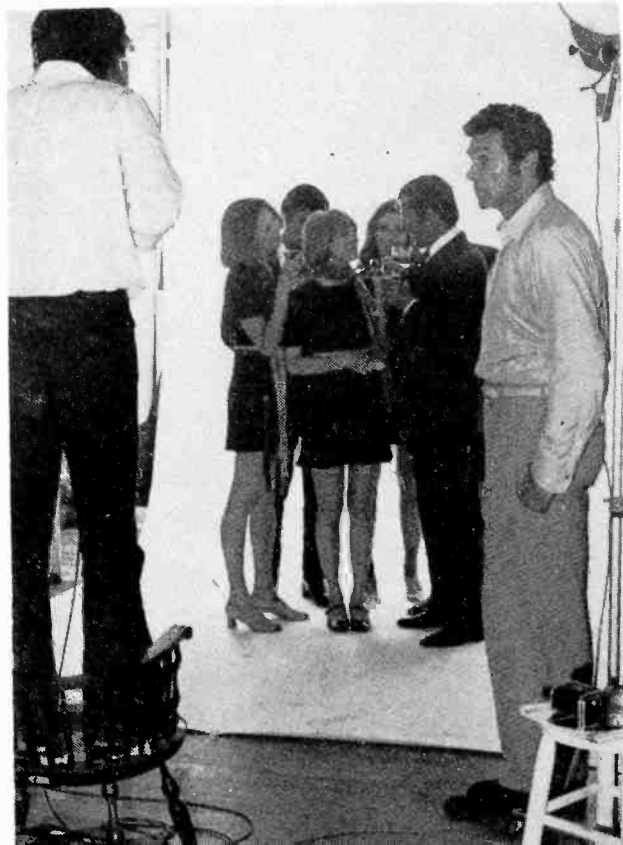
He enjoys writing tv campaigns

(Continued on page 82)

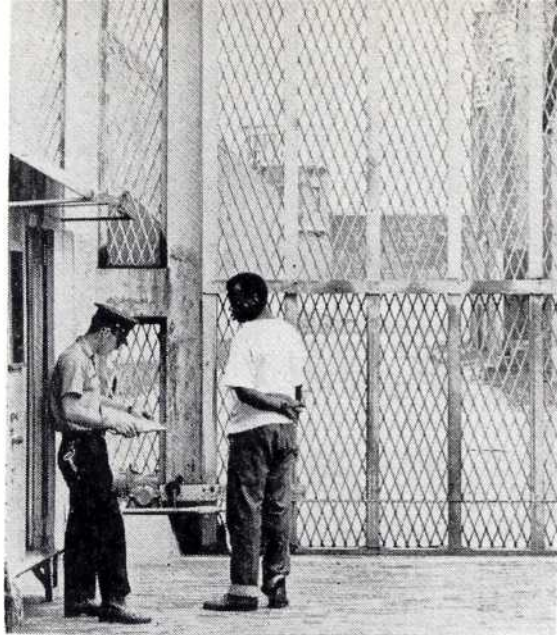
Robert M. Lehman (r.) is the agency's marketing services director, while Lee W. Baer (below) is account management director.



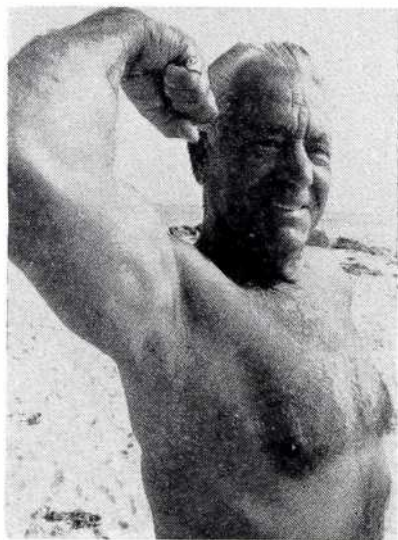
Jane McCarthy heads Sapan Baer Plyer Lehman's "two and one-half woman" media department. At left, creative director Maxwell Sapan watches as photographer Lee Kraft shoots for Carstairs whiskey.



TV Age Staff: photos Mark Charit



"First Tuesday" stills give idea of the variety and immediacy of the NBC show into which B. Warner has bought for 1970.



Billion-dollar firm's corporate ad approach will stress products, not image, in television debut

Borg-Warner's no-nonsense industrial sell

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/cul-

ture 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 communities. And the company will allocate around \$500,000 for commercial spots, 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...



feel it's about time we defended
Richmond . . . not in the old Southern
perspective, but in a new perspective.
The former Capital of the Confederacy
has become a capital of growth.
Since the days of Robert E. Lee,
commerce, industry and government have
gradually moved and expanded into
the 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 cap-
ture a big share of this market for ad-
vertisers. 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

special delivery

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 network today, and, although the cost is a pass-on to the advertiser, the adjustment comes in negotiations for costs per commercial minutes 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 rated 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 result of costs directly under the control of the advertiser and his agencies. What then is being done about this, the cost factor?

The first reaction of the advertiser to his commercial 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 house 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 maintaining 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 non-productive. The rest of the balance sheet must be a qualitative 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 Leow's took over, actually wrote the commercials for Kent and produced them within the advertising department with some success. Other advertisers are doing the same kind of experimenting now, and all others will start in the near future. The spectre of house agencies begins to rise again after everyone thought they were historical. Part of this philosophy is due 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 DDB must make money on its investment as a duty to its 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



Even a fish can see that costs have agencies on the hook.

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.

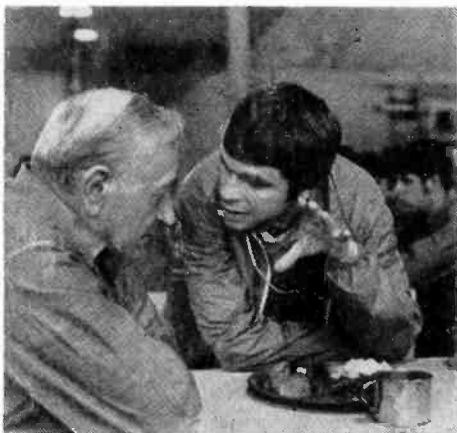
Film/Tape Report

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 everything 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.



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.

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 gallons of lumpy gravy. The camera pans in on the food as the prisoners become restive.

Grumbling, George Raft picks up his tin coffee cup and begins banging it on the table. All the prisoners follow 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 Enterprises' new service.

More than 100 stations in Australia 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 instantaneous inter-continental transmission of tv news by satellite on a daily basis, worldwide.

WHOLEY ENTERS SYNDICATION

Cincinnati, located in the southernmost part of Ohio, will soon have something else besides the Reds to export. The *Dennis Wholey Show*, a 90-minute talk-variety show already sold in 22 markets will be produced there. The reason for Cincinnati as a base is two-fold. It is the home of Taft Broadcasting which is syndicating the show and whose production facilities will be used. Therefore, 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 telephone-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 Henderson and others would make the journey 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, they can take their time to find out what viewers really want to see, make mistakes 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. R. Associates will produce the show for Taft.

Roger Ailes, the former executive producer of the Mike Douglas Show, who recently served as executive producer 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 do playbacks, editing and recording, it has been a man's domain.

Teletronics has decided to try to 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.



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

Titled assistant editors, the girls will assist in electronic editing, duplicating, mixing and transferring of audio and video images from film to tape on both 35 and 16mm.

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

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

"Before, 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 7,000 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—run-

ning 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
Dallas: 214/FL 1-3221 Hollywood: 213/464-6131
New York: 212/MU 7-7080 San Francisco: 415/776-6055



Kodak

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-I 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-production 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 Artix 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-

PRESIDENT SID...

When you see him at the Oxberry bench or at the Hazeltine or on the animation stand, you might ask, "Why does the President of a successful business do it?"

Answer: That's the way Sid Greene works. That's why he won an American TV Film Festival Award. And a Cannes Festival first prize.

And that's why film-makers from all over the business have followed him to . . .

OPTICALS EAST INC. 35 WEST 45TH STREET, NEW YORK, N.Y. 10036



site file of acting talent which is available for commercials in their area.

Talent forms for 175 performers and one cat are on file at the station and available free to any client using the station's production facilities.

The station also maintains listings of national talent scheduled for Milwaukee appearances who would be available for commercials.

AY IS FOR CINCINNATI

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

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-Emmery, *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.

ON THE DOTTED LINE

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, WPHL-TV Philadelphia, WFLD-TV Chicago, KDTV-TV Dallas, WFFF-TV Baltimore, WXIX-TV Cincinnati, KTTV Los Angeles, WHRO-TV Norfolk, WLAC-TV Nashville, WHEC-TV Rochester and KCSC-TV San Jose.

Other stations include: WSUN-TV St. Petersburg, WLW-TV Indianapolis, KFLP-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

Advertising Directory of SELLING COMMERCIALS

Alka Seltzer • Jack Tinker & Partners



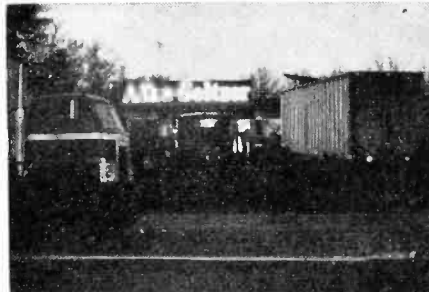
CASCADE CALIFORNIA

Chevrolet • Campbell-Ewald



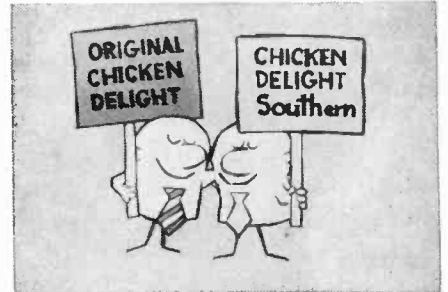
SANDLER FILMS, INC., Hollywood

Alka Seltzer • Jack Tinker & Partners



N. LEE LACY/ASSOCIATES, LTD., Hollywood

Chicken Delight • Sperry-Boom



BANDELIER FILMS, INC., Albuquerque

AT&T "Impulse" • N. W. Ayer



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

Continental Airlines • Needham, Harper & Steers



GERALD SCHNITZER PRODS., Hollywood

Bactine • The Chicago Group



PELICAN FILMS, INC., New York

Cracker Jacks • DDB



ROSE-MAGWOOD PRODUCTIONS

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.

Headliners on the hour-long tape special will be Della Reese, Wilson Pickett, Redd Foxx, Wilt Chamberlain, The Blossoms, Jerry Butler, L'etta M'bulu, The Watts 103rd Rhythm Band and Little Dion.

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 WVI 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 Actron and Reeves Video.

DOUGLAS-MC DERMOTT FORMED

Thomas McDermott has formed

McDermott Productions and sign 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 David Betesh.

The company's first project is an original screenplay *Harry's Son* written by Webb Marris. Kaufmann has also optioned a second Marris property entitled *There Goes the Neighborhood*, and has purchased the screen rights to Eunice Surdack 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. He will begin work immediately on new commercial assignments.

RPM Associates, a music house, has signed pop composer/arranger DON SEBESKY to its staff. Sebesky, known for his work in the recording field with such artists as Dionne Warwick, Wes Montgomery, The Generations gap and other contemporary artists.

NOEL THOMAS, formerly art director at Jack Tinker & Partners and DDB, has joined Kaleidoscope Productions, Hollywood, as a staff director.

While at DDB, his major tv account responsibilities were Un-Royal tires, Chemstrand and the reelection of President Johnson. More recently with Tinker, he created and produced tv campaigns for Carnation Slender and the successful Rockefeller Transportation Bond Issue.

VINCENT SCARZA has joined Dimension Productions as a producer, director and EVANNE KOSOVER has joined the company as a sales representative.

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EDITORIAL SERVICE • PRINT DISTRIBUTION		
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Advertising Directory of SELLING COMMERCIALS

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, J-F-S 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



OYEN

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

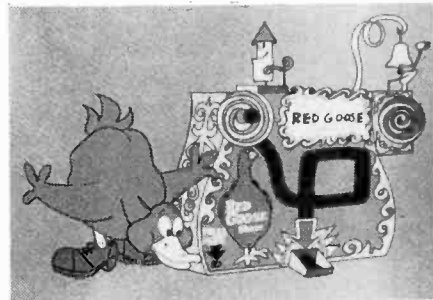
Whatever Happened To Law?, a study of the law and order question, has been produced by Triangle Sta-

Doral Cigarettes • Wm. Esty & Co.



SOL GOODNOFF PRODUCTIONS, INC., N.Y.

International Shoe Co. • D'Arcy



PANTOMIME PICTURES, Hollywood

First Citizens Bank • Lloyd Adv.



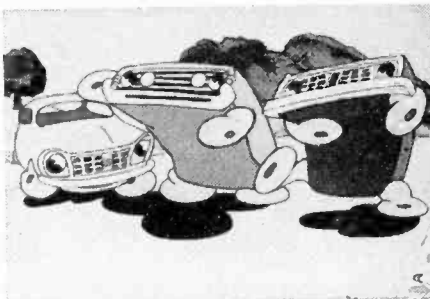
JEFFERSON PRODUCTIONS, Charlotte

Johnston's Yogurt • Milton Carlson Co.



SPI TELEVISION CENTER, San Francisco

Ford "Economyland" • J. W. T.



THE HABOUSH COMPANY, Hollywood

Kenner Toys • Leonard M. Sive & Assocs.



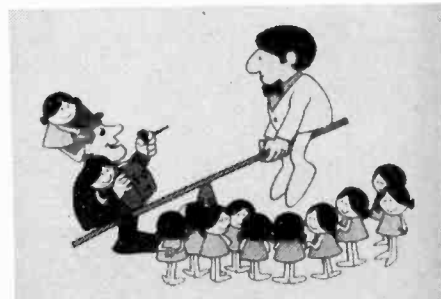
JAMIESON FILM COMPANY, Dallas

General Tire • D'Arcy



FILMFAIR, NEW YORK

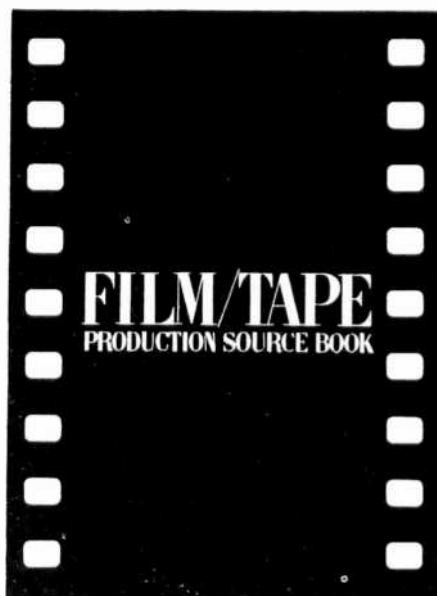
Lutheran Brotherhood Insurance • C-M



PANTOMIME PICTURES, Hollywood

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tions for Fall release by its syndication arm, Triangle Program Sale. Among the participants in the hour long film program are attorney Louis Nizer and Melvin Belli, Sen. Sam J. Erwin, author-producer Roy Serling, Roy Wilkins and historian Eric Goldman.

E. G. Marshall serves as narrator for the series of complex and interrelated problems which, it's felt, must be understood in order to clarify the various American attitudes toward personal and public defiance of law.

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



SIMON

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

ative directors. Joining DONALD DICKENS 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 1957. 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 copywriter and was named a creative supervisor later that year. In 1966, he was elected a vice president and in 1967 was named an associate creative director.

Landsman joined NH&S in 1964 as an art director. Previously he was executive art director in the Chicago office of Erwin Wasey, Ruthrauff & Ryan. In 1965, he was promoted to executive art director of NH&S, and a year later was elected a vice president. Landsman became an associate creative director in 1968.

Reinhard joined the agency in 1964 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 the Biddle agency in Bloomington, Ind.

ALBERT A. FASK, JR. has joined Kenyon & Eckhardt/Chicago as an art director. He will be assigned to the agency's Lincoln-Mercury Dealers Association account. He joins K&E from Leo 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 realized its creative department and included a new high-level post—associate creative director-corporate—and appointment of two co-creative directors in its New York office.

MALCOLM R. GURBARG, 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 SCHARFMAN have been appointed co-creative directors of the agency's New York office. Kaprielian, a vice president, has been associate creative director of the office. Scharfman has

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



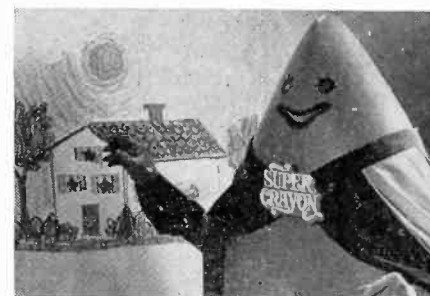
TELETRONICS INTERNATIONAL

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

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



SHAFNER

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 programing 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 & McAlister, a manufac-



MURRAY

turer 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 reassemble 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 to be thrown out.

An electronic post-sync system at

Manhattan Audio is said to solve all those problems and to throw in a few added benefits at the same time.

Heart of the system is a control unit which runs conventional interlocked projectors and three-track magnetic recorders. The control unit takes the place of man-made looping, 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 the feet and frame numbers of the end of the loop. The machine will either shuttle 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 additional 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 one 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 forwards 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 North Hollywood.

NEW MINI-MACS

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



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NEIL KOBIN**

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Wall Street Report

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."

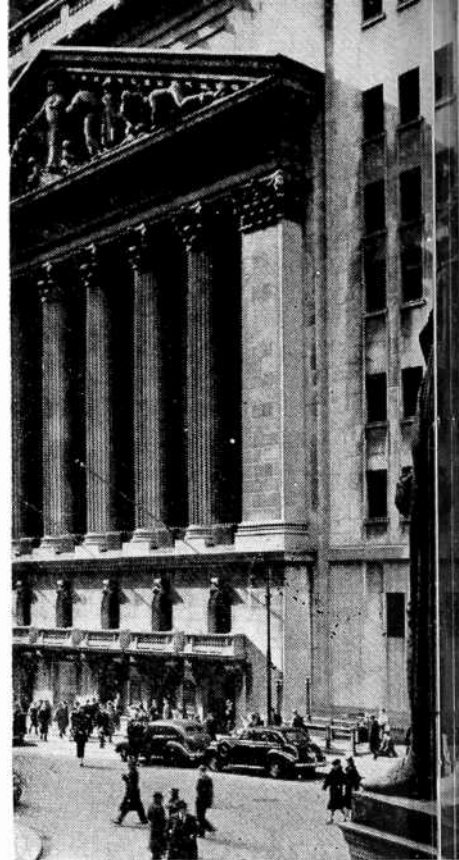
After two public offerings, however, 48 per cent of the outstanding Corinthian common still is owned by J. C. Whitney & Co., while another 5 per cent is in the hands of other insiders, such as officers and directors.

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 retailed 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-



ing's fiscal year ended April 30, 1969 although the somewhat smaller profit margins of the publishing industry also were reflected in the picture.

For the latest year, the present company cleared \$4.22 million, or \$1.25 a share, on revenues of \$25.47 million. For the fiscal year ending April 30, 1968 after-tax earnings were \$3.9 million, or \$1.15 a share, on a gross business of \$19.3 million.

Up, up and away? Petersmeyer believes that advertising spending will continue to grow at about the same pace as gross national product, but that tv will continue to increase its share of total advertising dollars, which stands today at about 18 per cent. Thus, he believes and Wall Street analysts seem to agree, that unless the economy caves in, Corinthian Broadcasting has nowhere to go but up.

In addition to the Tulsa outlet, it operates KHOU-TV Houston, WISN-TV Indianapolis, KXTV Sacramento and WANE-TV Fort Wayne.

A company spokesman noted the other day that Corinthian has other communications properties such as newspapers—in these markets. This could be an important factor, he added, in an environment where some license renewals are increasingly being challenged on the basis of concentration of media.

JULY 28, 1969

TELEVISION AGE SPOT REPORT

a review of
current activity
in national
spot tv

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, WBZ-TV Boston; KYW-TV Philadelphia; KDKA-TV Pittsburgh; WJZ-TV Baltimore and KPFX San Francisco, and

four associated stations, WWBT Richmond; WJXT Jacksonville; WTOP-TV Washington, and WBTV 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 cpms 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



Phyllis McLoone buys for Plumrose Hams, GAF, Block Drugs and Scripto at Daniel & Charles, New York.

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' cpms, 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 late fringes are 60s and 30s directed at women, 18-49. Paul Fitzgerald is one of the buyers on the account.

(Continued on page 56)

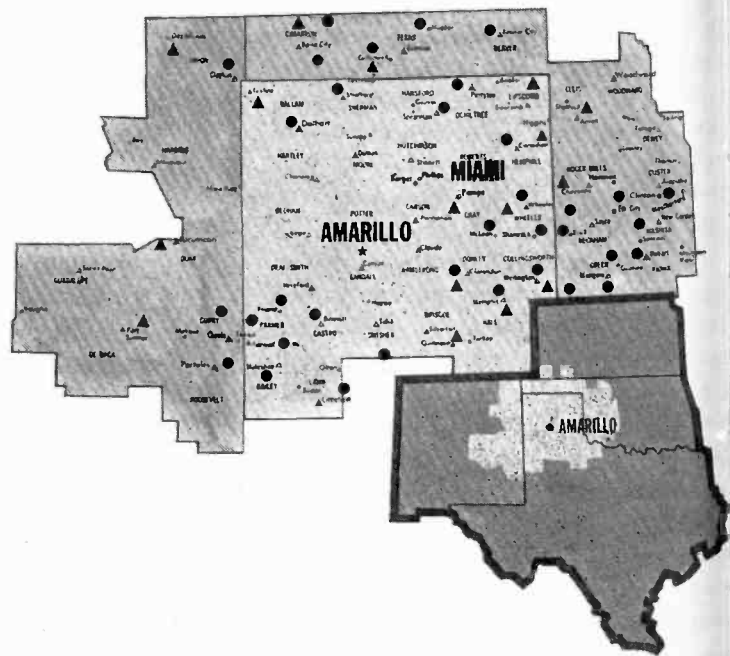
If you're trying to reach the Miami market, try it through Amarillo T.V.



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

Amarillo, Texas

ACCEPTING TELEPHONE CO-INCIDENTALS

The acceptability by media buyers of American Research Bureau's overnight telephone co-incidentals 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.

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IN DES MOINES?



WHO TV

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metro

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...they watch



on

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A CBS Affiliate

The "Big CEE"

Rockford-Freepport, Illinois

Represented by The Meeker Company

Spot (From page 53)

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 54)

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



A CBS AFFILIATE

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 there were more than today, most beginners ought of media as little more than a stepping stone to account work. Though 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 senior 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 a latitude 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.

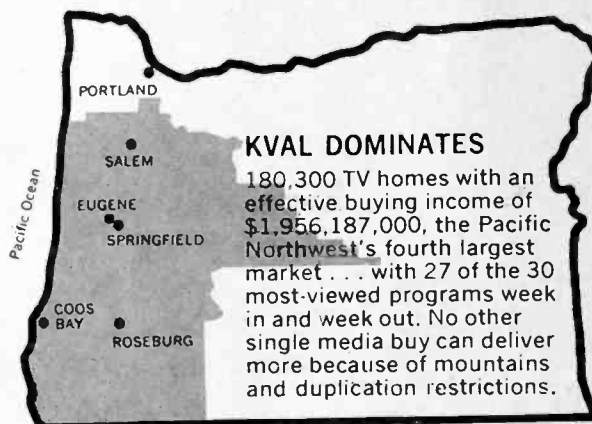
This "corporate" buying theory is going to be more widespread in the future, Tony expects.

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 costs-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 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

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

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 publicity and public relations, and GEORGE R. ARNOLD, Jr., to assistant treasurer. Ryan joins the agency

from J. M. Mathes, 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 presidents of Cybics Computer Corp., data processing subsidiary of Ted Bates. Both had been project managers in the data processing division of Bates.

JAMES E. FASULES 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 (From page 56)

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 FRANCE, which broke just before issue date. The piggybacks are being seen in primetime and early and late fringes, with women, 18-49, the prime target. Linda Barkan did the buying.

Gillette (Batten, Barton, Durstine & Osborn 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

NBC

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

AVCC Represented by RADIO TELEVISION SALES, INC.

Buyer's Checklist

Rate Increases

- WTVY Dothan, Ala., from \$375 to \$425, effective January 4, 1970.
- KFBC-TV Cheyenne, from \$325 to \$375, effective January 4, 1970.
- KATV Little Rock, from \$650 to \$750, effective January 1, 1970.

New Representatives

KTEN Ada-Ardmore, Okla., has named Savalli/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 WLWC Columbus. Capability for receiving the off-air service from WLWC will be retained for NBC AFL 1969.

Media Personals

RICHARD BORZUMATO 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 ID's. The two week campaign is aimed at total adults. Paul Fitzgerald is one of the buyers.

Heinz Foods (Doyle Dane Bernbach, New York)

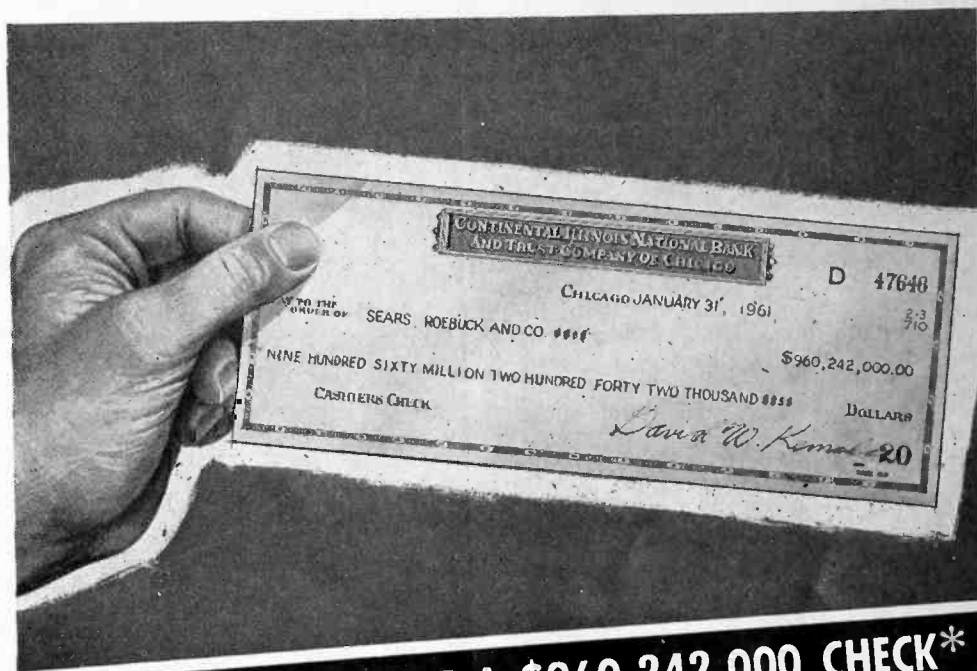
Various HEINZ FOODS products are being promoted in a five-week buy which

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 Flaishans 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

WKZO-TV MARKET COVERAGE AREA • ARB



With 2¼ 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% prime-time 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 bank purchased the accounts receivable from a giant retailer in 1961 for this amount.



The Feltzer Stations

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

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

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER
Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

BUYS IN BRIEF

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 52 of the 60 seconds. The spots will run in flights of 8 to 13 weeks aimed at housewives. *Finnegan Advertising, Rochester*, is the agency.

Several hundred local tv spots will be bought in a promotion for ENKASHEER 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. *Delehanty, 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 membership meeting, held earlier

Petry & Co., vice president; Adam Young of Young-VTM, secretary; and John Dickenson 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 Torbet, Alan Torbet 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.



KNODEL

this month in New York.

Serving under Knodel will be Martin L. Nierman of Edward

Rep Report

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

capacity. BOB MIGGINS, who had been a rep for KTTV 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, KHVH-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 BILL KUNKLE, 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.



GOULAZIAN

LEWIS

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. AL WESTERMANN and JACK STENG have joined the New York sales staff as account executives, JOE CARACCILO 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 ca-

GANNETT moves to strengthen broadcasting division . . .

GNS

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.

The group embraces 34 newspapers in six states -- New York, New Jersey, Connecticut, Illinois, Florida and California.

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.

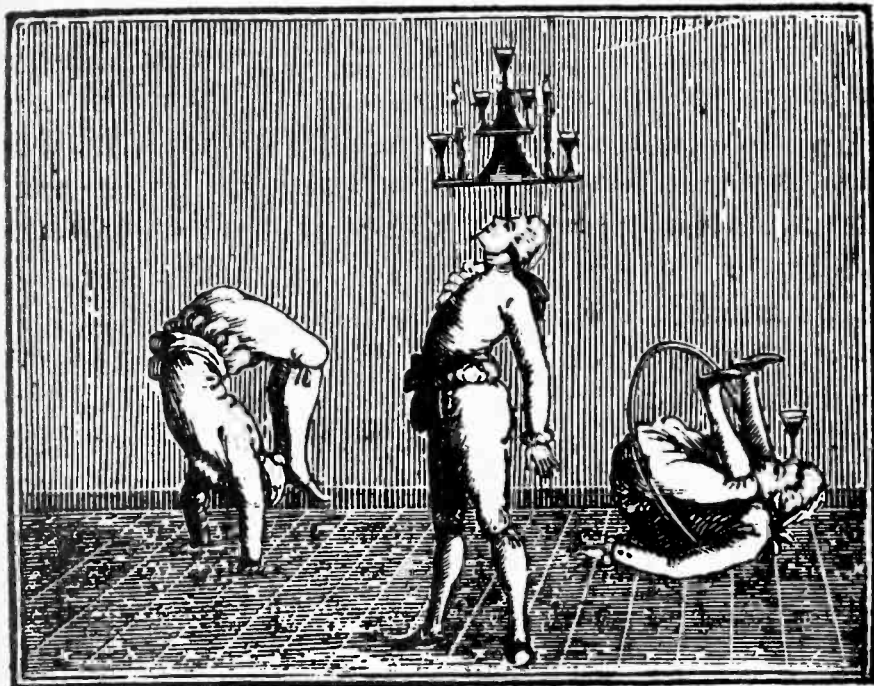


Grover C. Cobb

GANNETT CO. INC.

Newspapers/Radio/Television • Rochester, New York

Alley-Oop!



You'll
FLIP
over
our

February - March '69 ARB!

Channel 40 Balanced Programming delivers:

- more 18-34 women from sign on - sign off (Sun. - Sat.)
- a greater Metro share than our competition (Mon. - Fri., 5:00 p.m. - 7:30 p.m.)

WHYN-TV 40

THE WHYN STATIONS CORPORATION / SPRINGFIELD, MASSACHUSETTS 01101

REPRESENTED BY



EDWARD PETRY & CO., INC.

THE ORIGINAL STATION REPRESENTATIVE



Spot (From page 59)

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 Vedane 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.

(Redmond, 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.

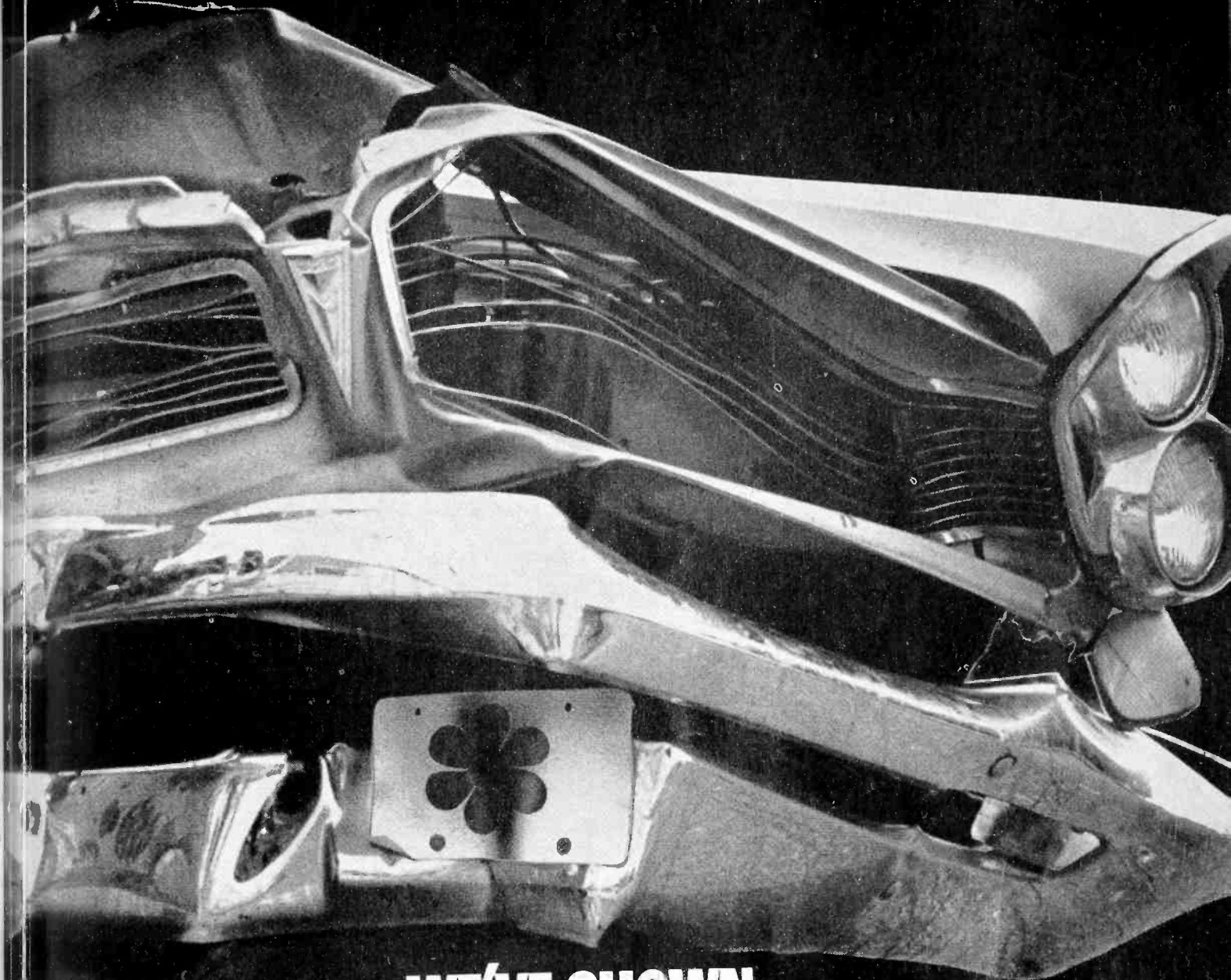
Pillsbury

(Batten, Barton, Durstine & Osborn New York)

(Continued on page 64)



Alwyn A. Cohen has been named general manager of KHBV-TV Henderson. Cohen has served as the local sales manager of KLAS-TV Las Vegas.



WE'VE SHOWN AMERICA'S TEENAGERS WHAT IT'S LIKE TO DIE.

Avco Broadcasting has used the television screen to portray the nightmare of a teenage traffic fatality. 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. And we've apparently succeeded. 1000 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." On 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

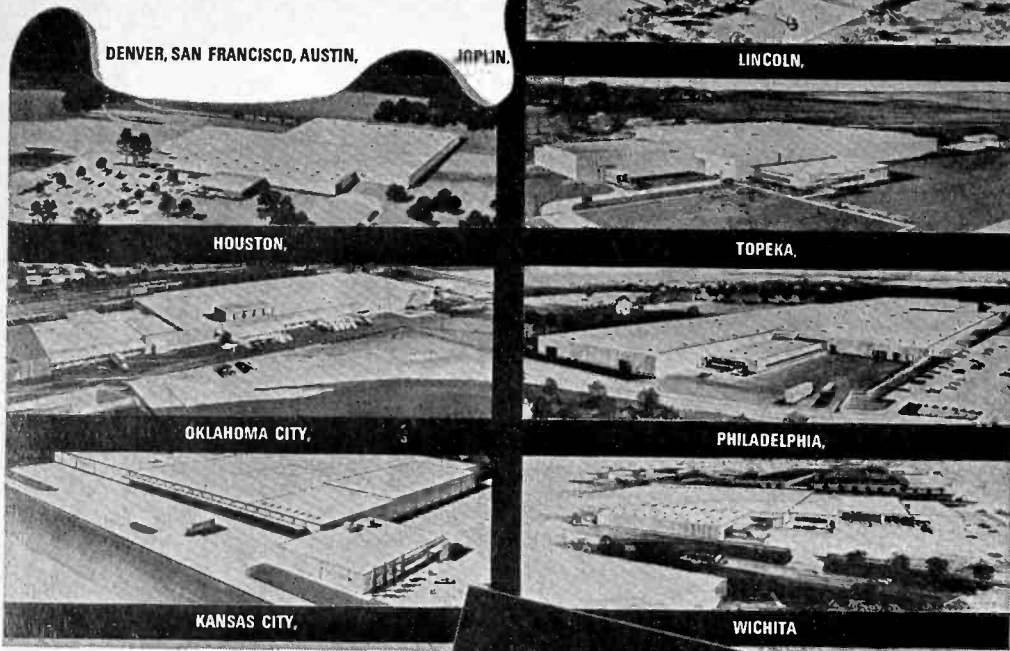
BROADCASTING CORPORATION

TELEVISION: WLWT Cincinnati / WLWD Dayton / WLWC Columbus / WLWI Indianapolis / WOAI-TV San Antonio

RADIO: WLW Cincinnati / WRTH Wood River, Illinois / WOAI San Antonio / WWDC & WWDC-FM Washington, D.C. / KYA & KOIT San Francisco

Represented by Avco Radio Television Sales, Inc.

Where's HEADQUARTERS?



Where else but...

TOPEKA

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

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

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

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

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

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



TV Radio FM
Topeka, Kansas

Affiliate: KGNC, TV Radio FM, Amarillo, Texas

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. Jeannie Massaro engineered the buy.

Utica Mutual Insurance

(Leber Katz Paccione, 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 Gilcrest 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 by school administrators, educators, church officials, and taxpayers their say. And Milwaukeeans tuned in night-by-night for the results—within our prime 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

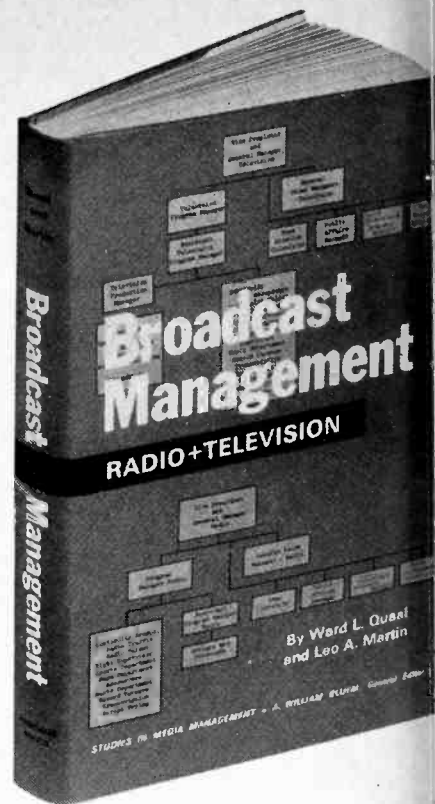
MUST READING FOR EVERYONE IN THE BROADCAST INDUSTRY

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)



OTHER BOOKS OF INTEREST:

T-1 Color Television

Edited by H. W. Coleman

A thorough examination of the components that make colorcasting a vital communications force.

\$8.95

T-2 The Technique of Television Production

(Revised Edition)

by G. Millerson

Revised and updated, this encyclopedic textbook consolidates its position as the standard in the field.

\$7.20 (paper) \$13.50 (cloth)

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

A thorough and practical examination of the creative process from idea to finished film.

\$8.95

T-5 Writing For Television and Radio

by Robert L. Hilliard

A realistic, practical book on the craft of writing for radio and television.

\$6.95

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.

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GOLD PLAQUE WINNER:

Mr. James A. Landon
Director of Research
Cox Broadcasting Co.
Atlanta, Georgia

Entry:

Development and application of special computer analyses for station and market sales support.



SILVER PLAQUE WINNER:

Mr. Bob Hosfeldt
General Manager
Station KNTV
San Jose, California

Entry:

Relating audience strength to a specific area to show how San Jose supplements buys in San Francisco with unduplicated audience.



BRONZE PLAQUE WINNER:

Mr. Harold Baker
Vice President for News
Station WFGA-TV
Jacksonville, Florida

Entry:

Development of an organized and prestige program of public sentiment sampling to gain community involvement and public interest

The Innovators



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, WJAC, 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 Stagnier, 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 Amundson Road, Beltsville, Maryland 20705.



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Spiro T. Agnew

“Product of Conflict”

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

WMAR-TV 
A CBS AFFILIATE
CHANNEL 2, SUNPAPERS TELEVISION
TELEVISION PARK, BALTIMORE, MD. 21212

Other chemicals. Sewage. Each year, millions of pounds of pollutants wash down from farms, cities 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 special 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 sounded. "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."**



**THE FIVE CBS OWNED
TELEVISION STATIONS**

WCBS-TV NEW YORK
KNXT LOS ANGELES
WBBM-TV CHICAGO
WCAU-TV PHILADELPHIA
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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 to 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,

Characteristics of locally-owned shows

	Large stations	Medium stations	Small stations	All stations
a. Time of day				
Sign-on to 5 p.m.	72 %	82 %	81 %	79.7%
5:30 to 7 p.m.	14.6	7.8	11	10
7:30 to 11 p.m.	8	5.7	4.3	5.7
11 p.m. to Sign-off	4.8	3.7	3.6	4
b. Length of show				
30 min. or less	79 %	83 %	68 %	77 %
31-60 Minutes	18	13	24	18
Over 60 Minutes	2.7	4	8	5
c. Times per week				
Once	47 %	59 %	67 %	59 %
2-4	3	3	6	4
5 and Over	50	38	27	36

Note: Large stations are those with annual revenue of \$3 million or more medium stations cover those in \$1-3 million bracket, small stations, under \$1 million.

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 far 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, WSAU-TV Wausau as reasons for his optimism. Double exposure on networks was given as a promising omen by Hal Greene, WSIX-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 very 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 moral obligation to offer more local programs. "It's part of our reason for being," observed N. C. Duncan, assistant manager, WFBC-TV Greenville-Spartanburg. "A station cannot really service its community without adequate local-live programming."

"Local programming is the nut 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 integral factors in the communities they serve."

Some station managers referred to this increasing quality of local

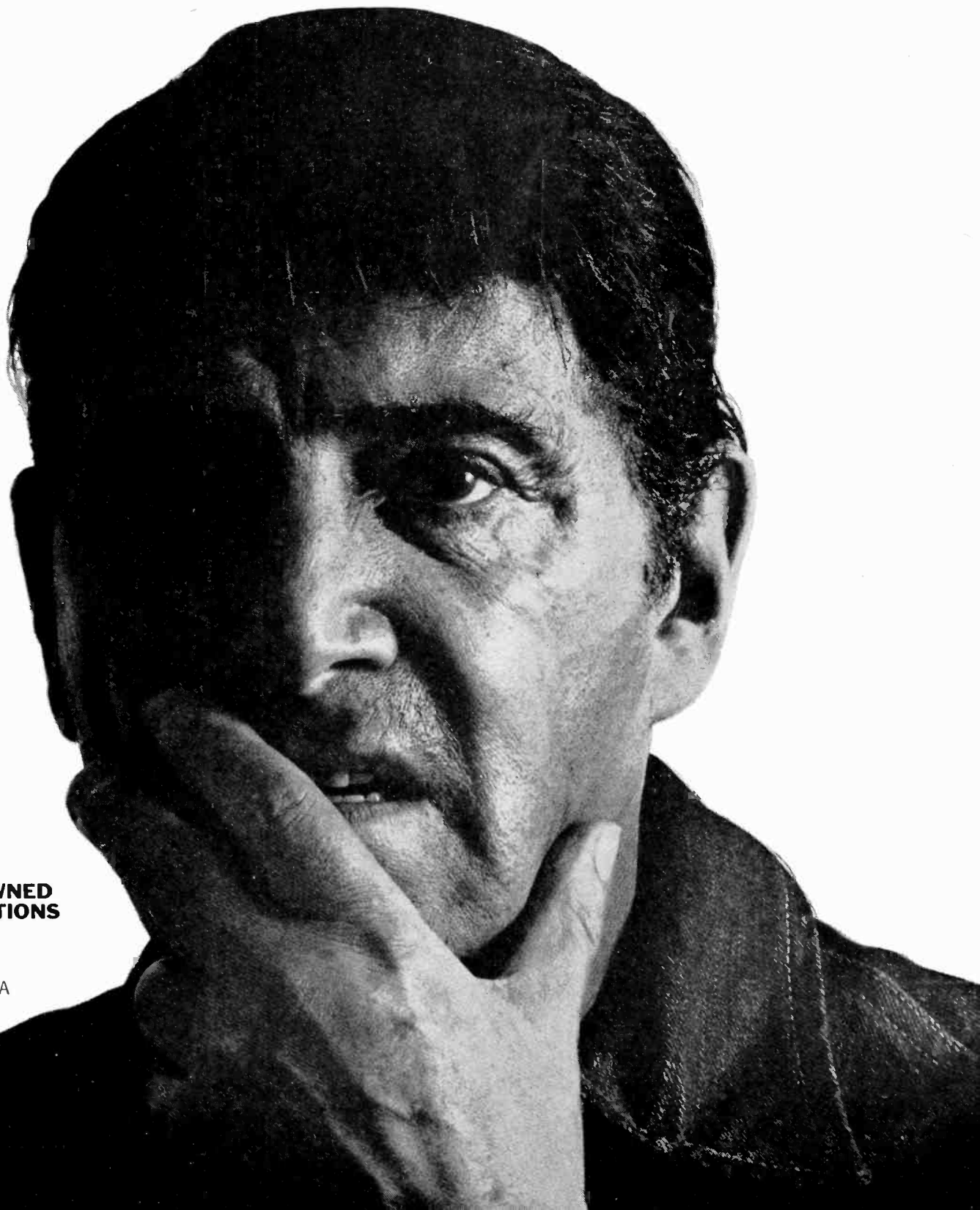
...ent California's Mexican-Americans. A widely
caered, troubled people with an urgent
ee to belong. Some are immigrants. Others are
ouh and fifth generation American citizens.
ic resent the lack of understanding in the
community. A resentment giving ominous rise to
nw militancy.

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 growing public concern, 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."**



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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."

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*." ■

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, 26 per cent; late night, 2 per cent.

Middle-size stations: day, 26 per cent; early evening, 13 per cent; primetime, 57 per cent; late night, 4.3 per cent.

Large stations: day, 33 per cent; early evening, 14 per cent; primetime, 44 per cent; late night, 8.7 per cent.

For a total: day, 30 per cent; early evening, 17 per cent; primetime, 33 per cent; late night, 5 per cent.

Of the shows singled out as outstanding, the 30-minute length predominated in 70.6 per cent of the cases, with 18.4 per cent running 45-60 minutes, and 11 per cent over an hour.

Only the larger stations, with greater resources and better ability to do in-depth reporting than smaller stations, were able to produce longer shows in any great proportion.

Whereas smaller and medium-sized stations cited 30-minute production in 80 and 76 per cent of the cases, larger stations named these shows in only 55 per cent of the cases. In 50 per cent of the large station featured community shows, however, the program ran to between 31-60 minutes, compared to 13.7 per cent on smaller stations and 15 per cent on medium-sized stations.

The same was true for shows of over an hour length, with 6 and 10 per cent reported by the small and middle-sized stations, 18 per cent by the larger stations.

Shows of one or two episodes were the leaders among all stations for their best community programs, with 46.7 per cent running as one- or two-shot.

Longer series

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

In all, some 17 continuing public affair series were cited for national 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

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."

timeless children. Black. White. Mixed. On any given day, over a thousand in the Chicago area. Some are beautiful. Some handicapped. Some are cheerful. Others troubled. But all are in desperate need of foster care. A home. Love.

WBBM TV saw a way to help. "The Children Are Waiting." A compassionate look into the world of these special children. A unique feature of the 11-hour prime-time broadcast was an "action line" phone for prospective foster parents interested in

sharing their homes — and their lives — to call. In a single week following the broadcast, over 6,000 families did so and received applications (compared to 1,600 calls during all of 1968).

"The Children Are Waiting," winner of a local Emmy for its "highly effective direct action approach," was television that got right to the heart of a community need. Produced by the station that has always taken community needs to heart... CBS Owned WBBM-TV.

"There must be people out there willing to help these children."



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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 groping 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 at-



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.

tention 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, as 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 and 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 Petermeyer, chairman of the board of Corinthian Broadcasting Corp.

"While we do specials in primetime," 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 a series of several broadcasts at the end of our news we can reach a larger audience than we can through any other vehicle. Also, we editorialize at the end of the news period on the subject that has been presented."

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

As in the case of other large cities this station's public affairs activities center 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 was 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

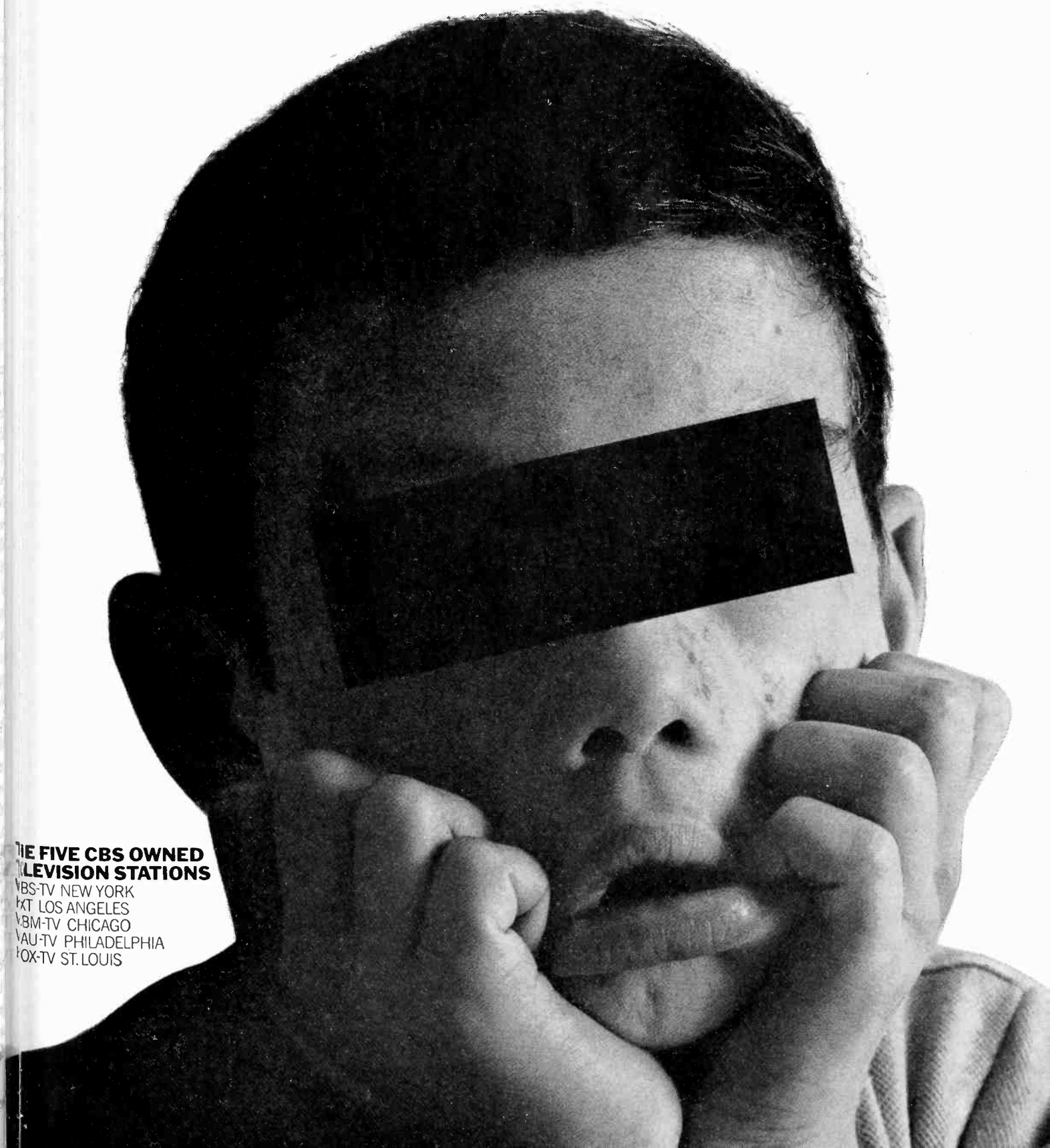
Penhurst, a state institution for the mentally retarded. Where antiquated facilities were strained to most twice their normal capacity. Where patients were sometimes brutalized by staff members. Where at least one borderline case was thrown in with the hopelessly retarded.

WCAU-TV took action: "Suffer, the Little Children." A bare-knuckle television investigation, in five 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?"



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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

Just a symbol?

The announcement that Ted Bates will be moving its New York headquarters from 5th Ave. to Times Square, where it will occupy 320,000 square feet in a 54-story structure on the site of the famous Astor Hotel, is a reminder that the connection between Madison Avenue and advertising is mostly symbolic.

Of the top 50 agencies in broadcast billings only 12 are located on Madison Ave. However, that's still more than are located on any other New York street. Eight of the top 50 are on Park Ave., six are on 3rd Ave. (including Benton & Bowles, which recently moved there from 5th Ave.) and five on Lexington Ave. Leo Burnett's New York office recently moved from Madison to 5th.

It may be of interest to note that of the 150 New York agencies listed in TELEVISION AGE's *Ten-City Major Market Guide*, 60 are located on Madison Ave.

—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 newscasts, the lunch program was straightened out. We don'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)

Borg (Continued from page 38)

purchases, such as engineers, engineering consultants, top management, production executives. "I want to reach the men at Ford or American Motors who decide whose universal joint, or plastic, or clutch to use in assembling millions of new cars."

There are other selective public. B-W is interested in reaching—government figures and other important opinion-makers, plus leaders in the financial community, some of whom, in Mueller's words, "don't rate of stock as highly as we think they should."

Then there are B-W employees and stockholders, who total about 100,000 people, about two-thirds of them stockholders. To this could be added the engineering pool B-W draws into for recruitment purposes. Finally, of more than peripheral interest are all Americans who own stock, and who could influence the price of B-W's shares.

Unlike industrial advertising media, where data on title and function of trade book readers are often available, Nielsen network audience figures provide for the most part only an indirect yardstick of the type of viewers watching a show.

The most important of these yardsticks are income, education and occupation of the head of the household. Here are some of the figures from three NTI 1969 Market Section Audience reports—January, March, April and May—and based on Audimeter figures.

High white collars

Data on occupation of viewers' *First Tuesday* shows the rating of professional and white collar homes (households whose heads are professional or white collar workers) to be consistently higher than the overall homes rating for the program.

An analysis indicates, however, that program content may have an important bearing on the appeal of the program to professional and white collar homes. In January, the white collar rating was 33 per cent higher than the overall rating; in the March-April report, it was 20 per cent higher and in May it was only 3 per cent higher.

A similar pattern shows up in the

the 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."

I'm 87 years old. I'm writing my first letter thanks to you



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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 the tv's impact, its "with it" nature and add something new and powerful to the B-W promotion.

The extent to which LaRoche, McCaffrey & McCall can capitalize on this remains to be seen, though this does not imply they're not fully qualified. Interestingly, the agency has assigned 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 on tv in a humorous vein, the copy idea being that even the mild, ordinary man must learn to fight off women (with karate chops) when he uses the product. The team assigned to 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 50 per cent of the total take. But its 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 Cylolac, 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 of Cylolac, 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.

Cylolac is made by the Marlboro division, one of the two picking up the tab for the television drive. The agency is Fahlgren & Associates, Parkersburg, W. Va. The other unit is the York division, which makes a



Shown at a party held in New York recently to celebrate TvAR's 10th anniversary were: (l. to r.) Marvin Shapiro, TvAR; Wallace Jorgenson, Jefferson Broadcasting; Fred Ohrn, Benton & Bowles; Ernest Forgy, TvAR; Ben Margolis, TvAR; Donald H. McGannon, Westinghouse Broadcasting.

FOR THOSE WHO CARE



"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 profes-

sionals". 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 Lef-ton 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 than 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 confinement 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 Company, 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 complete campaign.

The Frankfort Distillers division of The House of Seagram has given the agency its Carstairs and Hunter whiskey accounts, as well as Catt 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 Germany. Candahar Ski and Sun 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 and 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 Meditronics, 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. ■

...and another thing about Country Hayride

is
the
host!

HENSON
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 lodging in the #1 C&W slot across the board!

*Billboard

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 Graff, Vice President for Television, Avco Embassy Pictures Corp., 1301 Avenue of the Americas, New York, N.Y. 10019. 212-956-5528.

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ams.
Tape.

Embassy
6-5528.

**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 something different. A special on culture 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 - WINS NEW YORK - KYW - KYW-TV PHILADELPHIA
WJZ-TV BALTIMORE - KDKA - KDKA-TV PITTSBURGH - WOWO FT. WAYNE
WIND CHICAGO - KPIX SAN FRANCISCO - KFWB LOS ANGELES

TvB launches new quarterly spot expenditure reports

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/Rorabaugh.

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

TvB's analysis reveals that advertisers sank \$260,217,900 into spot in January-March of this year. Biggest spenders were P&G (\$14 million), General Foods (\$7.4 million), Colgate-Palmolive (\$7.1 million), Lever (\$6.8 million) and American Home Products (\$5 million).

The eight newcomers to the top 100 include Triangle Publications *TV Guide* (in 35th place with \$1 million), Kentucky Fried Chick (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/BAR quarterly report to be inaugurated soon.

Rank		Expenditure
1	Procter & Gamble	\$14,743,800
2	General Foods	7,418,500
3	Colgate-Palmolive	7,114,200
4	Lever	6,836,900
5	American Home Products	5,515,200
6	General Motors	4,672,800
7	American Brands	4,638,300
8	Coca-Cola	4,061,800
9	William Wrigley Jr.	3,932,700
10	Bristol-Myers	3,797,800
11	Alberto-Culver	3,641,300
12	R. J. Reynolds	3,611,600
13	General Mills	3,428,500
14	Gillette	3,082,300
15	Kraftco	3,056,100
16	Ford	3,024,000
17	Warner-Lambert	2,871,700
18	RCA	2,519,400
19	PepsiCo	2,458,800
20	H&R Block	2,370,200
21	Pet, Inc.	2,365,600
22	International Tel & Tel	2,356,100
23	Sterling Drug	2,243,800
24	Standard Brands	2,221,500
25	Nestle	2,163,500
26	Miles Laboratories	2,129,500
27	Chrysler	2,116,000
28	Shell Oil	2,090,900
29	Scott Paper	2,030,200
30	Campbell Soup	1,996,500
31	Motorola	1,942,000
32	McDonalds	1,923,300
33	Quaker Oats	1,918,200
34	Richardson-Merrell	1,859,500
35	Triangle Publications	1,816,600
36	Philip Morris	1,794,300
37	Jos. Schlitz	1,682,400
38	Borden	1,666,400
39	Norton Simon	1,659,900
40	American Can	1,635,900
41	Carter Wallace	1,632,100
42	Carnation	1,613,400
43	Ralston Purina	1,576,800
44	Mars	1,560,300
45	Pillsbury	1,482,900
46	Toyota	\$1,472,100
47	H. J. Heinz	1,465,200
48	Squibb Beech-Nut	1,451,700
49	General Telephone	1,413,400
50	Chesebrough-Pond's	1,384,400
51	E & J Gallo	1,361,600


Rank		Expenditure
52	Avon Products	1,239,500
53	Kellogg	1,209,800
54	Eversharp	1,195,400
55	Noxell	1,129,400
56	Corn Products	1,122,900
57	U.S. Borax	1,116,100
58	British-American Tobacco	1,103,600
59	Kentucky Fried Chicken	1,085,400
60	United Air Lines	1,084,400
61	Consolidated Foods	1,077,800
62	Sun Oil	1,074,500
63	Standard Oil of California	1,063,400
64	Johnson & Johnson	1,051,700
65	Plough	1,027,900
66	Seven-Up	1,015,300
67	Jeffrey Martin	1,008,400
68	Kimberly Clark	997,400
69	Pabst	992,900
70	Armour & Co.	966,900
71	National Biscuit	961,900
72	Eastern Air Lines	961,000
73	Royal Crown Cola	941,700
74	Helene Curtis	899,000
75	Loews Theaters	863,600
76	American Motors	834,700
77	Magnavox	809,000
78	Revlon	808,200
79	Jiffie Chemical	779,900
80	Swift & Co.	773,400
81	Norwich	772,600
82	National Airlines	759,000
83	Hassenfeld Brothers	758,700
84	Pan American	746,000
85	Nissan Motor Corp.	739,700
86	Associated Products	738,500
87	American Tel & Tel	721,600
88	Household Finance	713,700
89	Peter Paul	712,000
90	Dow Chemical	684,900
91	Green Giant	667,400
92	William Bishop	667,100
93	Rayette Faberge	661,400
94	Beatrice Foods	655,300
95	F & M Schaefer	652,200
96	Standard Oil of Ohio	644,400
97	Standard Oil of Indiana	642,400
98	Lin Broadcasting	642,000
99	Storer Broadcasting	597,100
100	S. C. Johnson & Son	588,700

Sources BAR, 75 Markets

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.



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 feeling 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.

Sound 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 3½ 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;

WSOC AM-FM-TV, Charlotte;

WIOD AM-FM, Miami;

KTVU (TV), San Francisco-Oakland;

WHIC-TV, Pittsburgh

Petry

Required Reading

for everyone
who makes his
living in the
television industry.

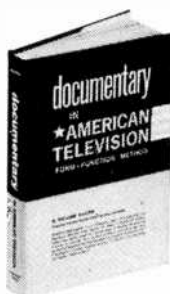
Published by Hastings House

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**

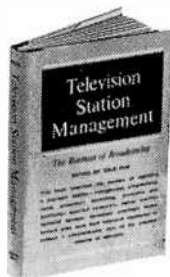


TELEVISION STATION MANAGEMENT

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.

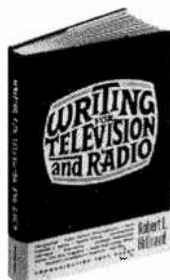
Text Ed. (Paper) \$3.95, Cloth \$6.95



WRITING FOR TELEVISION AND RADIO

by Robert L. Hilliard, FCC

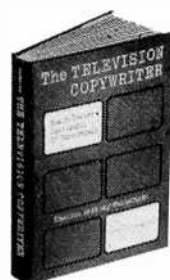
A realistic, practical book on the craft of writing for television and radio. Contains ample, up-to-date illustrative material. 320 pages, sample scripts, review questions, indexed. **\$6.95**



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**



ORDER FORM

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 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 louse up my 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-



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!

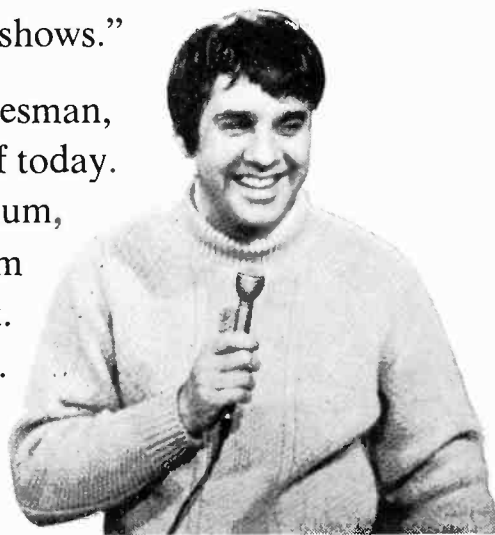


A viewer says Dennis Wholey is
“a haircut with words, a space-age Shakespeare
who makes every subject come alive.”

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-drum 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.

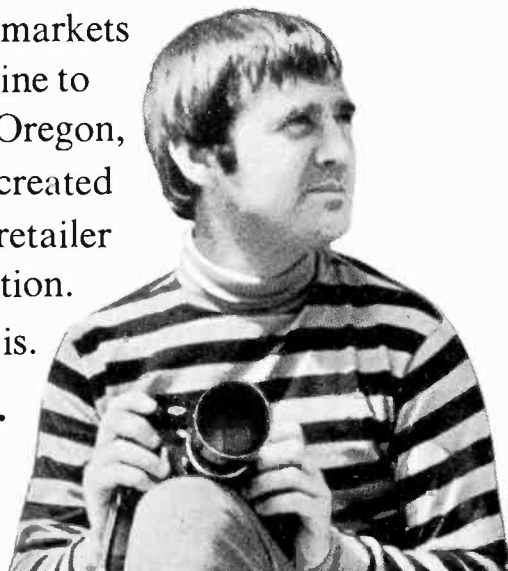
Already sold in 22 markets
from Portland, Maine to

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.



Taft Broadcasting Company

1906 Highland Avenue, Cincinnati, Ohio (513) 421-1750

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-Dracoti, 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



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

have been asking the agency to keep a weather eye on costs, and that so far 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 Foote, Cone & Belding, Tom McDermott, about a month ago to look over its commercials operation and make recommendations. 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 client would have to assume the risk in re-

(Continued on page 9)

...and another thing about Country Hayride

is
the
format!



HENSON
CARGILL
host



Combining the best of both traditional and contemporary "country"—HAYRIDE features 30 cast regulars, big-name guest stars and elaborate production numbers. The same commitment which brought host HENSON CARGILL fame as the top selling country singles record artist last year* is the point of view he brings onstage for this show. It's called "caring" and it comes with Cargill—whether he's singing or just rapping with his guests. It's the kind of "now" relevance that creates audience identity and makes the show important to the tuned-in viewers in your market.

*Billboard

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 Graff, Vice President for Television, Avco Embassy Pictures Corp., 1301 Avenue of the Americas, New York, N.Y. 10019. 212-956-5528.

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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.

GILMORE BROADCASTING CORPORATION

GENERAL OFFICES: 202 MICHIGAN BUILDING KALAMAZOO, MICHIGAN 49006



S. Gilmore, Jr., president

WEHT-TV
Evansville

KODE-TV
Joplin

WSVA-TV
Harrisonburg

KODE-AM
Joplin

WSVA-AM
Harrisonburg

WSVA-FM
Harrisonburg

"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."

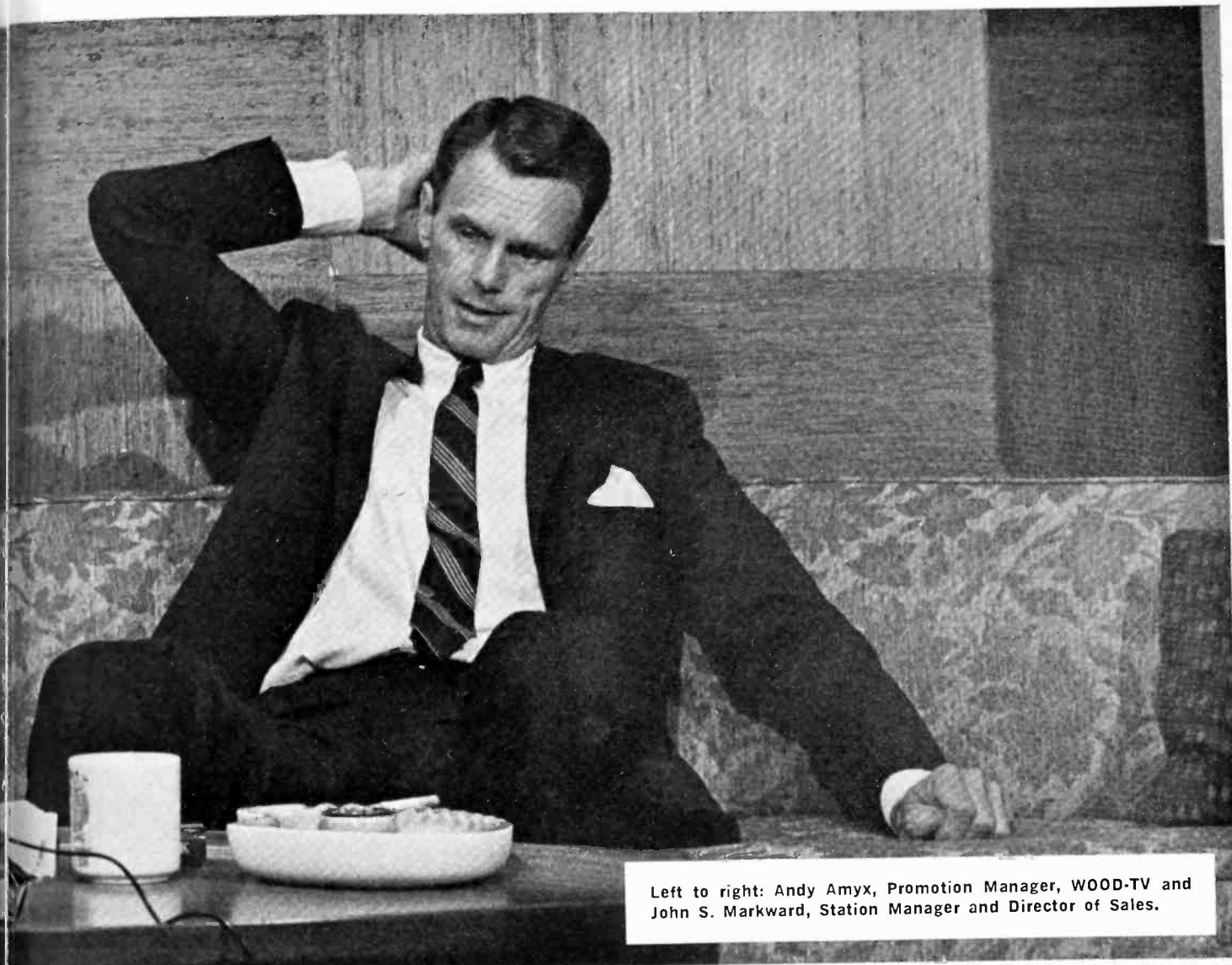


Amyx: "When anyone opens Standard Rate to look at Michigan markets and the stations covering those markets, we know he wants information. We know he wants to see how the markets covered by the strong stations coincide with the markets where he's going to advertise to get business. So we give him data 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 test 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 there's an ideal test area here in Grand Rapids/Kalamazoo market."



Left to right: Andy Amyx, Promotion Manager, WOOD-TV and John S. Markward, Station Manager and Director of Sales.



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 to take a strong stand on such a subject might just cause more trouble. But we 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

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. That 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.

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. It 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 watchdog unit.

"I think the Office will be around as long as the networks," Bryant says sanguinely—and confidently.

turn for generally getting a lower bid."

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 art-

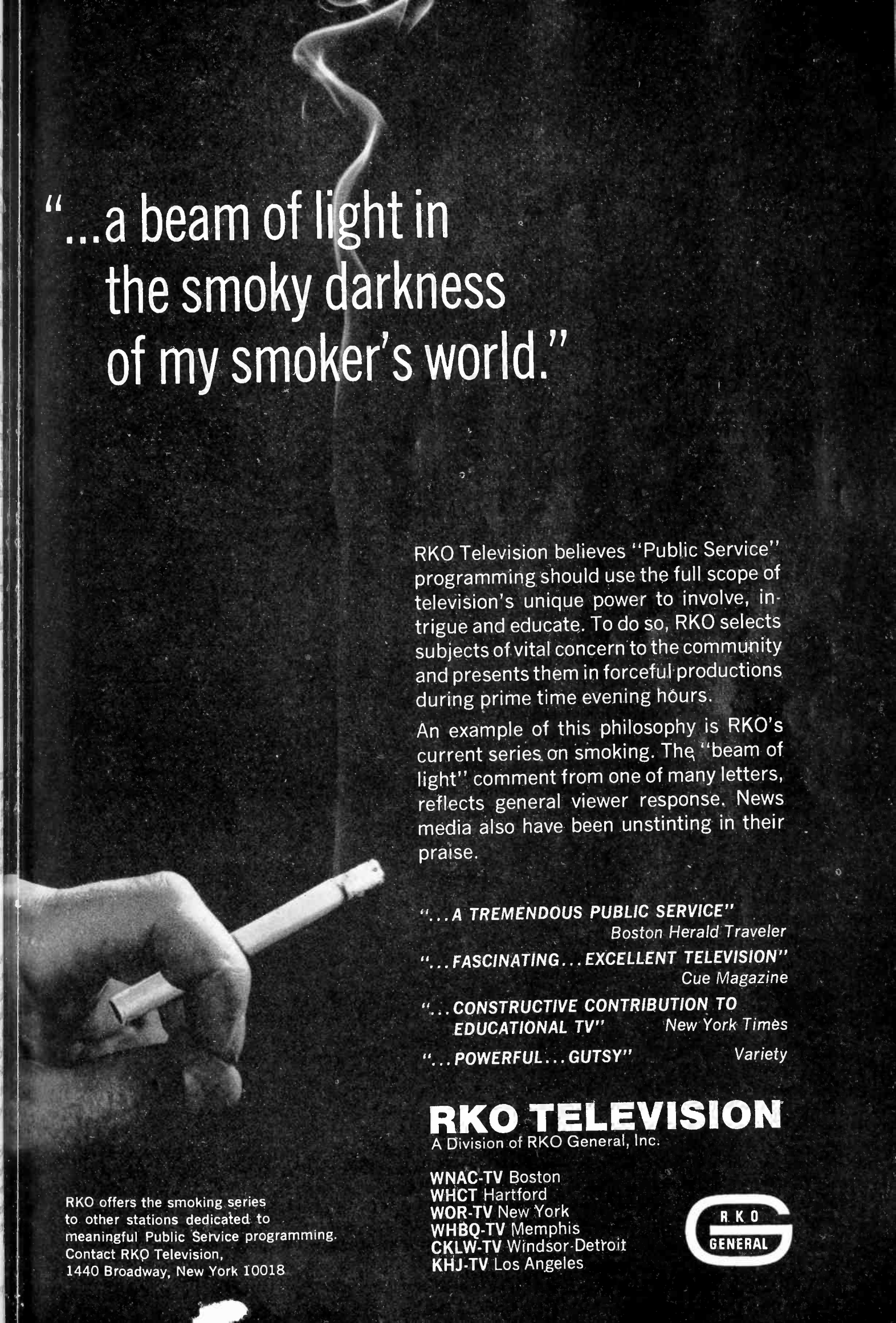
work, props and wardrobe.

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 levels 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

RKO offers the smoking series to other stations dedicated to meaningful Public Service programming. Contact RKO Television, 1440 Broadway, New York 10018



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for the
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A complete guide to help stations increase sales, develop better ratings and improve results.

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TELEVISION AGE BOOKS

1270 Avenue of The Americas
New York, N. Y. 10020

Gentlemen:

Please send me the books checked below. A check for \$..... enclosed. (Please add 50¢ per book for mailing and handling.)

RADIO PROMOTION HANDBOOK \$9.95

ANATOMY OF LOCAL RADIO-TV COPY \$5.95

INTERPRETING FCC BROADCAST RULES AND REGULATIONS \$5.95

Name

Address

City

State Zip

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 WTIC-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." ■

'The Advocates'

Described as a new approach to the discussion of national issues and decision-making, *The Advocates* will premier October 5. Supported by the Ford Foundation and the Corporation for Public Broadcasting, the show will be produced by ETV stations WGBH Boston and KCET Los Angeles, and will be available to noncommercial stations.

The series features two skilled lawyers arguing opposing aspects of a nationally significant issue, each seeking to persuade a third party—a decision-maker. A moderator will introduce the topic for debate.



William E. Osterhaus has been named general manager of KPIX San Francisco, succeeding Richard Harris, who has been appointed president of Radio Advertising Representatives. Osterhaus had been program manager of KYW-TV Philadelphia.



Harry C. Barfield will succeed late H. Guthrie Bell as president of the Gay-Bell stations. The former vice president and general manager will head two corporations: WLEX-TV Inc., and Florida Heartland Television, Inc.

In the picture



*Samuel Thurm
Changes in objectives*

taking the reins of the American Advertising Federation at a time when the organization is undergoing changes both in structure and objectives, is the advertising vice president of Lever Brothers, Samuel Thurm, who became the new AAF chairman earlier this month.

Thurm sees the future of the organization, which during recent years has been trying to define its role within the industry, as "making an attempt to change the image of advertising within our society."

This is one of the major goals for the organization which has a more balanced viewpoint than other advertising groups (it represents advertisers, agencies, ad clubs and associations), but historically has not been as important as other groups. Following a re-organization which took the past two or three years, and included moving the organization's headquarters to Washington, D.C., the AAF is beginning to develop relations with government, the public and education. In addition, the number one internal project is to develop industry support and membership.

The goals of the organization are now oriented to taking an active role in matters which could have an effect on all advertising, and not just specific problems. Its officers see the AAF as a place where everyone can come together and solve industry problems. These include relations with the government, disenchanted youth and the public's view of advertising.

The government relations question is based on the anticipation that if the advertising business can't make self-regulation work, more and more government regulation will be inevitable.

The difficulty with self-regulation is that it's easier to agree to in principle than in practice. While Thurm points out that nobody likes to be forced into change, without it the industry would be in trouble, since change is part of our lives.

The government is already involved in regulating the business, as occasional FTC and FCC decisions

have made clear. "It's an everyday affair in everything we do," he points out. "They set limits and standards."

The problem is that a lack or breakdown of self-regulation could result in a loss of public confidence in the industry. This could result in the government expanding its rules and guidelines.

The AAF hopes to make the Advertising Code of American Business a meaningful part of self-regulation, and wishes to increase ties between itself and local groups.

This hooks in directly with the AAF's second goal of changing the public's view of advertising.

Thurm points out that many people view advertising as uneconomic, on the grounds that it raises prices and forces people to buy things they don't want.

To change this thinking, the AAF has produced material for a campaign on the theme, "Without advertising you wouldn't know."

It is hoped local ad clubs and agencies will promote the campaign to generate better public understanding. In addition, member groups of the AAF are being urged to undertake worthwhile projects to advance the public good.

Part of the public, of course, is youth, and it is this group which, some AAF members point out is disenchanted with the industry and as such is looking for careers in other areas. They see advertising as a rat race, and advertising men as hidden persuaders. In order to lure these people back, advertising will have to change its image.

Thurm has been in advertising long enough to know that many of the ideas people have about it are untrue.

He began his career as a research director of Eversharp. In 1946, he joined Young & Rubicam as assistant research director. Later he became an associate media director. In 1956, he joined Lever Brothers as media director, and two years later was appointed general manager of the advertising services division.

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.

As chairman of the AAF, Thurm will have a more manageable board to deal with than his predecessor, Walter Terry, senior vice president of D'Arcy Advertising, San Francisco. The AAF has streamlined the board from more than 100 members to about 40.

The creation of an inter-association council within the AAF is basically responsible for the reduction. The council will be made up of 28 AAF member advertising and media associations, including such organizations as the Television Bureau of Advertising, the American Association of Advertising Agencies, the Association of National Advertisers and the National Association of Broadcasters. ■

Inside the FCC

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 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 in 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 en 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.

News 7—Reporter-Photographer Larry [unclear] from Organization of American States. (8:00 AM, Mon.-Fri.)
 [unclear] *First Prize, TV Newsreels* from White House News Photographers Association;
 [unclear] *M. Nevitt Journalism Award* from D.C. Fire Fighters Association; *EMMY Award* from Academy of Television Arts and Sciences, D. C. Chapter. (12 Noon, 5:30 & 11:00 PM, Mon.-Fri.; 6:30 & 11:00 PM, Sat. & Sun.)

Close-Up—Two *EMMY Awards* from Academy of Television Arts and Sciences, D.C. Chapter. (1:00 PM Sunday)

Claire and Co Co—*Ohio State Award* from Institute for Education by Radio-Television; *MAMM Award* from American Association of University Women; *Citation*

from Organization of American States. (8:00 AM, Mon.-Fri.)

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*

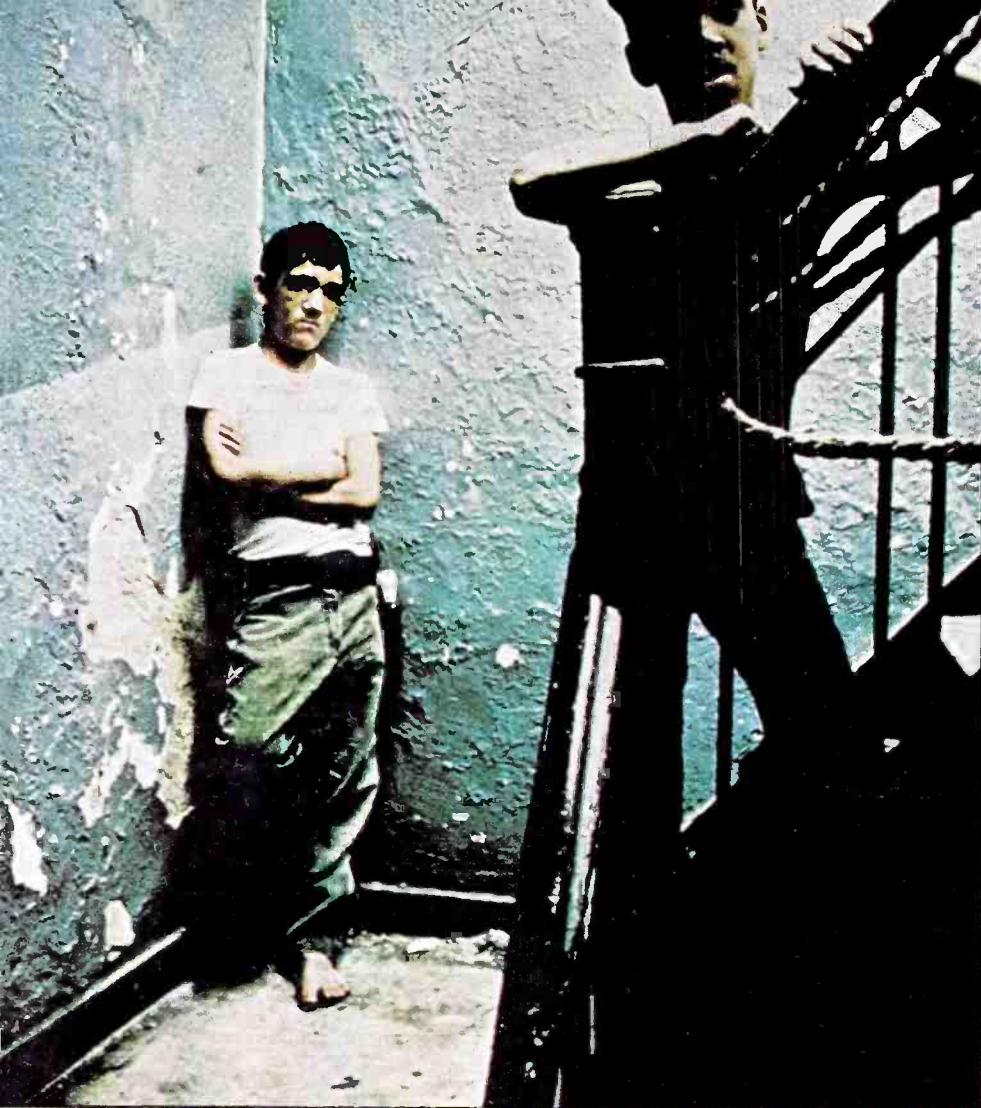
from Academy of Television Arts and Sciences, D.C. Chapter.

"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)



The Evening Star Broadcasting Co.
 Washington, D.C.
 National Representatives:
 Harrington, Righter & Parsons, Inc.



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.



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