

ABC & White House p. 74

ision Age

Center PR

Indiana University
DEC 15 1969

Color '70 The retailer takes stock

you've got your heart set on the 569,400* women in the Twin Cities market area between 18 and 49.

Now, how are you going to catch their eye?

relax and take five.

Channel 5, KSTP-TV in St. Paul/Minneapolis. We've aimed our new afternoon programming right at the women who can make or break your brand.

With popular shows, like the Dennis Wholey Show, Strange Paradise and Dial 5, an expanded version of our long-running, successful Dialing for Dollars.

Out to court our big-buying Twin Cities gals? Relax and take five. Channel 5. You'll see 'em sit up and take notice.



A division of Hubbard Broadcasting Inc.
WTOG - TV, Tampa - St. Petersburg • KOB - TV, Albuquerque
Represented nationally by Edward Petry & Co.

*Akd Market Report, May 1969, Minneapolis-St. Paul. Audience estimates are subject to limitations and qualifications as outlined by the particular service.

LIBRARY/SERIALS DEPT
INDIANA UNIV
BLOOMINGTON IN 47401



Advance November Ratings

"Stump The Stars" stumps the competition

1st in Philadelphia

1st in Buffalo

no wonder!

With regular guests like CAROL BURNETT, SID CAESAR, DICK VAN DYKE, DEANNA LUND, ROBERT MORSE, PETER BRECK, ROBERT CUMMINGS, ANNA MARIA ALBERGHETTI, ROBERT CLARY, VINCENT PRICE, SEBASTIAN CABOT, KAREN VALENTINE, BEVERLY GARLAND, LORI SAUNDERS and many more.

"Stump The Stars" — Mad, mod, miniskirted — 17 year, three network winner — all new and in color — five days a week — MC'd by Mike Stokey. Ideal for that January programming weak spot. Call Bill Mulvey at Triangle Television, (215) TR 8-9700.

Rating*	Share*	Program	Station
8†	33	STUMP THE STARS	WFIL
7	29	Edge of Night	B
3	13	Bright Promise	C
3	13	Three Stooges	D
2	8	Captain Philadelphia	E
1	4	Various	F

†400% increase over August 1969.

8	42	STUMP THE STARS	WKBT
5	26	The Movie Game	B
5	26	Strikes, Spares & Misses	C
1	6	Various	D



*ARB Telephone Coincidentals. November 11-13. Details on request.

TRIANGLE PROGRAM SALES, 4100 CITY LINE AVENUE, PHILADELPHIA, PENNSYLVANIA 19134

NEW YORK (212) 431-3770 / PHILADELPHIA (215) 378-3788 / LOS ANGELES (213) 387-4200

Namath gets his knees taped here.

also is mouth.
over Monday afternoon
entire the Joe Namath Show.
for Tuesday morning
and 52 dupes to 52 markets.
do it for others.
do it for you.



EBS
PRODUCTION SERVICES
111 W 7th St., N.Y. 10023-(212) 873-5800
ask for Alan Parlan



Marion Jones and her Blair man are driving America to drink.

Gatorade, that is.

Marion, a Lennen & Newell time buyer, has just helped kick off an introductory Spot TV campaign for Gatorade. She knew that putting a great new whistle-wetter on the market wouldn't be child's play. So she lined up America's No. 1 broadcast representative team to help: Blair Television.

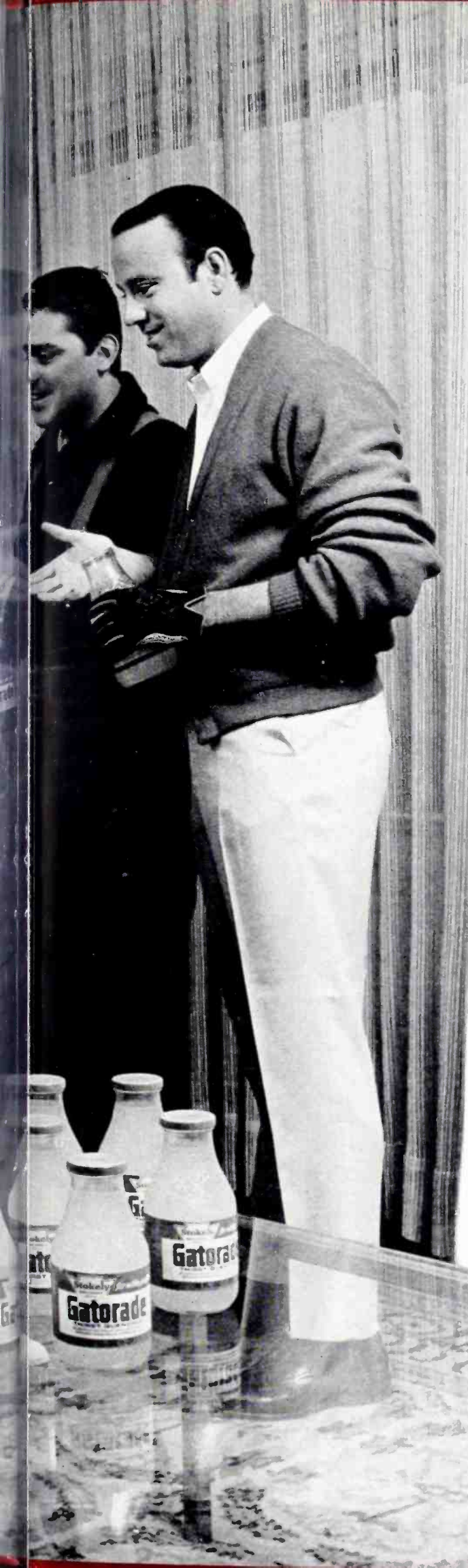
With Blair man Jack Kelley assisting at quarterback, Marion used the flexibility of Spot TV to introduce Gatorade, market by market across the country. Since this new thirst quencher is the drink for active people, Marion's Spot buys centered on news, sports and other male-oriented shows.

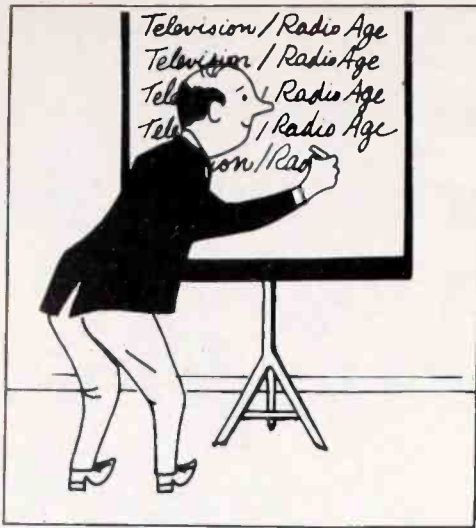
Blair's total data "Vis-Avails" helped her call the plays fast. They showed at a glance where she could find her target audience on the Blair-represented stations she selected.

Add the strong backup of Blair Research and you can see why Marion wanted Blair Television on her side. After all, when you tackle the American consumer, you need the help of an all-pro team to get results. It's the only kind of team you get when you call your Blair man.



BLAIR TELEVISION





Good News Is Worth Repeating

In case you missed the news, on January 12 your old friend TELEVISION AGE becomes TELEVISION/RADIO AGE. As the new name implies, we shall be bringing to the radio advertising medium the same kind of deep-questioning editorial attention we have rendered for the television advertising medium in the past 16 years. ■ With the change will come a new format to accommodate this expanded function, the addition of in-depth features and analysis about radio, and an enlarged circulation that will quickly reach a guaranteed 20,000 copies. (As a matter of fact, the new TELEVISION/RADIO AGE is going to every advertiser or agency in the country investing \$25,000 or more annually in television or radio.) ■ Some things aren't changing, though. This enlarged publication will still provide the most analytical, thoughtful and probing coverage of trends, techniques, successes and outlooks for broadcast advertising available anywhere. ■ More than ever, it will reach all levels of those concerned with broadcast advertising, from corporate presidents and advertising managers to agency account men, media experts and marketing specialists. This is a formidable array of those who make the decisions. TELEVISION/RADIO AGE will have more appeal for them than ever. ■ Which means that, more than ever, TELEVISION/RADIO AGE is the most effective medium for your own advertising. Our lineage, by the way, increased 26% during the past year. What do you suppose caused that?

Television/Radio Age

DECEMBER 1, 1969

Television Age

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It may take more than that to get the department, mail order and specialty stores into tv with both feet

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Despite stiffer FTC curbs, fiber firms continue to use tv as a fashion image-builder

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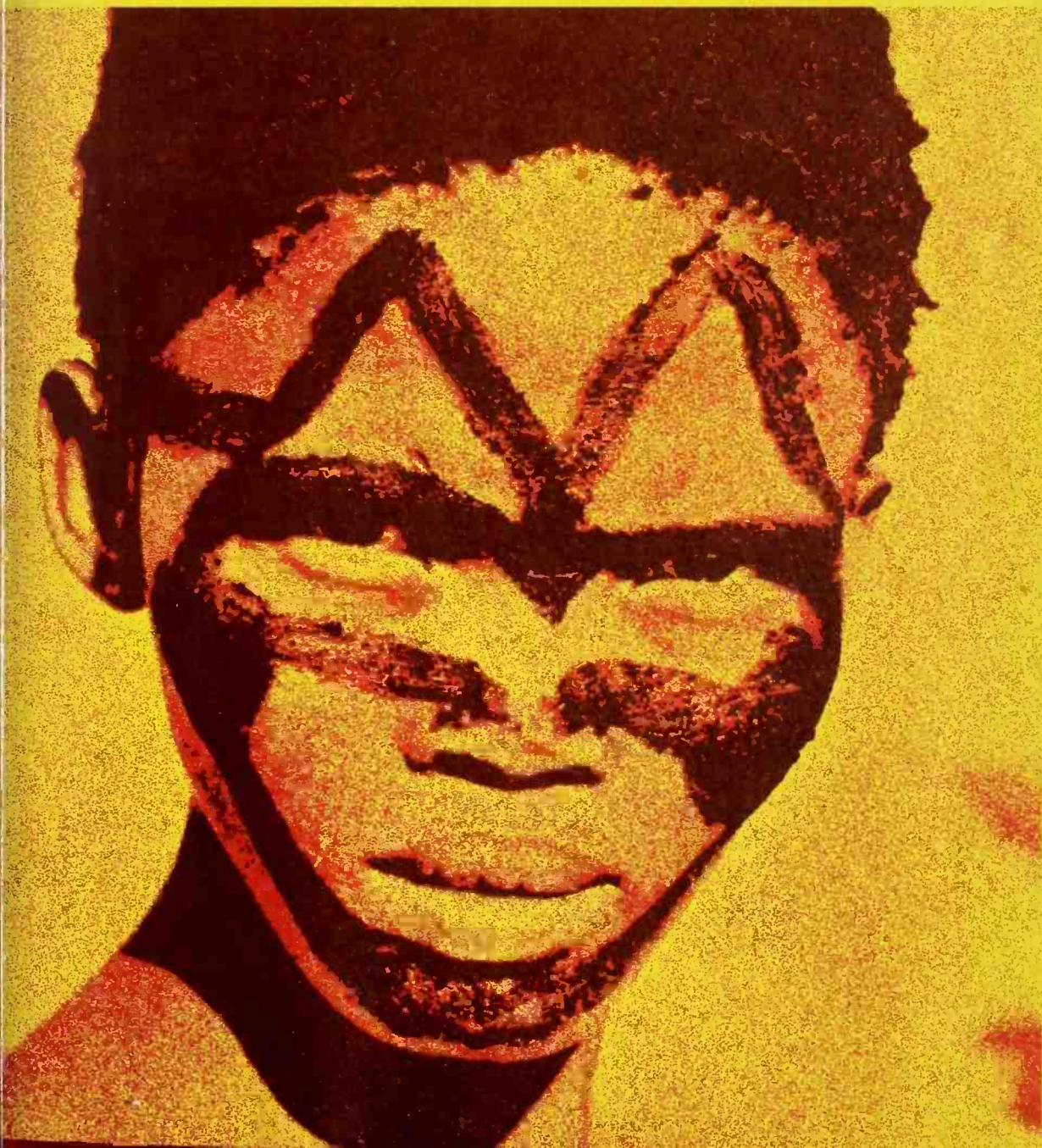
74 Inside the FCC

Exclusive report from Washington

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CONFLICT

between colonialism and independence, between white and black, between old ways and new... that's the story of modern Africa... the story told in 4 stunning hours of award-winning color programming... AFRICA... narrated by Gregory Peck.



abc **ABC**
FILMS

AFRICA AFRICA AFRICA AFRICA AFRICA AFRICA AFRICA AFRICA AFRICA AFRICA



Academy Award winner Gregory Peck is narrator for AFRICA.

AFRICA

the whole continent is the subject of this unprecedented color documentary from ABC Films. Available as a four-hour program or as four individual one-hour programs.

AFRICA is a program of extraordinary dimensions. It examines the struggle of animals to survive in the rapidly diminishing wilderness; the head-on collision of ancient rites and modern law; the thrust and dynamism of Africa's music and art; the rich and colorful variety of its sport. AFRICA is creative journalism at its best—entertaining, provocative, rich in human interest... a program to fascinate each and every viewer.

AFRICA is perhaps the single most praised program in the history of television. *The N.Y. Times* called it "A landmark... without parallel."

"Some of the best color footage ever to run on the small screen."
Variety

"One of television's finest achievements. A triumph!"
Boston Herald Traveler

"Four of the finest hours ever seen on television."
Dallas News

"A massive achievement."
Minneapolis Tribune

AFRICA delivered the largest audience ever achieved by a program of its kind—19,260,000. And an outstanding 34.4 total audience rating. That was against some of the toughest competition network TV can offer—season premieres of Walt Disney and Ed Sullivan, for instance. AFRICA also won 13 awards, including an Emmy, Peabody, and The Saturday Review Distinguished Achievement Award.

AFRICA is available now from ABC Films as a four-hour program or as four individual one-hour programs. It's public service programming at its best.

CALL your ABC Films representative now.

New York 1330 Avenue of the Americas 10019
212 LT 1-7777

Chicago 360 No. Michigan Avenue, Chicago, Ill. 60601
312 263-0800

Hollywood 1313 No. Vine, Hollywood, Calif. 90028
213 NO 3-3311

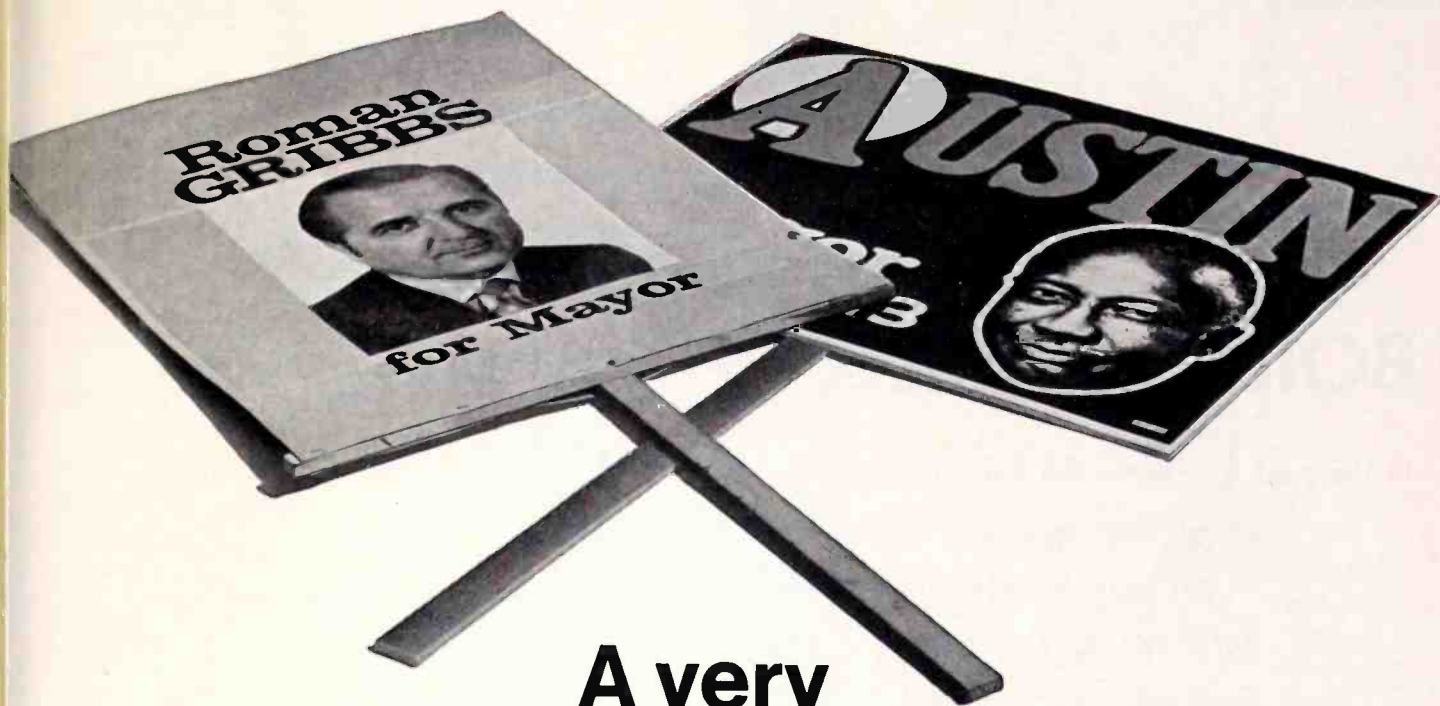
Atlanta 5400 Roswell Rd., N.E., Atlanta, Georgia 30305
404 255-0777

Houston 3777 Norfolk, Houston, Texas 77027
713 665-3107

Source: NT

abc **ABC
FILMS**

London/Madrid/Mexico City/Paris/Rio de Janeiro/Rome/Sydney/Tokyo/Toronto



A very close election... but look who led all the way!

Roman Gribbs defeated Richard Austin by 6,194 votes in the closest mayoral race in Detroit history.

But WWJ and WWJ-TV led in reporting mayoral election returns by as much as 2 hours and 250,000 votes.

In fact, the candidates themselves followed the returns on The WWJ Stations and made their statements on the basis of these reports.

Some, though, doubted the accuracy of WWJ's figures.

Out of more than 500,000 votes cast, WWJ was 13 off. We'll try to do better next time.

But it wasn't until 8 hours after WWJ and WWJ-TV had posted 100% of the mayoral vote that the Election Bureau computer officially pointed out this slight difference.

By 10:50 election night, WWJ and WWJ-TV were reporting 90% returns in the mayor's race.

Other radio-TV stations had about 20%.

Before 11:00, The WWJ Stations had posted 96% of the total vote for mayor. Others reached 40% by

Midnight.

At 1:15 AM, WWJ and WWJ-TV announced 100%. This amazed almost everyone, since 2 precincts had locked their machines for the night and couldn't tabulate their votes until morning. But WWJ had them counted correctly all along.

Also, WWJ-TV was the first to colorcast the complete victory statement by Roman Gribbs and the entire Richard Austin concession speech. The WWJ Stations projected the Gribbs victory within 0.2% of dead-on early in the evening.

When most other stations began making projections, WWJ had enough votes tabulated to make projections academic.

Accomplishing this kind of superiority takes ingenuity, effort and, of course, vitality. But making vitality work effectively is the WWJ/Detroit way.

WWJ and WWJ-TV
DETROIT

BOISE... MAKES NEWS:

In the past five years the Boise market has had . . .

20 per cent increase in Television homes.

37 per cent increase in net weekly circulation.

Retail sales up 33 per cent.

Food sales up 35 per cent.

KBOI-TV... MAKES NEWS IN BOISE

The KBOI-TV news department is dedicated to the service of the Boise area. (KBOI-TV leads in late afternoon news 5:30 to 6 p.m. with a 54 per cent share Source: February-March ARB).



KBOI-TV Boise, Idaho

Represented by:
PETERS GREEN WOODWARD INC.



Television Age

VOL. XVII

No. 9

Editor and Publisher
S. J. Paul

Editorial

Editorial Director: Alfred J. Jaffe
Managing Editor: Dan Rustin
Financial Editor: A. N. Burke
Assistant Editors: George Darlington
Irving Schiffer
Washington Editor: Jay Lewis
International Editor: James R. Fitzpatrick
Contributing Editor: Leon Morse

Advertising

Advertising Manager: Tom Howard
Midwest Manager: Paul Blakemore
Southern Sales Manager: Herbert Martin
Market Development Manager: M. Blaise

Sales Service Director: Lee Sheridan

Production Director: Louis Stevens
Business Office: Miriam Silverman

Branch Offices

Midwest

Paul Blakemore, Jr.
6044 N. Waterbury Road
Des Moines, Iowa 50312
(515) 277-2660

South

Herbert Martin
Box 3233A
Birmingham, Ala. 35205
(205) 322-6528

Washington

Jay Lewis
1176 National Press Bldg.
Washington, D. C. 20004
(202) EX 3-4808

United Kingdom

F. A. Smyth & Assoc.
35 Dover Street
London, W. 1, England

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A marriage made in heaven

When you get right down to it, there isn't *any* TV program that doesn't look better in color.

But the spectrum really comes into its own when it's enhancing a *special*—whether it's a news documentary, a major sports event or a big, splashy song-and-dance spectacle.

No network uses color quite so well as NBC (we were the pioneers, of course). And nowhere is there such an abundance and variety of top-quality specials as may be seen on this network.

The combination of color and specials is, we'd say, a marriage made in heaven.

A look at the next two pages will give you an idea of some of the heavenly TV specials NBC is offering in December alone.

**NBC
TELEVISION
NETWORK**

NBC IN DE

IF IT'S REALLY "SPECIAL" IT'S ON NBC

WEDNESDAY/DEC. 3



Jack Benny's New Look (9:00-10:00)
The night's visitors are Gregory Peck, Nancy Sinatra, George Burns, Gary Puckett and the Union Gap, Eddie "Rochester" Anderson.

THURSDAY/DEC. 18 / MULTI-SPECIAL NIGHT



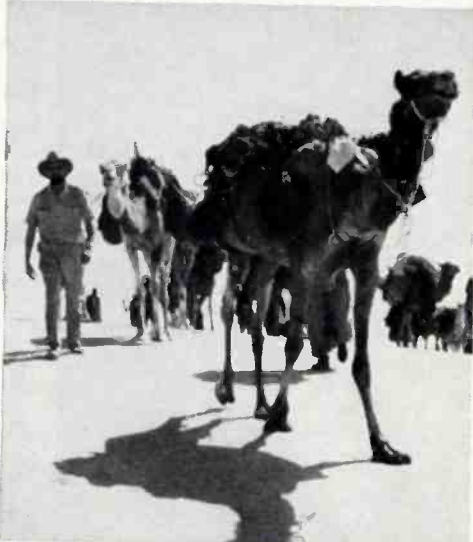
Chrysler Presents The Bob Hope Special (9:00-10:00) Bob's guests are Andy Williams, Anthony Newley and the lovely Elke Sommer.

FRIDAY/DEC. 5



Rudolph The Red-Nosed Reindeer (7:30-8:30) An animated version of the Christmas tale. Burl Ives narrates this encore showing.

FRIDAY/DEC. 19



GE Monogram Series: "Sahara" (7:30-8:30) Join a caravan as it crosses 500 miles of an African desert rich in history and legend.

SATURDAY/DEC. 6



The Littlest Angel (7:30-9:00) "Hall of Fame" presents an original musical based on the children's story. Fred Goetz and nine-year-old Johnnie Whitaker star.

SATURDAY/DEC. 20
SUNDAY/DEC. 21



AFL Playoffs (Times to be announced) Saturday: the Western Division's No. 1 team vs. the East's No. 2 club. Sunday: the Eastern Division leader vs. the West's second-place team.

ALL IN COLOR ON NBC/TH

Note: All times are NYT.

DECEMBER

FRIDAY/DEC. 14



Eleanor Park (7:00-9:00) An original musical version of the delightful classic. Eleanor Park, Richard Basehart star; Robin Askwith, Hans. Special guest: Cyril Ritchard.

FRIDAY/DEC. 27



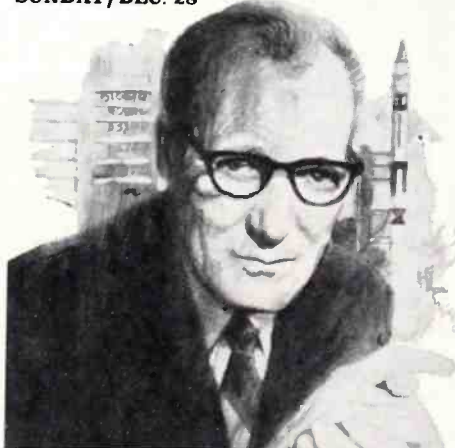
American Rainbow: "Christopher Reeve Visits America" (10:30 a.m.-11:30 a.m.) "do-drama" about a Korean orphan's experiences in the United States. The first of a series of one-a-month specials for children.

THURSDAY/DEC. 18 / MULTI-SPECIAL NIGHT



The Little Drummer Boy (7:30-8:00) Greer Garson tells the story of the boy whose only gift to the Christ Child was music (repeat).

SUNDAY/DEC. 28



Projection '70 (4:30-6:00) A look at what may happen in the new year in light of the events of '69. The anchorman: Frank McGee.

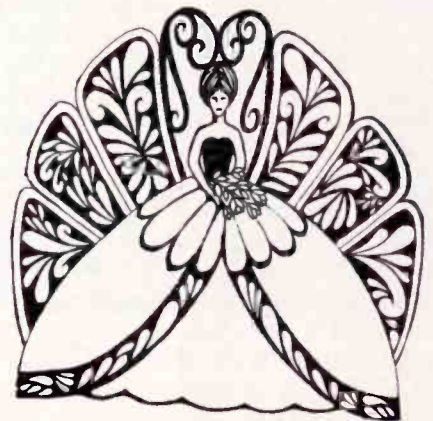
Election '69: What We Learned (10:00-11:00) How has the revolt of the white middle class expressed itself in this year's elections? Producer Fred Freed explores the question.

THURSDAY/DEC. 18 / MULTI-SPECIAL NIGHT



Bing And Carol Together Again For The First Time (8:00-9:00) Among those joining Bing Crosby and Carol Burnett are dancer Juliet Prowse and singer Roy Clark.

WEDNESDAY/DEC. 31



Orange Bowl Parade (7:30-8:30) Lorne Greene and Anita Bryant are the commentators for this holiday pageant. From Miami, Fla.

FULL COLOR NETWORK 



We Do a Lot of Digging

That's what has made TELEVISION AGE so different from the others. The business of broadcast advertising—and we shall soon be covering radio as well as television—is a big domain. You can't report it with meaning by simply parroting press releases. ■ This is why our editors keep digging for the facts behind the facts, always seeking the reasons, rationale and results behind profitable use of broadcast media. Consequently, TELEVISION AGE (shortly to be TELEVISION/RADIO AGE) is in a class by itself. ■ It cuts across all levels of advertiser-agency readership from the assistant time-buyer to the chairman of the board. And it has something for each of them. Something we evolve by digging, probing, searching, interviewing, correlating, and then presenting in the clearest of articulate reporting. ■ You'll find nothing quite like TELEVISION/RADIO AGE in this broadcast advertising business. Nothing, either, that can do such a thorough job of telling your story to the people who make broadcast advertising tick. We do a lot of digging. But we also do a lot of selling for our own advertisers.

Television/Radio Age

Letter from the Publisher

Agnew's views

Vice President Agnew's speech excoriating the networks has been discussed, reviewed, eschewed, and agnewed (the most recent addition to Webster, meaning to lambast).

As a matter of fact, no vice president in recent history has received the exposure garnered by Spiro Agnew as a result of his speeches. The *New York Times* alone ran over 30,000 words over a period of four days on the Agnew speech and reactions to it.

The affiliates, advisory boards of both NBC and CBS have passed resolutions supporting the networks' stand.

Behind the scenes, there are several aspects of network-affiliate relations in the news area that surfaced as a result of the Agnew posture.

For the past several years, behind closed doors and in the affiliate advisory committees, there have been spirited discussions about the direction of the network news commentaries and documentaries. One of the hottest sessions was at a meeting in Hawaii prior to the resignation of Fred Friendly. Another indication of how many individual station news editors feel about some aspects of network news was the refusal of the Radio-Television News Directors last year to pass a resolution defending network coverage of the Democratic Convention at Chicago. The resolution was proposed in a RTND Board meeting and was voted down. Actually, the news editors at the individual stations, reflecting the position of their management, are more conservative than their network counterparts.

No subjective newsman

Admittedly, as Henry Luce said many years ago, there is no reporter or newscaster alive who does not have subjective reaction to what he is reporting. However, there are many excellent newscasters on the air who are impartial in their presentation, and any viewer would be hard put to identify their politics. Conversely, there are several whose politics are transparent.

It is unfortunate that this entire problem of news handling has not been hammered out within the industry. As President Nixon's director of communications, Herbert G. Klein, said recently on *Face the Nation*, "I think there is a legitimate question to be debated *within the industry* (italics ours), and I would be opposed to Government participation in it, but within the industry, as to whether we are doing a good enough job, whether we are being objective enough, and whether we ought not to spend more time in self-examination."

The networks cannot dodge this responsibility and neither can the stations.

From a political standpoint, the Administration has decided on a strategy that is now unfolding. The White House is moving in two directions according to one of Nixon's top aides. The first is an open frontal attack on opposition media. The other is strengthening White House authority over broad policy matters involving communications. (See *Inside the FCC*, page 74.)

Politics makes strange bedfellows indeed. It has placed Nick Johnson alongside Spiro Agnew and Gerald Ford (R-Mich.) alongside Congressman John E. Moss (D-Calif.).

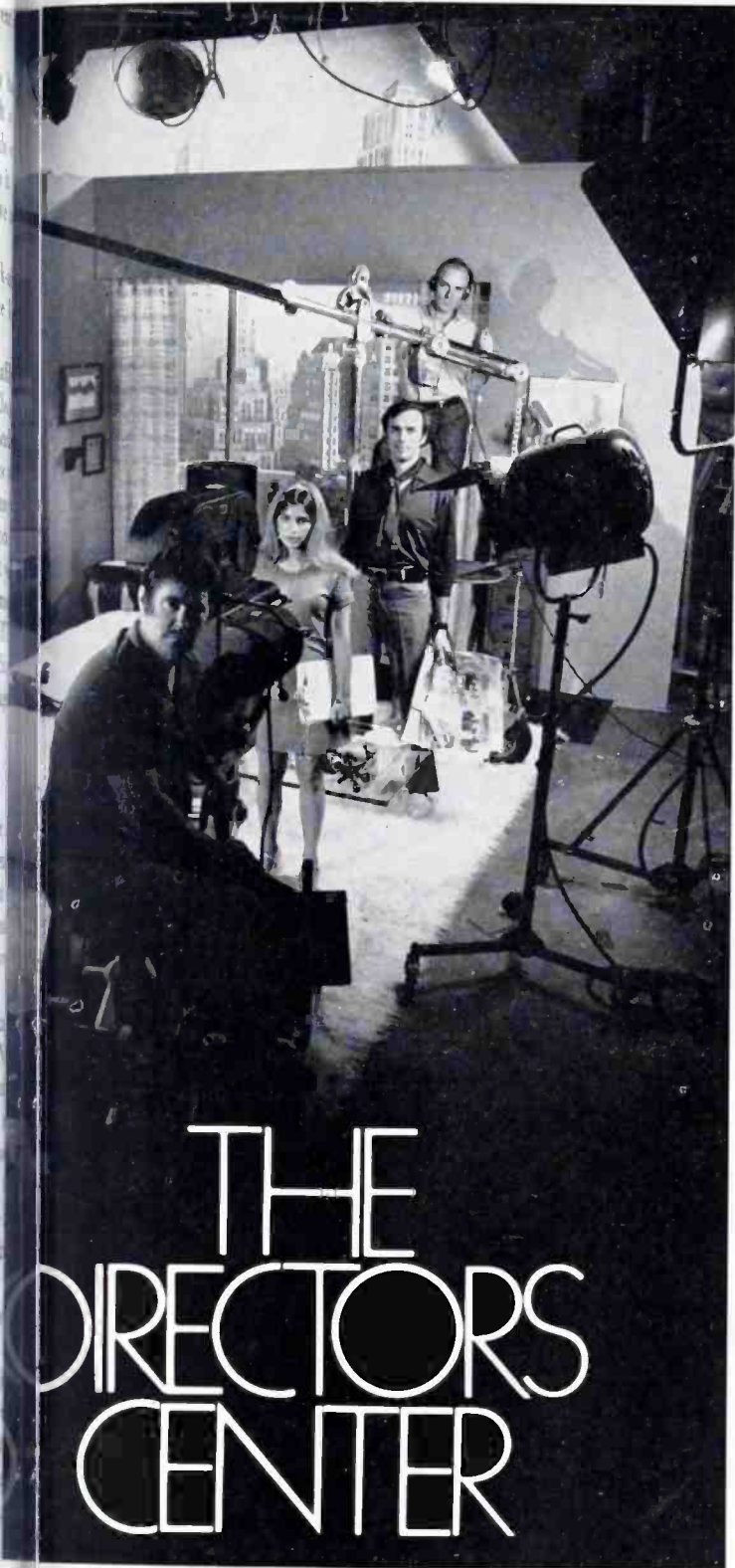
In the last analysis, it can be said that television these days is no place for faint hearts. The crossfire is from both sides and the broadcasters stand right smack in the middle.

Cordially,

S. J. Paul

POV

How you see The Directors Center depends upon your point of view. How you use it depends upon your needs.

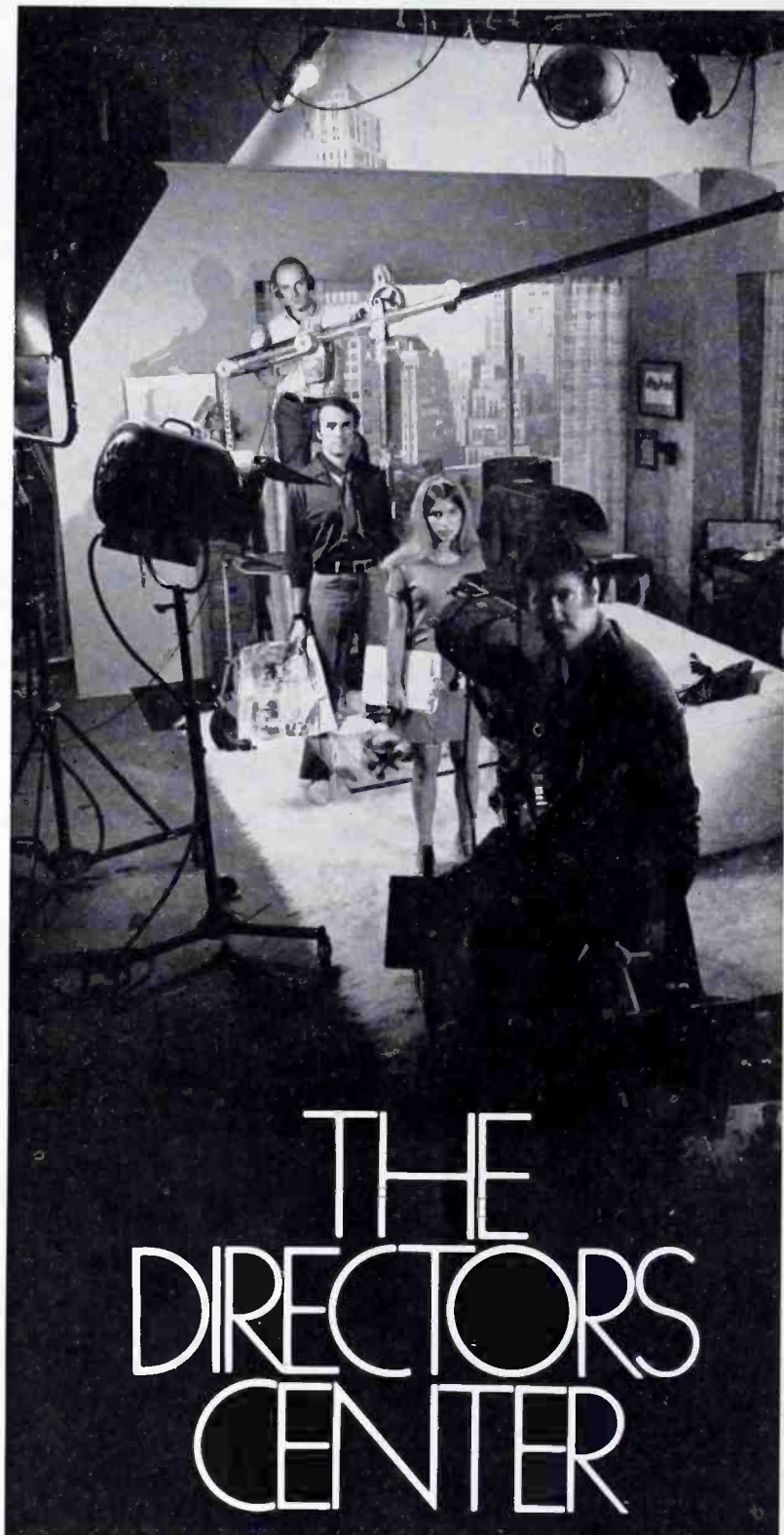


THE DIRECTORS CENTER

If you are a director, you see us as a complete service facility, including stages, equipment and personnel. Our format offers you maximum latitude for everything you do, from evaluation and research thru production and post production.

A total service to directors and producers. Worldwide. That's our point of view.

THE DIRECTORS CENTER
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New York, New York 10022
(212) 838-3900



THE DIRECTORS CENTER

If you are an agency producer, you see us as a place where the industry's leading directors are backed up by professional production management including complete logistical budget control from bidding to broadcasting, for film and tape.

THE DIRECTORS CENTER
1515 North Western Avenue
Hollywood, California 90027
(213) 466-8691



**Letters
to the
Editor**

Who buys for P&G?

Your article *Will media buying services kill the commission system?* (TELEVISION AGE, October 20, 1969) had one paragraph that I think requires some comment. You quote one of the best known agency executives in the business as saying "Procter & Gamble really does the media buying."

That statement is patently untrue. Anybody who has worked with the client knows that the agencies do all of the buying for the products assigned to that particular agency. Buying results from planning procedures that are recommended and approved by the client. Quite naturally there are certain procedures and parameters that are jointly and mutually established as guidelines for the purchase of media.

One other point overlooked in the current vogue of discussing media buying services and agency payment is the fact that the agency receives its commission not only for media buying, but for media planning and evaluation, research, marketing and promotion counsel, and very importantly, the creative process. Everybody seems to be overlooking these very important factors.

BERN KANNER
Senior vice president
Benton & Bowles
New York

More on media services

Your article on the media buying services (October 20) was certainly one of the most informative to date.

There is a great deal of discussion on whether the services will survive. Their presence has certainly led to an upheaval and reorganization of the media departments in many agencies. However, there is a need for competent buying services to work with small agencies that do not have the staff or expertise in this area.

As a matter of fact, the future of buying service may be with the

smaller agencies, rather than in the volatile arena of multimillion dollar accounts.

CARL WIRSHBA
Acwan Advertising
New York

Accurate picture

Your story (*Commercials production: a new ballgame*, TELEVISION AGE, October 6, 1969) was perceptive and an accurate picture of the commercials production scene at this point of time.

GEORGE K. GOULD
President
Teletronics International
New York

Well woven

In your profile of me (*In the picture*, October 20, 1969) you wove a rambling group of statements on my part into an interesting story.

JUSTIN T. GERSTLE
Senior vice president
Ted Bates
New York

Up, tele-scope

Tele-scope just has to be one of

the best read features in the trade press.

For myself, it's the first thing I turn to when your publication arrives.

WALTER E. STAM
President
SFM Media Service Corp.
New York

First class no. 2

My heartiest congratulations to you on the outstanding job you did with the profile of Colgate-Palmolive (*Now no. 2 and holding fast*, TELEVISION AGE, November 3, 1969). It was comprehensive, perceptive, complimentary and engrossing. Well done.

BUD SAWYER
The Sawyer Group
New York

Coke ok

I want to compliment the excellence of your television coverage.

J. E. DUFFIELD, JR.
Director, advertising
and sales promotion
Coca-Cola Export Corp.
New York



All these shares having been sold, this announcement appears only as a matter of record.

NEW ISSUE

November 7, 1969



100,000 Shares

**TRANSMEDIA INTERNATIONAL
CORP.**

Common Stock
(Par Value \$.01 Per Share)

LEONARD BROTHERS, INC.

KURZ-LIEBOW & CO., INC.

L. FLOMENHAFT & CO.,
Incorporated

KNICKERBOCKER SECURITIES, INC.

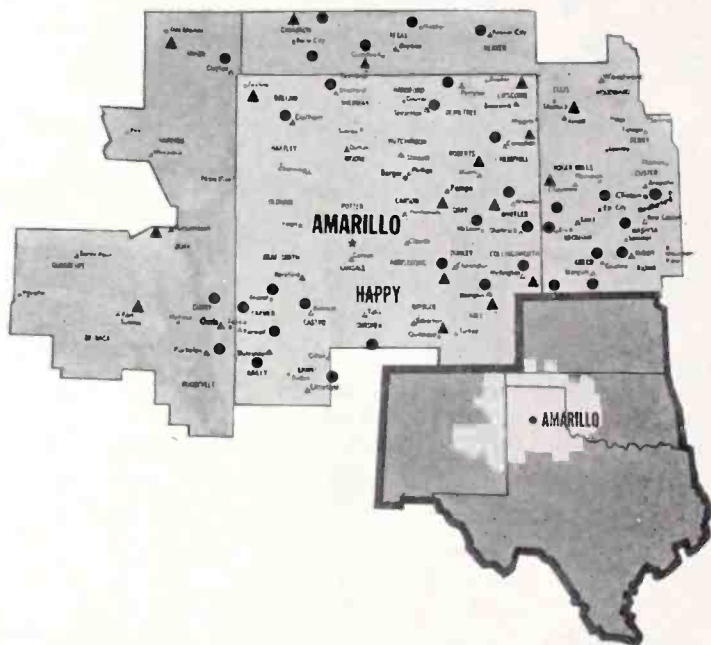
Get Happy... Go Amarillo!



When you want to sell in Happy, Texas, the best way is through a spot schedule on Amarillo TV. Nope, Happy doesn't make much more than a ripple in the road, boasting only about 624 mighty pleasant, smilin' Texans — give or take a couple of grouchy old codgers.

But, it's a right clever part of the half-million fun-lovin', Happy-Go-Amarillo, big-income and big-spendin' folks in the No. 4 Texas* market. They sport better than a billion bucks to blow on someone's products. Might just as well be your'n.

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



To **SELL** the Happy-Go-Amarillo folks in Happy, contact the reps for these three Amarillo TV stations:

KFDA-TV
Blair Television

KGNC-TV
Avery-Knodel, Inc.

KVII-TV
HR Television, Inc.

Amarillo, Texas

Announcing the All New...

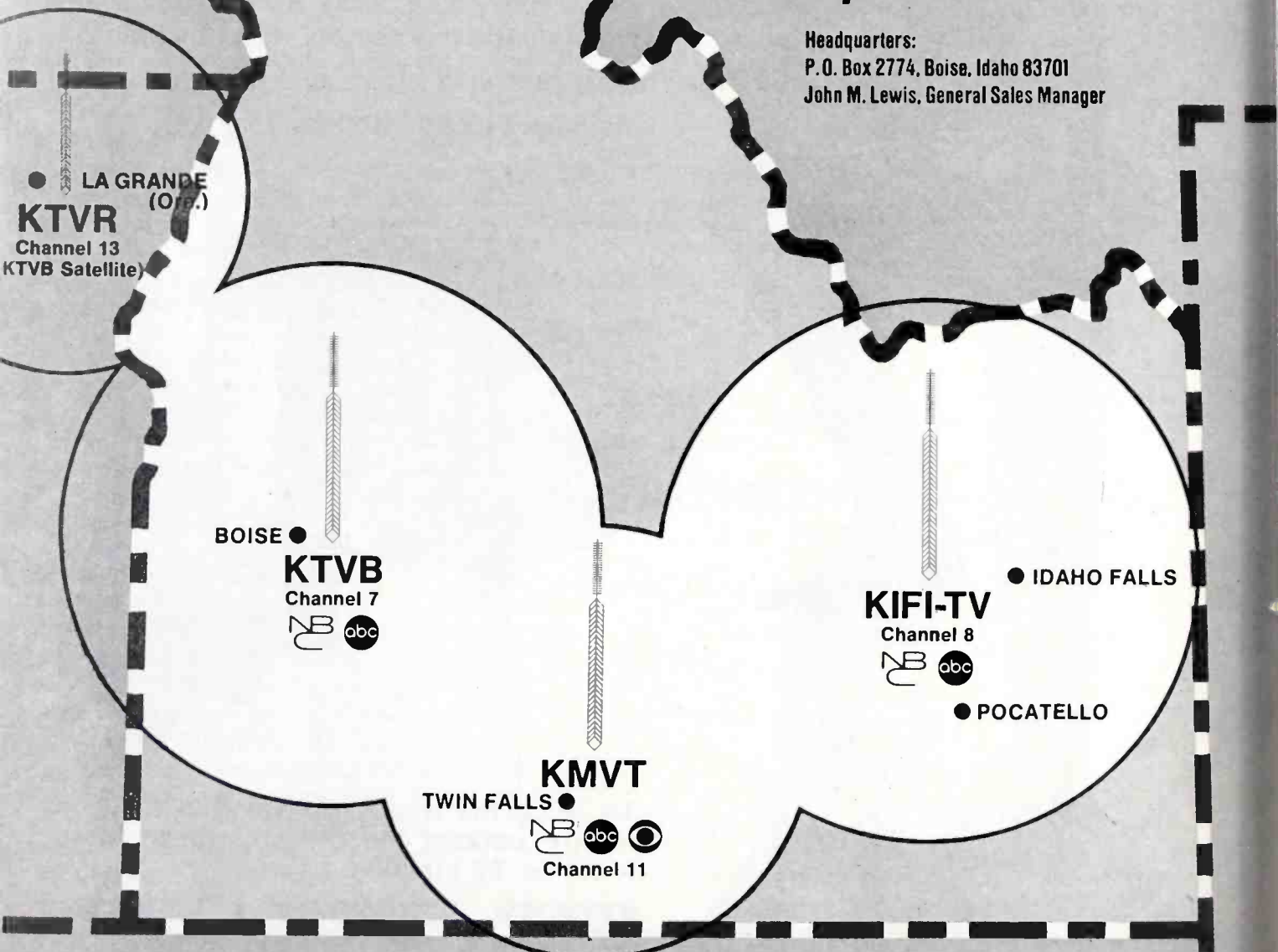
TELEVISION NETWORK OF IDAHO

Television's 81st Largest Market

The most powerful stations in each of the state's three major population centers join forces to offer in a single buy.

- ... 74.5% of Idaho TV Homes
- ... 74.7% of Idaho Retail Sales
- ... plus big bonus coverage in five adjacent states.

Headquarters:
P.O. Box 2774, Boise, Idaho 83701
John M. Lewis, General Sales Manager



EFFECTIVE DECEMBER 1, 1969

Sold nationally by



AVERY-KNODEL, INC.

New York • Chicago • Detroit • Atlanta • St. Louis • Dallas • Los Angeles • San Francisco

Tors joins commercials trend

In jumping into commercials production, Ivan Tors Studios is joining the trend among large studios to offering facilities and telling the agency it can pick its own director and cameramen. Mickey Dubin, who has been named vice president and director of tv sales, will operate out of New York, where the action is. He will pitch Tors extensive facilities in North Miami, Fla., where the firm has four large stages, nine cameras and nine mobile units. However, he says, Tors will shoot anywhere.

The availability of "boutique" commercials outfits and others, Dubin maintains, means he can deliver almost any director or cameraman an art director wants. Selling Florida, Dubin is stressing the weather ("no fog") and pointing to the immigration of tv technicians from the West Coast to the south Florida area. Florida is only a few hours from New York, he points out, and airline flights are frequent. Dubin expects to get about half his business from New York.

Big N.Y. retailer goes institutional

What's believed to be the first institutional tv campaign by a major New York City department store is running on two network flagships until mid-December. The ads were placed by Abraham & Straus, Brooklyn-based chain.

Since the store's name is the message, A&S is pushing itself with humor. "We've been stressing humor for years in print and other media," notes Robert L. Zimler, executive vice president of Telesales, Inc., A&S's agency. The ads promote A&S as a "got everything" store. In two of the spots, the only merchandise shown is a one-of-a-kind stuffed owl and an asparagus cooker.

While Zimler is certain that the four-week campaign running three 30s and one 60 is the first institutional push for a New York department store, he concedes some specialty shops have used institutionals before. A&S is running late news spots on WCBS-TV and WNBC-TV.

Warner signs Monash

As a key step in his announced campaign to recapture a better position in tv production for his firm, Warner Bros. Television president Gerald J. Leider has signed Paul Monash to an exclusive, long-term agreement. Monash, the producer-writer who was responsible for *Peyton Place* and *Judd for the Defense*, will create and produce scripts for tv film series. Monash's company is called Vanadas Productions.

In his announcement of the agreement, Leider said that Warner Bros. has committed funds and studio resources to allow full development to the Monash projects. In addition to scripts, Monash will supervise the development and production of other tv film series projects emanating from the Warner studios at Burbank.

Experimentation isn't where it used to be

Sunday Productions, a commercials maker, says that the experimentation tv advertising is supposedly noted

for may be an illusion. Clients, they often find, don't want them to test new effects—not with *their* money.

The real creative experimentation, Sunday finds, has to be done in the short subject form; then, tested and successful, it may be shown to a client as something that "works." The Sunday people (Jack Coddington, Bill Tanne and Hilary Lipsitz) are doing their experimenting in shorts like *Cycles*, a political comment that Grove Press is distributing. The interesting lighting effects from this film were later used in a Renault commercial.

Self portrait: a new trend?

Commercials producer Len Steckler (Steckler Associates) decided to do a 60-second commercial which sells Len Steckler. So he bought time on WNEW-TV New York. Viewers can see him at 1:00 a.m. every Saturday and Sunday from December 6 to 21.

The spot, called "Got a Minute?," shows Steckler directing and camera-aiming on many of the assignments he has done—for Pepsodent, Pall Mall, Du Pont, and the like. The reason for the self-portrait, he explains, is that he wants to "showcase" himself to the advertising community.

Contending with the 'new consumer'

Signs that the business and advertising community is becoming more aware of the "new" consumer and the new mix of consumers are multiplying. This is more than just a matter of contending with "consumerism". It's an awareness of the basic change in attitudes among key sectors of the consuming community.

A top business figure, Fred W. Dickson, president of Coca Cola USA, told a National Soft Drink Association meeting recently that there's no institution which "has the flexibility, the commercial reason and the focus of purpose to bridge the generation gap and the other gaps that face us today as we do in American business."

Business will have to sell to a variety of people in the future—"students and rebels, leaders and led, doers and dropouts," he said. "The old labels and easy badges of identity no longer apply."

In another West Coast speech, Len Gross, board chairman of Gross, Pera & Rockey, advertising and public relations agency in San Francisco and Los Angeles, said to the Peninsula Ad Club in San Mateo, Calif., "We're kidding ourselves in the advertising business if we think we can continue to con the audience with unbelievable advertising. The young people who are now scorning the establishment and all of its doings have lots of ammunition to throw at us."

'Teachers Guides' get new station subscribers

About 20 stations are sending copies of the Television Information Office's *Teachers Guides to Television* to 5,000 teachers this fall. The twice-a-year publication lists special programs and series of interest to young viewers along with classroom project suggestions. Among new stations using the service this year are WNDU-TV South Bend-Elkhart, Ind., and WMAR-TV Baltimore.

Announcing a **New** Publication...

Well, not *entirely* new . . .

But, on January 12, *TELEVISION AGE* will make the most significant advance in its 16 years of service to advertisers and agencies.

With that issue, we're adopting a new format to include information and in-depth features about the dynamic, ever-changing medium of *radio*. At the same time, our name changes to *TELEVISION/RADIO AGE*.

Every advertiser in the country who spends \$25,000 or more a year in television or radio will now receive *TELEVISION/RADIO AGE*.

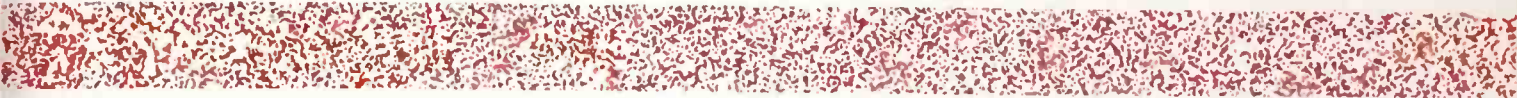
As you should know, *TELEVISION AGE* today leads its field in agency-advertiser readers. It reaches more than 9,000 influential persons concerned with the planning of TV advertising and has a total circulation approaching 14,000 copies. In the past year alone, our own advertising lineage has risen by 26%.

The addition of radio will afford full coverage of the broadcast media, and, in 1970, *TELEVISION/RADIO AGE* will have a guaranteed circulation of 20,000.

Our editorial approach to radio information will be the same as for television . . . with the same aim of giving agencies and advertisers the kind of basic, meaningful, easily-absorbed background that makes more productive use of both media possible.

Here is what's ahead:

- An up-front *Radio News Letter*, edited for fast reading, with exclusive, late-breaking news about the radio business.
- Expansion of the well-read *Spot Report*, which regularly summarizes spot TV activity, to include spot radio placements.

- 
- Unique feature stories that knowledgeably, and in depth, probe the facts behind many important developments in today's radio business — written with the same clarity and understanding that have won *TELEVISION AGE* such a following in the agency-advertiser world.
 - An enlarged editorial staff to cover the multiple aspects of both television and radio.
 - Five important special issues each year (as in the past) — but now with valuable attention to radio as well as television. The initial issue on January 12 brings a big *1970 Economic Preview* of what's coming in broadcast advertising.

Since 1953, *TELEVISION AGE* has been recognized as the major communications link among agencies, advertisers and TV stations. Our prime concern is the economics of broadcast advertising. We have thus attracted an audience that cuts across all levels of agency and advertiser interest.

And, to this wide spectrum of decision-makers, *TELEVISION/RADIO AGE* will now be able to bring the many facets of radio as well as television.

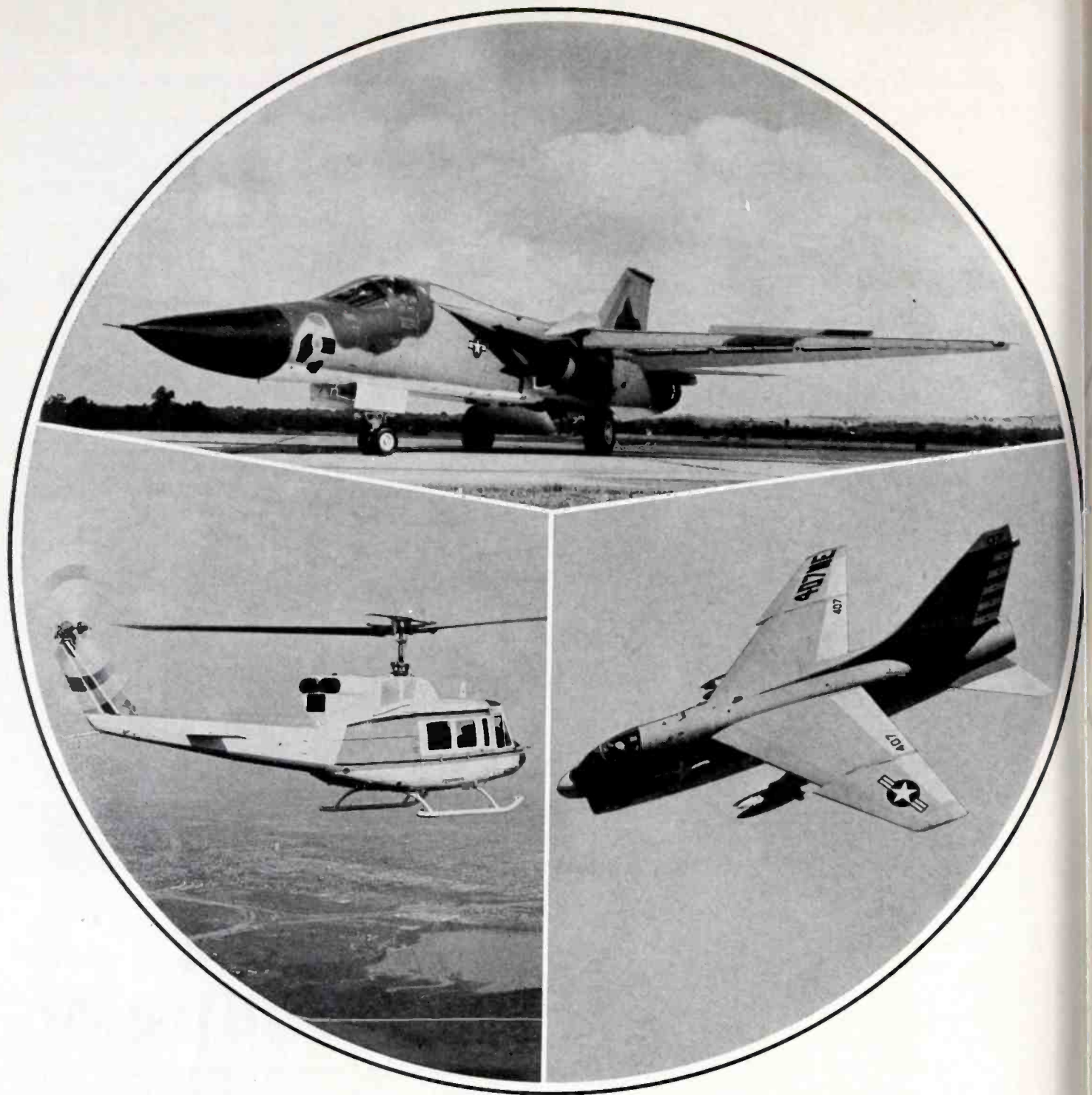
We think you will like what you see on January 12. More than that, we believe you will find the new *TELEVISION/RADIO AGE* more essential than ever before.

Never has broadcast advertising been so complex — nor so productive for those who keep themselves informed. And information, interpretation, anticipation . . . these are what the new *TELEVISION/RADIO AGE* will now bring you, issue after issue. In a bigger, better, broader package than ever before.



Television/Radio Age

Starting January 12, 1970



In the Dallas / Fort Worth Market...

Bell Helicopter Company, the Fort Worth Division of General Dynamics and LTV Aerospace Corporation are deeply and vitally involved in the nation's soaring aircraft industry. WBAP-TV informs, entertains and sells the men and women working in this giant industry and the others in the thriving Dallas/Fort Worth Market. If you have a product or service to sell, put WBAP to work in the Dallas/Fort Worth market, where the only way to go is up.

Represented Nationally by Peters, Griffin, Woodward, Inc.



Buyer's friend evaluated

When A.C. Nielsen instituted the "Time Buyer's Friend" reports for July and October, they hoped it would fill the buyer's need for a quick "short form" approach to demographic information.

Buyers, curiously enough, are not responding to the "digest" appeal. TBF (also called the Buying/Selling Report) has been well received—very well received at some advertising agencies—but not for the reasons predicted. Time-buyers say they use it because it's the only up-to-date material in the house.

Up-to-dateness was one of the attractions NSI had in mind, of course, but they underestimated the depth of wit agency people call "The Great Oober Void."

Says a buyer at one of the major agencies: "In this account I'm working on today (end of November), there are at least 20 markets with no recent information. The last big Nielsen was for February-March. Why should I have to refer to that old book? I'd like to see an October Time Buyer's Friend for *all* markets."

VIP supplement. For October, TBF covers 47 markets and serves as a supplement to the "Viewers in Profile" reports. The VIP's deal with the 23 largest markets. Together the two reports offer research data in 70 markets.

In May, Nielsen plans 70 VIP's and 30 TBF's. In July, there will be 66 TBF's. In this manner they believe they have taken care of what used to be "the summer problem." TBF February sweeps and the "100 Markets in May" program presumably will carry their subscribers comfortably through the Summer.

Now there is the "early Fall problem." The new sweeps (November) will not be in the hands of timebuyers until mid-December; some may not even have them until after Christmas. This is the reason the Time Buyer's Friend, especially October's, has been well received.

The compactness of the TBF was Nielsen's partial answer to the glut, the overstock of data piling up on

buyers' desks. It offers only eight columns of viewing facts: (1) metro household ratings, (2) metro household shares, (3) household ratings for the Designated Market Area, (4) total households, (5) total women, (6) total women 18-to-49, (7) total men and (8) total children.

The digest aspect of TBF may still prove to be more and more attractive to the deadline-facing buyer. There are good reasons to expect that if an excess of information continues to pour in from all sides, media buyers are going to seek a way out.

For the moment, though, that's not where TBF happens to be positioned. It's appeal is that it gives *more* information, where before there was too little.

N.Y. Emmy nominees

Four commercial and two public tv stations are represented in the nominations for the New York Area Television Academy Awards. The Emmy nominees were announced recently by the officers and board of governors of the New York chapter of The National Academy of Television Arts and Sciences.

Eleven programs and six individuals were nominated for the awards, "designed to acknowledge excellence in the arts and sciences of television" as produced and seen locally on New York City tv. The period covered by the local awards is from September 1, 1968, through August 31, 1969.

Each of the stations up for awards was represented by more than one nomination. WNBC-TV received four nominations, while WABC-TV, WCBS-TV and WNEW-TV received three each. The two public stations, WNDT and WNYE-TV, the former a key NET outlet and the latter an instructional station owned by the New York City Board of Education, garnered two awards each.

'No category.' The New York Emmy nominations were made on a "no-category" basis, a practice which has been adhered to for the past seven years. Entries were compiled by New York chapter members, of whom

there are 1,900 actively engaged in creative tv broadcasting, and by station management. A total of 93 entries, representing 2,566 hours of local programming were received. Screening the entries was done by the New York area awards committee, under the chairmanship of Robert L. Bendick.

The program winners, listed alphabetically by station, and their producers, are:

WABC-TV—*Eyewitness News*, a series; Robert Hoyt, executive producer; Arthur Brown, Alan Cohen, Larry Goodman, Ed Harris and Jack Walters, producers. *Like It Is*, a series; Charles Hobson, producer.

WCBS-TV—*Guess Who's Coming to Great Neck*, a program aired February 11, 1969; Robert Markowitz, producer. *The Learning Experience*, a series; Ralph Curtis, producer.

WNBC-TV—*New Voices in the Wilderness*, a program aired March 2, 1969; Bernard Morris, producer. *Speaking Freely*, a series; Joseph Michaels, producer.

WNDT—*Critique*, a series; Stephen Rabin, producer.

WNEW-TV—*Helluva Town*, a series; Shep Morgan, producer. *Ten O'Clock News*, a series; Vernon Hixon, producer.

WNYE-TV—*African Storytelling (Jambo!)*, a program aired May 26, 1969; Robert Henson, producer. *Puerto Rico II (Vamos A Latino-america)*, a program aired May 29, 1969; Mina Korn, producer.

Individuals. The individual winners, listed alphabetically by station, and their programs, are:

WABC-TV—Gil Noble, moderator of *Like It Is*.

WCBS-TV—Robert Markowitz, writer of *Guess Who's Coming to Great Neck*.

WNBC-TV—Bernard Morris, writer of *New Voices in the Wilderness*. Edwin Newman, host-interviewer of *Speaking Freely*.

WNDT—Mitchell Krauss, host-commentator of *Newsfront*, a series.

WNEW-TV—Joseph A. Dennis, host of *Inside Bedford-Stuyvesant*, a series. ■



broadcasters. It may also be that some time sellers expected retail money to follow color set penetration automatically.

Penetration is clearly starting to reach levels that will make the color-vs.-b&w issue academic. About 40 per cent of tv homes will have color sets by the end of this year and close to 50 per cent by the end of next year. Some markets are up to the 50 per cent level already. If any retailer is making commercials that are not in color, no one has been able to locate him.

Spot beats local

Local tv advertising is a sizeable portion of the entire tv pie and its share is growing. But it is not growing at a rate that will lift anyone's eyebrows. As a matter of fact, in the past 10 years, spot has grown at a much faster rate than local advertising.

An examination of tv time sales data from the Federal Communications Commission shows that during the decade from 1958 to 1968, spot revenue nearly tripled, while local billings increased about 150 per cent. Both sectors of tv advertising gained at the expense of the networks, whose take went up only about 50 per cent during the decade.

In 1958, local time sales were \$181.3 million, and represented 19 per cent of all tv time sales. Last year the local sales level reached \$452.5 million, which represented 22 per cent of all tv time sales. Thus, the local share increased only slightly in the 10-year period. Furthermore, this ratio jiggled up and down somewhat during the period so that the increase in three share points was not a steady rise. For example, the local share of tv time sales was 20 per



institutional advertising is the big
point in retail use of tv, but motivating
behind both approaches spells traf-
fic Chicago's Carson Pirie Scott (below)
th types.



cent in 1967. However, it may turn out that the two-share-point rise from 1967 to 1968 was the beginning of the big move to tv by retailers; that remains to be seen.

Local advertising is a broad field and includes categories which cannot be considered "retail." Utilities would be one non-retail category and some would include banks as another. There is even an argument for excluding some local auto dealer expenditures on the grounds that dealer association advertising is really a method to get a local rate from the station.

Auto advertising has been the biggest local category on tv for some years and department stores have been second. That latter statistic is the significant one, for, when the tv industry talks about the coming retail ad "revolution" on tv, it usually means department stores.

According to Broadcast Advertisers Reports, which monitors tv advertising in the top 75 markets one random week each month, department stores have been the second biggest local advertiser category since 1966 (in 1965 they were third, after super-markets). This ranking is based on a gross total of the number of commercials on the air.

It may be significant that department stores remained the second ranking retail tv advertiser category for three years during which time such stores were presumably "breaking through" into tv and Sears was known to be breaking through into tv. On the other hand, it may be more significant that during the last three months of 1967 and the last four months of 1968 department stores were the number one local category in tv advertising.

Does that mean the millenium is

close to arriving for tv broadcasters? Obviously not. Department stores have such tremendous advertising resources, they could easily top all other local categories in tv and still spend only a small amount of their ad money in the medium.

\$2.5 billion kitty

Alfred Eisenpreis, vice president of Allied Stores Corp., told the annual meeting of the Television Bureau of Advertising in October that total sales of department, mail order and specialty stores last year were \$100 billion, of which \$2.5 billion went to advertising. Only \$100 million—or about four per cent—went into local tv, he said.

If broadcasters were able to lure 20 per cent of this \$2.5 billion ad kitty into local tv, it would represent a more than doubling of all local tv revenue taken in last year. The total ad expenditures of department, mail order and specialty stores alone is equal to the total revenues taken in last year from all sources by networks and stations. No wonder the broadcasters' mouths are watering.

There is little disagreement with the expectation that *eventually* more retail money, and particularly that from department stores, will find its way into tv. And there is still a conviction, despite the lack of current signs, that increasing color penetration will attract the big apparel manufacturers to the medium.

Says Mitch Laub, executive vice president of Saxe Mitchell, a New York agency that handles Allen Carpet shops, one of the biggest retail advertisers in the New York area:

"As color homes increase, fashion advertising will increase on tv, at least in the major markets. By fash-

(Continued on page 60)

There is no one way for retailers to approach commercials production for tv advertising. There are no formulas and certainly no fixed price ranges. The only responses that were unanimous in a recent survey of opinion are that color is practically a necessity and that an advertiser must decide what he wants to accomplish before he can even guess what he is going to spend.

Most retailers who are paying imposing sums for their commercials know how to get it or do it for less; but they *don't want to* do it for less. It would be a mistake, they say, to turn about and sign up the cheapest production facilities available, or to try to produce it themselves.

There are pitfalls all along the road to economy. "Image" can be just as vital to retailers as it is to other advertisers. Can one achieve a "good" image and hold down the cost?

Chet Harmon, the youthful broadcast director of Allied Stores, insists that he has achieved a balance of image and cost for his member stores and is still able to produce spots, most of them 30s, for less than \$300 apiece. Sometimes they cost as little as \$100. In contrast, Allen Carpet Shops recently paid out \$36,000 for a single 30-second commercial. One is clearly a "move-merchandise" approach, and the other, institutional.

Saul Zeidman, vice president in charge of promotion at Allied, who oversees Harmon's department, states flatly that "the task of advertising is to sell merchandise, move the goods," and only secondarily to create an image. "If you can do both at once, that's the ideal, of course."

For many reasons, including the shrinking newspaper market, retailers are investing more than ever in television advertising. Figures earlier in the year indicate that Macy's in New York is using tv at an annual rate of between \$600,000 and \$750,000. Abraham & Straus, also New York based, is spending in the range of \$400,000 to \$600,000. Stores like Burdine's in Miami, The Boston Store in Milwaukee and Winkelmanns of Detroit are stocking up on exotic

scenes from around the world as backgrounds for apparel advertising. Dayton's of Minneapolis has experimented and developed a "psychedelic" color style for attention-getting commercials.

Institutional spots rather than the featuring of specific items is the approach of many major retailers. Doyle Dane Bernbach has been directing the image-making for Orbach's, which has eight stores and intends to add more. Mark Klausner, director of advertising for Orbach's, explains that his approach has always been fashion and that quality in their spots—30s—is the big factor. Their ads have been imaginative:

A supergirl flies into a telephone booth for a "quick change" into a smart Orbach's dress. A man and woman on a life raft are rescued; on their raft is a trunk full of fashions. This year no co-op ads are being used by Orbach's.

Sears, representing 840 stores, is into tv in a big way. Using the Chicago facilities of WGN Continental Broadcasting, the retail giant is producing commercials at the rate of 40 to 60 a month. All the spots feature specific items.

Package wrapup

Retail Marketing Advertising, representing the Mutual Buying Syndicate, is a progressive agency worthy of note. What RMA has done is produce packages which member stores (130 of them) can purchase. One package consists of eight ads—four 30s and four 10s. The package is sold to any member store who wants it for \$675. (Of the group, 25 have so far bought.) For any given store, the agency customizes the commercial by adding the store's name, logo and separate voice-over.

Traveling throughout the country for Allied's 125 stores, Chet Harmon heads up a broadcasting division that is only eight months old. As he leaps from market area to market area, arranging and directing spots at local stations or studios, Harmon's real job is to teach store personnel how to take over these tasks, so that eventually each store will be able to pro-

Commercials boutique or bargain basement?

*Should retailers seek
low-cost spots
or commit themselves
to expensive image?*



duce its own commercials without any help from the New York office.

Harmon's problem and challenge is how to present items artistically and economically. "If you're going to put something on tv, that something has to be unusual in some way—either exciting in itself or low-priced, or so new it grabs the viewer's attention," he says.

"They talk about competing with the national spots. Well, we can't, not visually; they have locations and optical effects we can't afford on a budget. Our only chance is in a concept and copy' approach. We spend our time on that problem and

the voice-over. The pace of the voice is very important."

For all of their work at this time, Allied is using a single voice-over man, a disc jockey moonlighter, who works on a monthly fee. This is a constant; other aspects of cost are not. There are different markets throughout the country to contend with, different facilities, different problems and different budgets. The bulk of the commercials are 30s, but there are also some 60s, 20s and 15s. Harmon arrives in a town and expects to do 25 commercials that day, then perhaps move on to another area where the staff of another mem-

ber store awaits his arrival.

The spots are never flat or stand-up presentations, he points out. Even the least expensive commercial will be a serious attempt to produce excitement and interest.

For a stereo set commercial, speakers and component systems were placed separately on four facing chairs, each unit functioning as part of what added up to a string quartet; the camera, of course, moved around in a manner to exploit this little metaphor.

To display carpeting, a doll house was furnished and carpeted and shown to the viewer initially as a full-sized house. Only when the camera pulled back from its cross-section view of the house did the viewer learn that it was only a doll house with a real-life girl sitting alongside.

Hot rod fridge

A final example of an inexpensive but effective spot was the refrigerator-on-a-dolly, which was "sold like a car." The refrigerator "drove up" with car noises, and, as the unit's door was opened and closed, one heard the sound of a car door. The price of this refrigerator is mentioned in the commercial. Price is mentioned on all spots.

Pre-planning, pre-production—that's what makes economy work for the Allied group. The New York office consists of Harmon, his assistant director, a chief copywriter (who writes all the spots) and an art director for storyboards ("though we try to work without storyboards").

About six weeks prior to shooting, the in-store personnel hold their meetings to decide what and how they are going to shoot. This involves the store's sales promotion director and the merchandising people.

When a "scene" is chosen, it can be either indoors or perhaps alongside a lake. This background will be used for, say, 25 spots, to be viewed on tv for a month or two. The fact that all the spots have the same backdrop is not a handicap, says Harmon; it serves, in fact, to impart an identity tag, a continuity, an image.

(Continued on page 63)



At left: Personnel from Smith/Greenland, New York agency, watch production of Kaufman Carpet commercials. L to r: art directors Stuart Pittman and Max Reimerdes, and copywriter Faith Popcorn. Below, agency tv producer Dorothy Lisee, seated, watches action with Centrix Production tv director Hal Stone and agency colleagues Mike Chappell and Miss Popcorn. Opposite page: during shooting—tv star Sue Lawless bemoans plight of typical homemaker who makes wrong carpet purchase.



As retailers entered what is traditionally the biggest selling period of the year—pre-Christmas time—they have turned cautious in their buying of color television sets.

While over-all consumer demand for color tv is "very soft," there is one bright spot: Sales of portable color sets are climbing. And if present trends continue into the new year, 1970 will be the year the portables and table models exceed 50 per cent of total sales for the first time in color tv history.

The smaller sets have been steadily increasing their share of the market since 1967, when they accounted for 30 per cent of color sales. In 1968, the figure was 40 per cent.

If late-October sales trends continue through the end of the year, the smaller sets should account for 50 per cent of the market in 1969.

Earlier predictions that 1969 would see color tv set sales nearing 6.4 million have been scaled down about 500,000 to 5.9-million sets for the year, with some more optimistic manufacturers holding out for 6-million set sales.

The reason given for the drop is an economic slowdown caused by the inflationary spiral. While color set manufacturers have pretty much held the line against major price increases—most increased prices about 2 per cent with the introduction of their 1970 lines at midyear—color tv is a big-ticket item and purchases of such items tend to be postponed in a tight-money situation.

The slowdown is best illustrated by comparing set-sales-to-retailers figures from the Electronics Industries Assn. through the month of August and through the week ending October 24. At the end of August, color sales were 9.1 per cent ahead of the same period in 1968.

For sales through the week ending October 24, the increase over 1968's similar period had dropped to 2.1 per cent. Black and white sales were down 8.1 per cent through October 24.

The trend to portable sets, with their smaller price tags, is also discernible from the EIA figures. As of October 24, color portable and table-model sales were 22 per cent ahead of the year before.

Does the increased sales trend for portable and table color sets indicate a growing number of multi-set color homes? Late in 1968, it was estimated that 750,000 homes had more than one color set (*Mini-color = multi-set homes?*, TELEVISION AGE December 2, 1968). At yearend 1969, an estimated 1.5-million homes will have more than one color set, according to preliminary figures from NBC researchers. The availability of smaller and less expensive sets, and the upward sales curve for these sets indicates that multi-set color homes will play an increasingly important part in tv advertising in the years ahead as the color audience becomes increasingly splintered, like the black and white audience has been for many years.

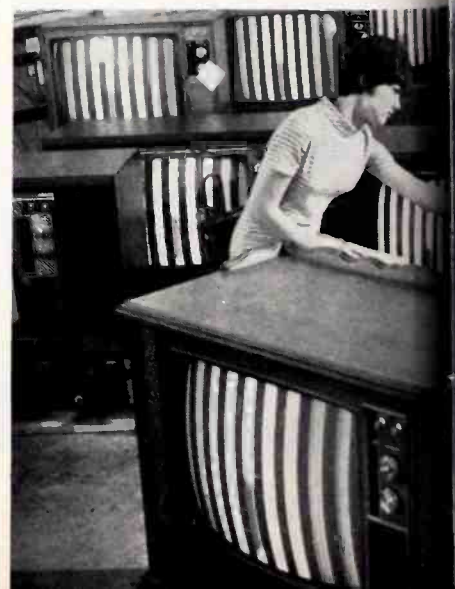
In the meantime, color penetration continues to grow, too. NBC estimates for October 1, 1969, stated that there were 22.2 million color homes and that 37.5 per cent of all tv households were then equipped with tint tv.

John M. Otter, vice president sales, NBC-TV, in a speech to the Television Bureau of Advertising's annual meeting recently, predicted that 40 per cent of all tv households would have color by the end of 1969. Many industry spokesmen, however, say that if present sales trends continue through the end of the year they'll have a hard time living up to Otter's optimistic prediction.

Another facet of the color audience is out-of-home sets. There are an estimated 1.5 million of them, again according to NBC research. They are located in such places as hospitals, hotel and motel rooms and other public places, such as bars.

Harking back to the early days of b&w tv, it must be remembered that a sizable portion of the public had its first exposure to tv through viewing in public places. Public places today may play a similar role in promoting future color-tv sales. Surely, up-to-

Color sets undergo testing at RCA's Bloomington, Ind., plant (below). Receivers using the one-gun picture tube move along production line at Sony's Tokyo plant (right, top). Phosphor screen of a color tube gets quality inspection at Philco-Ford (far right).



Numbers in parentheses, bottom of chart, are % color homes through Dec. 31 ('69 projected from 10-month total). Sources: NBC for color homes and % color homes; EIA for distributor set sales ('69 projected). Color set sales not available before 1964.

late, easy-to-tune sets in such public places will help dispel the beliefs of doubting Thomases that color tv 'hasn't been perfected yet.' This, through the years, has been one of the main reasons given by the public for not converting to color.

Today's color tv receivers are much improved over those offered in years past.

A survey conducted for RCA to find out what the consumer looks for when buying a color tv reached these conclusions: He's interested primarily in (1) picture quality, (2) ease of tuning, (3) price, (4) styling and (5) reliability.

So it is that all major manufacturers have introduced, or are planning to introduce, brighter picture tubes.

RCA and Zenith, for instance, both claim that their new tubes provide pictures 100 per cent brighter than any either company has produced before.

Zenith's Chromacolor tube uses a black surround principle." Previously, the red, green and blue dots that make up the color picture were placed close together and on a gray background. Now, the color dots are

smaller and surrounded by jet-black color. This results in not only a brighter color picture but in better color definition and sharper detail, since the black-surround principle virtually eliminates spill-over of one color onto another.

One-gun development

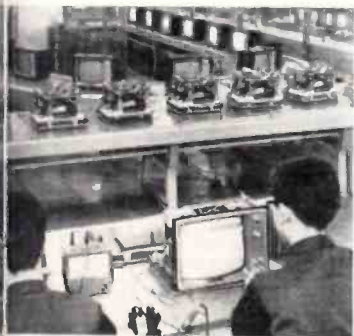
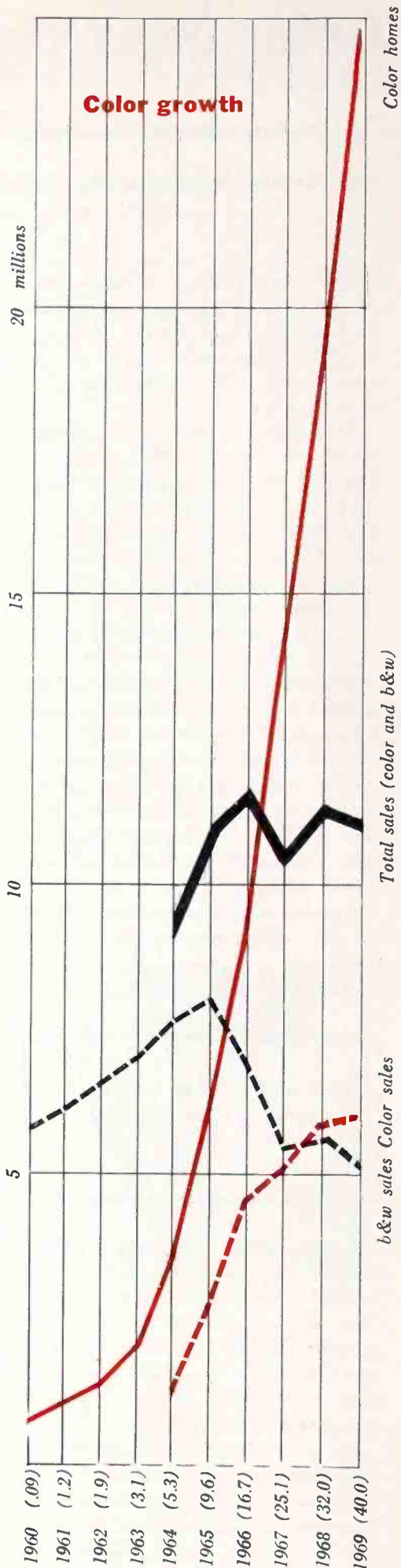
Another element of the picture-brightness sweepstakes comes from Sony Corp. The Japanese manufacturer is now marketing in the U.S. two tv models using a one-gun color picture tube. (Conventional sets use a three-gun tube, one gun for each of the three basic colors.) In Sony's system, which it calls Trinitron, the single gun simultaneously ejects three beams, which are converged and focused through an electron optical system that has two large-diameter electron lenses and a pair of electron prisms, compared to the conventional system's small-diameter electron lens for each of its three guns. Sony says that in its system it is possible to converge the three beams into the center of the larger-diameter lens, and thus obtain a brighter and sharper picture, much as a photographer obtains a sharper picture using a small aperture opening on a large lens.

Spokesmen for other manufacturers, however, point out that the one-gun system is not new. They say it has been around for about 15 years. What the simpler picture tube saves in lower costs, they say, is offset by

(Continued on page 71)

The portable takes over

If present trends continue, small sets will account for over half of '70 color sales



Color gaps closing

NSI major market sweep shows smaller variations between the haves and havenots

The wide gaps between heavy- and light-saturation color television markets may be narrowing, if analysis of the most recent major market color sweep is any indication of a national trend.

According to the latest figures (October) from the Nielsen Station Index of 70 major markets, 65 now are estimated to have color penetration of between 30 and 49 per cent, and 33 of these are above 40 per cent. Three of the markets surveyed report penetrations of 50 per cent or more, while only two are figured at below 30.

According to a TELEVISION AGE report last year (*Color's craggy market profile*, December 2, 1968), the spread of penetration in 22 markets was, in some cases, as much as two to one. In a comparable 70-market survey in November 1968, the highest saturation figure was 42 per cent, the lowest 21.

Another interesting indication from the latest NSI figures is that many of the markets where color had previously been deeply entrenched, like on

National market by market color set penetration, page 72

the west coast, color sets continue to go in at faster than the national average. Meanwhile, in a few low-color markets, like in the south, set growth is below the 70-market average. This may contradict the belief that as saturation increases, growth is inclined to tail off.

Samples of this phenomenon occurred in Los Angeles, where, in the November 1968 NSI sweep, penetration was an already-high 42 per cent, now is 51 per cent; Columbus and San Diego were up from 42 to 50; Sacramento-Stockton, from 41 to 48; and San Francisco-Oakland, from 38 to 48.

Conversely, a handful of areas with slight 1968 penetration barely nudged from their low positions. Norfolk-Portsmouth-Newport, for instance, inched up only 1 percentage point from 28 to 29; Washington, D. C., went from 28 to 32 and Raleigh-Durham, from 25 to 29.

The 68 of 70 markets with over 30 per cent penetration and the 33 with over 40 per cent contrast sharply with the November 1968 NSI nationwide sweep, which detected only 24 of 220 markets and just eight of the top 70 with a 40 per cent penetration.

Regionally, the increases as reported from November 1968 to October 1969 are in line with the national growth of color. Random samplings of five markets in each of five regions show healthy inclines.

The eastern sampling evidenced a spurt of from 30 to 40 per cent penetration; the southern, from 26 to 34; the midwestern, from 34 to 40; the southwestern, from 30 to 38, and the far western, from 40 to 47.

Some of the major markets which showed gains of 10 or more percentage points over the last year include: Atlanta (10); Buffalo (11); Dallas-Fort Worth (10); Flint-Saginaw-Bay City (16); Grand Rapids-Kalamazoo (11); Hartford-New Haven (10); Minneapolis-St. Paul (11); Nashville (10); Phoenix (13); Providence (12); Richmond-Petersburg (10); Roanoke-Lynchburg (10); Syracuse (11); Tulsa (12); Wichita-Hutchinson (12); and Wilkes-Barre-Scranton (10).

Though the growth figures are impressive, a word of caution is in order. NSI color ownership estimates are based on responses from households telephoned, with sampling errors possible. Telephoned trends often run higher than others, and variations between markets can be great. The best way to judge these figures is to compare fluctuations within a market, or market by market differences, rather than take them as absolute measurement of total color ownership. ■

70-market color penetration October '69

NSI area	percent
Albany-Schenectady-Troy	30
Atlanta	44
Baltimore	30
Birmingham	30
Boston	30
Buffalo	30
Cedar Rapids-Waterloo	36
Charleston-Huntington	34
Charlotte	35
Chicago	35
Cincinnati	43
Cleveland	43
Columbus, Ohio	50
Dallas-Ft. Worth	43
Davenport-Rock Island-Moline	41
Dayton	44
Denver	43
Des Moines-Ames	37
Detroit	41
Flint-Saginaw-Bay City	51
Fresno	48
Grand Rapids-Kalamazoo	46
Green Bay	42
Greensboro-High Point-Winston Salem	33
Greenville-Spartanburg-Asheville	31
Hartford & New Haven	42
Houston	44
Indianapolis	47
Jacksonville	34
Kansas City	35
Knoxville	31
Lancaster-Harrisburg-Lebanon-York	49
Little Rock-Pine Bluff	38
Los Angeles	51
Louisville	37
Memphis	32
Miami-Ft. Lauderdale	48
Milwaukee	42
Minneapolis-St. Paul	36
Nashville	36
New Orleans	40
New York	34
Norfolk-Portsmouth-Newport	29
Oklahoma City	41
Omaha	37
Orlando-Daytona Beach	42
Philadelphia	43
Phoenix	45
Pittsburgh	38
Portland, Ore.	44
Providence	35
Raleigh-Durham	29
Richmond-Petersburg	31
Roanoke-Lynchburg	34
Rochester, N.Y.	39
Sacramento-Stockton	48
St. Louis	34
Salt Lake City	37
San Antonio	35
San Diego	50
San Francisco-Oakland	48
Seattle-Tacoma	43
Shreveport	35
Syracuse	38
Tampa-St. Petersburg	41
Toledo	43
Tulsa	37
Washington, D.C.	32
Wichita-Hutchinson	41
Wilkes-Barre-Scranton	44

Inside look at indies

There is one figure in statistics that advertisers must keep a close eye on. That figure is the difference in share of audience between the sum of the three network shares and 100 per cent. Generally this figure is around 10 per cent, since the three network stations normally average near 30 per cent each. It means that one or more independent stations is taking some audience away from network viewing. The smart bets are that this share will increase for many reasons. Some of those reasons will be discussed here. The question is how much will the figure grow in the next few years and what does the advertiser do about it?

In the first generation of television development, the independent station was insignificant for an obvious reason—in most markets there weren't any. Only the largest markets had significant local programming, and even there non-network programming was poor and, with a few local sports attractions excepted, it represented no threat to a strong network station offering the same or better local coverage and infinitely better entertainment.

The local guys were the old movie and off-network repeat programmers, and their ratings showed it. As a matter of fact, many independents operated in the field as only the well-heeled owners could afford to hold out till the market got better.

UHF big bargains

We now have additional ultra high frequency stations coming on. While their entry pace is slower than anticipated, they continue to represent a variety of programming for viewers and a bargain-priced value for the advertiser—particularly local merchants. They are, in effect, like a local weekly newspaper.

Joining the local commercial operation is an increasingly substantial educational network which is both local and national in scope. The segmentation caused by this group is growing greater as the programming, subsidized by foundations and the government, attracts a higher economic and better educated layer of viewers.

Materially aiding the growth of independents is the reduction of quality in network programs, which has been much discussed here and in other critical circles. The end results are that as network programming decreases in interest, audiences which formerly watched only network shows will either turn off their television sets or will switch them to other channels in a search for fresh entertainment.

Another force which is certainly upsetting the 90 per cent share balance of the networks is CATV. In order to exist, CATV must bring its subscribers *different* programming. Some of it will be initiated by the stations themselves; other shows will be brought in from distant markets not normally within the range of subscribing areas. In any event, a tune-in by these homes is another

dilution of network effort. As CATV homes increase, again the networks must suffer declines.

One reason that the 10 per cent target audience has not increased sharply is the extreme difficulty in programming an independent station. Aside from the stale off-network television programs—the best of which have been repeated many times in any given market—and picked over feature movies, there is only local personalities, sports, news, and services.

Slow sales effort

Suppliers of fresh programming for independents are handicapped by a lack of central buying and a widely diversified set of buying habits. Since salesmen have to be sent on the road to sell these films, and because end prices per station are proportionately less than a network show, few producers want to take a chance on making quality fare for local sale. The 30 per cent sales cost and low, spotty revenue with some slow paying receivables makes the effort weak at best.

Local stations must also pay union wages to crews originating programs in many markets. The studio equipment, cameras, mikes, tape machines, lights, etc. cost the same for a small station as for a large one. This places an economic burden on the independent that can bankrupt even a well-heeled angel. There will be many stations on the auction block because owners cannot afford to operate them.

What then can they do? The best guess is that they will operate as a selective outlet appealing to diverse



Local football, one of indies' best plays

groups—sports fans, minorities, upper income groups, other language listeners and segmented age groups. This was the pattern of radio as a proliferation of stations forced segmentation for survival. Soon the viewer is going to see complete hours of stock market quotations, all-news stations, interviews with local personalities galore, rock all day and night, poetry readings, panel after panel on local issues, local sports of every kind, shopping news, society columns, classified ads. In short, all things found in a local newspaper. The cost of commercials will be in relation to the segmented audience reached. When survival is the *raison d'etre*, bargains become plentiful.—J. B.

Film/Tape Report

BLACK PRODUCTION GROUP

A new tv production firm called Parrott & People claims to be the only black group shooting major commercials. In business only six months, it has just finished four spots for Shell Oil and is working on other accounts.

Bill Parrott was a creative supervisor at Benton & Bowles before he



PARROTT

decided to make the move. As a producer at B&B (he did Scope, Vanquish and others), he noted that there were almost no other black people *behind* the cameras. Parrott & People won't be all black but it it now using Negroes in production and will be training more.

The spots for Shell (two 30s and two 20s) led the Parrott group to the California desert sand dunes. Next in line are some clients that have asked that there be no prepublicity . . . lest the competition be alerted.

But Parrott is busy. It creates its campaigns and carries them through production. Sometimes it borrows facility space from Televideo Productions, but the firm stands on its own, Parrott insists.

For his tv directing and producing in the past, Parrott has won the Art Directors Club and the AIGA awards. He has completed two tv specials, musicals about the influence of spirituals on modern music throughout the world.

AMERICAN WINNERS

American winners (11 of the 22 prizes) at the 9th ACC Commercials Festival, sponsored by the All Japan Radio and Television Commercial Council were as follows:

In live action from 16 to 45 seconds, first prize went to Glamorene, "Girl on Rug," J. Walter Thompson, M.P.Q.

In the live action 46 seconds and over category, winners were: The Procter & Gamble Co., "2nd Baby," Benton & Bowles, Dimensions; Vick Chemical Co., "Park Bench," B&B, EUE/Screen Gems; First National City Bank, "Sleeper," JWT, Wyld Films; Procter & Gamble, "Demonstration," B&B, Dimensions; Ford Motor Co., "Light Bulbs," JWT, Wilding; N.Y. State Division of Human Rights, "Rejected Child," B&B, Televideo Productions; Max Factor, "Lie Detector," Carson/Roberts; Michigan Bank National Assoc., "Gas Station," W. B. Doner & Co., TDF Productions.

In the animation group, there was one U.S. award: Tootsie Roll Industries, "Fable Mr. Cow," W. B. Doner, Murakami Wolf.

Lastly, in the three-commercials category, U.S. had Pan American, "Milk Man," "Aviator," "Commuter," JWT, FilmFair.

SCREEN GEMS ACTIVITIES

Although Columbia Pictures owns both EUE/Screen Gems and the Zeiff Division, they have not, until now, combined the facilities and talents of both divisions for commercials production. That changed with a TWA commercial for Wells Rich Greene based on the "million dollar bonus plan."

Howard Zieff directed the commercial and needed a large studio; EUE/Screen Gems has such a studio, one that could house 70 actors and decorated to resemble Carnegie Hall. That was the reason for joining the two companies in the commercial.

Also at Screen Gems, it has been announced that Joe Byrne, now a director for ABC-TV, is coming over to S/G to produce *The Johnny Cash Show* and to develop several new tape and film programs.

Tony Robinow, currently director for Screen Gems (Canada) Ltd., has been named to the newly created position of director of program development. Bud Marce, a production exec, will move up to Robinow's post.

KPRC-TV USING LIVE MODELS

In Houston, live Texas models are being used for displaying intimate ladies apparel on tv. The taboo of live models for undies was cleverly side-stepped by KPRC-TV in a series of commercials for Foley's Department Stores.

Following the theme that "all women are living dolls," Foley's agency (Goodwin, Dannenbaum, Littman and Wingfield) dressed the models in pastel leotards; the lingerie was worn and displayed over these clothes. There's an effect of nudity, but it is all in good taste. To carry out the "living doll" theme, the models wear face paint to make them look like mimes and floppy Raggedy Ann wigs. The agency reports that after 237 broadcasts there has been no significant criticism from the public.

IN SYNDICATION

The Miss Rodeo America competition, which takes place December 6-10 in Las Vegas, will be televised in January on 200 outlets and produced for first-run syndication by the Triangle Stations.

Metromedia Program Sales is offering *Conversation with Golda Meir*, an hour interview by political analyst Rowland Evans and Los Angeles *Times* reporter William Tuohy, for national syndication. The interview with Israel's prime minister is an exclusive, says Wynn Nathan, MPS president, and should be well received by the public.

A series of seven 30-minute tv programs are ready for distribution by the Professional Putter's Assn., Fayetteville, N.C. The programs feature the finals of the \$110,000 Putt-Putt Golf Tournament sponsored by the PPA. Six color cameras, six tape recorders and a 30-man crew were used to shoot and edit the seven programs. Each of the shows has four commercial positions. An additional 20 color programs produced in 1967, 1968 and earlier this year are also available.

Guy Lombardo is here again. ABC Films will, for the fifth successive year, syndicate live and in color the 90-minute tv special, *New Year's Eve With Guy Lombardo*. Starting

Embra



Produced for **DANCER-FITZGERALD-SAMPLE**
Directed by **MARTY GOLDMAN**

TELEVIDEO

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in 1965 with 40 stations, ABC more than doubled that figure last year. The program will be fed across the country from New York from 11:30 p.m. to 1 a.m., EST. In the Central time zone the program will be delayed an hour and in the Pacific time zone it will be delayed three hours.

Four Star International's game show for the syndication market, *Can You Top This?*, has begun production of the first 195 segments. Host is Wink Martindale; others are Jack Carter, Morey Amsterdam and Dick Gautier.

MOST EXPENSIVE COMMERCIAL

The most expensive one-minute commercial ever produced (cost: \$200,000) was recently created by Norman, Craig & Kummel for Chanel Inc. The assignment was to create an "all-age appeal" commercial for the Chanel Perfume, which ranges in price from \$8.50 to \$350 per bottle.

Planning for the ad began almost a year in advance. The creative team at NCK was headed by Kitty D'Alessio, a senior v.p., and Marion Gorman, v.p. and account supervisor. Their first decision was to bring in Richard Avedon as exec producer and director.

To compose and conduct the background music, John Barry (*Born Free*, *Lion in Winter*) was selected. Jack Horton (*Miracle Worker*) was chosen as cameraman. Both are Academy Award Winners.

Vickie Hilbert portrays "Tomorrow's Woman," which is the name of the commercial. Her co-star is Phillip English, an Avedon "discovery."

In the one-minute spot, Miss Hilbert wears three costumes and has three different hair styles—all, of course, at the greatest expense.

The filming took place at sunrise at Montauk Point, in a daytime pastoral setting in upper New York State, and on three different sets built

under the supervision of designer Maurice Gordon, apartment scenes and an art gallery setting.

NEW AYER VP'S

John F. Walsh and Lee J. Cirillo, creative directors of N. W. Ayer's midwest region in Chicago, have been elected vice presidents of the agency. Walsh, who joined Ayer in 1959



WALSH

CIRILLO

as a designer for television advertising, was previously at Cunningham & Walsh. Cirillo came from Meerman's in Cleveland and joined Ayer as a copywriter in 1961.

AIRPORT TV COMMERCIALS

Air travelers can be reached with tv commercials through a new service called TravelCinema, developed by Association Films in New York. The T/C service provides rear screen projection setups (16mm) in airport waiting areas, so that bored passengers can enjoy free motion picture entertainment.

TravelCinema "theaters" are only three years old and have been kept going by sponsored institutional-type films. Now they want to make a bid for the spot commercial market.

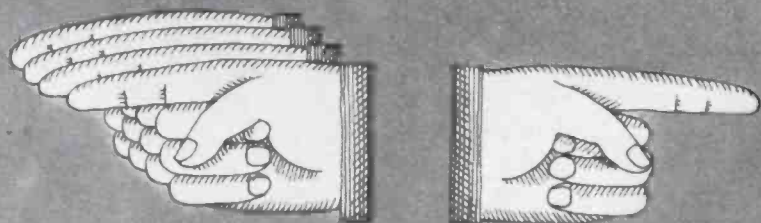
SPANISH DUBBING

International Television Corp. has leaped from the Spanish dubbing of filmed series to video-taped musical variety shows. It was all a matter of overcoming technical problems.

Intended for world-wide distribution, ITC has completed, or is completing, work on *The John Davidson Show*, *Liberace*, and *Kraft Music Hall*.

"Impeccable dubbing of videotape is a new frontier," says Abe Mandell, ITC president. "We have so mastered the art of integrating the dubbed dialogue with that of the singing artist that audiences cannot distinguish where the dubbed voice ends and the voice of the singing artist begins."

The development is expected to cause much interest in Latin America, ITC believes. The company has be-



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DIRECTOR		
CAMERAMAN	EXT.	INT.
DATE		

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

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Kodak



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come the largest distributor of musical-variety video-taped series overseas.

This is Tom Jones, telecast in the U.S. by ABC-TV, which ITC has sold in virtually every market of the world, now is in its second season cycle. Even before production on all 26 episodes has been completed the new 26 hour episodes of the show have been sold in Canada (CTV Network), Mexico, the Philippines, Venezuela, Puerto Rico, Colombia, Ecuador, El Salvador and Costa Rica.

PROGRAM MAKERS

William Buckley Jr., has been taping half his shows from New York (using Reeves Lincoln Square Studios) and the rest in Washington, Los Angeles or Europe. The program is undergoing a change this year... more variety, with Buckley himself on the firing line during several shows.

Four Star International is developing a tv series for CBS called *The Dusters* and one for NBC titled *Dr. Livingston, I Presume*, starring Stanley Myron Handelman. Four Star is expanding in theatrical motion pictures and music publishing.

Fran Allison and her *Kukla, Fran and Ollie* are joining NET next February. The new programs were produced by WTTW Chicago, a NET affiliate.

David Friedkin and Mort Fine have been signed by Aaron Spelling Productions to write and co-produce an hour mystery, *Zig-Zag*, as a projected series for ABC-TV. With Spelling they will also co-produce a three-hour film for tv entitled *The Portrait*, also for ABC-TV.

ASIFA'S FIRST AWARDS

This was the first year ASIFA-EAST gave out awards for excellence in the art of animation. A-E is part of an international group promoting animation. Dick Rauh is president of the local group and chaired the awards. The winners in the television commercials category were:

Best Film: "Desert" for Sparkettes, by Stars & Stripes Productions Forever.

Animation: "Growth" for John Hancock, by Emery Hawkins of Pelican Films.

Design: Paul Harvey of Pelican for

Advertising Directory of SELLING COMMERCIALS

rowth," along with John Todero, Cann-Erickson.

Camera: Al Rezek of Pelican Films for "Growth."

Director: Mordi Gerstein of Summer Star Productions for "Mighty Person."

Concept: Mordi Gerstein for same.

Script: Mac Churchill of Pelican for "Soap Opera."

Sound Effects: Norman Goldstein of Pelican for "Soap Opera."

Voice-Actress: Hetty Galen for Cyphon Productions; Gaines Meal, Tommy Dog."

WARNER BROS. PLANS

While organizational changes in indication distribution move ahead from the eastern offices of Warner Bros.-Seven Arts, the West Coast is beginning to rumble with news. In Burbank, Gerald Leider, president of W/B-TV is reported to have big plans for network tv programming. To streamline sales efforts at the station level Charles D. McGregor, executive vice president, has created a sales staff capable of performing the function of combining feature and non-feature product sales.

The realigned sales team will have its first meeting during early December in New York. Network programming plans are still under wraps.

Also from Warner Bros. comes the news that Joseph Kotler has resigned as vice president of programming and network sales to form his own production and distribution firm.

MAKERS

STEVE BANKS, vice president and producer at William Esty, has resigned after three years with the agency. Banks was responsible for the production of tv commercials for J. Reynolds, Hunt-Wesson, Colgate-Palmolive and others.

It has been announced by N. W. Ayer/Jorgensen/MacDonald that ED WANSER has been appointed director of broadcast production and executive producer.

ANTHONY J. PARISI has joined LaTche, McCaffrey & McCall as art and ad tv group head. He comes from Fnyon & Eckhardt.

Joining Leslie Advertising as a radio-tv producer, is RENE ROYAARDS. The new producer came from Amsterdam via WSPA-TV Spartanburg, S.C.

C & H Sugar • Honig, Cooper & Harrington



THE HABOUSH COMPANY, Los Angeles

Levee Bros.-Dishwasher All • SSC&B



TOTEM PRODUCTIONS, INC., New York

Foster Grant Sunglasses • Geer DuBois



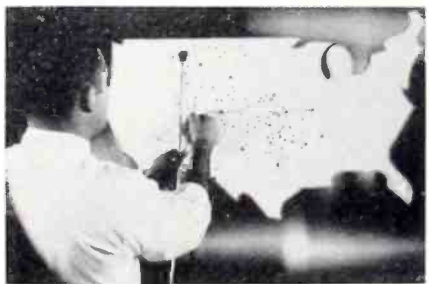
WYLDE FILMS, INC., New York

Los Angeles Art Museum • Keye/Donna



SANDLER FILMS, INC., Hollywood

Frontier Airlines • Tracy-Locke



GERALD SCHNITZER PRODS., Hollywood

Maxwell House • Ogilvy & Mather



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

General Mills "Kaboom" • D-F-S



FILMFAIR, HOLLYWOOD

Nelson Bros. Furniture Stores • E. H. Brown



WGN CONTINENTAL PRODUCTIONS, Chicago

NEW YORK
PL 7-7120

Key to Quality

FILM
OPTICALS
INC.

optical photography
aerial image
anamorphic photography
liquid gate
animation

Dieterich & Brown in San Francisco to handle its advertising.

JOHN E. FROST has joined Compton as vice president in charge of creative work on the Continental Oil account. Frost has been with Pritchard Wood and K&E.

RICHARD WOTRING is now a radio-tv producer at Cunningham & Walsh. He was with Doyle Dane Bernbach, DDB, by the way, lost the Kindness hair conditioner account recently to Young & Rubicam.

BOB WARNER, a senior tv producer at Ogilvy & Mather, is teaching a course in television production at the New York Institute of Advertising.

EQUIPMENT MAKERS

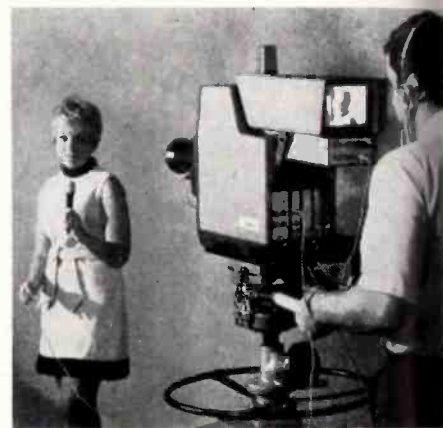
International Video Corporation has added six new video-tape recorder models to its catalogue. IVC is now understood to have the broadest line of one-inch helical-scan videotape recorders available.

The growth of the product line reflects the company's plans to capture larger shares of the ETV, CATV and broadcast markets, company spokesmen point out. For broadcast purposes, one-inch videotape is being used in UHF, not VHF. Color record-

ers range in price from \$1,900 to \$15,500. A three-vidicon color television camera with built-in viewfinder is available at \$7,500.

Industrial Electronic Hardware has concluded negotiations for the proposed acquisition of A. K. Electric of Brooklyn. Industrial manufacturers specialized electronic components for the tv and computer industries; A. K. Electric makes and sells electrical wire and cable.

The PC-70S color tv camera, latest version of the Norelco PC-70, was demonstrated at the National Assn. of Educational Broadcasters convention by Philips Broadcast Equipment Corp. The camera incorporates re-



Norelco Compact

finements in color work and noise resistance. Also viewed at the NAEB Convention was a Norelco 3-Plumbicon color tv camera based on the same design concept as the PC-70 but conceived to meet the budget of the education, medicine and CATV fields. It is priced at \$21,425.

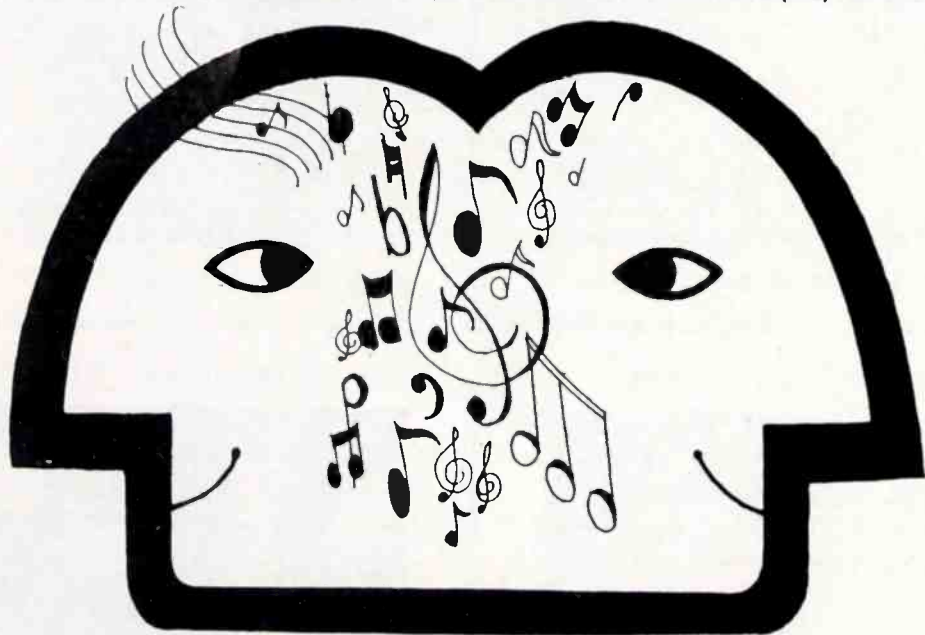
Daniel J. Murphy has been appointed assistant product manager of the RF Components division at Seal Electro Corp., the Mamaroneck firm dealing in connectors and microwave components.

Victor Duncan, Inc., supplier of professional motion picture cameras and accessories, has opened a branch in Dallas. In addition to rentals and equipment leasing, Duncan offers sales and complete maintenance-repair service departments. The firm will also provide portable quartz lighting equipment for location use.

GARGAN TO CHAIR IBA

The vice president of television programming at Doyle Dane Bernbach, William D. Gargan, again has been chosen tv programming chairman for the annual International Broadcasting Awards.

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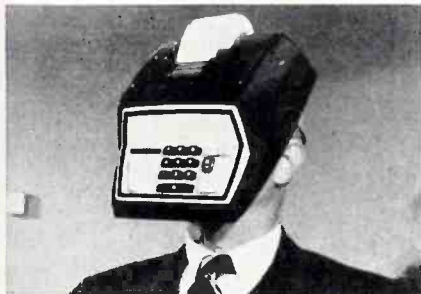
PELICAN FILMS, INC., New York

Standard Oil of Ky. • Burke Dowling Adams



JEFFERSON PRODUCTIONS, Charlotte

West. Pa. Nat'l Bank • Marsteller, Inc.



LOGOS, LTD., Washington, D. C.

Zales Jewelry • Bloom



JAMIESON FILM CO., Dallas

Gargan will select 25 tv Creative Screening Panels around the world to judge commercials entered. Last year's IBA sponsored by the Hollywood Radio and Television Society, drew 2,105 tv entries and about 1,200 radio commercials. This year is expected to top last year's record.

Tv winners are to be chosen in three live-action categories: over 60 seconds, 60 seconds, and under 60 seconds. There also will be prizes for animation and combinations of various techniques. Winners will be announced on March 10, 1970. Entries must be in by December 12.

COMMERCIAL MAKERS

SUSAN LITMAN, formerly production co-ordinator and producer at Logos Teleproductions, has joined Centrex Productions and is pitching in on the shooting being done for Good-year.

Dimension Productions has acquired BUD EISEMAN from East-West Films. Eiseman's film background includes sales experience with Ben Somoroff and Filmex. In 1950 he produced live commercials between rounds of the tv boxing matches at the old St. Nicholas Arena, New York.

RANSOME DUNNELL has been named producer-director at Rose-Magwood Productions' Chicago office. Dunnell has headed his own tv commercials producing company, Spur Productions.

TVC ELECTS TO BOARD

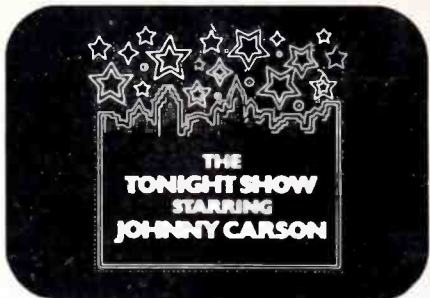
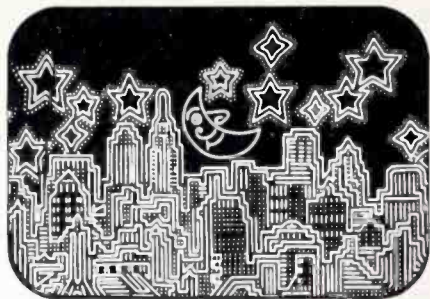
The board chairman of TVC Labs, R.W. Altschuler, has announced the election of Alvin E. Friedman, a general partner of Kuhm, Loeb & Co., to the TVC board of directors. TVC, specialists in custom processing and printing of Eastman Kodak color film for the professional, is now engaged in a major expansion campaign.

TOOTSIE COMMERCIAL

The Tootsie Roll company asked a question in a tv commercial and attracted more mail than ever before in its 72-year history. It's not a new way to measure audience response and to promote a product, but it's not always so effective.

Tootsie's ad agency, W.B. Doner, posed the question in the commercial: "How many licks does it take to get to the Tootsie Roll center of a Tootsie Pop?" The written answers, from young and old alike, add up to attrac-

VIEW



View Productions, Inc., 20 East 35th St., New York, N.Y. 10016. (212) 683-4176

tive promotion material. The commercial won awards at the 12th annual International Film and TV Festival and the All Japan Film and Television Council Festival.

ZOOMING IN ON PEOPLE

Western Video has brought in SUE CHADWICK as vice president in charge of sales. Her first assignment will be station relations for the *Queen For a Day* syndicated series, which has been sold in 15 markets. Miss Chadwick was formerly with Ralph Edwards in station relations.

ED WEINTRAUB has joined Reeves Production Services division of Reeves Telecom as a sales exec. Weintraub was a director at WOKR-TV Rochester.

BUD EISEMAN, who has had sales experience with Ben Somoroff Productions, Filmax and East-West Films, has come to Dimension Productions as an account exec.

In keeping with Metromedia Program Sales' plans to announce new programs in syndication, DAVE GALE, NYC sales manager, has been promoted to account executive for special projects.

HAMILTON'S ARRANGEMENT

The Trahey/Wolf Advertising Agency has been assigned to handle the campaigns for Hamilton Watch and Vantage brand under contract terms that may be unique in the advertising field.

The unique feature of Hamilton's contract provides for the ad agency to participate in the profits of the watch division. The agency fee will

increase in proportion to increases in watch division profits.

Trahey/Wolf has handled the Vantage watch account for some time. The Hamilton line will be added now—plus the incentive.

TRANSMEDIA GOES PUBLIC

A supplier of mobile facilities for tv, Transmedia International Corp., announced its public offering of 100,000 shares and sold out within one day. Price per share was \$5. Transmedia not only supplies cameras and all mobile equipment for location production but also does production work. Net income from the public offering, approximated at \$400,000, will be used to expand production and to purchase more equipment.

TELE-TAPE HAS 15 HOURS

Tele-Tape Productions now boasts 15 hours of programming each week. Last year they produced 8½ hours weekly. *Sesame Street*, *Beat The Clock* and the *David Frost Show* account for most of this year's time. Last year the company was responsible for *Beat The Clock* and the *Merv Griffin Show*.

KAISER FILM AWARD

A tv documentary by Saul Bass for Kaiser Aluminum & Chemical Corp. received the Golden Eagle award at the Council on International Nontheatrical Events Awards Program this year. The film, *Why Man Creates*, was credited with earning "the most significant awards worldwide in 1969."

TOLAN DIRECTS COMMERCIALS

Michael Tolan, the tv actor, has joined Kap V Films as a director. It was announced by Paul Kasander, the firm's production head. Tolan a man with ideas:

"I want to direct regularly so th



TOLAN

"I might develop some experimental ideas I have for both tv commercial and independent films," he says. Tolan was one of the original founders of the American Place Theatre and is well known as a dialogue coach. He and Kasander have worked together often in the past. Kap V has expanded its distribution/editing services to include full production services for commercials and live multi-media presentations.

VNESHTORGREKLAMA

The newest entry in the International Broadcasting Awards competition, to be held later this month is surprisingly, George A. Virobian, president of V/O Vneshtorgreklama, the official foreign trade advertising organization for the Soviet Union.

Virobian says he plans to enter two television commercials. Two Yugoslav firms have already announced their plans to compete. Total entries in the Hollywood-based IBA are expected to exceed last year's record of 39 nations.

GARRETT-SPP MERGER

So that Station Promotion Productions may channel its efforts more specifically into film and tape production, both in Hollywood and at local tv stations, the production firm will hand over its publicity and promotion work to Garrett Company. A merger agreement has recently been announced.

In the past, an SPP on-air campaign for a station usually included

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30 film or tape spots ranging from 30-second ID's to 60-second and longer block spots. Garrett now produces station promotion campaigns which are fully integrated with and supported by advertising, publicity, merchandising direct mail and personal appearances of stars.

BRITISH FILM'S EFFECT

A British tv film about the sinking of a German mail steamer off the Azores almost a century ago—documentary which won a gold medal at the International Film and Television Festival recently—had a realistic "sinking ship" scene.

Doomed passengers by the hundreds had to jump into the sea. The director, John Bartlett, used an interesting sound effect to set this scene—put up his microphone outside the boat for young ladies in Plymouth. The background of a Roman Catholic con-

BILL BURRUD SPECIALS

Bill Burrud Productions and Western Video Industries have signed agreements for a group of 18 one-hour specials called *Project 70* and half-hour true-life action-adventure series, *Bill Burrud's Wild World*. There are 104 episodes in *World*. The specials deal with many subjects, including explosion, heart surgery, drug, pornography, to name a few.

CANADIAN EXPORTS

During the 1969-1970 season, National Educational Television will broadcast six television programs acquired from the Canadian Broadcasting Corporation. The package includes two full-length color ballet productions and four dramas. *Cinderella* and *Swan Lake* are the ballet properties. The dramas are: *Red Rover*; *Yesterday the Children Were Playing*; *Traveller Without Luggage*, an adaptation of the Jean Anouilh play; and *Sister Balonika*, Paul Pierre's story of life at an Indian post in the Yukon.

SET UP A CERTS

An ambitious lighting job was done on a recent Certs commercial. Using 21 electricians and eight of the 14 titan arcs which are available in this country (or the world, for that matter) and numerous brutes on smaller arcs, the producer and director lit up a drag strip in Orange

County, Calif., turning a quarter of a mile "from night into day." Director was Jim Rose of RMP, producer was Barry Lissee of Ted Bates.

VENICE AD FILM FESTIVAL

The 17th International Advertising Film Festival has been scheduled for June 15-20, 1970, in Venice. The festival is sponsored by the Screen Advertising World Association, London.

SAWA reports that the success of its 1969 program has induced it to keep both judging and category criteria intact. Judges will again be drawn entirely from the creative side of the ad business, and categories will remain unchanged with one exception—an award will be given for "public affairs and social welfare service" films.

Again there will be two Grands Prix and two Coppa di Venezia (cinema and tv). The latter will be awarded to the production company gaining the highest number of points for its six best films in respective groups.

Duplicate copies of trophies will be awarded to both the agency and pro-

duction company for each prize winner.

MILLER-SPI MERGER

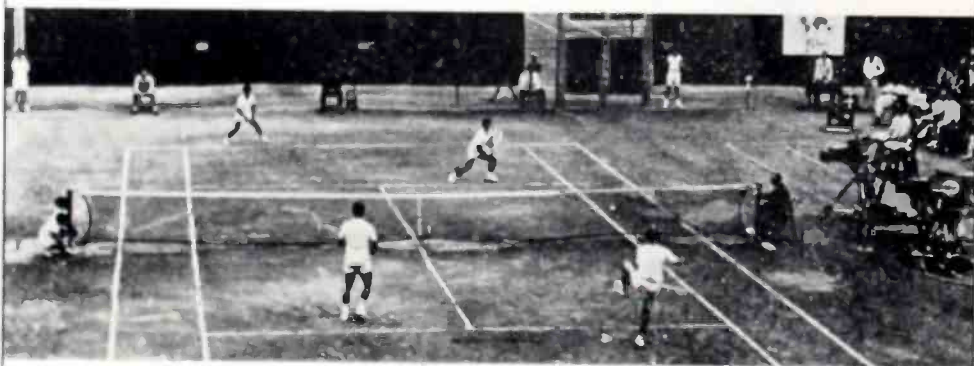
Steve Miller Productions, a newly created tv program production company, has formed an association with SPI Television Center, a San Francisco production house. Miller, who had produced the CBS *Smothers Brothers Comedy Hour* and was former chairman of National Teleproduction Corp. in Indianapolis, says that his firm will help market SPI's commercial production and will co-venture and co-produce SPI and SMP program properties.

Scheduled for immediate release is SPI's half-hour color special, *Jackie*, a behind-the-scenes look at the life of a high fashion model.

SUNFLOWER OPENING

Ray Seti, former production manager and art director at Hal Seeger Productions, has announced the opening of his new film production company, Sunflower Films, New York. In addition to live production, the company plans to offer production in full and limited animation, animatics, slide films and industrial films.

NCAA TENNIS CHAMPIONSHIP ...TMI WAS THERE



Thanks, ABC, for selecting
our mobile #1 for this
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POP GOES COMMERCIALS

Garry Sherman-Stanley Kahan Associates, New York, is a musical production firm through which some big name pop singers are entering the commercials field. Top singers from this company and others may become the creative aspect of commercials as well as the sound.

Clients, says Kahan, are becoming convinced that to use known singers merely to spout a product name is to waste their talents. Performers should be given a chance to grip the viewing audience by doing their thing, to come on first with interesting song themes that may actually seem unrelated to the product, he said.

Advertisers seem more willing to wait, to lose precious seconds, before mention of their brand. Kahan points to a Carolina Rice commercial he produced and others which are using the "soft sell." Some of the Sherman-Kahan talent clients include Aretha Franklin, Tommy James and the Shondells, 5th Dimension and The Beach Boys.

TV 'WINDOW'

CBS-TV has acquired rights to George Mendoza's book, *The World from My Window*, for adaptation as a 30-minute tv special in 1970. To be produced by Sobel Productions, New York, Ernie Pintoff will be producer-director, Mendoza will write the script and Jack Sobel will be executive producer.

Just published by Hawthorne Books, *Window* expresses the thoughts and feelings in prose and poetry of children from disadvantaged homes in 10 U.S. cities.

NEW OFFERINGS

ABC Films is distributing domestically a four-hour color documentary, *Africa*, which stations can show as a four-hour feature, or in four one-hour installments.

Narrated by Gregory Peck, the program is a multi-dimensional examination of customs, history and future of the people and the continent. It has already won 13 awards, including an Emmy, the Peabody, the George Polk Memorial and the Saturday Review Distinguished Achievement citations.

ABC Films is also releasing *The Rosey Grier Show*, a half-hour musical-variety showcase hosted by the former pro football star, Roosevelt Grier. In addition to Grier, who sings, the show will feature celebrities of the sports and entertainment fields and will have, as a regular attraction, "Charles Brown at Large," reportorial studies of individuals and groups in various self-betterment programs around the country. The show originates at KABC-TV Los Angeles, in association with Circle Seven Productions.

Another public service show in distribution now is *Death Driver*, a half-hour color special aimed at com-

batting Christmas traffic fatalities. This one comes from Avco Embassy.

The film, written and produced by Gene McPherson and Avco's news and special projects department, was made with the help of the Cincinnati police and fire departments. It has been used by safety officials in several cities.

Jonny Graff, Avco's vice president for tv sales, believes the film offers such advertisers as banks, insurance companies, utilities and some retailers an opportunity to back a meaningful attack on a serious problem—holiday highway accidents.

TRIANGLE SELLS

Triangle Tv's anti-smoking series *Why Not Quit?* has been sold to WMAR-TV Baltimore, KIRO-TV Seattle, KLAS-TV Las Vegas and KSL-TV Salt Lake City. Triangle's own six outlets began colorcasting the E. G. Marshall instructional programs last month.

Triangle has also had success with *Heavyweight, Inc.*, profile of boxer Joe Frazier and *Cardboard Caesar*, a biography of Benito Mussolini. Both have been bought by CTV, the Canadian commercial network.

STUDIO PERSONNEL

MARTY IRWIN has been named to a newly created post at EUE Screen Gems—director of videotape services. The new post is in addition to his present job as director of post-production services. His new duties involve supervision of all aspects of the videotape department's technical operations, including editing, audio corrections, dubbing and transfers. He has been with the company for 10 years.

Tele-Tape Productions has named two new vice presidents: DON REDELL and JIM HARTZER. Redell has been named vice president, program sales and development, and Hartzler has been promoted to vice president, agency sales, a newly created position. Redell was director of program sales and development and Hartzler was an account executive. Redell joined Tele-Tape in 1963 after several years running his own company, Radio Features Associates, which syndicated radio shows to independent stations. Hartzler joined Tele-Tape in 1964 as a producer-director after his discharge from the Army, where he directed training films at the Army Pictorial Center.



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ALONG CREATIVE ROW

GERALD J. WOOLIEVER has joined Kenyon & Eckhardt Advertising, San Francisco, as executive art director. He goes to K&E after a four-year stint in the Tokyo office of Botsford, Constantine & McCarty, where he was creative director. He was head art director in BC&M's San Francisco office before his Japanese sojourn.

After three years with William Esty, New York, STEVE BANKS, vice president and senior art director-tv producer, has resigned. He will announce future plans regarding a major film company or an agency shortly.

JOHN A. MC KINVEN has been appointed vice president and creative director of the Chicago division of Campbell-Ewald. He joins C-E from Fuller & Smith & Ross, where he had been vice president and creative director of the Chicago office since 1965. He went to F&S&R in 1945.

JIM RANIERE and DAVID CAPLAN have joined the creative department of Needham, Harper & Steers, New York, as art directors. Raniere was art supervisor at Conahay & Lyon. Caplan's previous experience includes work at Papert, Koenig, Lois, where he was an art director.

NEW CBS EUROPE MANAGER

Howard Karshan has been appointed general manager of CBS Europe. Currently director of international marketing services for CBS Enterprises, Karshan will also serve as general manager of the CBS Television Services Division of CBS United Kingdom Ltd., with London headquarters. Before being named to his current post, Karshan was director of administration, international, at CBS News for six years. He was assistant general counsel of the Ashby Famous Agency before his association with CBS News.

SCREENING FACILITIES

Mag Transfers has opened new Manhattan executive screening room facilities. The firm, a division of the New York-based Cinetex Industries, says the facilities are available for rental use and can accommodate clients seven days a week, both days and evenings. It is sound-proof and contains equipment to handle all 5mm and 16mm films.

MOTION ASSOCIATES ACQUIRED

Motion Associates East, and its affiliate companies, whose primary business is film production, largely commercials, has been acquired by Science Management Corp., an international management consulting firm.

Terms of the acquisition provide for both an immediate payout of Science Management shares and an additional payout to be earned by Motion Associates. MA will continue operations under its present management as a wholly-owned subsidiary of SMC. Peter Griffith, president of the acquired company, has been elected to the SM board.

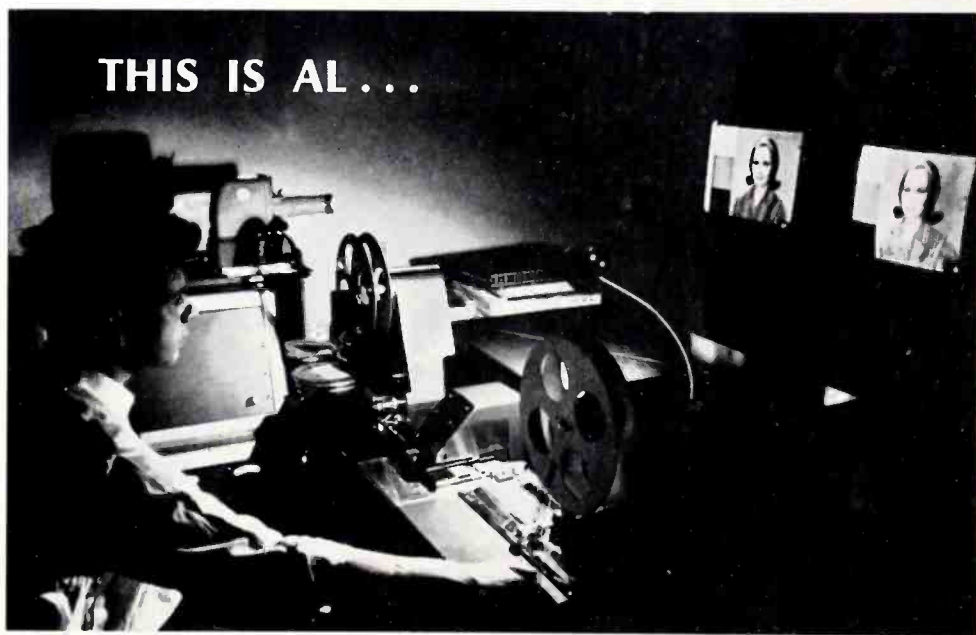
Motion Associates, founded in 1967, is an active producer of tv commercials and other phases of film production, editing, marketing and distribution. Its headquarters are in New York. Affiliated companies are Motion Associates West (Hollywood), Motion Associates Mid-America (Chicago), and MG Associates, a film contract finance company in New York.

The logo for Ralph Kessler Productions is a circular emblem. The words "RALPH KESSLER" are written in a bold, stylized font across the top half of the circle, and "PRODUCTIONS" is written across the bottom half. The letters are thick and have a slightly distressed or hand-drawn appearance.

**RALPH KESSLER
NEIL KOBIN**

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19 EAST 53RD STREET
NEW YORK, N.Y. 10022
PLAZA 3-8313**

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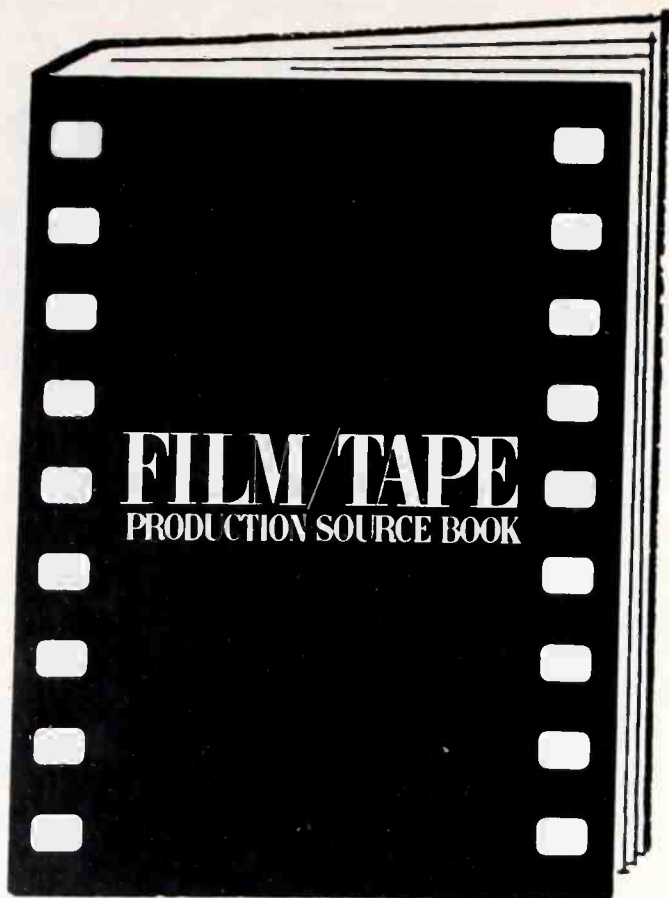


...and his marvelous Hazeltine Film Analyzer —
OE's answer to the color problem.



He determines the correct color balance and density of client's original negatives by "previewing" the results obtainable from an optical negative before any steps are made toward printing. Its readings are converted to a punch tape strip which is then fed to an automated contact printer. Somehow, it all comes out perfectly. ...

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DECEMBER 1, 1969

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

With the introduction of American Research Bureau's new tv rating reports delayed a month while verification is completed, timebuyers and sellers can look forward to a new format for the ARB reports that will cover the November nationwide sweep. The new format was developed with the use, for the first time, of a 300 computer made by ARB's parent, Control Data Corp.

While the new computer is not expected to result in earlier release of local reports, it will provide faster speed, higher accuracy and thus, more data through use of its visual entry system.

A basic change in the format of the new reports will be the emphasis placed on the Area of Dominant Influence (ADI) ratings, which will appear on left hand pages. This placement will be followed in three sections of the reports: Day Part Audience Summary, Program Audience and Spot Buying Guide. All Total Survey Area (TSA) audience estimates and Metro area information will be on right-hand pages in these sections.

Four new Monday-Friday day parts are added to the Day Part Audience Summary: noon-4:30 p.m.; 4:30-7 p.m.; 4:30-7:30 p.m., and 7:30-11 p.m. Twice the number of columns of data will be reported in the expanding ADI section, including time audience ratings and a new demographic category (women 25-34).

Week-to-week program trends will be shown in a new section devoted to Weekly Programming and Four Week Time Period Averages. ADI tv households will be listed week by week of the rating period along with program titles for regular and special programming in the period.

This new approach, ARB says, will help in estimating ratings of shows under abnormal programming conditions and checking the effect of one-time specials.

Another new section, Program Audiences, replaces the Long Duration Program section. In it programs a half hour or longer, appearing at least twice in the rating period, are reported alphabetically by stations instead of by time periods. In this section what ARB calls "pure" program averages will be reported since

special consideration will be given to shows that vary in length from week to week (movies) or have different starting and ending times (sports). The average will include every quarter hour of the show and the number of quarter hours will be reported.

Expanded from its former 10 columns to two pages wide is the Spot Buying Guide. Titles of programs broadcast in the quarter hour following station breaks are given, along with the average rating of the quarter hours before and after the break. Full demographic information and product usage ratings are given for the ADI on the left-hand page, and TSA information, including target audience values are on the right-hand page.

The back-of-the-book ADI rating trends, listing information from all reports from the previous 15 months to provide comparative data, will be continued.



Nell Seymour is timebuyer at Doyle Dane Bernbach for the Sylvania Div. of General Telephone & Electronics

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

Abbott Labs

(Tatham-Laird & Kudner, Chicago)

An 18-week campaign for NEW PREAM starts on issue date in fringe time periods. Target of 10s, 20s and 30s in about 20 major

markets is the total female audience. A. Miller was the buyer.

Armour & Co.

(Young & Rubicam, Chicago)

PARTY STYLE HAM is being pushed with 30s breaking on issue date and running through December 27. All women are the target of day and fringe time spots in about 30 markets. Bob Coty was the buyer.

Block Drug

(Sullivan, Stauffer, Colwell & Bayles, New York)

BC HEADACHE REMEDY is being

promoted in about 15 southern markets with 60s, 30s and 20s. Adults over 35 are the target of fringe and primetime spots purchased by Bob Bird.

Borden

(Ross Roy, New York)

KAVA INSTANT COFFEE is getting the tv treatment in about 15 markets in a three-week buy that started before issue date and concludes December 14. Fringe and primetime periods are being used for 30s to reach all adults and adults over 35. Bill Maher was a buyer.

(Continued on page 55)

Rep Report

JOSEPH N. R. POULIN has joined Avery-Knodel as director of television research. He had been with American Research Bureau, Belts-



POULIN

ville, Md., for 10 years, most recently as staff assistant to the vice president and general manager.

RONALD L. GLEASON, director of sales promotion for ABC-TV since February, has been appointed director of research and sales promotion for ABC Television Spot Sales.

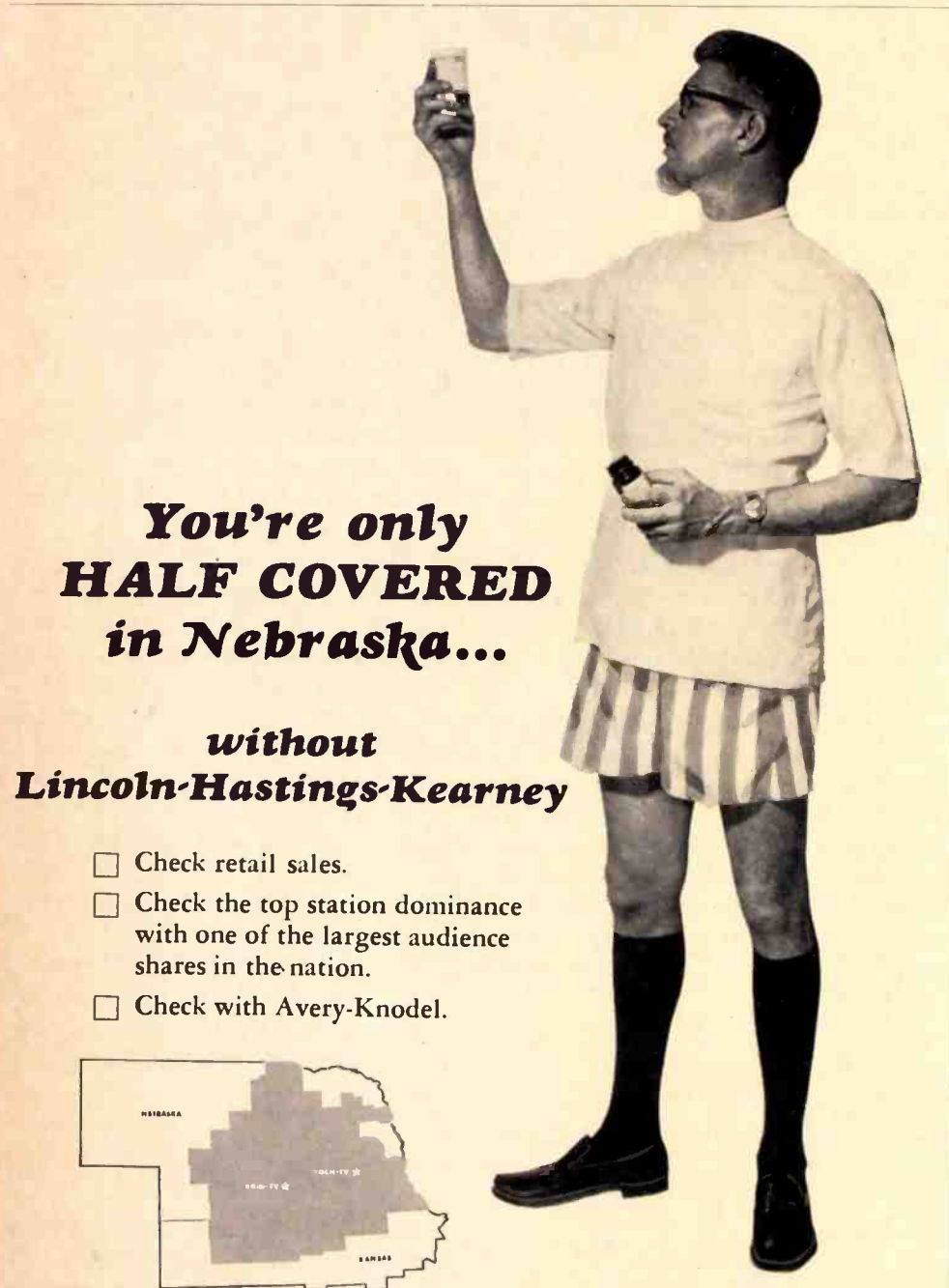
THOMAS J. O'DEA has joined RKO Television Representatives in New York as an account executive. CHARLES CONRAD and BOB MURPHY have been named account executives in RTVR's Chicago office. O'Dea was general sales manager of WDCA-TV Washington; Conrad was with Storer Broadcasting national sales, and Murphy was director of research in RTVR's Chicago office.

ALEXANDER W. "BUD" PFAFF, tv sales account executive with Edward Petry, has joined the New York sales staff of Television Advertising Representatives.

MARTIN ROSENBERG and GEORGE E. STELLA have been named to the tv sales staff of Edward Petry. PAUL SACKS has been promoted to sales manager of Petry's San Francisco office. Rosenberg was an account executive at Tele-Rep. Stella is former account executive at WNBC-TV New York.

HAROLD E. PROTTER has joined the Chicago office of Metro Tv Sales as account executive. He was sales manager of St. Louis and Detroit offices of Tele-Rep. SONIA ALBAN has joined the New York staff as a research analyst. She held a similar position at A. C. Nielsen Co. for two-and-a-half years.

ROBERT M. JACQUEMIN, former account executive with Peters, Griffin, Woodward, has been appointed sales manager of Tele-Rep's St. Louis office.



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**without
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- Check the top station dominance with one of the largest audience shares in the nation.
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 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.

KOLN-TV / KGIN-TV

LINCOLN, NEBRASKA 1500 FT. TOWER GRAND ISLAND, NEBRASKA 1067 FT. TOWER

Avery-Knodel, Inc., Exclusive National Representative

One Seller's Opinion . . .

THE MERITS OF BUYING SERVICES

The advent of media buying services has generated a hue and cry from advertisers and agencies. Many agency media executives publicly speak of comparable—and even superior—buying performance, while privately they admit to a concern about loss of dollar placement control.

Numerous agency executives fear that the purchase of their client's time by outside buying services will lead to the loss of an entire account by the agency, some reject the buying service contention that agency expenses can be reduced, since overhead costs directly related to buying will no longer be necessary. The services go on to say that these saved funds can then be reinvested in more creative areas, allowing the agency to compete more effectively for better talent and, subsequently, more business.

Agency men disagree for several reasons. Many honestly believe that buying services are detrimental to the industry. Unable to disprove legitimate media values provided by services, agencies are attributing unethical techniques and unorthodox leverage to them.

The recent movement of major-agency media executives to buying services seemingly rejects the view that services are practicing new media-buying innovations. Nor are their buying practices completely dissimilar to agency methodology. It doesn't seem likely that these formerly well-respected agency media executives have suddenly developed larcenous tendencies that they never had before.

The answer to the agency-buying service performance differential lies in the effective use of more experienced and qualified personnel. To counteract the inroads that services have made into the timebuying function of major advertisers, agencies have restructured their buying strategy. The recent introduction of market specialists and spot buying pools is simply a way to combat the energy of the buying services.

Currently, a number of major agencies allow one experienced buyer to purchase broadcast time for all agency advertisers in specific markets. Rather than buying all markets for a particular brand, the agencies believe, and rightly so, the daily experience on a more concentrated market list will provide the buyer with better knowledge and ability to negotiate better for all clients. The thought is practical, but implementation is difficult.

These *market specialists* have intelligence and ability, yet few have the qualification of buying services. Additionally, agency *market specialists* are required to perform tangential services, such as assisting with media plan preparations, instruction of trainees, and completion of endless forms all while usually working under severely understaffed conditions. Overtime hours stretch into weekly work marathons and job morale diminishes while frustration increases. The financial incentive available at buying services is not present at agencies to expect optimum performance when continual efforts fail to result in effective achievement.

Consequently, the establishment of market specialists is just a partial measure for agencies to counteract the successes of buying services. Until agencies realize that the function of media placement is equal in importance to the creative development of the selling message, media departments suffering from financial deprivation will continue to lose their effective and most professional personnel to buying services.

The question agency executives should be asking today is not whether services are good or evil, but whether within the framework of their own particular needs, do buying services offer significant value to consider their use.



Adam Young Speaks . . .

WHAT'S WITH FM?

FM has been moving along like a giant glacier—just as slowly and just as sure.

Because of the difficulty in surveying this audience it has been most difficult to appraise this medium fairly. Some FM stations developed audiences so large as to show up with a "bang" on the regular studies. These may not be the rule—but the list is growing.

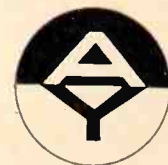
Ultimately FM will stand on its own two feet under the spotlight of our regular published surveys. It has been bought and sold in some cases on a basis that is more emotional than factual—except, of course, where the audience figures are on a par with major AM stations.

In the past ten years a great deal has happened that should indicate what the next ten years will bring. The number of FM stations have increased 2½ times and those not affiliated with AM have increased by 5 times. The revenues during this period of time have increased elevenfold—and expenses have increased tenfold.

Ten years ago FM income represented less than one percent of the total radio revenues. In 1967 it represented \$40,000,000 or 4%. By 1980, and this is now only ten years away, it will represent 25% of total radio revenues. What will this mean in dollars?—\$425,000,000. We project total radio revenues as \$1,700,000,000 in 1980.

Do you want to share in the 425 million dollar pie? If so, now may be the time for anyone on the fence to act. Or, would you rather have a piece of the 1¼ billion dollar AM pie in 1980?

You choose—



adam young inc.

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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



Put the
middle
of the
mitten..

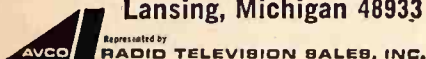
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1. More efficient distribution of circulation.
2. Dominates southern half of circulation. (Lansing and south)
3. Puts more advertising pressure where it's needed most.
4. Gets you more complete coverage with less overlap.

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Lansing, Michigan 48933



Agency appointments



THIELE



MATTHEWS



KERSHAW



POSEY

EDWARD M. THIELE, president of Leo Burnett since 1961, has been named vice chairman of the board of directors. LEONARD S. MATTHEWS, an executive vice president since 1961, succeeds Thiele as president.

ANDREW KERSHAW, head of Ogilvy & Mather in Canada, which he started nine years ago, has been appointed president of Ogilvy & Mather, New York, succeeding JAMES R. HEKIN, Jr. Kershaw has been a director of O&M International for the past five years.

CHESTER L. POSEY has been appointed managing partner of Jack Tinker & Partners. He had been vice chairman of McCann-Erikson, which he joined 15 years ago as creative director of the Chicago office.

Six Foote, Cone & Belding executives have been elected to the board of directors and named senior vice presidents. They are: SHIRLEY POLYKOFF, chairman of the New York creative board; DON R. CUNNINGHAM, general manager of the Los Angeles office; JAMES W. CAMERON, management supervisor in Chicago; DANIEL E. KELLY, creative director of the Chicago office; FRED R. RHODE, management supervisor in Chicago, and DANIEL E. WELCH, Chicago management supervisor.

ALEXANDER BRODY, area manager for Young & Rubicam on the continent of Europe, has been named executive vice president. Three supervisors in the agency's New York account management department have been named vice presidents. They are: FRED A. BAXTER, ROBERT P. GLECKLER and JOHN W. STOKES.

MARILYN S. WATTS has joined Ketchum, MacLeod & Grove as vice president and director of market research. Mrs. Watts had been vice president and associate research director at Grey Advertising.

WILLIAM V. B. NIXON and JEROME H. ALTMAN have been appointed senior account directors at Needham, Harper & Steers. Both are vice presidents and were account supervisors.

JOHN A. DUNNE, senior art director, and NICHOLAS P. SPARKMAN, account supervisor, have been elected vice presidents.

GEORGE E. ROBINSON has been named vice president and director of creative services at Lewis & Gilman, Philadelphia. He was formerly vice president and associate creative director at Benton & Bowles, New York.

WILLIAM P. DUNLEA and THOMAS W. HANLON have been appointed vice presidents of Campbell-Ewald. Dunlea is supervisor of the North American Rockwell account in the Detroit office. Hanlon is supervisor of the General Motors Acceptance Corp. account in the New York office. DOUGLAS W. KNIGHT has joined the agency as broadcast co-ordinator. He was producer and director at WKBD-TV Detroit.

PATRICK K. STEWART has been named vice president and management supervisor for the RCA account at Al Paul Lefton Co., New York. COLLINGWOOD J. HARRIS has joined the agency as director of planning for RCA. Stewart was with N.W. Ayer for 10 years before joining Lefton in February. Harris was account supervisor at Tatham-Laird & Kudner.

BRUCE SHERMAN and RAY PERKINS, account supervisors at Doyle Dane Bernbach, New York, have been appointed vice presidents.

WENDELL C. HEARNE has joined Wyatt & Williams, Dallas, as account executive. Before joining the agency, which operates as the southwestern division of Lennen & Newell, New York, Hearne was advertising and sales promotion manager for Darr Equipment Co., Dallas.

ROBERT S. RAYE and RICHARD M. OWENS have been appointed account managers at Hofer, Dieterich & Brown, San Francisco. Raye was assistant product manager-new products with Del Monte Corp. Owens was account executive with Dancer-Fitzgerald-Sample.

David Specland is only one of a growing number of key people leaving major agencies for the independent media buying field. In late October he joined Media Corp. of America as a media buyer after two years at Ted Bates, where his last position was assistant media supervisor and tiebuyer.



He emphasizes that he can't speak for his former co-workers and their reasons for departing the agency scene. But for himself, he says his main reason for joining MCA is that every area of activity "from advertising to medicine seems to be going into specialization."

Media services, such as MCA, he notes, are just one example of this growing trend in the advertising field. He cites the farming out to film and tape houses of the production of commercials, a long-accepted practice since the advent of television, as an example.

You have specialization in such fields as law and medicine, so why not in advertising too?" he asks. Such specialization, he believes,

can be a benefit to both the advertiser and the agency, if properly used.

Media services, he adds, are "concentrations of professionals that are attracting the best people in the business to their ranks. They can guarantee both the advertiser and the agency greater effectiveness for their media buys."

The term "buyer" is a misnomer as far as the way Dave Specland looks at his work. He thinks of his task as being that of a salesman instead.

"I'm trying to sell my client's product or services by selection of the proper medium for his message."

The computer, he thinks, "is becoming increasingly important in advertising. It gets the advertiser his necessary facts and figures not only quickly, but accurately."

Dave, who is a graduate of City College of New York, will be 30 in January. His advertising career began in 1964 when he went to Dancer-Fitzgerald-Sample as an assistant buyer. After being promoted to a buyer-planner, he moved to Ted Bates in May 1967, first as a senior media buyer, and then as assistant media supervisor and buyer on the Standard Brands account. In mid-October he left Bates, as have about six others who have made the move to media services.

A life-long resident of New York City, Dave lives with his wife and two children—a five-year-old daughter and a two-year-old son—in the Flatbush section of Brooklyn. Outside of his family and work, his primary interest is sports. He follows the activities of all New York teams, excepting the Yankees, "with fanatical devotion."

Not (from page 52)

Chinese
 Colwell, Schoenbrod & Hall, Chicago

One-week campaign, timed for department store white sales, will push MENS, SHEETS and PILLOWCASES starting December 29. Aimed at women, 30s will be used in day and fringe time periods in 15 or more southern markets. Baierle is the buyer.

Lax
 Grey Advertising, New York

About 20 southern markets are getting the word on EX LAX through fringe and primetime 30s. The campaign, which began before issue date and runs through December 31, is aimed at women over 35. Crane was buyer.

General Foods
 Grey Advertising, New York

Four-week effort for POST TOASTIES began before issue date and ends December 21 in about 70 markets. To reach the lady of the house and 6-11, 30s are being used in all time periods. Buyers for effort included Kay Goldstein.

General Motors
 Campbell-Ewald, Detroit

CHEVROLET AUTOMOBILES will be aired in two flights—January 5

to January 11 and January 19 to February 8—to run in fringe and primetime periods and daytime weekend sports programs. Over 30 markets will be used for 60s, 30s, 20s and 10s to reach the total male audience. Several buyers are working on the campaign.

Gillette

(Clinton R. Frank, Chicago)

Various TONI products will be featured in 60s and 30s starting on issue date and running for three weeks. Day and fringe time

(Continued on page 57)

Three agencies name media directors

Harold Miller has joined Sullivan, Stauffer, Colwell & Bayles, New York, as senior vice president for media and broadcast programming. He will also be a member of the board of directors. He joins SSC&B after nine years at Grey where he was in charge of media and programming.

Sanford Reisenbach, vice presi-

dent in the media department at Grey, succeeds Miller as media director. Brandon Stoddard, vice president, has been named director of programming at Grey.

John Oliver, vice president at The Marschalk Co. since 1966, has been named media director. He joined Marschalk in 1964 after three years at Grey.



MILLER



OLIVER



REISENBACH



WALTER MATTHAU

**Tuberculosis Is Still A Clear
And Present Danger.**

**Emphysema, Chronic Bronchitis,
Air Pollution And Other
Respiratory Diseases Take A
Deadly Toll Of Lives Each Year.**

**Our Christmas Seal Campaign Is
Designed To Alert The Nation To
Causes, Symptoms, And Medical
Treatment.**

**The Recorded And Filmed Material
Is Produced With The Highest
Professional Standards. It Is
Fitted To The Holiday Season:
It Seeks To Alert The Viewer
And Listener Without Employing
Sensational Approaches, Morbid
Reflections Or Inducing Fear
Or Panic.**

The Nation Will Breathe Easier Because You...The Broadcaster... Are "Airing The Matter"

"It's A Matter Of Life And Breath"

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N

These stars have contributed their talent to make this public service material available to the broadcast media.

WALTER MATTHAU, CANDICE BERGEN, MIKE DOUGLAS (all available in 1-minute spots and 30-second variations, in color)

HENRY FONDA (movie trailer, 1:28, color and B&W) (also 20-second variant), ANIMATION SPOT (1 minute, with 30-second and 10-second variations) (in color)

PLUS SLIDES, TELOPS, FLIP CARDS AND POSTERS GREYED AND COLOR

Produced by NOWAK ASSOCIATES, New York, N.Y. FRANKOVICH PRODUCTIONS at COLUMBIA STUDIOS, Hollywood

RALPH LOPATIN PRODUCTIONS, Philadelphia NATIONAL TUBERCULOSIS AND RESPIRATORY DISEASE ASSOCIATION, New York, N.Y.

R
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15-minute transcribed programs starring: LENNON SISTERS, TRINI LOPEZ, KATE SMITH, GLENN CAMPBELL, MIKE DOUGLAS, DIONNE WARWICK, ARTHUR FIEDLER, LAINIE KAZAN

5-minute transcribed programs starring: SKILES AND HENDERSON, LESLIE UGGAMS, JOANIE SOMMERS, ROWAN AND MARTIN

Transcription of All-Time Great Hits, featuring outstanding artists.

Transcription of 30 Celebrity Spot Announcements.

Transcription of 22 Recording Artists' Announcements for Disc Jockey Shows.

Transcription of 26 Celebrity Reminder Announcements.

Special Christmas Seal Theme Song featuring JOHNNY MATHIS.

63rd ANNUAL CHRISTMAS SEAL CAMPAIGN NOVEMBER 12th through DECEMBER 1969



National Tuberculosis and
Respiratory Disease Association

For network use: Contact Milton Robertson
Director, Radio/TV/Films
National Tuberculosis and Respiratory Disease Association
1740 Broadway, New York, N. Y. 10019
Circle 5-8000

For local use: Contact your local TB and RD Association
in your own community

Approved by Advertising Council of America

Spot (From page 55)
 spots will be used to reach women and girl teen-agers. Names included Carol Bild.
Mahey Chocolate
 Wilby & Mather, New York)
 ADY is the subject of 60s spots running in seven test markets through December 27 in the advertiser's first use of tv. Kids, teen-agers and kids are targets of spots running in same periods. Rudy Taylor the buyer.

Hick Manufacturing
 man, Stoller & Chalk, New York)
 major campaign for HICKOK OTHER GOODS broke just before date and runs through mid-September in about 150 markets. Using day and night 60s, the push is at the adult audience. Shirley Traub was one of the buyers.

Los Angeles District Lincoln-Mercury Dealers Assn.
 Olson/Roberts, Los Angeles)
 Campaign using 25 stations in Southern California, Arizona and the Las Vegas area started before date and runs through mid-September for MERCURY AUTO-CARSALES. To reach the male audience, 30s and 30s are being used during prime time.

Delta Food Products
 M Inc., Chicago)
 50 markets will be used to promote SCREAMING YELLOW ZUCKERS in two-week flights starting issue date and running, with two-week breaks between flights, through Apr. 5. Early fringe and primetime spots will be used for 20s and 30s to reach all kids and women 18-49. Not Goldring placed the buy.

Real Merchandising
 Redman Advertising, Chicago)
 Starting on issue date and running for three weeks, 60s will be used to demonstrate VEG-O-MATIC and MICE-O-MATIC. About 20 markets will be used for day and fringe time periods in a promotion aimed at women. Allen Redman arranged the buy.

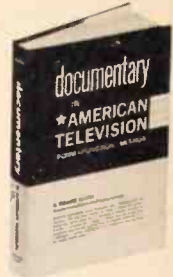
Media personals

RUDY BAUMOHL, former media supervisor at Jack Tinker & Partners, has been appointed vice president at Media Corp. of America. ROBERT WALKER, account executive at Richard K. Manoff, has been named account supervisor. MARVIN GLASSER, group supervisor at J. Walter Thompson, has joined MCA as media supervisor.
 FRED L. NETTIERE, former president of ABC-TV Spot Sales has been named executive vice president of Advertising Services Inc.

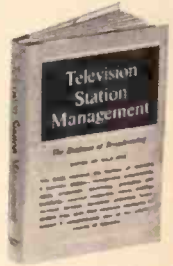
Required Reading

for everyone *Published by Hastings House*
 who makes his
 living in the
 television industry.

DOCUMENTARY IN AMERICAN TELEVISION
 by A. William Bluem, Syracuse University
"Easily the definitive book on the television documentary, this work's value will not be diminished by the passing years." Lawrence Laurent in The Washington Post.
 312 pages, 100 photos, notes, 3 appendices, bibliography, index. **\$8.95**



TELEVISION STATION MANAGEMENT
 The Business of Broadcasting
 edited by Yale Roe, ABC-TV Network
 Seventeen industry professionals examine the realities of operating a television station. All phases of operation are thoroughly treated—management, programming, news, advertising, promotion, traffic, technical services, etc. 256 pages.
 Text Ed. (Paper) **\$3.95**



WRITING FOR TELEVISION AND RADIO
 by Robert L. Hilliard, FCC
 A realistic, practical book on the craft of writing for television and radio. Contains ample, up-to-date illustrative material. 320 pages, sample scripts, review questions, indexed. **\$6.95**



THE TELEVISION COPYWRITER
 How to Create Successful TV Commercials
 by Charles Anthony Wainwright, Vice President and Associate Creative Director, Tatham-Laird & Kudner, Inc., Chicago
 Written by a veteran television commercial-maker, this book is a thorough and practical examination of the creative process from idea to finished film. 320 pages with many storyboard illustrations, fully indexed. Cloth-bound. **\$8.95**



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Please send me the following books:

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 - Paper \$3.95
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CITY STATE ZIP

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This year, you'll do a better job of evaluating spot television.

ARB reports guarantee it.

Through the combined resources of ARB and Control Data Corporation, advanced computers and systems design have been used to produce an unprecedented Television Market Report.

It's clarified. It's simplified.

PURE PROGRAM RATINGS now make it possible to evaluate participating spots based totally on the program's performance. If a program runs 2½ hours one week of the survey and 2 hours of the next week, the audience estimates are based on actual program broadcasts. Pre-emptions are eliminated.

WEEKLY RATINGS provide a week-by-week rating estimate for every time period, information previously available only by special tabulation. If more than one program is telecast during the time period, each program is listed and the rating is reported where sample size permits. You'll see how a regular program is trending . . . how one-time specials performed.

COMPLETE DEMOGRAPHICS are provided for spot buying in a separate section of the report . . . so that station break offerings can be evaluated quickly.

ADI DATA has been included for all television markets. **SUMMER MEASUREMENT INDEX** contains data on all markets.

THREE NATIONWIDE SWEEP SURVEYS will be conducted. Every market will be surveyed in the fall, at mid season and in May for summer planning.

The 1969-70 ARB Television Market Reports mark a new era of audience measurement . . . the kind of service that's needed for the 70's.



AMERICAN RESEARCH BUREAU
A C-E-I-R SUBSIDIARY OF CONTROL DATA CORPORATION

WASHINGTON NEW YORK CHICAGO ATLANTA
LOS ANGELES SAN FRANCISCO DALLAS

ARB **70** THE SERVICE FOR THE 70's

Wall Street Report

Attractive price. Capital Cities Broadcasting Corp., one of the major broadcast industry groups, is considered an attractive buy on the street on the basis of its growth record and prospects, since the stock does not pay dividends. While loan provisions restrict the funds available for distribution to stockholders, there was more than \$1 per share available at the close of last year.

This year profits advanced in nine months ending September 30 to \$1.19 per share, up about 25 per cent from the 95¢ for the 1968 period.

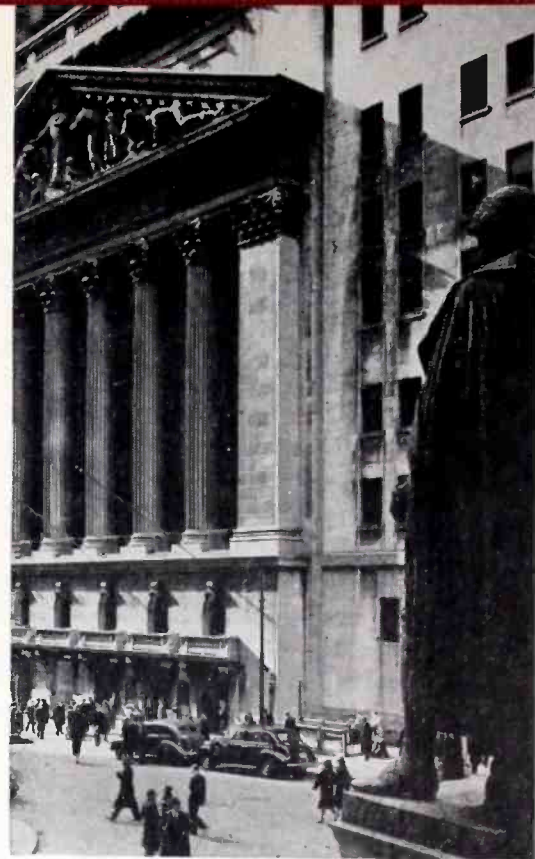
Last year profits came to \$1.57 a share, also up about 25 per cent from the \$1.25 per share earned in 1967. In the latter year, earnings were up about 19 per cent over 1966 and, in turn, '66 profits jumped 29 per cent.

Price/earnings ratio. At a recent price of 34, the stock has a price/earnings ratio of 18.8. This is based on per share earnings of \$1.81 for the 12 months ending this past September. Considering the earnings gains registered during the past few years, this is a reasonable figure and quite moderate in view of the fact

of course, except the traditional method has been for newspaper owners to acquire broadcast properties. Another broadcaster who got into the newspaper business in the past few years is Sarkes Tarzian.

Has five tv stations. Cap Cities now owns five tv stations (all VHF plus a UHF satellite), seven AM outlets and five FM stations. Under Federal Communications Commission rules, it is barred from adding any more AM stations, can acquire two more tv stations (which must be UHF outlets) and can add two more FM stations. It can, of course, trade up by selling its existing stations and buying others in bigger markets.

The Cap Cities tv stations and their tv household totals according to American Research Bureau's Areas of Dominant Influence (ADI) market definitions are KTRK-TV Houston (658,000), WKBW-TV Buffalo (560,000), WSAZ-TV Charleston-Huntington, Va. (427,000), WTEN Albany-Schenectady-Troy and satellite WCDC (896,000) and WTVD Durham, N.C. (241,000). ADI markets do not reflect total coverage, however. The Buf-



owner already has two VHF outlets there. Cap Cities owns four VHF stations in the top 50.

Radio is a more flexible situation, however, and Cap Cities recently agreed to purchase WRCP-AM-FM Philadelphia and to sell WSAZ, the group's AM outlet in Huntington.

Fairchild publishes eight trade publications, directories, books and slides and operates Fairchild News Service. Its most important publication is *Women's Wear Daily*.

Newspaper acquired. Cap Cities acquired the Pontiac Press Co. in May of this year for \$16.1 million. Total revenues were \$9.4 million in 1968 and profits after taxes were \$740,000.

The firm publishes the *Pontiac Press* a daily paper with a paid circulation of about 80,000. In addition, Pontiac and its subsidiaries publish two suburban weekly newspapers. Other interests of Pontiac are an offset printing and photo-engraving business, the manufacture of printed electronic circuit board material and a small office supply company.

Cap Cities also owns a 40 per cent interest in New York Subways Advertising Co., acquired in 1962.

The corporation was set up in 1946 and began operations as the owner of radio station WROW Albany in 1947. Its last tv acquisition was in 1967, when it exchanged the assets of WPRO-TV Providence plus some cash for the Houston station. ■

CAPITAL CITIES BROADCASTING CORP.

Income Data (adjusted)

Year ended Dec. 31	Net revenues (\$mil.)	Operating income as % of revenue	Net income as % of net revenues		Earnings per share	
			Net income (\$mil.)	Net income as % of net revenues	Amount	Annual change
1968	\$72.35	34.1%	\$9.17	12.7%	\$1.57	+ 25.6%
1967	63.70	29.0	7.26	11.4	1.25	+ 19.0
1966	32.10	45.3	5.79	18.0	1.05	+ 29.6
1965	27.84	43.2	4.42	15.9	0.81	+ 58.8
1964	20.24	40.3	2.74	13.5	0.51	+ 27.5
1963	16.98	38.9	2.01	11.8	0.40	+ 21.2
1962	15.68	38.3	1.58	10.1	0.33	+ 43.5
1961	10.46	34.9	1.09	10.4	0.23	+ 27.8
1960	7.49	36.3	0.80	10.7	0.18	+125.0
1959	5.42	24.7	0.38	7.0	0.08	

at the p/e ratio range for last year on the basis of earnings for that year was about 28.5 times for the high and 3.6 times for the low.

Until recently, Capital Cities was almost solely in the broadcast business. Last year, Fairchild Publications, a prominent trade paper publisher, was merged into Cap Cities and this year the broadcast firm acquired a Michigan newspaper and its subsidiaries. The broadcast-press link is a common one in the U. S. corporate scene,

falo station covers more than 2 million homes, including those in Canada and the tri-city outlet, more than a million. The other stations' coverage is similarly larger.

Buying tv stations in bigger markets is no mean task, considering asking prices, the fact that few are available and that most stations in large markets are already group-owned. Most important is the FCC policy of limiting acquisitions of stations in the top 50 markets where acquired

ion, I mean apparel manufacturers. We're beginning to see some sign of it in promotions like Monsanto's 'wear-dated' fabrics."

But Laub readily concedes that large makers of women's wear like Jonathan Logan remain shy of the video medium.

"The clothing manufacturers are ignorant about tv, about how to use it. They've been putting a fair amount of money into the fashion-oriented Sunday magazines, of which there are about half a dozen, and that's keeping money from tv.

"Also, the retailer hasn't directed the apparel manufacturer and it's up to the retailer to help get the manufacturer into the medium. Logan couldn't go into, say, the top 30 markets by itself but it could do it in partnership with stores."

Laub's agency shepherds a \$500,000 budget for Allen in the New York market (the chain has stores elsewhere, too), a figure that includes co-op money and production costs. That money goes for 34 carpet stores in 16 counties, but it's still a big ad pot. Laub says tv is primarily responsible for this year's excellent sales performance in a "down" market and predicts that all additional Allen ad money will go into tv.

Allen entered the New York tv scene late last year. It's worth noting that another New York area carpet chain, Kaufman's, had taken the video plunge the year before after a bad experience in tv starting four years before that.

The two chains spend about the same amount of money and are remarkably similar in their philosophy regarding tv usage.

One of the intriguing similarities between the two is their conviction that low-cost commercials are a mistake. The significance of this cannot be stressed too strongly in light of the fact that most retailers, including the larger ones, regard as almost an article of faith the idea that tv must prove commercials production costs can be cut to the bone before retailers will whole-heartedly embrace the medium.

Allied's Eisenpreis spoke of the need to produce commercials for as low as \$300, but Laub noted that Allen spends "from \$3,600 to \$36,000" per commercial and Martin Smith, executive vice president of Smith-Greenland, Kaufman's agency,

says his client regularly budgets commercials at the same cost level as that of national advertisers. That's around \$20,000 per minute and Smith doesn't flinch when he says it.

Behind this difference of opinion about what commercials should cost is, of course, a difference of opinion about what kind of advertising retailers should use on tv. Smith sees the issue as clear-cut. He's for "image" or "concept" selling on tv and, by the same token, against "item" or "merchandise" selling.

The argument over image-vs.-item advertising by retailers has been going on from the early days of tv. It has never been resolved and it may be that both sides are right. Success stories illustrating both concepts can be nailed down almost anywhere in the country. However, there seems to be a growing conviction that retailers have to adjust to television rather than the other way around.

Why image advertising?

One station retail development man in a major market said recently: "When I first went out selling tv to department stores, I concentrated on showing them how to make commercials economically, but I've been battling my head against the wall. Cheap is not the way. Trying to get one-day results is not the way."

Smith makes the case for image advertising in a closely-argued paper he recently wrote for publication in an apparel trade periodical. He starts off by complaining that retail advertising hasn't changed in 50 years and pointing out that manufacturers are taking over the role stores used to have in promotion. He also feels retailers haven't become attuned to the new generation.

Pitching tv, he asks: "When are (retailers) going to take advantage of the great outside marketing and advertising talent available to them—people who can produce the kind of motivating copy that will build desire rather than merely represent items of merchandising—and who know something about a communications medium virtually untapped by retailers?"

The way to do it, continues Smith, is via "concept" selling, which he defines as "positioning the retail institution as distinctive from other retail institutions."

The way things are now, he argues,

most promotional, price and its advertisers "have virtually camouflaged themselves among the equally undistinguished retail operations their marketing areas. These lo alike, sound-alike advertisers all seem to be a kind of dull wallpaper their newspapers."

The reason the retailer is a *merchandiser*, not a *marketer*, asserts agency executive, is that traditional retailing has grown up in a buy-oriented universe. Buyers operate somewhat like little, autonomous businesses and ad dollars are allocated accordingly.

But, says Smith, the emphasis about to shift toward communicating the unique position of the retailer in a market and this will be caused by "the growing number of retail successes on television, for its selling virtually pre-empts the use of television. Concept selling is ideally suited for it."

While the sounds of philosophic battle rage in the wings, the bread-and-butter aspects of color tv-cum-retailing hold center stage. The logic of tv is too strong to ignore. Retailers and their associated organs are tackling the medium from various directions, one of them being to solve the problems of the smaller stores as well as the larger ones.

A new development is the entry of the buying office into the tv scene. Among those active are Arkwright Inc., and Mutual Buying Syndicate both of New York. The agency for the latter, Retail Marketers Advertising New York, has recently completed a syndicated package of eight commercials for Mutual's stores which can be tailored to the individual retailer. This is the first time a job of this kind has been done through the buying office.

The package consists of four 30- and four 15-second spots and costs \$675 complete. This includes inserting the store's logo and voice-over using the store's name.

Morris Cohen, president of the agency, explained that each commercial covers a different category. The 30s are for men's furnishings, lingerie, cosmetics and misses sports wear. The 15s are for blouses, accessories, and charge accounts and there is one general store commercial.

Aimed at the Christmas trade, the eight commercials are linked by a related Yule theme. As of early in November, 25 out of the 130 Mutual

ores had bought the package. Cohen estimates that 75 million people will see the commercials. Made on film in color, the commercials are offered on tape (film is \$200 extra) for both w-band and high-band playback.

Cohen points out the commercials are made from the store's point of view and thus maintains they are of greater value than stock commercials made by a manufacturer.

The agency president doesn't feel that color is the motive force in the increasing interest in tv among retailers. The big problem, he says, is overcoming the fear of tv among both stores and manufacturers. "To many stores, tv is a complete novelty and a traumatic experience."

Vendor-paid ads?

Major department stores, of course, don't have to shoot at production costs like Mutual's. But they generally agree with Cohen that manufacturer-supplied commercials are usually not the kind of advertising the store wants.

Richard G. Shapiro, chairman of Filene's, Boston, told TELEVISION AGE: "The thing that drives us up the wall is when manufacturers come pound with tv commercials that they offer us for nothing providing we pay for the time and we see that the commercial is averaged for everybody and, therefore, of absolutely no value to us even if the manufacturer paid for the time."

It would be "great," said Shapiro, if the manufacturer paid for the store's production costs as well as the time, but he didn't think any of them will.

Manufacturer co-op policies are the rub, Filene's chairman indicated. Probably the equitable division of resources would be that we produce our film just as we now produce all our advertising, and share the time with we now share the newspaper costs with manufacturers, where legal. If this were the case, we would immediately increase our television budget and probably view it as a much more important medium for us right away."

Chicago's Carson Pirie Scott experimented several years ago with vendor-paid commercials. Recalled chairman C. V. Martin: "We spent \$100,000 over a six-month period, with 90 per cent vendor-paid. We learned then that vendor-paid commercials are not the answer to results

on tv. We do accept vendor-paid commercials, however, when they meet our standards and when they are from key vendors, but only when such programs do not interfere with our regular newspaper vendor participation."

Carson Pirie stores shy completely away from black-and-white. "Even in our downstate communities where our stores run autonomously," Martin notes, "the store management insists on color."

Carson Pirie's large Chicago division puts about three per cent of the ad budget in tv and another four to five per cent into radio. However, in some downstate stores, the tv figure runs as high as 10 to 15 per cent, with radio staying at about the same four to five per cent level.

The Midwest retailer uses tv for both institutional and item selling. An anniversary sale ID early in October cost about \$1,000 to make. Another \$10,000 was spent for time.

Tv was used with other media in a mattress event this year which netted almost \$175,000 in sales in one day. Tv time for the event cost \$6,000, radio time, \$5,000 and newspaper space, \$3,200.

It is interesting to note that I. Magnin, one of the top high fashion chains in the country, started exploring tv this Fall in San Francisco. The store reports it is too early to gauge results.

Plenty of holdouts

But there are still plenty of holdouts. Richard Meyer, vice president of Gimbel's, New York, says, "We find tv much too costly in relation to other media." He cited as examples that a page in *The New York Times* cost less than a minute of primetime and said that the store can buy a big-volume radio promotion for the cost of two primetime minute tv spots.

"It's no use talking about the size of the comparable audience," Meyer went on. "We are interested in response—customers in our stores and all tests of tv so far have not paid off in relation to other media."

The store executive concluded, "I am sure there is a solution in the offing, perhaps when local tv advertising becomes an economic necessity to the stations."

Or, broadcasters might add, when tv advertising becomes an economic necessity to the store. ■

WE'RE A SINGLE LINE SERVICE TO THE INDUSTRY.

You can come in at any point along our line. No need to break it up with separate stops all around the town. Everything the industry needs, anything you use in post-production services, is lined up for quality control and step-by-step scheduling on the way in . . . so that you get what you want on the way out. From editing right down the line to distribution, you always know where you stand.



Editors
Opticals
Color Consultants
Laboratory
Print Distribution
Shipping/Post Haste

New York: 410 E. 62 Street
Chicago: 450 E. Ohio Street
Hollywood: 1515 N. Western Avenue

tive retailers on tv, uses color because it wants women to think of the store as a "quality house."

Suzan Couch, at CBS, has been trying to sell color to women's fashion stores. "Color helps sell tv," notes Mrs. Couch, "but the big hurdle is over-all cost of the medium."

The forces of color, FTC involvement and a suspicion that there aren't many sharp teeth in the guidelines, are making co-op money readily available, as raw materials manufacturers seek to get their names associated with quality mills and cutters try to get their goods sold in better stores.

One way that fabricators induce retailers to use color tv is to provide commercial footage for store tagging. Though many stores need and want this footage, a few are disenchanted with it and would rather create their own commercials.

Observes Mitchell Laub, executive vice president of Saxe Mitchell, agency for Allen Carpet: "The problem with this, of course, is that all stores seem to be running the same commercials."

Adds Chet Harmon, broadcast director of Allied Stores, "Tagging doesn't make it. Our stores are shying away from co-op. If a manufacturer hands the same commercials out to all stores, with the same retail prices and colors, what's the motivation to shop for it in that store? The kinds of commercials we get from manufacturers don't act as traffic builders for the stores. We're trying to pick items with a difference. Personally, I'd rather spend 100 per cent on a commercial that moves merchandise than 25 per cent on an item that doesn't."

This growing dissatisfaction with mass-produced co-op commercials has gotten some retailers to thinking, and a few to doing. One of the most active doers at the moment is Arkwright, Inc., a buying syndicate for some 150 stores, mostly medium-sized and smaller department stores.

What Arkwright does to introduce its stores to color tv at a modest cost is to create, produce and distribute commercials for them, sort of a syndicating syndicate. Arkwright has also eased a number of smaller manufacturers into tv by creating budget commercials for them in the same

way. The manufacturer, in these cases, foots the bill for production then co-ops timebuying with Arkwright stores.

Arkwright began its career as commercials syndicator when it made three institutional ads for member stores. The stores chipped in to finance the ads, promoting Christmas sales, white sales and back-to-school events.

Having succeeded with these, Arkwright then extended its services to a dozen manufacturers, most apparel and home furnishing firms.

What makes this syndicate's program possible is the experience of Leonard Rubin, director of sales promotion and advertising, with tv production. Rubin, who had been in the agency and motion picture business before joining Arkwright, creates the ad and acts as producer. Working with a small studio, Coleman Productions, Rubin is able to make suitable low budget ads at one-third to one-half of what an agency-produced commercial would cost.

Same goes for tv

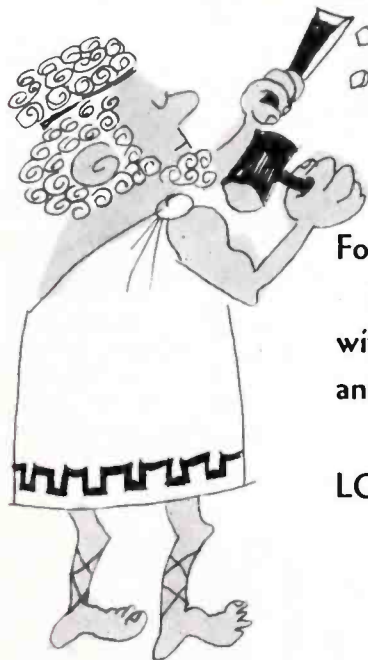
"Most retailers are interested in color tv, so manufacturers and mills are getting more involved," says Rubin. "If they were involved in newspaper and radio co-op, they are looking at tv the same way."

Customarily, Rubin explains, a mill or fiber manufacturer will put up about 4 per cent of its net sales to a retailer for co-op. If, for example, the store buys \$100,000 worth of merchandise from a mill, the mill will put up \$4,000 for co-op, provided, of course the store matches that figure. Often, if the store is large enough, it can get the fiber manufacturer to kick in an equal amount, so the store gets air time for nothing.

When Arkwright produces its own commercials, it is able to cut out the agency, the producer and the production house, slicing the cost of an ad to one-half or less. Of the 15 ads Arkwright has produced to date, the least expensive cost \$3,000, the most expensive, \$12,000.

How good are these commercials? Rubin thinks they're pretty fair. The syndicate invited one fiber firm and a number of its mill customers to view one of its creations along with several agency-produced examples. In a blind screening, Arkwright's \$12,000 commercial was chosen second best in the group. The winning ad

A Good Impression



For many years you've relied on LOGO AD to bring increased awareness of your station with its famous mike pens, lighters, key chains and many other promotional items with your call letters in 3-D.

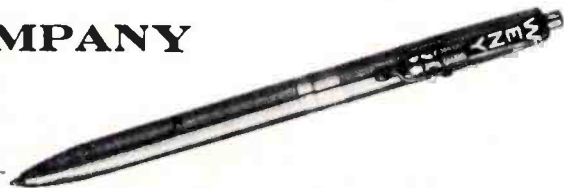
LOGO AD can also secure for you high-quality name brand merchandise—or services—including air travel, credit cards, and hotels on a reciprocal trade basis.

Call Hy Finkelstein. You'll be impressed.

HY FINKELSTEIN

"LOGO" AD COMPANY

65 West 55th Street
New York, N. Y. 10019
212 CO 5-4114



cost \$24,000 to make.

Of the 150 stores which Arkwright buys for, about one-third are already popping on tv. Rubin expects by the end of 1970 that figure will jump to one-half.

Another trend which is surfacing in co-op may affect the agency business. This concerns retailer-manufacturer collaboration on time buying at local rates for less than national agencies can buy it. Manufacturers, aware of this, are beginning to suspect that there are ways to buy time more economically. What's more, by working through local retailers, manufacturers have a better pulse on what customer returns will be.

"National agencies are scared to death," comments one close observer of this trend. "A lot of manufacturers are shifting their advertising funds into this market by market concept."

Agencies are being affected by co-op in another way too. Howard Abrahams, vice president, retail sales, Television Bureau of Advertising, points out that as more stores find themselves involved in color tv for the first time, they are seeking help from agencies for the first time. However, Abrahams believes, "In two or three years we'll see the pendulum swinging back the other way. The store's advertising department will become more conversant with tv, and will apply the store's tv commercials as they do print today."

Though many stations have gone after retailers and co-op money hot and heavy, there are still wide variances of opinion on how tv should deal with retailers. For example, William Tobey, ad manager for Abraham & Straus, large department store Brooklyn, New York, has been trying to get stations to elasticize their rates for sectional advertisers, as newspapers do.

"In cases like ours—we appeal largely to Brooklyn residents—there should be some rate adjustment," says Tobey. "Without it, we're wasting a lot of impact."

Mitchell Laub, at Saxe Mitchell, has been trying to get stations to set aside certain time periods for retail advertisers, also like newspapers do. "I'd like to see a chunk of Sunday night, for instance, go at a discount for retailers. 'If the housewife pores over the Sunday papers and responds to print, why can't stations develop a similar spot on Sunday night for retailers?'" he asks. ■

Commercials (From page 33)

As for models, Harmon tries to avoid using local talent, because "It's liable to look like 8mm home movies, always amateurish. If I must have a model for a fashion job, I'll fly in a really professional person. If I do use local models, they're mostly in the background, or even facing away from the camera. The merchandise always, *always* takes the center of the stage."

Local models cost \$50 a day. A professional model flown in will naturally expect several hundred dollars for the day's effort.

There are hidden costs, too, from the personnel at the store to the carting and trucking in of merchandise to the studio. All of these costs are figured in as far as the final \$100-to-\$300 estimate is concerned.

Also for identity and continuity (and economy) the same music is used for each spot in a given store's campaign. Both stock and original music is chosen. "There are plenty of good freelance people available for music who are not too expensive if you know where to look," informs Harmon.

Tricks of trade

Some of Harmon's "tricks-of-the-trade" are:

- Pre-mix audio. Do all audio before shooting. This means voice-over, too.

- Do no lip sync. Visual follows audio rather than vice-versa.

- Use a specialist (lighting, director, videotape specialist for effects) when required. Offset the cost by having them do many spots in a single day. For example, Harmon says he always gives a special fee to the director at the station, even if he doesn't direct, because such a man sits in on the pre-planning stage and gets a fee for the entire month from inception of the ad to shooting date.

Generally, a station will have two color cameras working (tape). "Some film work is done for us, for location stuff, but we prefer tape," says Harmon. "Everything's in color."

There is less co-op advertising involved in Allied's ventures than an outsider would suppose. Most commercials which come out of the New York effort are non-co-op; but member stores do create their own commercials and will make their own

decisions in such matters. The manufacturer and his raw goods supplier work out a plan or campaign between themselves, which they then present to the retailer in a package.

As they learn to use co-op ads in a more artistic manner, Allied may indeed increase its use of such tie-ins. They are also thinking of the economics of making commercials that are "interchangeable," used for more than one store. This means shooting the same key items, then permitting the stores to do their own voice-overs and insert their own supers.

Production is only one facet of the Allied broadcasting division's job. Harmon says it this way: "The retailer has to learn how and when to schedule spots as well. Those who are buying run-of-station spots are being lazy and are making a mistake. You should always have a fixed position and never allow yourself to be pre-empted."

Allied buys time six months in advance. "We know our base schedule; we know our calendar. And it's easier to buy December in June than it is in November."

If a promotion is to run longer than a week or two, Harmon may also prepare some "also eligible" commercials with which to replace those that are pulled out, because a) they aren't working, aren't selling the product, or b) have worked so well that they've sold out the item.

Despite Allied's achievements, the big story in local and retail spots is not economy, not even image. The big story is that retailers are getting into tv, becoming familiar with it, humanizing it, mastering it, liking it.

A good example is Allen Carpet Shops which has spent as "little" as \$3,500 for a spot, but has also paid out as much as \$36,000. This commercial, a 30, shows a carpet unrolling itself across miles of hills and dales. It has tremendous visual impact and is obviously designed as an image-maker for the carpet chain. Saxe Mitchell, the ad agency handling the Allen account, is convinced that it is a mistake for certain kinds of retailers to approach commercials production with a save-money attitude.

Still, there are money-saving ways to use a good commercial. Allen has constructed an eight-second pull-out section in the middle of its unrolling carpet spot for co-op insertions. It

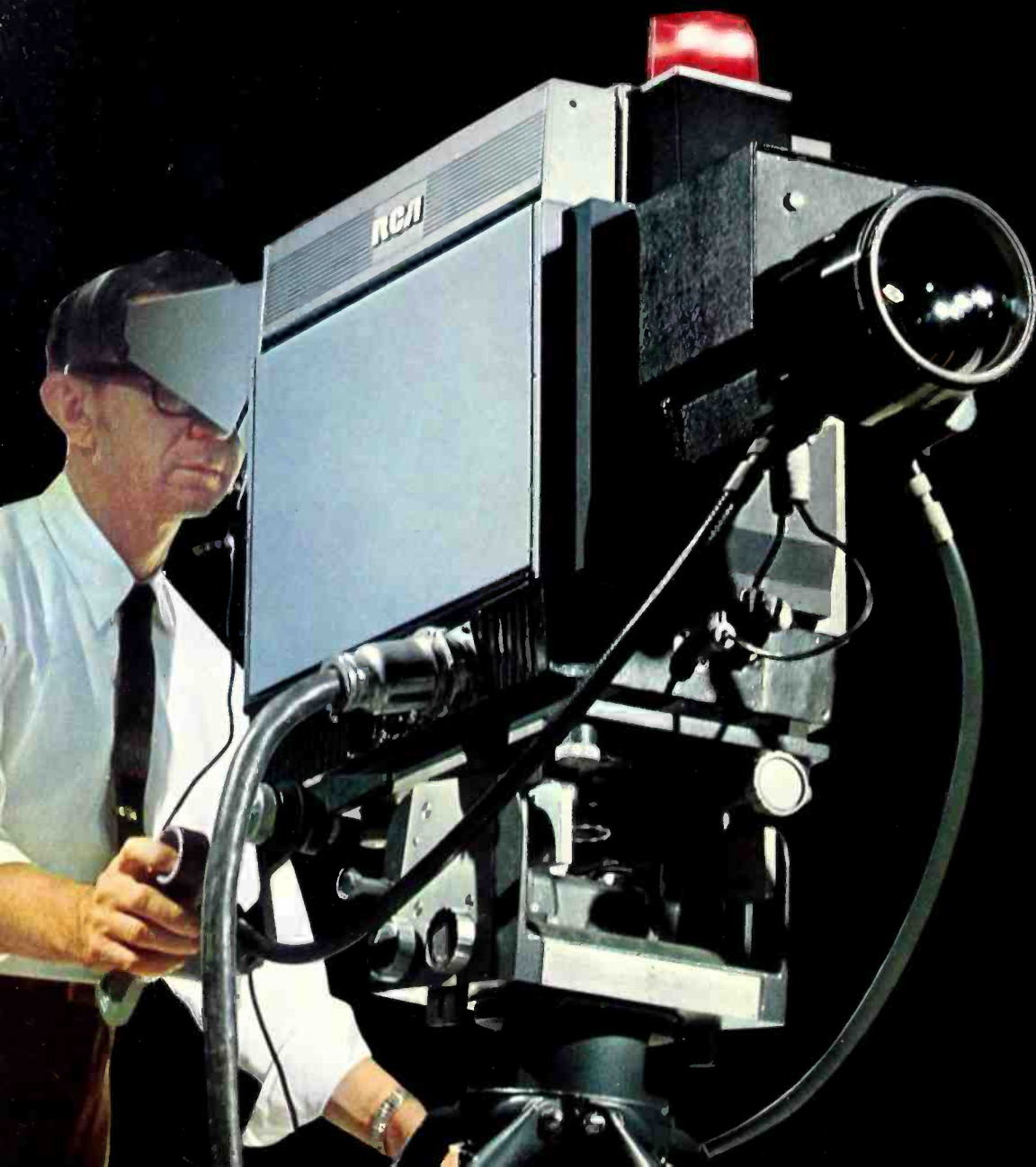
**The finest color camera
ever made for sales managers
is the finest ever made for
sponsors, engineers and cameramen.**

The New 3-Tube RCA TK-44A.

The TK-44A can improve your station's color image and help increase sales.

It outperforms any other color camera in the world today. Once you see and try the TK-44A, you'll agree. You'll discover features found in no other camera. Features that mean better color and faster set-up. Features that mean more time for your engineers and camera-men to spend in program production instead of tinkering, to assure less tension and greater efficiency—indoors and out!

The TK-44A. The maximum-performance studio camera that can double as your most dependable remote camera. The camera with the innovations you need today . . . and tomorrow!





A



B



C



D



E



You get more for your money in color control and fidelity.

A The TK-44A can deliver the kind of color you like. No more old-fashioned painting which always unbalances grey scale. Reason: the "Chromacomp."

B The TK-44A can bring your sponsors' products to the home TV screen in truer-to-life color than any other lead-oxide camera. Reason: "Chromacomp."

C The TK-44A can give you the highest degree of color-match with any color camera you own. No other camera can offer you this important operating advantage. Reason: the unique "Chromacomp" Color Masker.

D The TK-44A can increase picture sharpness without causing a corresponding increase in noise. Reason: the unique comb filter Contour Enhancer.

E The TK-44A can produce life-like color at all light levels. Even at 15 foot candles, it can still deliver full video levels. Reason: optics 30% more efficient than the No. 2 camera.

In the months ahead, we will tell you why the new TK-44A offers you more for your money in operating flexibility. But if you want complete details now, call your RCA Broadcast Representative or write: RCA Broadcast Equipment, Bldg. 15-5, Camden, N. J. 08102.

RCA... Totally Responsive



costs only \$175 each time they want to alter the ad for a new co-op venture.

In the production of their spots—animation by Finesse Studios, or handled all the way by EUE/Screen Gems—Allen chooses film, which it then converts to tape. This film-to-tape task is done by NBC engineers at night at a cost savings. This is the way they would rather cut corners, not on the commercial itself. Mitch Laub, the executive vice president of the agency, explained:

"We have to spend enough money to look good, since we run back to back with national advertisers, even though we're considered 'local.'"

Around the country, stations are working with retailers. They produce films or tapes for retail clients in their station studios or in separate-division production facilities.

WFAA Productions, Dallas, has 10 color cameras, eight color film projectors and nine high-band videotape machines. The KTLA videotape division in Los Angeles has nine color stages. Most of these stations will charge a local client anywhere from

\$400 to about \$2,000 for a 30-second spot; the average has been put at about \$800. Spots that run to 60 seconds may cost anywhere from \$600 to \$3,000, the average at \$1,200.

Triangle Stations, a group of six, will individually charge a local client \$250 per hour for taping. A typical 30-second spot requires about two hours; so the cost is \$500. For this fee, the station supplies all facilities and all talent—director, storyboard, and so on.

Throughout the country, other stations report that retailers are indeed coming on strong. Brandeis, the large Nebraska department store, aired 1,246 television spots in Omaha and Lincoln during the first six months of this year. The second half of the year, it is expected, will show at least a doubling of that figure. KMTV Omaha is airing the store's campaign.

In the Minneapolis-St. Paul area, KSTP-TV has been sending out the signals for Dayton's, the big store in the Twin Cities. Dayton's videotape and film commercials are produced

locally, all in color, 20s and 30s mostly. Production costs have averaged about \$2,500 per commercial.

Color is most important and effective in apparel and home furnishings promotions, most retailers agree. Robert Hall Clothes, where tv is an old and practiced art, could "hardly wait for color to come in," and now uses it consciously for "appetite appeal" in all sorts of exotic settings with a seasonal flavor.

Robert Hall, incidentally, had to battle for years to overcome its original "pipe-rack" image; and color was a prime ingredient of this campaign. Many retail advertisers are conscious of this same pitfall: "We can't afford to project a chintzy or, for that matter, amateurish quality," says one executive.

Some price factors

There is, nevertheless, a price factor to be considered in the use of color as opposed to b&w. Stations using videotape are almost always exclusively equipped for color and would offer no price differential for b&w even if they had it. But in the use of film, there is more choice.

Leading with essentials, at Eastman-Kodak the raw film prices out in this order: b&w negative (35mm) costs \$50 to \$60 per 1,000 ft.; color negative is priced at \$138 for the same footage.

Then there is the carryover of cost spread into wet processing, printing and opticals.

Movielab's Larry Lippman tends to shrug off the almost 2 to 1 ratio. For 1,000 feet of b&w the \$31 cost is not that much less than the \$54 that applies to color. Lippman could safely have used a 3 to 5 ratio.

The same ratio applies to printing costs: for the 1,000 feet, it would be \$60 for b&w and \$100 for color.

Color is also wasted, says color engineer Howard Ketcham in the new Hastings House book *Color Television; The Business of Colorcasting*, when a desired effect goes awry. Not only have red dresses turned out to be green dresses, but even at its best, even today, says Ketcham, color is too often not on target. In commercials work especially, when an emotional response in the viewer must be just right, the color had better be just right, or it might produce an opposite effect. "If it's not done right," intones this expert, "use black-and-white."

Camera Mart introduces the portable phone booth.



Now, the man on the go can have instant communication with virtually any telephone in the country with the Melabs phone—a portable electronic telephone built into a handsome leather case. It goes anywhere you go and at the touch of a button you can place or receive calls anywhere... in a taxi, in an elevator, or even on a park bench.

Features: Solid-State • 11 Channels • Rechargeable Battery • Lightweight

For Rent, Long-Term Lease or Sale.

The Camera Mart Inc.

1845 BROADWAY (AT 60TH ST.) NEW YORK, N.Y. 10023
LIGHTING AND GRIP DIVISION: 887 NINTH AVENUE
PHONE: 212 • 757-6977



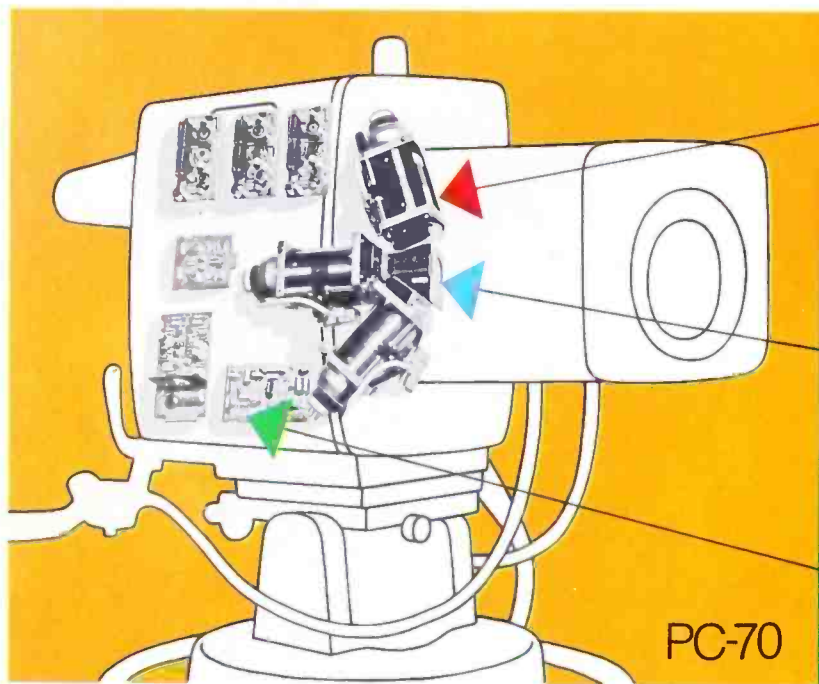
**Now...
the Innovators
give your
TV movies
Plumbicon* color.**



Met for
stog
a mes.

Norelco PCF-701: The only 3-Plumbicon film camera.

There's 80% of a PC-70 inside it.



The same Plumbicon tube
for TV's truest-to-life color.

The same exclusive sealed
prism beam splitter.

The same solid-state
electronics on inter-
changeable circuit boards.

Film chain color was never so good before. The Norelco PCF-701 Color Film Camera gives all films, of any color balance, the color fidelity that the PC-70 studio camera gives to prime-time shows!

Key reason: they're both basically the same advanced camera. The PCF-701 is the only 3-Plumbicon color film camera. Like the PC-70, it's the color standard other cameras strive to match.

To get the most out of film, the PCF-701 also has exclusive features the PC-70 doesn't. Examples: The only built-in Automatic Light Control. And a Linear Matrix unit that facilitates accurate reproduction. With any other color camera these are separate extras. Inconvenient. Expensive.

Also built in: a lazy-susan picture monitor on top,

a side-mounted waveform monitor, plus drawer-mounted registration and operation panels. Signal-checking and set-up are easier. All controls and monitors can be mounted separately in racks or consoles if desired.

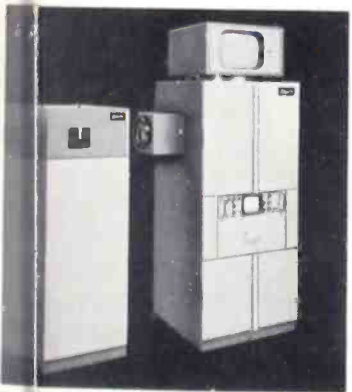
The PCF-701 has a multiplexer specifically designed for it...our PCM-800. With this combination, for the first time in color TV, slides can be supered over film on the same film island.

With its PC-70 inside, the PCF-701 is easily the most advanced color film camera available today. If you already have a PC-70 outside, in your studio, it's even better. Because you already have a complete maintenance set-up for the PCF-701.



Norelco

PCF-701



Norelco's PCM-800 Multiplexer is designed specifically for the PCF-701 Film Camera. Slides can be supered over film on the same film island for the first time in color TV.

*Trade Mark for television camera tubes.

Norelco turnkey mobile units on the move.

VIDEO INSTAR PRODUCTIONS, INC.

NORTHWEST
TELEPRODUCTIONS

Hollywood Video Center

Eastern Video
Production Services, Inc.

MOBILE COLOR, INC.

MOBILE COLOR, INC.

The swing to Norelco for ready-to-go mobile vans, from 27 to 40 feet, is due in large part to the color camera capability of Philips Broadcast.

This is the home of the all-time star performer, the Norelco PC-70. It is the home of the PCP-70 "Little Shaver" portable camera, and the PCF-701 film chain—both close kin to the PC-70. Add to that the non-viewfinder PCB-701, and the new, digitally controlled PCP-90 "Minicam" portable, and you have an unmatched capacity for meeting television's demands for the highest quality and the utmost versatility.

All are Norelco 3-Plumbicon color cameras, with the technology that has swept the industry. The most wanted, most used, and most imitated color cameras in the world.

Since Philips Broadcast delivered its first turnkey 40-ft. color unit last year—*ahead of schedule*—other

forward-looking producers have turned to Norelco for full vans as well as studios. This does not include the scores of vans already using PC-70's.

For vans and studios—complete and ready to operate—talk first with the innovators, the systems men from Norelco.

Norelco™

PHILIPS BROADCAST
EQUIPMENT CORP.



One Philips Parkway, Montvale, New Jersey 07645 • 201/391-1000

A NORTH AMERICAN PHILIPS COMPANY®

the higher cost of more complex circuitry needed.

So far, Sony has introduced two minitron color models in the U.S. The 12-inch set carries a suggested retail price of \$359.95, while the smaller seven inch mini-set sells for \$29.95.

Color tv imports from Japan are the area still on an upward growth curve. Through the end of October, color shipments were up 49.1 per cent to 712,891, and b&w imports grew 35.9 per cent to 1.6 million.

The growth slackened, however, in the third period, according to the Japanese Finance Ministry, with color up 30.5 per cent and b&w up 2 per cent over 1968's third quarter.

In addition to its 100 per cent lighter picture tube, RCA, in conjunction with its picture quality feature, is promoting what has been nicknamed the "Little Monster." This is a picture power booster on its Trans Vista models, a chassis that is actually 100 per cent solid state for greater reliability (it contains only one rectifier tube).

Second most important feature in the mind of the consumer, according to the RCA survey, is ease of tuning.

No tint control

Here, most manufacturers are stressing automatic fine-tuning controls that require the viewer only to switch channels. As a new channel is selected, the tuner automatically zeroes in on the signal, eliminating the need for any further adjustment.

Another ease-of-tuning feature rapidly gaining popularity is remote tuning devices, such as RCA's "Wireless Wizard". This allows remote control of all 82 channels, tunes tint and color and adjusts volume. A standard feature on higher-priced models, the remote control feature is an optional extra on others.

Emerson has still another gimmick in a color set designed especially for use in the bedroom. A spokesman for the company claimed it is the only color tv set on the market with an automatic sleep switch. The set will automatically turn itself off at a preselected time.

On price, the third most important consideration by the tv set purchaser, manufacturers have, in general, raised their prices slightly in the past

year. Still most setmakers can point to a bottom-of-the-list set that carries a price tag of under \$300 (usually \$299.95) for a 14-inch portable model. In general, prices start at \$360 for 16-inch portables; \$370 for 18-inch portables; \$400 for 18-inch table models; \$410 for 20-inch table models; \$430 for 23-inch table models; \$430 for 20-inch consoles, and \$500 to \$1,000 for 23-inch console models. Combination consoles, containing color tv AM, FM stereo and stereo phonograph, range in price from \$820 to \$1550.

In addition to this range of prices, RCA is featuring a special, its model "2000." This set is being promoted as the tv set of the year 2000, carries a \$2,000 price tag and will be limited to a production run of only 2,000 sets.

Safety first

The consumer has become extra safety conscious in the past few years. And the tv setmakers take the safety issue seriously because adverse safety publicity does affect sales, though to what extent is unknown.

Just as the flap over color set radiation was being finally resolved between the government and industry, a new issue was raised by, among others, consumer protectionist Ralph Nader. The issue is the frequency of tv-set fires. Taking figures of the National Fire Protection Association for a half-dozen cities, the governmental National Commission on Product Safety projected the figures to state that there were 7,000 to 10,000 fires annually caused by tv sets. A spokesman for the Electronics Industries Assn. reacted by noting that the "annual ratio of reported instances of tv set fire and shock to the number of sets in use (over 85 million) would be measured in thousandths of one percent, counting even mistaken and unsubstantiated reports." At the end of October, the product safety commission officially ruled that there was "a hazard associated with tv receivers, primarily related to color sets."

The EIA reacted quickly, by enlarging its Safety Committee, urging manufacturers both inside and outside the association (including Japanese companies) to lend top technical talent to work on the problem. In a two-week crash effort to head off

a commission investigation, technical people converged on Chicago to work out new fire safety standards for tv sets.

On the radiation issue, Congress in 1968 passed the Radiation Control for Health and Safety Act of 1968. In mid-October, the Department of Health, Education and Welfare released its proposed rules for electronics product regulation. The rules would limit sets manufactured after January 1, 1970, to radiation rates not to exceed 0.5 milliroentgens per hour at a distance of five centimeters from any point on the exterior surface of the set.

An industry observer noted that radiation from color sets had never been a "scientific issue." It has been only an issue as far as politicians were concerned. There is, he noted, no evidence that it was ever a hazard or that anyone ever suffered any physical harm from color-set radiation. Instances of higher-than-normal radiation were usually traceable to the error of a serviceman who had adjusted a set's voltage too high.

What does the future for color set sales look like? The fourth-quarter slowdown is viewed by most observers as a temporary decline resulting from a generally softening economy.

Its primary effect would seem to be that it will push the demand for color even heavier into the early 70's. And while the trend to higher sales for portables and table models is expected to continue, there is talk that a 25-inch color tv set will be put on the market sometime in 1970. ■



Harry Sweet of KCRA-TV Sacramento has been named California Press Cameraman of the Year by the state's Press Photographers Association. He won a 16mm Beaulieu reflex camera as part of his prize.

Color ownership by market
NSI areas, Nov. '67 vs. Nov. '68

Market	Total		Per cent color	
	tv homes	11/67	11/67	11/68
Aberdeen	53,490	17	19	
Abilene-Swtwater	151,120	26	40	
Ada-Ardmore	135,620	17	23	
Akron	305,230	33	40	
Albany, Ga.	164,700	19	31	
Albany-Sctady-Troy	541,010	23	30	
Albuquerque	201,350	22	30	
Alexandria, La.	162,610	19	29	
Alexandria, Minn.	136,170	18	22	
Amarillo	167,320	28	42	
Anderson, S.C.	27,760	26	33	
Atlanta	648,280	22	30	
Augusta, Ga.	212,590	22	29	
Austin	168,820	16	30	
Bakersfield	170,680	33	43	
Baltimore	980,370	23	31	
Bangor	131,690	16	25	
Baton Rouge	337,790	23	35	
Beaunt-Pt Artr	181,360	25	34	
Beckley-Bluefield	290,900	19	24	
Bellingham	121,800	21	35	
Billings	68,920	16	27	
Biloxi	132,660	23	35	
Binghamton	266,430	22	25	
Birmingham	515,820	21	30	
Boise	113,650	22	35	
Boston	1,889,860	22	26	
Bowling Green	167,400	19	23	
Buffalo	585,410	19	27	
Brlgtn-Pittsbg	213,300	14	19	
Butte	70,320	19	32	
Cadlc-Tvs City	207,810	21	33	
Casper	62,040	18	30	
Cedar Rpd-Wtrloo	314,160	20	33	
Cgn-Sprgfld-Dcatr	323,230	28	38	
Charleston	185,430	22	28	
Chaston-Huntgton	449,120	21	27	
Charlotte	622,000	19	27	
Chattanooga	233,510	23	30	
Cheyn-Scotsblf-Strlg	128,970	21	32	
Chicago	2,509,010	22	35	
Chico-Redding	138,870	27	39	
Cincinnati	844,040	30	37	
Clarksburg-Weston	124,100	19	27	
Cleveland	1,386,350	29	41	
Col-Spgs-Pblo	128,240	29	38	
Columbia, S.C.	226,670	21	28	
Columbia-Jeffn City	145,640	14	26	
Columbus, Ga.	292,450	19	30	
Columbus, Miss.	97,390	13	21	
Columbus, Ohio	544,830	29	42	
Corpus Christi	126,610	26	36	
Dallas-Fort Worth	900,880	24	33	
Dvnp-Rock Is-Moline	345,850	24	38	
Dayton	542,630	32	40	
Denver	455,970	27	39	
Des Moines-Ames	302,610	22	33	
Detroit	1,617,550	26	32	
Dothan	125,930	19	30	
Duluth-Superior	148,270	21	30	
Eau Claire	169,710	19	24	
El Paso	129,210	26	30	
Ensign-Garden City	49,420	27	40	
Eric	207,290	26	34	
Eugene	144,670	24	35	
Eureka	53,070	22	28	
Evansville	218,530	24	31	
Fargo-Valley City	160,820	17	25	
Flint-Sagw-Bay City	477,670	29	35	
Florence, Ala.	36,180	17	22	
Florence, S.C.	222,160	21	30	
Fort Dodge	57,400	16	30	
Fort Myers	47,400	28	34	

Market	Total		Per cent color	
	tv homes	11/67	11/67	11/68
Fort Smith	99,960	16	22	
Fort Wayne	240,360	28	43	
Fresno	237,850	34	41	
Glendive	13,040	11	18	
Grand Jet-Montrose	52,000	18	23	
Grand Rpd-Kalzoo	615,520	28	35	
Great Falls	58,150	25	34	
Green Bay	384,010	23	37	
Greensho-H. Point- W. Salem	513,390	17	26	
Gr-N. Bern-Wash	235,120	18	25	
Grn-Sptbg-Ashvl	672,030	20	28	
Greenwood, Miss.	98,990	16	29	
Harlingen-Weslaco	80,020	15	27	
Harrisonburg, Va.	107,800	15	22	
Hart & N. Haven	1,068,330	23	32	
Hattiesburg	91,280	21	27	
Hays-Goodland	64,700	16	24	
Honolulu	173,380	20	35	
Houston	648,490	25	34	
Huntsville-Decatur	147,370	21	28	
Idaho Falls	64,600	29	32	
Indianapolis	790,610	28	39	
Jackson, Miss.	265,200	20	30	
Jackson, Tenn.	91,930	13	23	
Jacksonville	275,350	23	29	
Johnstown- Altoona	1,077,370	22	29	
Jonesboro	102,050	15	26	
Joplin-Pittsburgh	180,880	19	26	
Kansas City	653,150	19	29	
Klamath Falls	26,300	25	32	
Knoxville	291,640	19	27	
La Crosse	158,000	17	26	
Lafayette, Ind.	59,400	29	36	
Lafayette, La.	219,620	23	33	
Lake Charles, La.	88,600	22	30	
Lanr-Hsbg-Leb-Yk	588,670	28	35	
Lansing	564,970	30	36	
Laredo	16,140	13	17	
Las Vegas	89,220	37	48	
Lexington	150,610	18	23	
Lima	96,790	23	39	
Lincn-Hastgs-Kerny	289,070	18	28	
L Rock-Pine Bluff	319,560	23	30	
Los Angeles	3,616,450	37	42	
Louisville	435,380	17	25	
Lubbock	128,510	35	49	
Lufkin	51,710	14	21	
Macon	123,820	19	28	
Madison	285,460	24	37	
Manchester	1,148,730	21	25	
Mankato	121,510	17	30	
Marquette	65,310	15	31	
Msn Cy-Austin-Roch	243,310	19	29	
Medford	65,090	29	32	
Memphis	529,400	17	26	
Meridian	119,220	16	26	
Miami-Ft Laudrdl	650,820	27	40	
Milwaukee	589,710	26	37	
Minnes-St. Paul	739,320	17	25	
Missoula	60,840	22	30	
Mitchell	36,540	12	19	
Mobile-Pensacola	283,180	23	34	
Monroe-El Dorado	218,590	21	29	
Monterey-Salinas	1,051,440	31	42	
Montgomery	184,010	19	32	
Muncie-Marion	132,290	32	40	
Nashville	508,780	19	26	
New Orleans	470,700	24	34	
New York	5,748,130	19	27	
Nflk-Ptmt-Nwpt	345,790	19	28	
N. Plte-Hys-Mc Ck	58,290	22	29	
Odsa-Midl-Monhns	113,160	32	42	
Oklahoma City	392,490	21	33	

Market	Total		Per cent color	
	tv homes	11/67	11/67	11/68
Omaha	348,280	19	29	
Orlando-Dayta Bch	422,000	26	38	
Ottumwa	99,890	15	30	
Paducah-Cape G.- Hushg	325,120	18	23	
Panama City	140,890	20	34	
Parkersburg, W.Va.	44,910	21	26	
Pembina	23,980	10	14	
Peoria	250,520	26	39	
Philadelphia	2,183,830	25	35	
Phoenix	349,690	25	32	
Pittsburgh	1,296,340	24	31	
Portland, Ore.	575,200	30	37	
Portl-Poland Spg	419,630	19	22	
Presque Isle	21,220	13	17	
Providence	1,541,230	22	27	
Qncy-Hanbl-Kek	139,830	23	35	
Raleigh-Durham	386,490	18	25	
Rapid City	65,310	13	27	
Reno	86,600	28	41	
Richd-Petrsg	332,550	16	21	
Riverton	15,310	15	26	
Roanke-Lynchbg	315,540	18	24	
Rochester	372,900	21	29	
Rockford	233,530	27	41	
Roswell	66,630	27	36	
Sacramento-Stocktn	677,700	32	41	
St. Joseph	216,180	16	28	
St. Louis	861,210	19	26	
Salisbury	57,220	19	22	
Salt Lake City	300,470	24	36	
San Angelo	33,220	20	35	
San Antonio	424,700	18	28	
San Diego	369,810	33	42	
San Fran-Oakland	1,579,110	30	38	
Santa Barbara	203,110	35	42	
Savannah	122,680	19	31	
Seattle-Tacoma	650,860	26	33	
Sehma	15,390	20	29	
Shreveport	315,550	21	29	
Sioux City	193,750	23	32	
Sioux Falls	242,450	18	24	
South Bd-Elkht	271,090	36	43	
Spokane	294,860	26	37	
Springfield, Mo.	183,510	17	22	
Sprngfld-Holyoke	454,760	22	27	
Syracuse	574,000	24	29	
Tallahassee	176,200	20	29	
Tampa-St. Pete	512,190	23	34	
Terre Haute	242,650	22	36	
Toledo	433,930	25	35	
Topeka	144,980	19	27	
Tri-Cities, Tenn-Va.	220,060	16	21	
Tucson	156,240	26	33	
Tulsa	404,980	23	29	
Tupelo	71,700	14	22	
Twinn Falls	33,180	23	31	
Tyler	132,560	18	24	
Utica-Rome	208,730	21	29	
Waco-Temple	180,430	18	25	
Washington, D.C.	1,624,810	19	28	
Watertown	75,850	18	28	
Wausau-Rhineldr	170,080	21	28	
W Palm Beach	295,470	28	39	
Western N. Dakota	120,790	11	21	
Whelng-Steubenvl	981,560	24	30	
Wichta-Fls-Lawton	172,380	23	32	
Wichta-Hutchnsn	348,400	22	29	
W Barre-Scranton	412,470	27	34	
Wilmington	156,100	22	29	
Worcester	183,280	28	30	
Yakima	136,850	25	36	
Youngstown	278,600	35	41	
Yuma	32,890	23	29	
Zanesville	51,960	30	35	

In the picture

Like scores of other busy advertising execs, Nadeen Peterson has gotten into the habit of spending one or two hours a week at the gym.

The difference between most of the other agency exercisers and the new vice president and creative director MacManus, John & Adams, New York, is that they're men and, naturally, Nadeen Peterson isn't.

The fact that MJ&A New York is perhaps the only major agency to hire a woman as its creative director doesn't surprise Nadeen Peterson quite as much as the fact that *she's* the woman.

"This past summer," relates the vacuous executive, "while I was doing some freelance work, Bill Chambers (general manager of MJ&A New York) said to me, 'Maybe you'll like it here so much you'll want to stay.' I had a feeling he'd offer me a job, but I was having such a ball freelancing that I wasn't quite ready to say yes. Then, one day, he said to me, 'It's the creative director's job.' Well, that's different! All I could think of was, 'He wants *me* to be the creative director. Gee, what do you think of that?'"

Her positive reaction to Chambers' offer wasn't quite the same as the one she had in 1965 when she received her first big promotion—the first woman vice president of Tatham-Laird, New York.

"I went home and cried," says Nadeen. "The next day I called in sick and spent the next two days in bed. I felt awful. I was unmarried, getting on in years, I could see my life ruined—a dedicated old maid businesswoman. And that wasn't my deal at all. In fact, I left Tatham-Laird a short time afterward, and moved to Foote, Cone & Belding—copping the title and \$5,000."

That's all changed now. Nadeen is married, to Robert Kilzer, a creative group head at Dancer-Fitzgerald-Sample. They tied the knot on a Christmas Eve elopement in Aspen, Colorado, in 1966, so that washes out her old maid theory. Just for the record, she didn't stay down long, but got her vice president's bars back from FCB, then moved to Norman Craig & Kummel, where she was a senior and associate creative di-

rector, developing campaigns for Colgate, Maidenform and Shulton. (She has served under Chambers at both FC&B and NCK.)

Some of her other notable creative achievements were on the "Up, up and away" campaign for TWA, the "It has what it takes to take what it has to" promotion for Sears Roebuck luggage, and the cling-along hoisery push also for Sears.

A brown-eyed, raven-haired young woman who was born in Pennsylvania and raised in Miami, Nadeen Peterson is sure that if her advertising copy can be labeled as having this or that quality, it's that it reflects *her*.

"I have my own philosophy—people put into advertising what they're like. What's mine like? Well, I feel with what we're going through now—Vietnam, germ warfare, bombings, all that, you have to be pretty nice to people in your advertising. You have to be polite, charming, to get people to listen. People have too much after them now trying to grab them by the collar and hit them in the face with it. I believe a good selling point is somewhere between Jung's universal soul and Freud's super-sexual thing. I want to apply to copy a universal emotion, a *truth* that makes people say, 'Yeah, that's the way it is.'"

Nadeen's approach to attacking copy is just as incisive. "I believe in enlightened creativity," she remarks. "I feel it's impossible to whip up a campaign, a commercial, a slogan, unless you get your hands on everything that's available on your subject. I soak in it, read everything in print, talk to people on the street, ring doorbells."

Being married to another creative person doesn't often cause conflict at the dinner table, says Nadeen. In fact, it can be a blessing. "When I'm stuck, he helps me out. When he doesn't want to talk about something he's working on, we don't discuss it. We have too much mutual regard for each other to let it become a problem."

Once, however, there was a conflict of interest. It happened when Nadeen was working for FC&B, which was about to lose the TWA



Nadeen Peterson

No tears this time

account. Eight other agencies were invited to submit bids, one of which was McCann-Erickson, Kilzer's shop at the time. FC&B was manfully trying to keep the account and Nadeen had discussed it with her husband. When McCann entered the picture, Kilzer was asked to help out on a presentation. The conflict of interest was quickly resolved. "Bob went to his boss and laid it on the table that he had discussed a plan with me, and asked to withdraw. That was that."

MJA New York's \$24 million in billing is now divided about 60-40 in favor of print. Nadeen expects that to change, as many of the agency's clients, like Westclox, Saranwrap, Holland American Lines and Binaca may be about to test tv for the first time. The cd is happily excited about the prospect. "Tv is an absolute killer," she says. "It can put a product right in your lap. Properly used, it can reach out and say, 'Here it is. Now don't you want some of that?'"

In her new job, Nadeen will supervise about 30 people. They are divided into three creative groups, each with a creative group head.

Her initial impression of MJA's creative work is that it's quite good. "We don't need a creative overhaul," she says, "We're just putting along, making some excellent commercials. I think this job's going to be easy." ■

Inside the FCC

The FCC and the White House

(Recently TELEVISION AGE Publisher, Sol J. Paul, had an exclusive interview at the White House with Presidential aide Peter Flanigan. In that interview, Flanigan described the emerging White House liaison with the regulatory agencies and with particular reference to the FCC. The following piece, written by TELEVISION AGE Washington editor, Jay Lewis, is the first of a three-part series on how the Administration is formulating its blueprint for expanding and strengthening executive decisions in the area of communications.)

Almost from the start of the Nixon Administration, White House staffers have been hard at work determining just how the Executive Department could move into a strong policy-making position vis-a-vis the various regulatory agencies, including the FCC. This task has been coordinated by Peter Flanigan, the urbane Assistant to the President.

Clay T. (Tom) Whitehead, a young, brilliant, 31-year-old MIT graduate, was selected to look into the FCC and a half dozen other agencies as well. A native Kansan, he is indicative of the young technicians that the President has gathered about him to formulate and implement policies. He came to the White House staff from the California think tank, the RAND Corporation. He is also a former MIT instructor in electronics and political science. Should some of his advanced ideas be adopted, it will drastically change the pattern and policy of broadcast regulations.

Whitehead makes no bones about the fact the White House is going to get into the FCC regulatory act.

"This notion of the 'independence' of the regulatory agencies," he says, "has gone too far." "There are areas in which the Executive Department can and should act."

He stressed that the Commission's exclusive domain in the adjudicatory process will be strictly respected. As a precautionary measure, Flanigan dispatched a memo to all White House staffers last May 21 which said "any executive interference" in the quasi-judicial function of the independent agencies "would be highly improper." The memo went on to say that "it is important to avoid even the mere appearance of interest or influence."

Whitehead explained that part of his task was to try to delineate more precisely the line between the policy-making and the quasi-judicial functions of the FCC and other agencies.

He said that the White House frequently gets calls from Congressmen who want to find out how a particular case involving a hometown station is coming along at the FCC. "Naturally," he said, "we tell them there is no way we can inquire about such matters."

But on the broad policy matters such as the question of domestic satellites, CATV and multiple ownership of

stations, Whitehead feels that the Executive Department should have a say.

"These are very important questions which relate to the public interest, and there is a clear-cut need for coordination between the Executive and the FCC," he said.

Referring to scandals of yesteryear, Whitehead said: "The Johnson and the Eisenhower Administrations overreacted to the improper interference in the business of the regulatory agencies and shied away from all dialogue.

"It had almost reached the point where there was no contact at all between the White House and the agencies . . . even when an important policy question involving both the Executive Department and the agency came up."

Whitehead said this strictly hands-off policy of the past has been discarded, and that the White House would move into areas deemed proper for the exercise of its influence.

"The President," he noted, "has an obligation to shape policies for the whole nation. The FCC and the other agencies are primarily concerned with policies related to the industries they regulate."

Following this new attitude, Whitehead is working on two projects affecting the FCC. One is the intra-governmental study group, of which

he is chairman, charged with the task of coming up with a White House staff on the domestic satellite program. The other is a broad-ranging survey on reorganization of the communications management system, a key part of which is the question of where the power over spectrum allocations should reside.

Close liaison with FCC

In addition, close liaison is being maintained between the FCC and Whitehead. "I was in close touch with Chairman Hyde," said Whitehead, "and will also be talking with Dean Burch frequently in the future." In this connection, the Commission sends Whitehead a monthly report on its significant actions.

The domestic satellites study is approaching completion, and Whitehead hopes to have it ready for submission to the FCC in the near future. The Communications Act gives the Commission full authority in this area by virtue of an amendment enacted in 1962, so the Whitehead study will be in the form of recommendations to the FCC.

Whitehead said that as a practical matter the spectrum function should reside in the Executive. Not only would the task receive more funding and effective attention, but as a matter of governmental policy it belonged under the wings of the White House.

In addition to the FCC, Whitehead also has charge of coordinating White House policies with the Maritime Commission, the TVA, Federal Power Commission, Water Resources Council, Intelsat and NASA.



Whitehead at his desk

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Look what happens when Channel 34 fills the local programming void in the populous Milwaukee-Green Bay-Madison triangle. We can show it to them and how!

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Channel 34 has RATINGS

ARB Coincidental—Fond du Lac		Oct. 24, 1969 7:30-9:30 p.m.	
STATION	PROGRAM	SHARE	RATING
Net. Sta. "A"	Hogan's Heroes/Movie	21	13
Net. Sta. "B"	Name of Game/ Bracken's World	11	7
KFIZ-TV	High School Football (Fond du Lac vs. Oshkosh)	48	30
Net. Sta. "C"	Mr. Deeds/Brides/Durante	18	11
Other		2	2
<i>Audience measurements are estimates only subject to the limitations of sampling techniques and other qualifications issued by ARB</i>		RATINGS TOTAL	63

These specials, coupled with KFIZ-TV's quality movies and topflight color syndicated strips like Hazel, Avengers and Magoo Cartoon Theatre make us a real factor in the Wisconsin TV picture.

You may never have heard of places like Appleton, Oshkosh or Sheboygan—much less Fond du Lac, for that matter. But Channel 34 covers them all and the rest of prosperous east central Wisconsin with its population of nearly 1,000,000 and annual retail sales of more than \$1 Billion.

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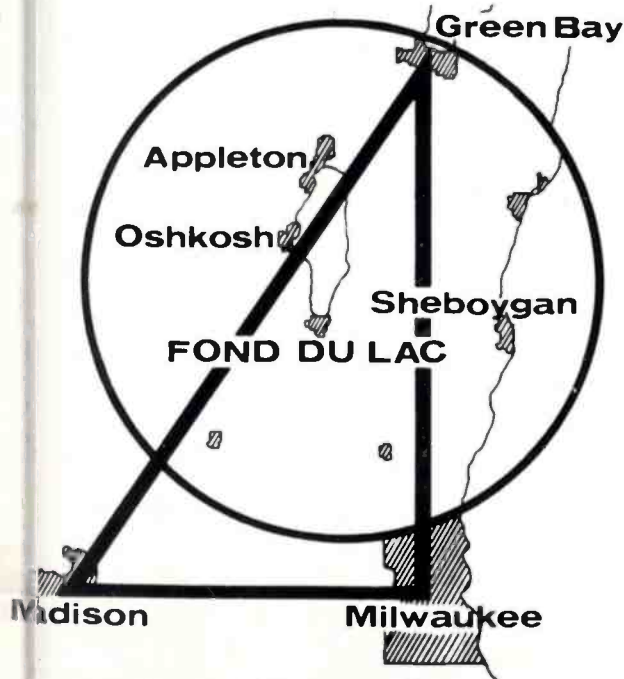
SCORE with 34!

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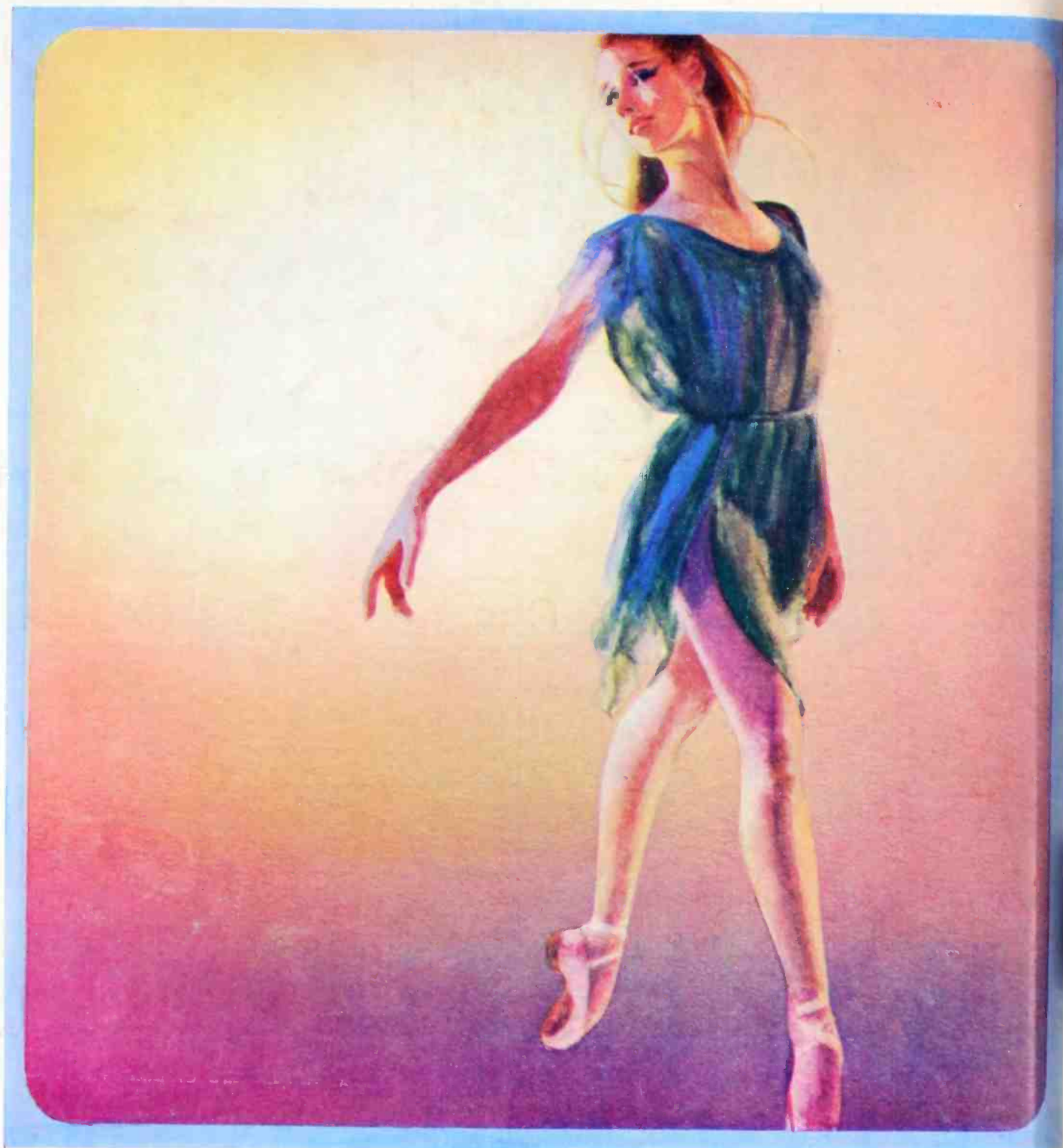
(Ch. 34) Fond du Lac, Wisconsin

For full particulars, contact Station Manager Will Darch

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*Without WRDW-TV CBS 12's involvement off the air,
Augusta, Ga. would never see this ballerina off the ground!*

We're involved with ballet from direction to production . . . so much so, we've received an Honorable Mention in the ESQUIRE-BCA "Business in the Arts" awards. Our production man, Jim Thomas, serves on the board of directors and is production manager of the Augusta Civic Ballet, and our staff designs and produces the scenery and lighting for the dance company. What does all this have to do with a television station? It's a matter of community involvement . . . a Rust Craft tradition in Augusta, Buffalo, Chattanooga, Jacksonville, Philadelphia, Pittsburgh, Rochester, Tampa and Wheeling-Steubenville. Rust Craft Broadcasting . . . the company that takes time (on and off the air) to serve.



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