

television Age

res Sears: the story behind the retailing giant's tv awakening
roadcast management with a Harvard accent—after 10 years
e disappearing discount: why stations are adopting the flat rate

PAGE 21
PAGE 26
PAGE 28

Jim Hutton makes a very good impression.

(And he makes a lot of them.)

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

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



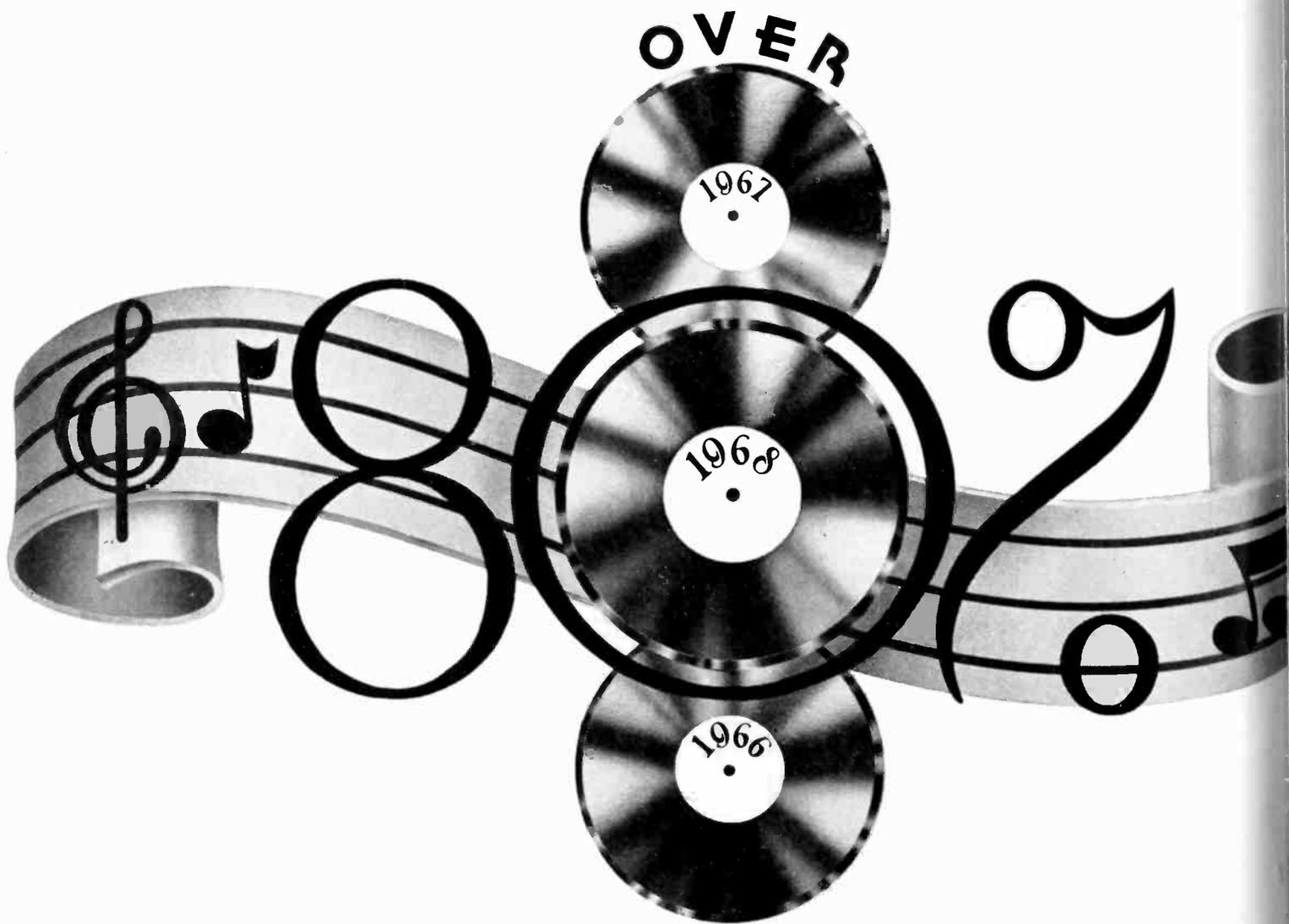
Indiana University
APR 24 1969
Library



KSTP-TV has recently completed a four-color brochure detailing the highly rated DIALING FOR DOLLARS show and what it can do for you. For a copy, drop a note to KSTP-TV Sales Manager Jim Blake, or your nearest Petry office. You'll be impressed.



Minneapolis · St Paul



Trade paper polls showed that BMI music had over 80% of all listings of public acceptance in 1968, as it had in 1967, and in 1966.

The best score in music

BMI

BROADCAST MUSIC INCORPORATED

More backup keeps us up front with news in Milwaukee

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

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



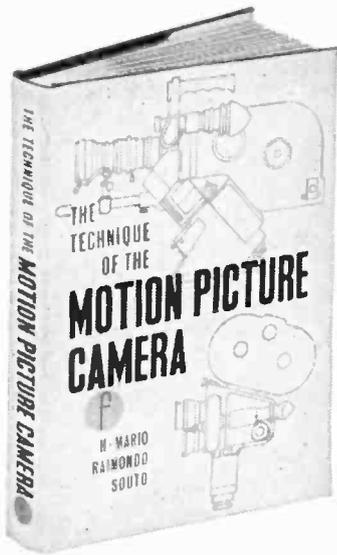
LOOK FORWARD TO WTMJ-TV
The Milwaukee Journal Station • NBC

WTMJ-TV



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

JUST PUBLISHED!



**The
Technique
Of the MOTION
PICTURE CAMERA**

by
H. Mario Raimondo Souto

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

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

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

Profusely illustrated with easy-to-read line drawings.

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

\$14.50 each

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

Gentlemen:

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

Name

Address

City

State Zip

Add 50¢ per copy for postage and handling.

APRIL 21, 1969

Television Age

21 HERE'S SEARS

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

26 BROADCAST MANAGEMENT WITH A HARVARD ACCENT

Old grads still hail NAB's seminar program at the Harvard Business School for station managers and sales executives, now in its 10th year

28 THE DISAPPEARING DISCOUNT

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

30 CATV: WHY IS IT SO COMPLICATED? (PART III)

FCC proposals are not a freeze, says Commissioner Cox in final installment of CATV analysis

32 THRIFT—THE TOUGH SELL

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

DEPARTMENTS

10 Publisher's Letter
Report to the readers

12 Letters to the Editor
The customers always write

15 Tele-scope
What's behind the scenes

17 Newsfront
The way it happened

33 Viewpoints
A no-holds-barred column

34 Film/Tape Report
Round-up of news

41 Spot Report
Digest of national activity

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

49 Wall St. Report
The financial picture

63 In the Picture
A man in the news

64 In Camera
The lighter side

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ONE STATION SIX MAJOR AWARDS

"THE YOUNG GREATS"

(A documentary on self-help projects in the slums)

The National Academy of Television Arts & Sciences

Special Citation

(only TV station thus honored)

Ohio State Award

Outstanding documentary produced by an independent station

San Francisco Film Festival

Television Documentary Award

National Association Television Program Executives

Outstanding Program Achievement

"SOMETHING FOR NOTHING"

(A documentary on consumer frauds)

National Headliner Club

Public Service Award

National Academy of Television Arts & Sciences

Regional Winner

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For information call Bill Mulvey, Triangle Program
Sales, (215) 878-9700.

WFIL-TV6 
PHILADELPHIA, PENNSYLVANIA

**This is Marine Corps
Hospitalman Richard L. Lewis
with an unidentified friend.**

**He's treating this 12-month
Vietnamese boy for malaria.**

**During three months of combat
in Vietnam, Lewis has treated a
variety of diseases, wounds, burns
and fatigue.**

**He has been wounded five
times himself.**

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

Telling it like it is.

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

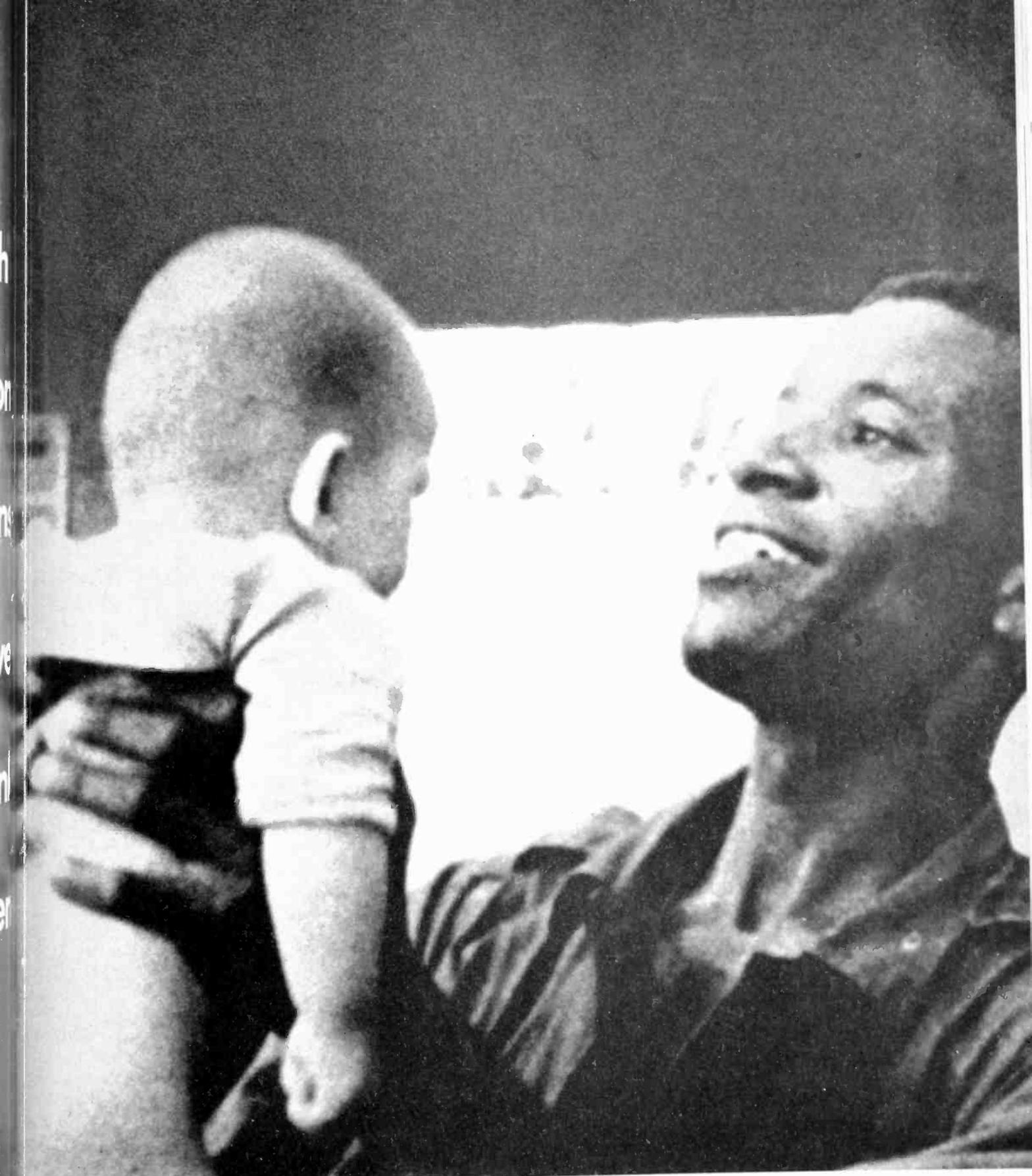
This remarkable documentary factually records the experiences of Mike Company, Third Battalion of the Seventh Marine Regiment in Vietnam. During the 97 days of filming, more than half of Mike Company suffered casualties. (The film's producer, Eugene S. Jones, was wounded twice.)

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

Bernie Harrison of the *Washington Star* said, "Metromedia's decision to buy and show the documentary 'A Face of War' on its TV chain should be applauded. Whoever watched it... could only come away... with a fuller understanding of what

fighting this war is like and a realization of the men who are killed and the helpless innocents caught in between."

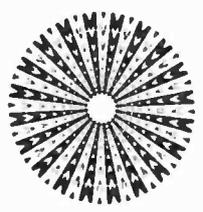
The *New York Post* editor said, "Now that they are back from European exploration, we urge President Nixon, Secretary of State and Defense Secretary Laird to take a time-out for a private screening of this film. The film is called 'A Face of War' and was shown on TV for the first



Metromedia's Channel 5 Sunday
is an unforgettable docu-
mentary... nothing we have seen or
heard... compellingly states the case
of the case fire while the diplomats
engage in their sluggish maneuvering."
Nesweek Magazine said, "A
film of War' finally shows it the way
it is. If peace were to come tomor-
row, it will be incumbent on
every American to look at this film
and see what has been done in

his country's defense, or name, or
blindness."

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



**METROMEDIA
TELEVISION**

THE INDUSTRY'S NEW VITAL FORCE

LOS ANGELES / KNEW-TV SAN FRANCISCO
Represented by Metro TV Sales Represented by H-R Television, Inc.

KBOI

50,000 watts on 670 kc.
(25,000 watts night)



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

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

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

KBOI

BOISE, IDAHO
50 kw on 670 kc daytime
25 kw nighttime
CBS



REPRESENTED BY
KATZ RADIO

Television Age

VOL. XVI

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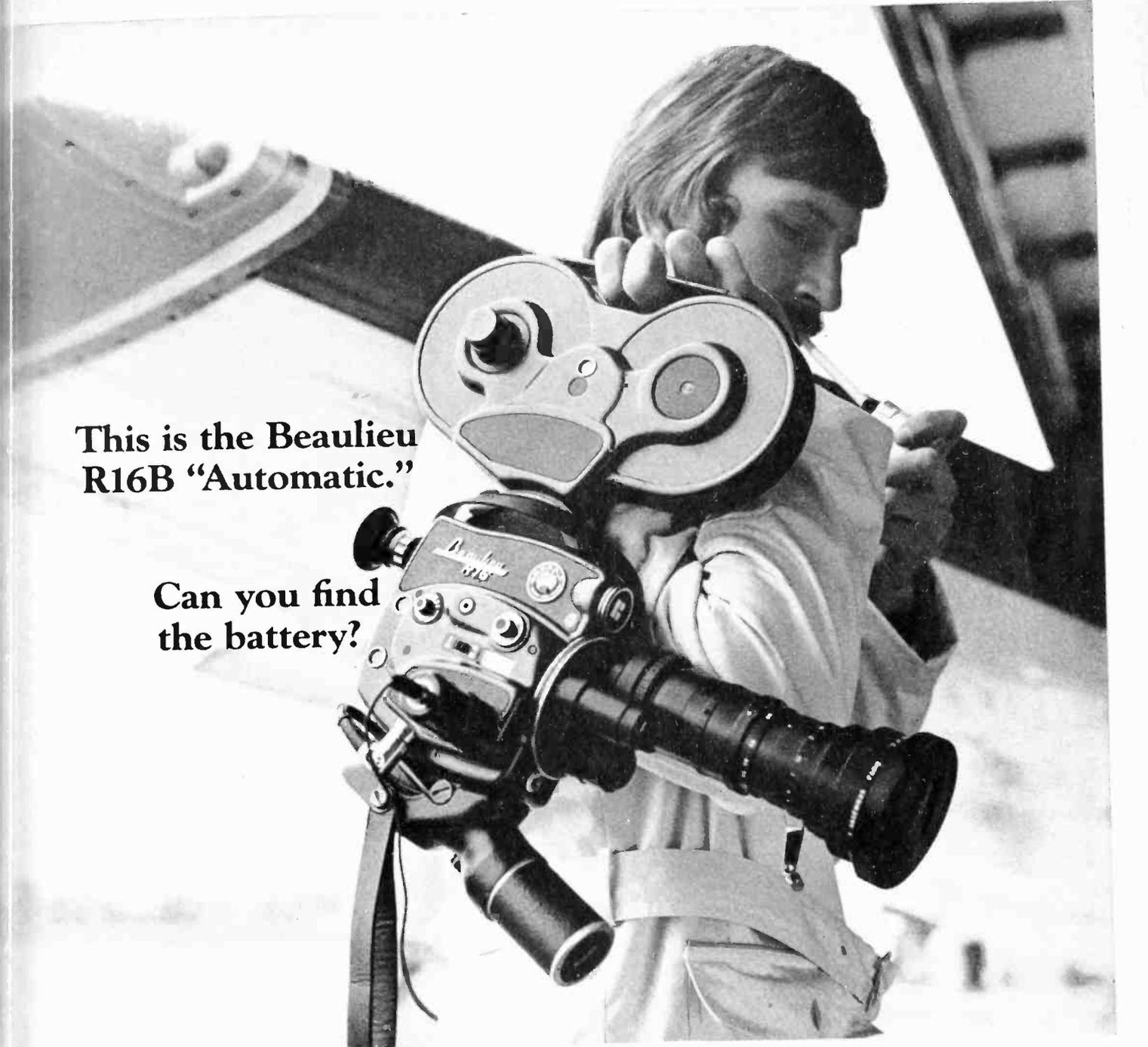
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**This is the Beaulieu
R16B "Automatic."**

**Can you find
the battery?**

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

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

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

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

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

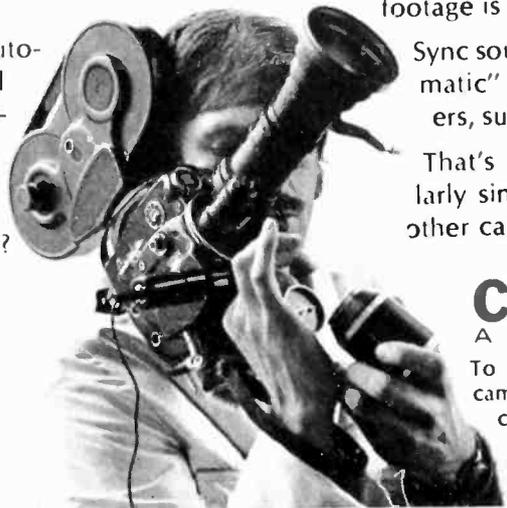
You also get the finest automatic exposure control system ever built. A Gossen light meter measures the light intensity coming directly through the lens. And it electronically controls a miniaturized motor that instantly rotates the Angenieux's diaphragm ring to the correct aperture setting. No footage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

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

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

CINEMA  **Beaulieu**
A DIVISION OF HERVIC CORPORATION

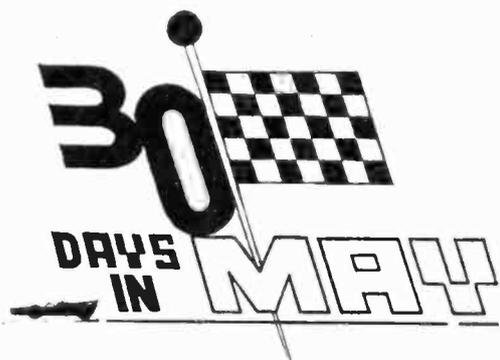
To receive literature on Beaulieu 16mm and Super 8 cameras, or Heurtier projectors, please visit your finest camera store or write Cinema Beaulieu, General Office: 14225 Ventura Boulevard, Sherman Oaks, California 91403 or New York Office: 155 West 68th Street, New York City, New York 10023.



Dayton's Best Television Buy!



FEATURING



AWARD WINNING DAILY COVERAGE OF THE INDIANAPOLIS "500"

Represented
by



Letter from the Publisher

Sears, Roebuck—tv's latest ton of bricks

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

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

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

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

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

The current picture in spot

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

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

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

Cordially,

THE PRINCIPAL AWARD 1968
From Freedoms Foundation at Valley Forge
Television Program Category

Presented George Washington Honor Medal

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



FOR THE PROGRAM

"America, America"

Featuring the Mormon Tabernacle Choir

A production of the Special Affairs Division
of Bonneville International Corporation

THE BONNEVILLE GROUP

WRFM, New York, N.Y.
KBIG-FM-AM, Los Angeles-Avalon, Calif.
KIRO-AM-FM-TV, Seattle, Washington

KMBZ-AM, KMBR-FM, Kansas City, Mo.
KSL-AM-FM-TV, Salt Lake City, Utah
KID-AM-FM-TV, Idaho Falls, Idaho
WNYY, International Shortwave, New York, N.Y.

Our gratitude to the following television stations releasing this program:

KGM, Albuquerque, N.M. • KFDA, Amarillo, Tex. • KTVA, Anchorage, Alaska • WAGA, Atlanta, Ga. • KERO, Bakersfield, Calif. • WMAR, Baltimore, Md. • WAFB, Baton Rouge, La. • KOOK, Billings, Mont. • WINR, Binghamton, N.Y. • KBOI, Boise, Idaho • WHDH, Boston, Mass. • WLTV, Bowling Green, Ky. • KXLF, Butte, Mont. • WGN, Chicago, Ill. • WBOY, Clarksburg, W. Va. • KFDW, Clovis, N.M. • WTVM, Columbus, Ga. • WFAA, Dallas-Ft. Worth, Tex. • WEHT, Evansville, Ind. • KTVF, Fairbanks, Alaska • KDLO, Florence, S.D. • KRTV, Great Falls, Mont. • KDUH, Hay Springs, Nebr. • KHOU, Houston, Tex. • WHNT, Huntsville, Ala. • KID, Idaho Falls, Idaho • WLBT, Jackson, Miss. • WFGA, Jacksonville, Fla. • KMBC, Kansas City, Mo. • WBIR, Knoxville, Tenn. • KLAS, Las Vegas, Nev. • KHSD, Lead, S.D. • KLEW, Lewton, Idaho • KTHV, Little Rock, Ark. • WHAS, Louisville, Ky. • KTLA, Los Angeles, Calif. • KCBJ, Lubbock, Tex. • WTVJ, Miami, Fla. • WKRK, Mobile, Ala. • WNHC, New Haven, Conn. • WNEW, New York, N.Y. • KOSA, Odessa-Midland, Tex. • KOCO, Oklahoma City, Okla. • WOW, Omaha, Nebr. • WDBO, Orlando, Fla. • WGEM, Quincy, Ill. • KEPR, Pasco, Wash. • KPHO, Phoenix, Ariz. • WCSH, Portland, Me. • WAVY, Portsmouth, Va. • WRAL, Raleigh, N.C. • KOTA, Rapid City, S.D. • KPLO, Reliance, S.D. • KOLO, Reno, Nev. • KCTV, San Angelo, Tex. • KSL, Salt Lake City, Utah • KTVU, San Francisco-Oakland, Calif. • WTOC, Savannah, Ga. • KFDO, Sayre, Okla. • KIRO, Seattle, Wash. • KSLA, Shreveport, La. • KELO, Sioux Falls, S.D. • KREM, Spokane, Wash. • KWRB, Thermopolis, Wyo. • WIBW, Topeka, Kan. • KXJB, Valley City, N.D. • WTTG, Washington, D.C. • KIMA, Yakima, Wash.



Letters to the Editor

Last laugh to 'Laugh-In'?

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

JIM JOHNSON
WLWT
Cincinnati

Untangling spot

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

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

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

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

Global information

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

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

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

Canned television

I enjoyed the very fine article you wrote on behalf of our all-around canned television campaign *has a nice ring to it for Reynolds* (*TELEVISION AGE*, February 24, page 30).

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

RICHARD H. COLE
Vice President
Reynolds Metals
Richmond

Censorship anyone?

In his *Viewpoints* column titled "Wherefore art thou, violence?" (*TELEVISION AGE*, April 7, 1969, page 35), your J.B. criticizes Sen. J. Lee Rankin's move to put teeth in the NAB Code by having programs submitted to the NAB for pre-censorship. Is a little censorship too much to pay to help curb the violence on television itself helps create? It seems to be a trifle short on moral values.

ARNOLD PILGUT
Freeport, N.Y.

SHHH! WE'RE A MONOPOLY.

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

Only.

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

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

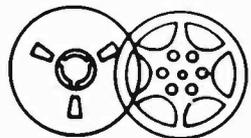
Only 3 working days and you've got your color transfer if you say "RUSH"

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

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

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

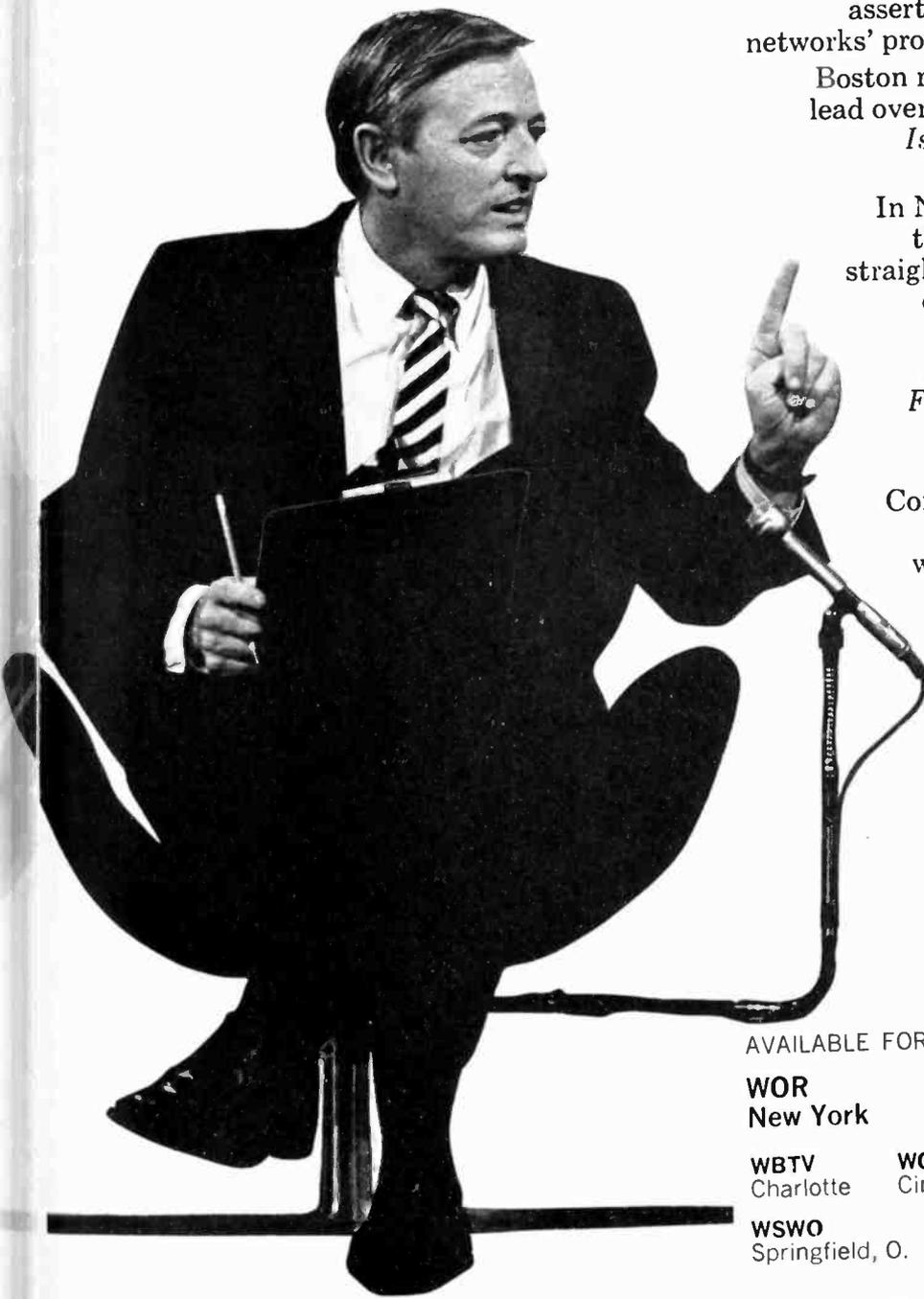
Call collect for our rate card.



WTTW

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

In all TV, no other such vehicle for reaching the minds that lead.



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

In New York, the Buckley hour outdraws the NBC, CBS and ABC offerings by a straight 3-to-2 ratio. In Syracuse, it's 6-to-4 over *Meet the Press* and *Issues*, 6-to-2 over *Face the Nation*.

And in Washington **FIRING LINE** ties *Face the Nation*, doubles the audience of *Issues & Answers*, and achieves 80% vs. the vaunted *Meet the Press*.

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

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

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

AVAILABLE FOR PARTICIPATION NOW ON THESE STATIONS

WOR
New York

KHJ
Los Angeles

WNAC
Boston

WHCT
Hartford

WBTV
Charlotte

WCPO
Cincinnati

WHBV
Las Vegas

WMCV
Nashville

KPHO
Phoenix

WSWO
Springfield, O.

WNYS
Syracuse

WTTG
Washington

WXTV
Youngstown

For details on participation, write or call Patrick D. Maines, *Firing Line*, 150 East 35th St., New York 10016 (212) OR 9-7330

Adding still more to its national acclaim, **FIRING LINE** appears also on educational channels in: *Calif.*: Redding, Sacramento, San Diego, San Francisco. *Colo.*: Denver. *Fla.*: Gainesville, Jacksonville, Miami, Tampa. *Ga.*: Athens, plus Georgia Educational Network. *Iowa*: Des Moines. *La.*: New Orleans. *Mass.*: Boston. *Neb.*: Lincoln, plus Nebraska-South Dakota Educational Network. *N.Y.*: Buffalo, Schenectady. *N.D.*: Fargo. *Pa.*: Hershey, Pittsburgh, University Park. *S.C.*: Columbia, plus South Carolina Educational Network. *Tex.*: Dallas, San Antonio. *Utah*: Salt Lake City. *Washington*: Pullman, Spokane. *Wis.*: Milwaukee. For details on booking **FIRING LINE** in other markets, write or call SHOWCORPORATION, New York 10017.

Alain Delon Stuart Whitman Simone Signore
Marcello Mastroianni Catherine Deneuve
Tab Hunter Anthony Perkins Jeffrey Hunter
Edmund Purdom Annie Girardot Jean-Paul
Belmondo Brigitte Bardot Rory Calhoun

NEW AND NOW

CONTINENTAL LION FEATURES

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

CHECK WHAT YOU WANT
IN FEATURES FOR TV

COLOR 21

LENGTH 100 min. avg.

NEW All post '60

PROMOTABLE All first-run

STARS Internationally famous

TOPS IN SALEABILITY
AND PROFITABILITY

Ask about the Continental Lion Features today

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

How to simplify paperwork

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

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

It was reported that discrepancy reports have been cut down 90 per cent since the system was instituted. Accounts receivable, which were 23.8 per cent of billing in January, 1968, were sliced to 14.7 per cent in January, 1969.

Bensus has spot tv up its sleeve

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

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

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

SRA helps shift from co-op

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

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

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

Double-duty in media departments

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

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

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

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

Another setback for sex in advertising

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

Put it back on, put it all back on?

General Cigar has a different idea

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

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

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

COLORFUL



San Diego's Sports Station

- ★ San Diego Chargers Professional Football
- ★ Notre Dame Football ★ AFL Highlights
- ★ San Diego State College Aztecs Football
- ★ Auto Racing ★ Golf ★ Boxing ★ Skiing
- ★ San Diego's Most Comprehensive Sports Coverage

COMPLETE COLOR PRODUCTION FACILITIES

KCST 39 TV

San Diego California
BASS BROADCASTING DIVISION
Mel Wheeler - President

Represented by



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

isters under the skin

cent "Memo from Media" by the media department of Cone & Belding's Chicago reflects the feeling, which exists more than a few agencies, their buyers may not be fully aware of the striking differences in nighttime viewing habits among different demographic segments. The memo dealt with women of 50 and those of 18-34.

The memo documents the results of an analysis by Foote, Cone of the regularly scheduled nighttime network programs for the four weeks ending November 24, 1968. And the agency's account men who may have been conditioned into the habit of evaluating nighttime shows in terms of households rather than in terms of their effectiveness among specific audience targets could be in for a jolt.

Take for instance an average rating for the top 15 shows by household—23 per cent among women 50 and over—and only 14 per cent among the 18-34 girls.

Take for instance the fact that only a single blessed one of the 15 favorite shows of women 50 and over appears anywhere on the list of the 15 favorite shows of the 18-34 group.

Click this table from the memo showing the top 15 shows among women 50 and over:

Program	Rating		
	Women 50+	Women 18-34	Households
Lawrence Welk	31%	7%	22%
Bonanza	27	13	25
Gunsmoke	27	10	24
Virginian	27	12	24
Red Nelson	26	12	25
Mayberry R.F.D.	26	13	25
Ironside	25	13	22
Dan Boone	25	11	22
Jack Gleason	25	11	22
Family Affair	24	13	23
Gary Pyle	23	15	27
Dragnet	23	14	22
Her Lucy	23	10	23
Dea Martin	23	15	23
Ed Sullivan	22	11	20
Average	25	12	23

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

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

Program	Rating		
	Women 18-34	Women 50+	Households
Laugh-In NBC	22%	20%	30%
Saturday Movie	21	12	21
ABC Sunday Movie	20	11	20
Mission: Impossible CBS	20	14	22
Thursday Movie	19	13	22
Smother's Brothers ABC	18	19	22
Wednesday Movies	18	9	19
F. B. I.	18	15	21
Bewitched	17	12	21
Walt Disney World	17	18	23
My Three Sons	17	22	25
Julia NBC	17	18	25
Monday Movie	17	11	20
Ghost & Mrs. Muir NBC	16	13	22
Tuesday Movies	15	9	18
Average	18	14	22

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

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

In analyzing all 87 primetime net-

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

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

The memo also shows that, on average, the top 15 nighttime programs in households reach 5.5 million older women, yet only 3.1 million younger women. "Therefore, if the target audience is 18-34," Foote, Cone's Chicago media department cautions the agency's buyers, "either be very selective in buying programs or expect to get a good deal of waste circulation."

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

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

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

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

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

BAPSA and minorities

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

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

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

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

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

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

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

SDX awards

Three television stations will receive bronze medallions and plaques

as winners of the 37th annual Sigma Delta Chi awards ceremony, to be held at Rochester, N.Y., May 10. The awards are given for Distinguished Service in Journalism.

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

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

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

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

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

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

4As' study detailed

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

In addressing the organization's 1969 Southwest Council annual meeting in New Orleans, Sprague viewed the growth of the agency media function over the years covered on the study.

He described the changes that have been made as representing "strengthening or upgrading (media) department in some way in making better use of research and information sources."

Increasingly, said the FC&B executive, "it will be the media manager's role not just to plan advertising expenditures, but to integrate marketing, research, information services and data sources, and even creative planning, with media planning."

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

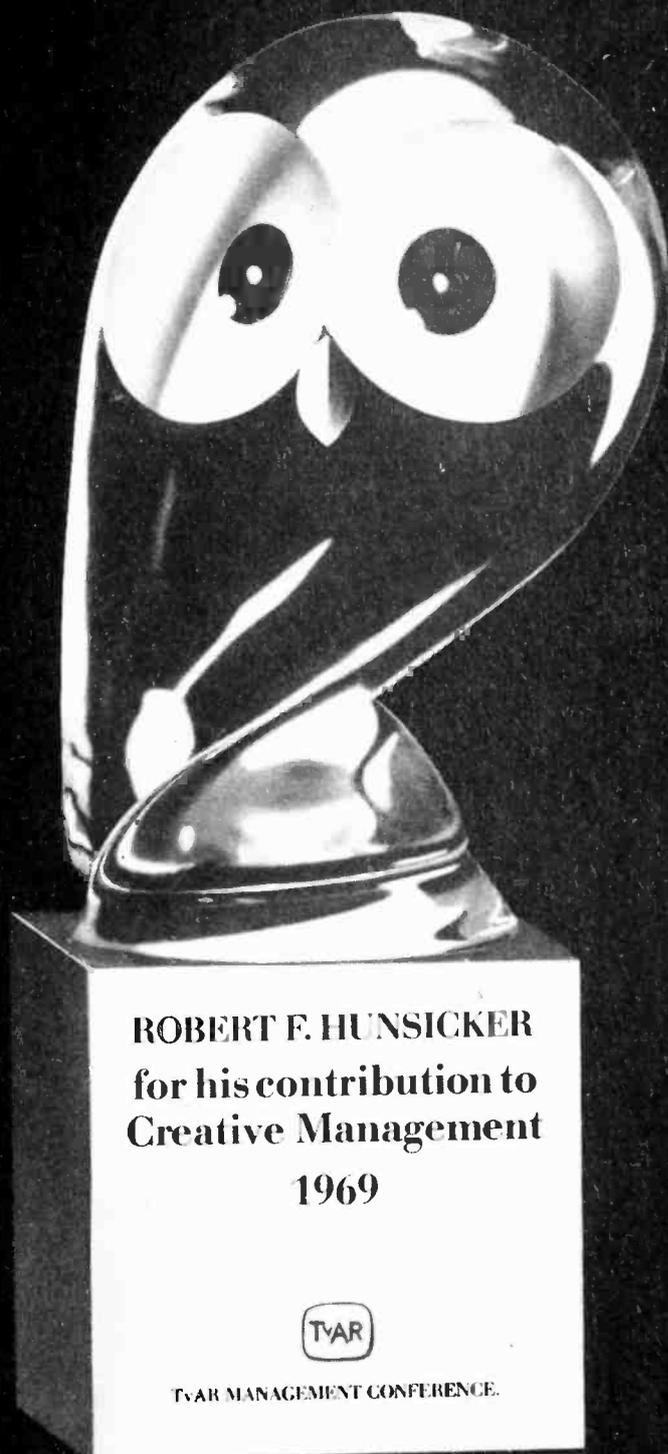
Among the findings:

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

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

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

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



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

Previous recipients of the TvAR Owl include: Floyd D. Hall, President, Eastern Airlines; Frederic Papert, Chairman of the Board, Papert, Koenig, Lois; Commander Edward Whitehead, Chairman of Schweppes (USA) Ltd.; James T. Quirk, Publisher, TV GUIDE; Leonard Lavin, President, Alberto Culver Company.



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

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

Volumax outmodes conventional peak limiters by controlling peaks automatically with-

out side effects. It's unconditionally guaranteed to prevent overmodulation. Volumax alone has typically provided a 4 to 1 increase of average program power.

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

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

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Stamford, Connecticut 06905
A Division of Columbia Broadcasting System, Inc.

*The 818-store, coast-to-coast
retailing giant
has awakened to television,
and stations smell the blood
of a sales bonanza*

Here's



Sears

By **BILL McGUIRE**

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

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

and more local television. You can bet on it.

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

It was in the last quarter of last year that things really began to hum out in the Sears markets. The 3,820 announcements aired by stores in an average week in October spanned

*A sharp business sense
a flair for hard-selling
catalog copy character
Sears, Roebuck's for*

73 of the 75 BAR markets. In November, the average number of commercials dipped to a mere 3,416 and the markets to 68.

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

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

In local tv: \$11 million

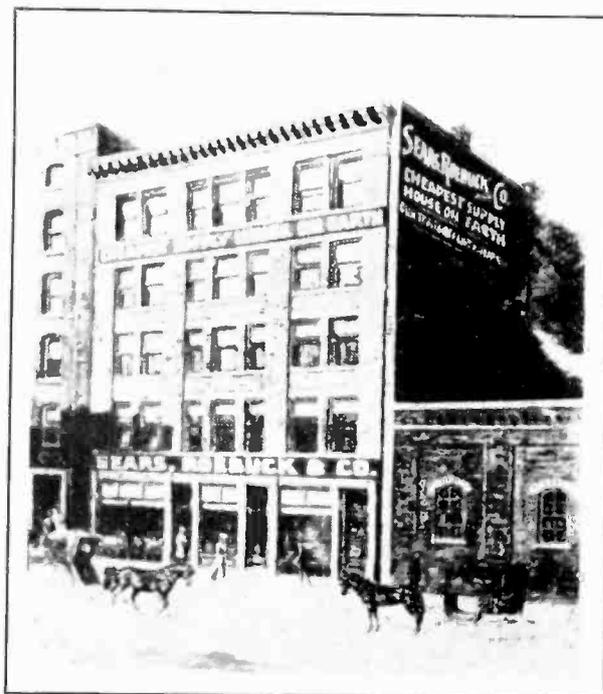
Translated into dollars, Sears' monumental local timebuys in 1968 totalled just over \$11 million. To this, add over \$1 million in network, a firm \$15 million in national magazine advertising and an estimated \$100 million in local newspapers (it's still newspapers where the rubber meets the road for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

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

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

Where did it all start? In a homely wooden railroad station in North Redwood, Minn., which, besides the station, boasted three houses when young Richard Warren Sears was appointed station agent in 1886. That year, a jeweler in the next town refused a shipment of

Below: These bosomy ladies graced the pages of turn-of-the-century catalog. Bottom, l.: Company headquarters in Chicago, 1895. Bottom right: Cover of 1894 catalog identifies Sears as "cheapest supply house on earth"



ch from a Chicago wholesaler. Sears bought the watches for \$12 and sold them to other station agents at \$14 for resale.

Sears was off and running. He sent a shipment of watches, held the price and sent the watches to other station agents COD. When they paid him, he paid the agent—showing what a biographer might stute business sense by letting the supplier furnish his working capital.

Sears was putting it mildly. Sears sought to force sales by shipping watches to fictitious names in towns along the railroad. When the station agents found they could not deliver the watches, he blandly offered them a \$2 commission for each watch they could sell.

Months of this, and Sears kept working on the railroad and went into the wholesale watch business, first in Minneapolis and then in Chicago. With his business running perhaps a bit better than his watches, he advertised in the *Chicago Mail News* in 1887 for a watchmaker.

In Hammond, Ind., the keen eye of the clever Alvah Roebuck, who was repairing watches in a delicatessen or room, board and \$3.50 a week, saw the ad. He answered it and landed the job.

The inexpensive 90s

Tough Sears had been issuing catalogs for his watches for several years, the first Sears, Roebuck catalog as mailed in 1893. A 196-pager in 5 x 6" format, it offered watches, jewelry, sewing machines, furniture, dishes, clothing, guns, harnesses, saddles, wagons, bicycles, shoes, baby carriages and musical instruments. When the cover was emblazoned the company's slogan, "Cheapest supply on earth." Sears was the copywriter, farmers were the target.

The catalog followed catalog, showing such barn-burners as \$4.95 suits, 68¢ pistols, \$5.75 washing machines ("11¢ a week for a year; \$13.80 a month for 12 months").

Sears socked it to the farmers

with promotional copy which could, at the very best, be described as exaggerated. Early on, he developed in copy the technique of knocking his own price leaders and trading the people up to higher dollar and higher profit merchandise. It's a technique which has come to full flower in the classic nail-and-switch tactics of contemporary major appliance salesmen at Sears stores (anybody who has tried to buy an \$88 washing machine off a newspaper ad will understand).

Building the business

Hot copy, laced with "free" offers (many of which turned out to be considerably less than free) built a demand that supply could not possibly—but somehow did—keep up with. And over the years, a brash young mail order business whose long suit was to shout down the competition and shoulder it aside, grew into a sophisticated, incredibly efficient, 818-store retailing machine.

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

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

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

Buying is centralized in Chicago (the term "buyer" is a masterpiece of understatement at Sears, where the function often includes locating and developing resources, working out specifications for private label

goods, and helping to draw up production schedules—all *before* placing the order). Broad sales policies are formalized in Chicago, and basic stock lists for the stores are made up there.

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

Sears divides the country into five territories:

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

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

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

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

- Pacific Coast, headquartered in Los Angeles and taking in Utah, Nevada, Arizona, Montana, Idaho, California, Washington, Oregon, Alaska and Hawaii.

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

Next come the zones

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

While some B stores have their

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

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

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

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

All hail the P&L

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

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

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

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

area of advertising and sales promotion.

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

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

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

Now it becomes clear that the first few faltering steps taken by individual stores into TV were genuine pioneering efforts by a handful of local ad managers who must be labelled visionaries. They diverted a piece of their precious budgets from the warm, safe womb of the local newspaper into a brand new medium.



...ean? greatest strength
 ...te merchandising and
 ...vertising freedom it
 ...ive its field troops

John Beebe, director of broadcast advertising and formerly of ABC-TV.



Gar Ingraham, national retail sales promotion and advertising manager.



and they did it with neither the blessing nor the guidance of the demigods in Chicago.

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

and in New Orleans, an alternating-week schedule of 28 60s and eight 20s was set up.

In characteristic Sears fashion, the results were never made public. They

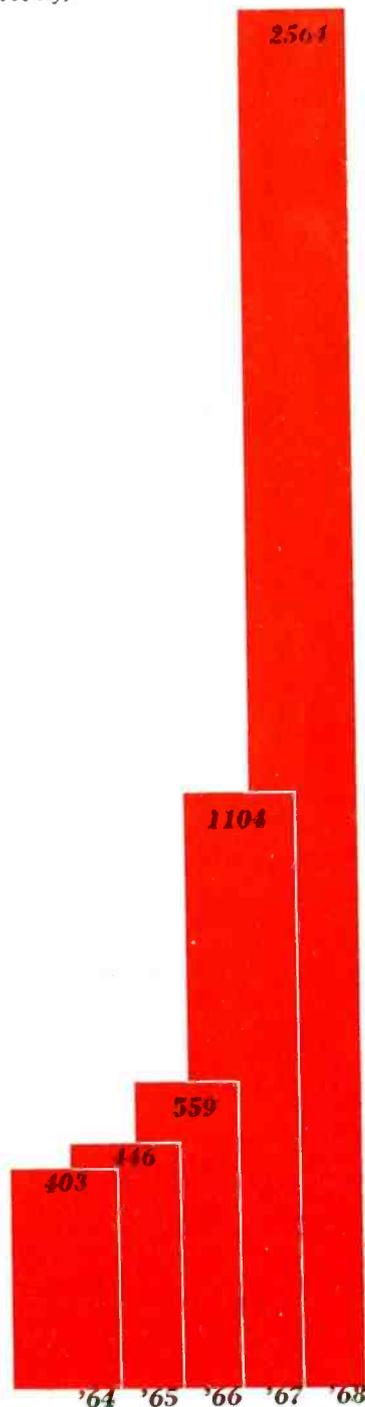
(Continued on page 51)



Executives of advertising department and of merchandise divisions involved meet just prior to shooting of commercial.

Sears' growth in tv

(Average number of announcements weekly)



Source: BAR, top 75 markets, monitored one week per month

Led, spurred, challenged by the urbane, clever-sharp instructor, the 70 serious-faced students thread their way through the dozen different options of the complex case history—pause, at the instructor's subtle instigation, to toss the ball back and forth in open discussion—go trotting off on a tangent—are put gently back on the track—seem to glimpse the solution of the problem glimmering faintly in the distance and go charging headlong after it, only to be brought up short at the last minute by the slightly sarcastic instructor and sent off in another direction in full cry.

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

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

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

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

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

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

Why the seminar? Let Tower tell it:

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

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

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

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

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

What the courses cover

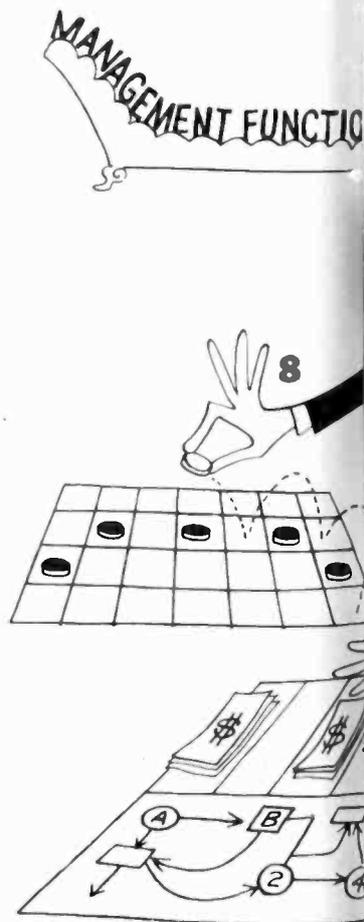
Each of the two seminars has its own nine-point subject matter outline. For Management Development, it's Analysis of the Executive Function, Managerial Effectiveness, Development of the Executive, Formulation and Execution of Competitive Strategy, Communication within the Organization, Delegation and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

trol, Planning and Budgeting, Motivation of Subordinates and Appraising and Improving Management Performance.

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

Although a certain amount of material is directly related to broadcast, both seminars really pivot on what Livingston calls "the common denominators of management."

"Given a clear understanding of these," he says, "an aware and intelligent person can manage successfully in just about all areas except..."



Analysis of the Management
Environment

Development of the Executive

Delegation and Control

Motivation of Subordinates

Raising and Improving
Management Performances

Communication Within the
Organization

Planning and Budgeting

Formulation and Execution
of Competitive Strategy

Broadcast management with a Harvard accent

Old grads still hail NAB's seminar program at the Harvard Business School for station managers and sales executives, now in its 10th year

those that are highly technical."

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

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

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

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

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

The student scene

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

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

"I had to get used to one thing in

(Continued on page 50)



Question: What's happening to spot flights?

Answer: They're getting shorter.

Question: How come?

Answer: Well, to save money, for one thing.

Question: Doesn't this dilute the impact of tv advertising?

Answer: Here's another question: Would advertisers continue to spend money on spot tv if it did?

Question: How is this affecting rates?

Answer: Thought you'd never ask. It's doing away with discounts and bringing in the flat rate.

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

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

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

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

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

Ted Page, vice president and general manager of client and industry relations at Edward Petry & Co., argues that discounts weren't an incentive to buy more time. The incentive, he says, was in the medium itself. Spokesmen for the other rep firms

agreed with this. If an advertiser, the feeling goes, thought tv was the best way to reach his audience, he was going to use it—with or without the discount.

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

Whence the short flight?

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

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

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

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

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

Another rep pointed out that a lot of short flights are used for personal promotions, and that this use of advertising has increased. Four or six weeks may be just the amount of time to push some product for Father's Day or Valentine's Day. There are also peak selling times during the year, and an advertiser may want to concentrate his advertising during his most profitable period. One of the more subtle reasons for the switch to flat rates is the Federal Trade Commission, which has already indicated its conviction that smaller advertisers were being unfairly treated by discounts on network tv. Rather than take the chance of the government interfering, they're figuring that they'd be better off without discounts anyway, and the networks are making the change themselves.

One sales manager pointed out what he considered unfair about discounts. "When a company like Colgate-Palmolive gets a discount for several different products which often aren't even related to those of their competitors, who may have just one product, can't afford to advertise and can't compete on an equal level."

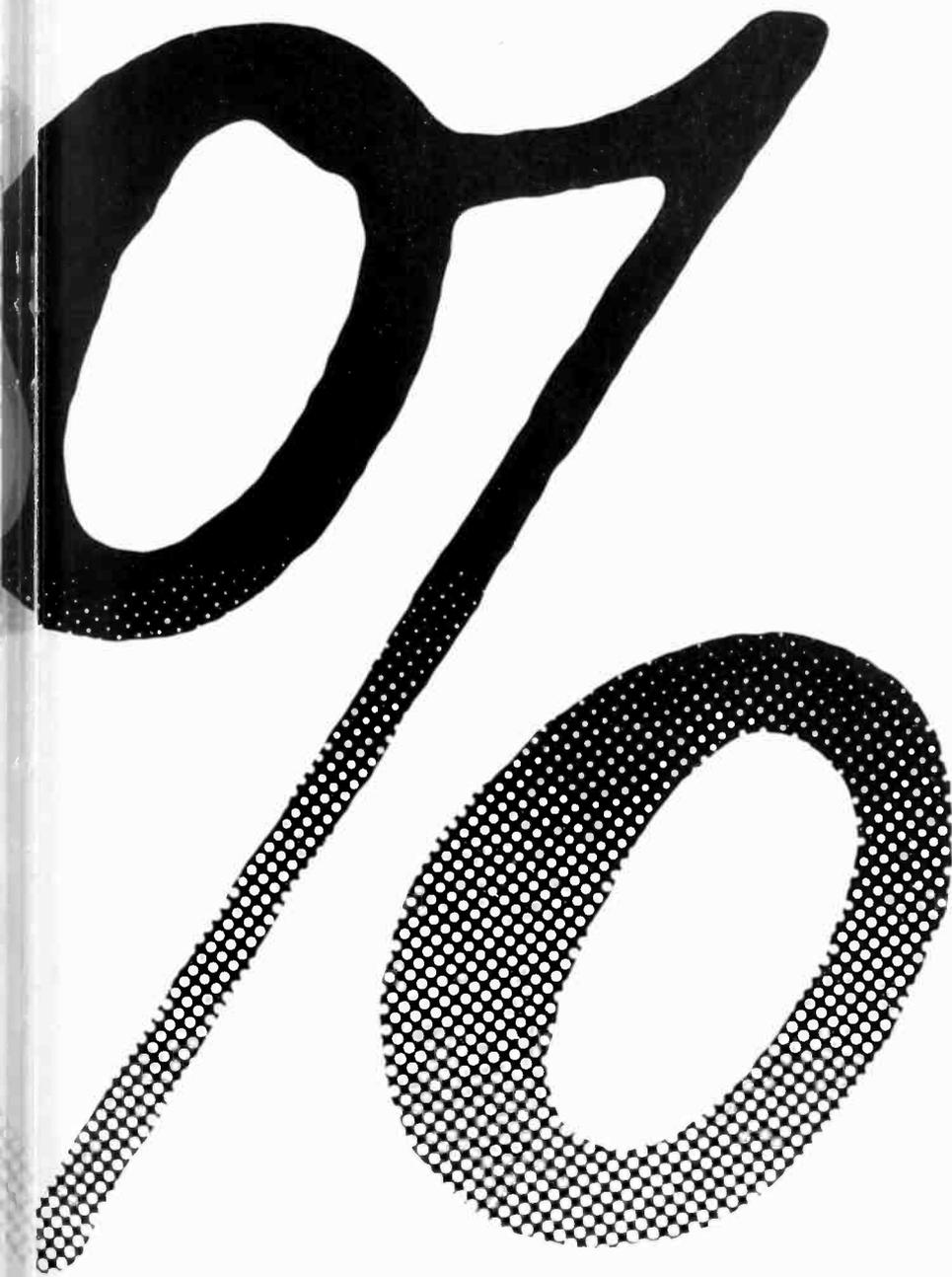
A sales manager for another product said, "Everyone should have an equal chance—it's time to give a small businessman a break."

A lone sales manager voiced the practical side of the argument. "If you face it, without the discount, more money will be coming in to stations. They know advertisers aren't going to stop using tv because of this."

Easy-reading rate cards

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

Even the grid card, which is supposed to be a simplification of the rate card, often gets complicated with three or four different plan and section rates added on to the



The disappearing discount

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

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

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

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

The competition's role

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

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

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

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

(Continued on page 62)

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

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

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

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

Thus, if a cable operator seeks to import a particular program from a distant station, he may find that the person entitled to grant the consent

he would need under our proposal has already contracted to give exclusive rights to that program in that locality to a local broadcast station. I'm not sure how existing affiliation and license contracts are drawn, but I am sure that under either a copyright or a retransmission consent system they will, if they do not already, make specific provision as to such matters.

Non-duplication rule

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

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

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

service area.

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

If this is the pattern that develops, then the syndicator would reserve the right to grant consent to cable systems in the station's area to import the program or series from a distant station, and would therefore be prepared to sell such rights to cable operators. To the extent that the broadcaster's rights might be diminished, presumably the price he would pay the syndicator would be reduced. The syndicator would elect this course only if this loss of income from the broadcaster could be more than offset by revenues from the cable systems.

The price problem

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

That, of course, is a problem people encounter in any kind of market and this emphasizes the advantage the cable industry has thus far enjoyed by virtue of standing outside the program market. But I don't see why the price the copyright owner or his representative would demand

Part III:

FCC proposals

are not a freeze,

Commissioner Cox

in final installment

of CATV analysis

could be any higher under our re-
-mission consent proposal than
under any copyright legislation that
is likely to be adopted.

The only way the cable industry
could hope to avoid this problem
would be by persuading Congress to
specify a formula by which they
would compensate the copyright own-
ers at a very nominal rate. But this
is something that has never been done
before, and I have yet to hear any
persuasive argument for doing it on
behalf of the cable entrepreneurs.

There has been some suggestion
from the CATV industry that its mem-
bers should be allowed to use the
programs of any stations whose sig-
nal they choose to import simply
by paying a fraction of 1 per cent
of the system's gross revenues for
every channel occupied by broadcast
signals on the system. These payments
would go into a fund, to be distrib-
ute in accordance with some for-
mula I've never seen, among the copy-
right owners of all the programs in-
volved. This would certainly make it
easy—and cheap—for the cable op-
erators, but I don't think it would be
fair compensation to the copyright
owners, nor would it eliminate the
unfair competitive impact on the
broadcasters.

(Continued on page 58)

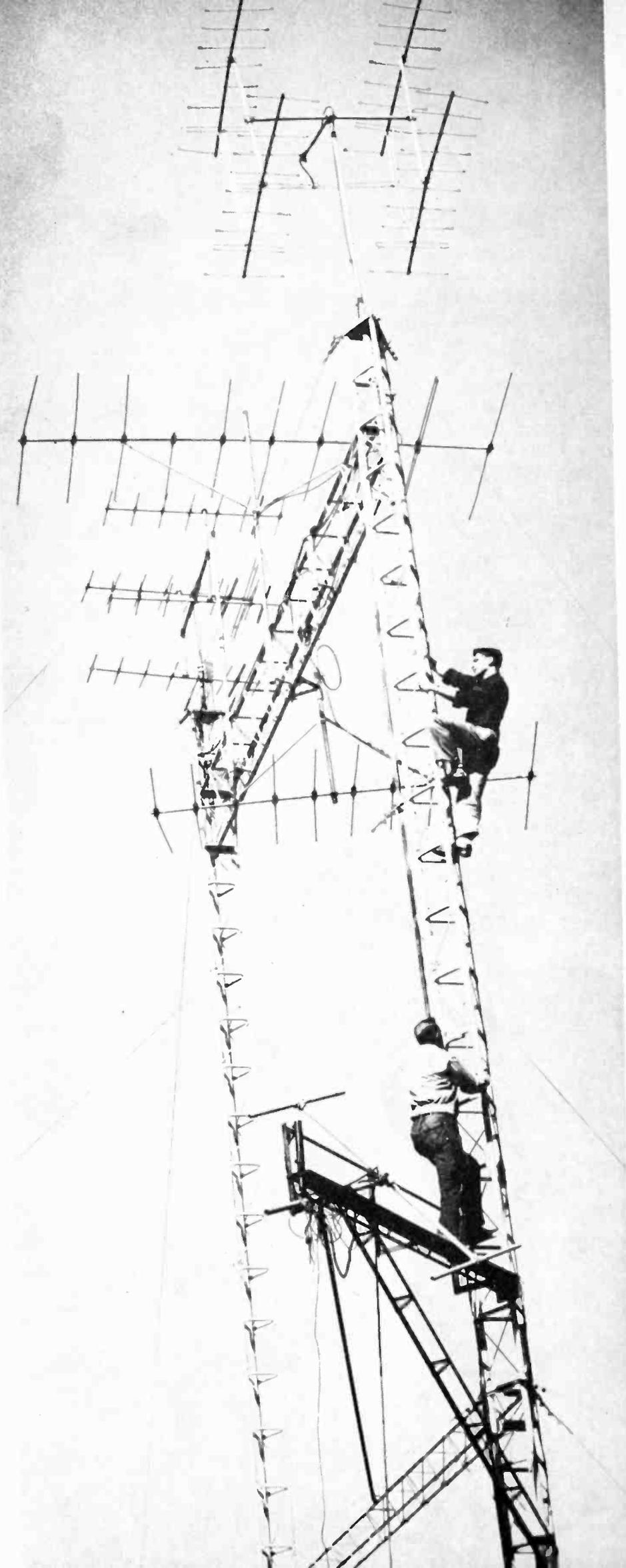
CATV: Why is it so complicated?

By **KENNETH A. COX**

member

National Communications Commission

Television Age, April 21, 1969



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

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

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

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

savers. This scheduling brackets the times when savings institutions pay interest on deposits.

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

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

Usually on two networks

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

As for movies, the agency bought into three in April, one to a network. During June and July the client is

inked in for seven features, four on NBC-TV and three on ABC-TV.

While the movies deliver plenty of young, upscale adults, certainly among the prospects for S&Ls, the agency avoids pat demographic tactics.

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

However, client and agency agree that these older folk can be reached, say, during the early evening news, which the Foundation buys on three networks.

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

Hence, the emphasis on thoughtful people—those "susceptible to an intelligent message," as Johnson says.

A factor explaining the greater emphasis on news by the Foundation is the growing audiences for it.

(Continued on page

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



Commercial on thrift quotes S&L saver.

Thrift—the tough sell

Smothered

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

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

The irony of the whole affair is that the specific program question was, in all probability, less censorable than some of the show's other episodes which have appeared—particularly the highly controversial preacher episode which brought the roof down on all advertisers on the show, as well as on the network, the FCC, and the performers themselves.

Poor in judgment, lacking in taste

The plain fact of the matter is that the Smothers brothers indeed exhibit a lack of judgment at the very least, and a total lack of taste in many instances. It is so true that, due to a running feud with the network and a clash of personalities, they have provoked the network liberally, in a kind of nose-thumbing childishness. Conversely, it is true that the network has treated the Smothers like a stern parent with over precocious children, and is overcensored to *argumentum ad absurdum* in an effort to punish the bad boys. An effort to cultivate an understanding between personalities would have resulted in a more adult approach to the problem.

Make no mistake about the heat on the networks to clean up their programming practices. The heat was generated by advertisers and organized public groups, and being driven forcibly home by Congress under the more or less objective leadership of Senator Pastore. The networks will, for a while at least, bend over backward to sublimate controversy in programming, and the Smothers brothers are only the first *cause celebre*. More will follow, as the crusade of decency gains momentum. Why, one might ask, does high-priced and obviously skilled talent risk such censorship? Why do Dean Martin, Dickelton, Jackie Gleason, stand-up comics appearing as guest stars, Johnny Carson, Joey Bishop and many others risk getting fired for the sake of a possibly funny but definitely prurient line? The answer is simple. Comics do not have little personal taste or background, and they are often unaware that the antics they find so humorous are really out of place in the living room of the average American home.

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

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

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

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

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



The brothers Smothers have indeed been smothered by CBS.

everything on the table for all to see and judge.

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

Film/Tape Report

Y&R, DDB BIG ANDY WINNERS

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

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

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

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

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

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

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

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

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

Zieff was the production house.

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

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

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

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

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

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

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

KID BOOKS GET ANIMATED

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



Filmation's principals (l.-r.) Norm Prescott, Hal Sutherland and Lou Scheimer view next season's product.

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

Their approach to this series, they believe is typical of what will be forthcoming. They have first animated the story line to make it appeal to boys a rock and roll group. Secondly, they have taken the stories directly from the books and written them so the viewer can try to solve the mystery piece by piece with them.

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

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

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

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

REACH THE MEN

Screen Gems is pushing *Playboy After Dark* on the theory that television stations running it can attract advertisers trying to reach men, usually a secondary target for advertising.

The program syndicator has released figures to point up this showing among other things, *Playboy* reaches 65 men (18 per hundred homes, according to February-March ARB New York report. Carson, on the other hand, say, only reaches 40 per 100 homes, Bishop, 36.

Other figures Screen Gems released show that *Playboy* reaches 70 per hundred homes in Philadelphia and 51 in Pittsburgh.

When WTAR-TV shifted to local color news, they had a money-back guarantee

...tion has to be full color today,"
...Fil Trahadias, Supervisor of the
...tophographic Department of the Nor-
...station. "For us that meant
...Kodak Ektachrome films and
...Kodak ME-4 Process for news,
...mentaries, and sports coverage.
...ent an investment on our part,
...w knew that once we had our
...processor working, we were guar-
...a lot of commercial business.
...hcn't been disappointed. In fact,
...reusier than ever before.
...our commercial work is local—
...pendent producers, armed forces
...y, police, advertising agencies,
...dustries. They used to send
...film out of town to have it proc-

essed. Now they just send it over to us.

"The Kodak ME-4 Process is very easy to use, especially with the packaged Kodak chemicals. I remember when the Kodak Sales and Engineering Representatives came down to help us set up for our first batch. They left two hours later saying, 'You're

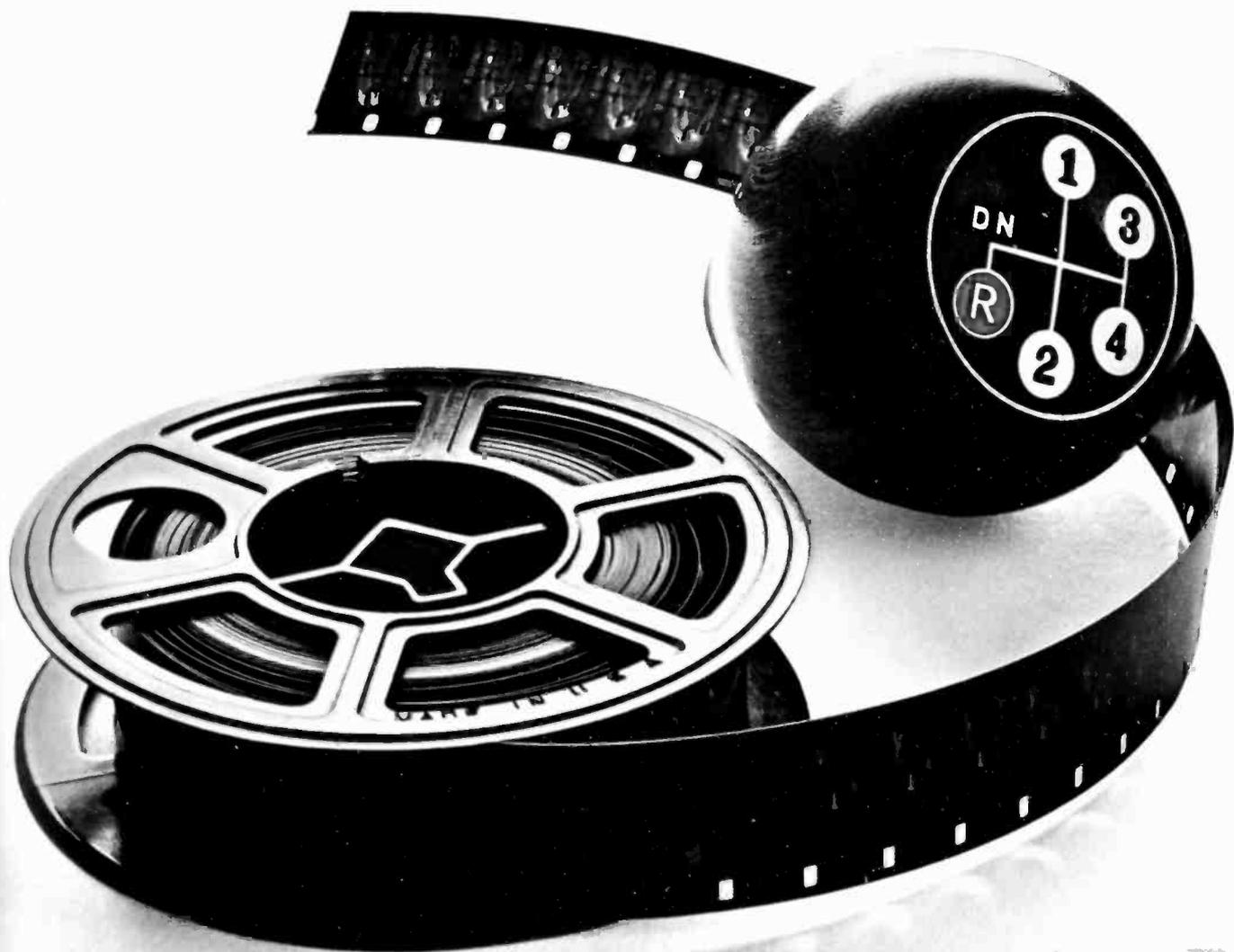
right on the money as far as quality is concerned.' We've kept it that way."

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



EASTMAN KODAK COMPANY

ATLANTA: 404/GL 7-5211
CHICAGO: 312/654-0200
DALLAS: 214/FL 1-3221
HOLLYWOOD: 213/464-6131
NEW YORK: 212/MU 7-7080
SAN FRANCISCO: 415/776-6055



Kodak

EXPANSION FOR FOUR STAR

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

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

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

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



**RALPH KESSLER
NEIL KOBIN**

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

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

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

NEW VP'S FOR BCP

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

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

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

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

The television syndication division of Bing Crosby Productions produces and distributes tv properties such as *Paul Harvey Comments* (currently in more than 108 markets), and the promotional game card shows *Let's Go to the Races*, *It's Racing Time*, *Fun at the Races* and *Win with the Stars*.

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

WB-7A'S NEW ENTRIES

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

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

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

Three Faces of Communism, is an hour-long historical documentary. It

reveals the evolutionary changes have swept the Communist world Yugoslavia, Rumania, Albania Bulgaria in the past 20 years.

GOLDEN ROSE

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

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

Twenty-eight programs from 15 countries are entered in the festival which is sponsored by the Swiss Radio and Television Society and the City of Montreux.

AD MAKERS

ROBERT D. MILLER has been named senior vice president and creative director of Warwick & Legler. Miller joins the agency from BBDO, and succeeds JOHN H. LAMBERT who has been the agency's senior creative officer.

At BBDO, Miller was a vice president and associate creative director. He joined BBDO in 1957 as a copy



MILLER

writer. He became a copy group head in 1960, a copy supervisor and vice president in 1963 and associate creative director in 1966.

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

Three appointments have been made at Tatham-Laird & Kudner Inc. FRANK GRADY has joined the agency as a copywriter on Goodyear and other accounts. He was previously a copywriter with BBDO.

Advertising Directory of SELLING COMMERCIALS

ME BERLIN will become an art director at the agency. He was formerly with The Marschalk Co. and Robert S. Hirschberg Co.

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

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

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



DUNNING

native Californian, Dunning first joined Ayer in 1953 and served as an art director in the agency's Philadelphia, Honolulu and Detroit offices before advancing to art group supervisor and then art group director in 1958.

He was elected vice president and associate managing director of Ayer's Philadelphia department in 1965 and served in Philadelphia until he was named creative director of the agency in 1967 and transferred to New York.

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

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

Ajax • Norman, Craig & Kummel



TELETRONICS INTERNATIONAL, INC.

Georgia Pacific - Royal Oak • McC-E



SANDLER FILMS, INC., Hollywood

Campbell's Soup 'Poster' • BBDO



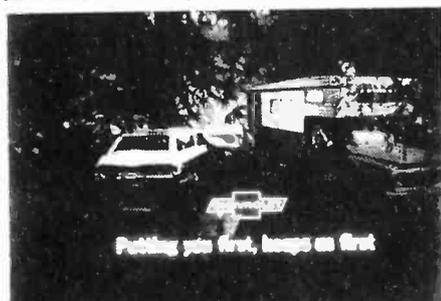
KIM & GIFFORD PRODUCTIONS, INC., N.Y.

Haggar Slacks • Tracy-Locke



JAMIESON FILM COMPANY, Dallas

Chevrolet • Campbell-Ewald



GERALD SCHNITZER PRODS., INC., Hollywood

Hunt Foods • Young & Rubicam



THE HABOUSH COMPANY, Hollywood

Elanco Products Company • Clinton E. Frank



SARRA, INC.

House of Edgeworth • C, W & A



LOGOS TELEPRODUCTION CENTER, Arlington

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

IN SYNDICATION

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

COMMERCIALS MAKERS

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

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

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

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

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

KARL FISCHER is Elektra Film Productions new creative director of animation. Fischer will be responsible



FISCHER

for the conception and development of commercial, industrial and other graphic filmwork including theatrical trailers, featurettes and titles.

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

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

NORTH OF THE BORDER

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

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

The two northern companies work in tandem in Canada, and some of their personnel work in connection

with Audio's American direct cameramen and editors.

ON THE WAY

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

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

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

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

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

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

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

WESTERN COMES EAST

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

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

ZOOMING IN ON PEOPLE

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

Baumes joined Paramount in 1966 working in a general production capacity on pilots and on *Movies of the Week* which the company has been producing for ABC-TV.

DON TORPIN has been named production supervisor of Four Star International. Torpin, with Four Star

**WHO ELSE
IS NEW AT
FILMFAIR
NEW YORK?**

**NIKI HALL
THAT'S WHO!**

FilmFair, Inc.

339 E. 48th St.

New York, N.Y. (421-8480)



Advertising Directory of SELLING COMMERCIALS

19, will take over the duties of Norman Powell who was promoted senior vice president last week. RAY TINKER has joined 20th Century Fox Television as vice president in charge of programs. Areas of responsibility for Tinker include program development, sales and creative-guiding current series. Prior to accepting his new post, Tinker was vice president for network programs at Universal tv.

MGM MOVIE-TV HEAD

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



SOLOW

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

Previous to Ramsey's assignment at the studio, he had been executive assistant to the president from 1963 to '67. One of his important functions was as a liaison between New York and the Culver City studio. Ramsey joined MGM in 1958 and for five years worked as an advertising-production executive at the Culver City studio.

QUICK CUTS

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

SECONDARI SPLITS

Producer-writer John Secondari, who heads up his own production company which has been tied to ABC-TV for the past 13 years under an exclusive contract, secured a ter-

Kools • Ted Bates



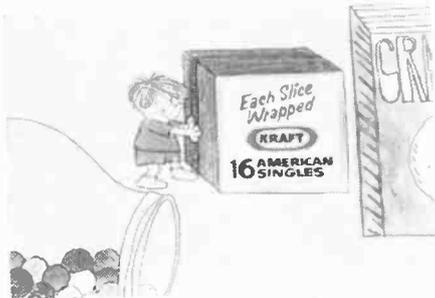
ELEKTRA FILM PRODUCTIONS, INC., N.Y.

Parent Teacher Association



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

Kraft Foods • J. Walter Thompson



PELICAN PRODUCTIONS, INC., N.Y.

Rambler American • Hiram Strong Adv.



WGN CONTINENTAL PRODUCTIONS, Chicago

Lever Bros. - Dishwasher All • SSC&B



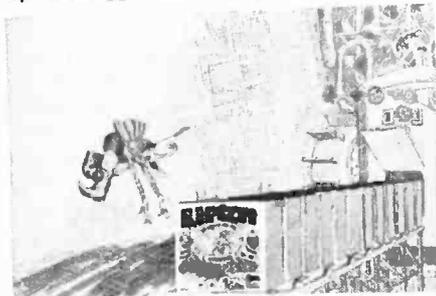
TOTEM PRODUCTIONS, INC., New York

Salem Cigarettes • Wm. Esty Co.



SOL GOODNOFF PRODUCTIONS, INC., N.Y.

Lipton's Giggle Soup • Young & Rubicam



FILMFAIR, HOLLYWOOD

Spin Blend - Best Foods • D-F-S



JEFFERSON PRODUCTIONS, Charlotte

mination of that agreement. Secondari wants to become more active in the field of feature films and tv specials.

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

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

CHANGES AT SCREEN GEMS

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

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

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

PASS THE DECONGESTANT

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

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

PRODUCER-SALESMAN OR DIRECTOR

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

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

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

Replies held in strict confidence.

Box 263, Television Age.

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

'Sure we grow ragweed. We'll have it in August. That's when it grows.'

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

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

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

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

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

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

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

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

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

"Did someone say *gesundheit*?"

TV TAPE CARTRIDGE

The industry's first video cartridge system, which created a stir at the NAB convention introduced by RCA, will not be available until sometime in 1964, possibly early in the year.

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

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

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

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

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



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

APRIL 21, 1969

TELEVISION AGE SPOT REPORT

a review of
current activity
in national
spot tv

Some commercials currently being seen in the New England area are making a lot of fun at some of the greatest legends to come out of the colonial heritage, while at the same time they are, hopefully, selling a lot of food.

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

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

And, for openers, WMD bought a spot on the Boston Red Sox opening baseball game. Tucker said the agency thought this would be effective because there seems to be a

lot of excitement in Boston about the team this year.

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

At the present time, Tucker said Colonial is number one in ham sales in Boston, and they hope they're number two in sales of other luncheon meats and frankfurters. This informa-



Chuck Reinecke is assistant regional supervisor for the Pacific Northwest region at Young & Rubicam, New York.

tion, he said, comes from the retail stores where the meat is sold.

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

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

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

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

Where's HEADQUARTERS?



Where else but...

TOPEKA

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

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

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

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

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

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



TV Radio FM
Topeka, Kansas

Affiliate: KGNC, TV Radio FM, Amarillo, Texas

American Can Co.

(Young & Rubicam, New York)

A buy for various AMERICAN CAN products broke shortly before issue date. Day, prime and fringe 30s and minutes will be running until June. Chuck Reinecke worked on the buy.

P. Ballantine & Sons

(Lennen & Newell, New York)

A buy for BALLANTINE ale broke shortly before issue date in about 5 markets and will run for 28 weeks. Early and late fringe 20s and 30s will be used to reach men. Robert Kelly is the buyer on the account.

Best Foods, division of Corn Products Co.

(Dancer-Fitzgerald-Sample, New York)

April 28 is the start date for a buy combined line NUCOA. Day and early and late fringe 30s will run through June 22 in at least 18 markets. George Robinson placed the buy.

Bonded Oil

(Warren, Muller, Dolobowsky, New York)

A buy for BONDED gas and oil breaks May 4 in eight markets. Prime 30s, with men the target audience, will run until July 5. Myrna Titan is the buyer.

Brown & Williamson

(Ted Bates & Co., New York)

A buy for KOOLS cigarettes is scheduled to begin as soon as possible, running until further notice. Adults are the target of the buy which is running in about 100 markets. Joe Napoli worked on the account.

Champale, Inc.

(Richard K. Manoff, New York)

May 5 is the start date for a 13-week buy for CHAMPALE malt liquor. Early and late fringe and prime 30s and 60s will be used. Don Marshall placed the buy.

Corn Products Co.

(Lennen & Newell, New York)

About 40 markets will see commercials for NIAGARA spray starch beginning April 28. Late fringe 30s and minutes will be used to reach women for 20 weeks. Sandra Floyd is the buyer.

Dow Chemical Co.

(Norman, Craig & Kummel, New York)

A buy for various DOW CHEMICAL products broke shortly before issue date. Early and late fringe 30s and minutes will run for seven weeks. Nancy O'Donnell placed the buy.

General Foods

(Benton & Bowles, New York)

A buy for GRAVY TRAIN starts April 28.

(Continued on page 4)

On Buyer's Opinion . . .

THE PROGRAM BUY

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

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

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

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

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

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

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

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

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

Your Blair Man Knows...

ANOTHER MULTI-MILLION DOLLAR Housing Development is scheduled for Spring! The Sanford Construction Company of Cleveland reports their 364 acre site project in the outskirts of Wheeling will get underway as soon as weather permits. The new project will offer 220 one-family homes, a high-rise apartment building, town-house-type apartments, another apartment complex and streets, lakes and recreational areas that will overlook a four million dollar enclosed shopping center. As the forward-moving pace of the Wheeling-Steubenville area quickens, the thrilling NEW Central Seven headquarters of WTRF-TV and WTRF-STEREO reports all the excitement to an active, building-buying and avid TV audience. Are you reaching this crowd?

BLAIR TELEVISION

Representative for

WTRF-TV

Color Channel 7 • NBC

Wheeling, West Virginia

metro

ROCKFORD

has over

$\frac{1}{4}$ million people
...they watch



ON

WCEE-TV



A CBS Affiliate

The "Big CEE"

Rockford-Freeport, Illinois

Represented by The Meeker Company

BUYS IN BRIEF

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

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

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

Thirty-second color commercials are being used on national network television to sell ABOLINE CREAM, a facial cleanser made by Norcliff Laboratories. The angle of the commercial is the "product's popularity with great beauties of the theater," and it also emphasizes its present availability to the public. *Bozell & Jacobs*, New York, is Abolene's agency.

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

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



Donald A. Pels will become chairman, president and chief executive officer of LIN Broadcasting Corp. He is presently executive vice president and treasurer of Capital Cities.

Rep Report

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

LLOYD WERNER has been named New York sales manager at Tele-Rep. He had been Chicago sales



WERNER

manager since the beginning of this year, and prior to that was with ABC-TV Spot Sales as an account executive.

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

BOB DELEHANTY has been appointed sales manager in the Chicago office at Edward Petry & Co., a new position. He had been with ABC-TV Spot Sales. RON STACK and JACK CARRIGAN, TV group sales managers, have been placed in full charge of station client servicing

and sales for individual stations within their groups.

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

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

RICH FRANK has been appointed sales manager at the Chicago office of Tele-Rep. He had been an account executive and was the first



FRANK

salesman named to the Chicago staff when the rep firm started operations this year. Before joining Tele-Rep, he was with Edward Petry & Co.

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

Media Personals

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

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

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



Walter M. Windsor, formerly executive vice president of the Bluegrass Broadcast Group, has been named general manager of WFTV Orlando, Fla.

The star benchwarmer of the Comets (he averaged two points a game for the team, which finished 19-9 season) isn't sure of his future but he said it doesn't seem to be in basketball.

Most likely, it's somewhere in media. Dave Fulton, with Compton Advertising since November, 1967, was recently promoted to broadcast supervisor on Ivory Soap, and to advertising supervisor on all agency accounts.

He started as a media research analyst and then worked his way up to assistant buyer to his new position.

Fulton will be doing more work in the planning end as supervisor, but he thinks he'll miss the personal contact that comes from working with reps and station personnel when placing buys.

His interest in people runs deep. He worked as a credit investigator for the Retail Credit Co. before joining Compton, and said he often became too wrapped up in the individual to do the job as it should be



done—in a more detached vein.

A graduate of Siena College in Albany, where he majored in English literature, Fulton went into advertising because "I was attracted by the communications aspect of the business."

He explained that he liked the idea of being in a position where he could reach people.

He's also interested in political science, which he considers another form of communications. He likes to "theorize" at times, but on the practical side has six credits to-

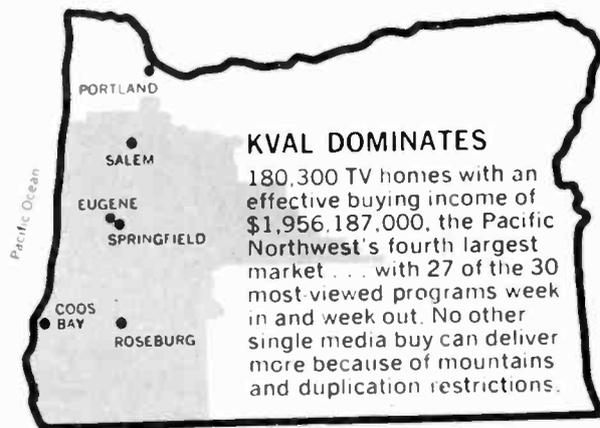
towards a Master's degree in that field.

In his spare time, Fulton likes to listen to music. He likes most kinds of music, and two of his particular favorites are Nina Simone and John Hartford.

One of his ideas about media is that the role of the department has to be re-evaluated. He said that the needs of an advertiser can best be served by an agency that understands all the advertiser's problems, and not by an independent buying service. But he said that in order for an agency to do this properly, the qualifications and standards for buyers must be upgraded.

Fulton objects to market-buying pools from the buyer's standpoint, and said he's glad Compton isn't involved in this kind of operation. "This kind of specialization can be very dull. It restricts the individual—it doesn't give him enough opportunity to grow in the media department." And then, laughing, he added, "Can you imagine buying Beaumont, Tex., for the rest of your life?"

There's more to KVAL than meets the eye



KVAL DELIVERS

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

THE ONLY SMALL NUMBERS ARE THE CPM...



Ask your H-R TELEVISION, INC., man or ART MOORE & ASSOC. in Seattle and Portland.

KVAL TV EUGENE, ORE.

SATELLITES | KCBY-TV, COOS BAY
KPIC-TV, ROSEBURG

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

New Executive



Francis P. Barron has been elected president of Storer Television Sales, New York. His previous position was executive vice president. Barron replaces Peter Storer, who for the past year has been working in Miami as executive vice president of Storer Broadcasting.

Spot

(From page 42)

Early and late fringe 30s will run until May 5 in an attempt to reach women. Edward DelVecchio placed the buy. A 13-week buy for ORANGE PLUS is already underway. Early and late fringe 30s are being used. Richard Morris worked on the account.

E. F. Hutton

(Benton & Bowles, New York)

A buy for E. F. HUTTON, a brokerage house, broke shortly before issue date in 40 markets. Early and late fringe and prime 20s and 30s are running for eight weeks. Donald Zuckerman worked on the account.

Kayser-Roth Hosiery

(Daniel & Charles, New York)

A two-week flight for SUPPHOSE for men breaks June 2 in a few markets. Early and late fringe and prime 30s will be used. Doris Gould placed the buy.

Liggett & Myers Tobacco

(J. Walter Thompson, New York)

A buy for CHESTERFIELD is underway in less than ten markets. Early and late fringe minutes will be running until June 7. Cary Senatore placed the buy.

P. Lorillard Co.

(Benton & Bowles, New York)

A buy for KENT cigarettes broke in markets shortly before issue date. Adults are the target of the prime 20s which will be running for four weeks. Peter Wilder worked on the account.

Mobil Oil Co.

(Doyle Dane Bernbach, New York)

Various MOBIL products are the subject of a buy that broke shortly before issue date in about 10 markets. Early and late fringe 1Ds and 30s will run for eight weeks. Elliot Schneider placed the buy.

National Biscuit Co.

(William Esty, New York)

A buy for NABISCO wheat and rice honeys is underway in over 50 markets. Day 30s and minutes are being used to reach children until May 11. Judy Weber placed the buy.

National Lead Co.

(Marschalk, New York)

Prime 1Ds and minutes will be used to sell DUTCH BOY paints. One-week flights are scheduled for April 21 and July 14. Two-week flights begin on May 12 and June 16. Vera Barta placed the buy.

(Continued on page

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

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



MULLER

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

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

Agency Appointments

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

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

ED DUNK and JERRY STILL have

been appointed account executives at Tracy-Locke Co., Dallas. Dunk was formerly an account executive for the Pitluk group in San Antonio and Still was manager of the Dallas office of Campbell-Ewald.

JAN JAFFE has been promoted to account executive at Tatham-Laird & Kudner, N.Y., where she will work on Frenchette and other assignments. Mrs. Jaffe was previously a marketing research supervisor at T-L&K.

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

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

JAMES GUTHRIE has joined Foote, Cone & Belding, New York, as an account executive on the Sears, Roebuck account. Guthrie had been with Sullivan, Stauffer, Colwell & Bayles in a similar position.

(From page 46)

Final Lead Co.

(*Can-Erickson, New York*)
Separate one- and two-week flights
placed for DUTCH BOY
Start dates are April 21. May
16 and July 14. Late
minutes will be used. Ray
worked on the account.

Cone & Belding, New York

FANDANGOS breaks issue
a few markets. Day 30s will run
ay 17. Betty Booth placed the buy.

Henry Co.
(*Barton, Durstine & Osborn,
New York*)

and late fringe 30s break issue
SWEET TEN. The spots will
run for four weeks in markets.
McCormick placed the buy.

Roer & Gamble

(*Bonn & Bowles, New York*)
Systems underway for BIZ. ZEST.
HEL. and PAMPERS. All broke shortly
for issue date and will be running
the end of the contract year.
and late fringe and prime 20s,
and piggybacks are being
ed. Women 18-49 are the prime target
thou. William Quinn worked on
e account.

Maer Oats

(*Doyle Dane Bernbach, New York*)
for LIFE cereal broke shortly
for issue date in under 100 markets.
and early and late fringe minutes
ill running for eight weeks.
Richardson worked on the account.

Radio Corp. of America

(*Walter Thompson, New York*)
about 20 markets are seeing commercials
for A home entertainment units.
running for four weeks, early and
late fringe minutes are being used.
worked on the buy.

Rivna Foods

(*Dancer-Fitzgerald-Sample, New
York*)
for MAHATMA RICE broke
shortly before issue date in 30 markets.
Day fringe and prime 30s and
minutes will be running until June 11.
Tom Kane placed the buy.

Sinair Oil Co.

(*Cunningham & Walsh, New York*)
Two separate buys have been placed for
SIN AIR gas. The first, a nine-week
buy, breaks May 18. The second buy
starts June 2 and runs for 17 weeks.
Both will be using 30s and minutes in
early and late fringe and primetime.
Elli Ambrose worked on the account.

Squibb Beech-Nut

(*Yang & Rubicam, New York*)
for various SQUIBB BEECH-NUT
products has been placed in under 50
markets. Day and early and late fringe
30s will run for six weeks.
Bar Summerfield worked on the
account.
for BEECH-NUT gum also broke

shortly before issue date. Day and
early and late fringe 30s are being used
with different end dates in different
markets. The latest the buy will run
is until about June 8. Donn Hinton and
Chuck Reinecke worked on the buy.
Commercials for SWEETA will be
running in markets until June 28. Day
and early and late fringe 30s will be
aimed at women over 35. Dorothy
Thornton is the buyer.

Sterling Drug

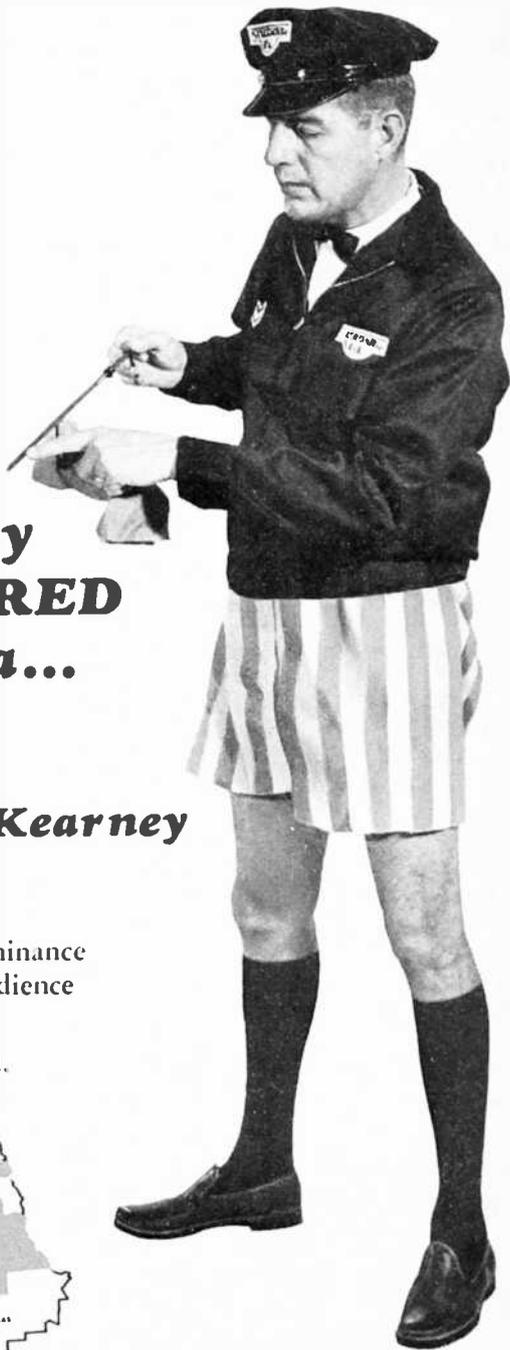
(*Dancer-Fitzgerald-Sample, New
York*)
Over 30 markets are seeing commercials
for BAYER aspirin. Early and late
fringe 30s will be running for 10 weeks.
Lorraine Furay placed the buy.

Stokely Van Camp

(*Lennen & Newell, New York*)
A buy for GATORADE breaks April 28
for two weeks. Day, fringe and prime
1Ds, 20s, 30s and minutes will be
used in an attempt to reach men. Marion
Jones worked on the buy.

WTS Pharmacraft

(*Doyle Dane Bernbach, New York*)
Buys have been placed for ALLEREST
and FRESH. The first buy broke shortly
before issue date, the second breaks
at issue date and the third starts April 28.
Early and late fringe and prime 30s
and 60s will run for nine weeks.
Jack Lund and Don Kelly placed the
buys.



**You're only
HALF COVERED
in Nebraska...**

**without
Lincoln · Hastings · Kearney**

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



The Feltzer Stations
RADIO
WKZO KALAMAZOO-BATTLE CREEK
WJEP 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
1069 FT. TOWER

Avery-Knodel, Inc., Exclusive National Representative

WMAR Photographer Wins Citizen Service Award

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

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

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

Came Upon Accident

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

Mr. Cronin used his radio to call a police car and ambulance.

When the police and rescue crews arrived,

the mother, who had been trapped inside the wreckage, and rushed the family off to the hospital.

Community Radio Watch, a public service program sponsored nationally by Motorola Communications and Electronics, Inc., in Chicago, asks all drivers of vehicles with two-way radios to be the "eyes and ears" of police and other agencies.

Asked

These drivers to observe and report other incidents and their own. They are requested to take their hands off the wheel.

Since 1960, Community Radio Watch has been commended over 100 times for driving

Action...

in the public interest



Reprinted from the Baltimore SUNPAPERS



Left to right: Donald P. Campbell, Vice-President and General Manager of WMAR-TV, Police Commissioner Donald D. Pomerleau, Frank Cronin, Mrs. Nancy Cronin.

In Maryland
Most People Watch **COLOR-FULL**
WMAR-TV 
CHANNEL 2, SUNPAPERS TELEVISION
TELEVISION PARK, BALTIMORE, MD. 21212
Represented Nationally by KATZ TELEVISION

Wall Street Report

new benchmark. Wall Street analysts don't see eye to eye about the impact on the agency business of Walter Thompson's going public. They do agree on one point. The agency will be a valuable benchmark to help them evaluate other agency stocks.

How useful JWT will be as a benchmark is another question, for the agency is almost in a class by itself. Further, the factors that make an agency grow depend more on nebulous aspects (read "creativity") than most other businesses. Wells, Rich, Greene and Doyle Dane Bernbach both of which have gone public are cases in point. It could also be pointed out that, of all the agencies that have gone public, JWT has far and away the biggest international operation. Nearly 40 per cent of its total billings come from outside the U.S. The next biggest public agency, FC&B, gets less than 22 per cent from abroad.

Steady growth. While the agency's uniqueness can be overdrawn, it has shown a remarkable ability for a business so large to maintain a solid rate of growth. During the past five years total billings have gone from \$487 million to \$636.3 million. Last year, with total U.S. advertising up about 6 per cent, J. Walter advised its billings more than doubled that, which partly explains, of course, why the agency chose this time to offer some 27 per cent of its stock to the public.

point. Certainly, even now, when agencies are going to such great lengths to burnish their creative reputations, J. Walter still avoids being showy (though it has bowed to current mythology by making a greater effort to score in the commercials award arena).

JWT's profit trend has been, with one exception, steadily upward during the past five years, rising from \$2.6 million in 1964 to \$5.5 million last year. There was a dip, however, in 1967—which was not a good year for advertising.

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

Taking the two largest publicly-owned agencies—FC&B and DDB—as examples, the profit picture is mixed. FC&B, with a small advance in income—from \$39 million in 1967 to \$40.2 million in 1968—lifted its net from \$1.5 to \$2 million. DDB, a more profitable agency, inched ahead in income from \$34.8 million to \$36 million, but its net dropped from \$4.8 million to \$3.2 million.

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



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

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

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

In its prospectus, the company pointed up its need for additional equity capital. In addition to the working capital that the stock sale will provide, a good part of the cash, about \$2.5 million, will be spent on computer facilities, furniture, fixtures and leasehold improvements. The agency also needs another \$1.5 million for investment in the Puerto Rican-American Insurance Co., an unconsolidated subsidiary 94 per cent owned by JWT. ■

Five-year income comparison, J. Walter Thompson

	1964	1965	1966	1967	1968
Billings (000)	\$482,716	\$520,051	\$578,019	\$582,798	\$636,759
Commissions, fees (000)	70,277	75,551	83,984	84,151	92,699
Net income (000)	2,613	3,135	5,158	4,119	5,275
Income per share (1)	.78	1.06	1.97	1.63	2.15
Cash dividends (2)	.30	.32	.29	.31	.40

¹⁾ After adjustments for 1966 stock split, 1967 stock dividend and 5-for-1 common stock exchange to be made in 1969 as part of proposed recapitalization.
²⁾ Includes cumulative preferred stock distribution in 1966.

its performance comes from an agency that has only in recent years grown a stodgy image. Whether this was warranted is beside the

ing for months.

However, one of the few advertising agency specialists on Wall Street doesn't see any big rush. An-

a hurry," recalls a 1966 Management Development seminar graduate, John Stilli, general manager of WFBC-AM-FM-TV Altoona-Johnstown. "No pat answers. Not even any pat questions, for that matter. There were three or four or maybe more right ways to handle just about every problem in each of those case histories."

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

Several roads to travel

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

"Once in a while they'd ask a very broad question," remarks Lawrence Fraiberg, class of '68, then manager of WNEW-TV New York.

"But that was just to get us back on the track when we'd started wandering. Other than that, they let us find and follow our own road. You could tell they were being careful not to impose their point of view on us."

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

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

From Fraiberg comes this: "Because there wasn't a whole lot about broadcasting, I had a chance to stop thinking about my own problems and look at the big picture. And studying the moves of the people in the case

NAB Management Development Seminar, Class of 1968

- Arcara, James P., WPRO Providence
- Bacus, Roy Irving, WBAP-AM-FM-TV Fort Worth
- Behnke, John F., KOMO-AM-TV Seattle
- Bennett, Robert M., WTTG Washington
- Blanchette, W. C., KQVO-TV Missoula
- Bolger, Thomas E., WMTV Madison, Wisc.
- Brazzil, William R., WTVJ Miami
- Brown, David D., WTVL Waterville, Me.
- Cody, John J., WHEC-TV Rochester, N.Y.
- Coleman, Q. P., KOLY Mobridge, S.D.
- Cook, Bill E., KFDA-TV Amarillo
- Cripe, Donald C., WFBM-AM-FM-TV Indianapolis
- Croes, Kenneth R., KERO-TV Bakersfield, Calif.
- Crosby, Herbert W., WCSH-TV Portland, Me.
- Curtis, L. H., KSL-AM-TV Salt Lake City
- Craig, Cliff, KGNC-TV Amarillo
- Daniels, Ralph H., WCBS-TV New York
- Davenport, John Y., WESC Greenville, S.C.
- Eure, William L., Jr., WMAL-TV Washington
- Ewing, Clifford E., KOOK-AM-TV Billings, Mont.
- Fraiberg, Lawrence P., WNEW-TV New York
- Gethoi, Mutu, VOK Nairobi, Kenya
- Hackett, James K., WICE Providence
- Hatch, Kenneth L., KIRO-TV Seattle
- Haugen, Wesley E., KFVR-TV Bismarck
- Hauser, John Carl, WFAA-TV Dallas
- Hazard, Stuart S., WJCO Jackson, Mich.
- Holtzer, W. L., KLTZ Glasgow, Mont.
- Hosfeldt, Robert M., KNTV San Jose
- Hubbach, William J., KATU Portland, Ore.
- Haptman, Michael, Westinghouse Broadcasting Co. New York
- Johnson, Kenneth M., WTEN-TV Albany
- Killmer, Wayne E., KIRO-TV Seattle
- Lackner, Edward Jay, KOMO-AM-TV Seattle
- Lange, Paul R., KDLR Devil's Lake, N.D.
- Laskowski, Joseph, Triangle Stations Philadelphia
- Levin, Herbert M., WSBA-TV York, Pa.
- Lydle, Bill, KENS-TV San Antonio
- Lyon, John J., KSEN Shelby, Mont.
- Lyons, Stanley A., WAGM-AM-TV Presque Isle, Me.
- McCarthy, Jack P., WHIO-AM-TV Dayton
- McClintock, Donald E., KFBB-AM-TV Great Falls, Mont.
- McCurdy, H. T., CJAD/CJFM Montreal
- McKinnon, Dan, KSON & KSEA San Diego
- McKinnon, Michael D., KIII Corpus Christi
- Merrick, William A., KBMN Bozeman, Mont.
- Nordberg, Douglas E., KCET Los Angeles
- Ochsankehl, Russell D., WZZM-FM-TV Grand Rapids
- Ockershausen, Andrew M., WMAL-AM-FM-TV Washington
- Otterman, Lester H., WBEN-AM-TV Buffalo
- Pate, Virginia F. (Mrs.), WASA-AM-FM Havre de Grace, Md.
- Pollock, Clark, Nationwide Communications, Inc. Columbus, O.
- Potter, Barry M., WLOB-AM-FM Portland, Me.
- Reinhart, R. A., CFPL-TV London, Ont.
- Ross, Charles, WIBW-TV Topeka
- Rosse, Colin, WINA-AM-FM Charlottesville, Va.
- Sanders, Albert H., Jr., WMAZ-AM-TV Macon, Ga.
- Schreiber, Arthur A., KYW-TV Philadelphia
- Seehafer, Madeline T. (Mrs.), WSNY Schenectady
- Siegel, Morton M., WINE-AM-FM Danbury, Conn.
- Slater, B. (Mrs.), KRAK Sacramento
- Stewart, Frank, WLRW Champaign, Ill.
- Stewart, John D., WIMA-TV Lima, O.
- Taber, Ross S., RKO General New York
- Wahlen, Bert E., KHEY El Paso
- Wheelahon, Harold M., WDSU-AM-FM-TV New Orleans
- Winters, James A., AM-FM-TV Portland, Me.
- Young, David W., KSID Sidney, Neb.
- Zelkowitz, Stephen W., WMVO-AM-FM Mt. Vernon, O.

histories made me ask myself what kind of a boss I was and how I could be a more effective one."

Ralph Daniels, president of CBS-owned television stations, who attended the seminar last year as gen-

eral manager of WCBS-TV, found the course helpful in crystallizing concepts of long and short-range planning.

"Not only that," he adds, "but gets you out of the parochial, inbr

your own industry and starts drawing parallels with other industries."

The greatest factor in the effectiveness of the seminar is the people who teach it, primarily Livingston and I. Stephen H. Fuller, who was formerly associate dean for external affairs. Here's how their ex-students characterize them:

Livingston—"a spellbinder" . . . "quick and incisive". . . "he knows management backwards, and he knows the case histories cold."

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

The professors

But know exactly how to reach their audience and how to hold them. Livingston's Tower lays it right on the line. "We were lucky enough to get the two absolutely perfect instructors for the seminars. I'm convinced that nobody else could make our broadcast management development program go the way they do."

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



K. Miller (l), 1969 president of the Atlanta Broadcasting Executives Club, presents 1968 president Paul Rayson with charter gavel. Miller is with Katz Radio and Rayson is station manager of WAGA-TV Atlanta.

Sears (From page 25)

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

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

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

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

Categories, not items

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

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

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

Dipping his pen in a slightly square ink bottle, Lunde also told the stores that "Sears has everything" is a smartly-conceived, brightly-paced tv informative message done

to music and rhyme with toe-tapping scoring, and lyrical effects which we believe will register with the young and the young in heart."

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

Down to the nitty-gritty

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

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

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

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

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

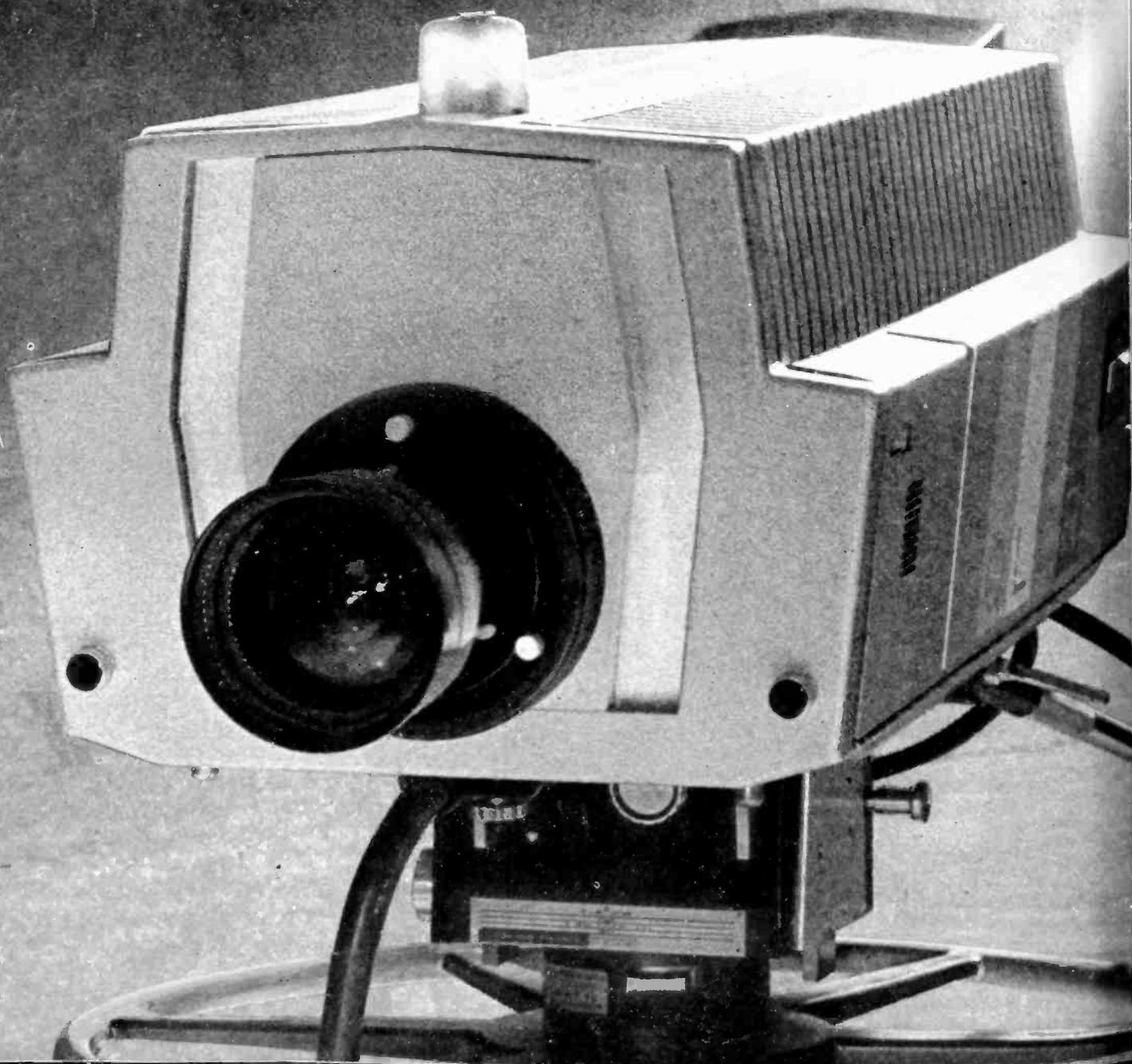
Under the supervision of Al Moss, F-R vice president and account supervisor, a commercial was shot, using footage from *Goldfinger* (it later won IBA awards for the agency and Durona Productions).

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

The world's best color camera is the TK-42

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

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



The world's best color camera is the TK-44A

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

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

For all the reasons why the TK-44A is the world's best 3-tube camera, call your RCA Field Man, or write: RCA Broadcast Equipment, Building 15-5, Camden, New Jersey 08102.



RCA



Presenting new road race set to ad managers of Sears stores, via closed-circuit in 1965, were, from left, Ed Bleier, sales vice president, and Tom Moore, president, ABC-TV, and Marvin Lunde, Sears' national ad manager. Toy bombed, commercial won prize.

presentation of the toy and the commercial to group and store toy and advertising managers throughout the country.

Moss bought 14 spots on *The Beatles*, ABC's high rated Saturday morning animated show, at \$6,800 a copy, plus other ABC kids' time. In addition, he bought local time in Chicago, Jacksonville and Los Angeles, tagging the commercial for these markets.

Unhappily, the toy had serious design problems, and bombed completely.

Lunde, in his capacity as advertising media research head, wrote a two-part primer for field managers on the use of television. Part 1, called "TV Creative and Production Terms," was to familiarize the un-anointed with these aspects of the medium. Part 2, "Store or Local Market Purchase of Spot TV Time," was intended as a handbook for managers in doing business with local stations. The latter dealt in elementary terms with day parts, audience measurement via NSI and ARB, time-buying and tv pricing.

Lunde brought Part 2 to a conclusion by counseling the managers to establish and maintain good relations with all local stations.

"The nature of television is such," he wrote, "that good buys hinge on what is available. There is no way of expanding the availability of good buys to meet the demand. Good relations with the station salesmen and sales managers influence whom they

contact first to discuss extraordinary buying opportunities."

Lunde, since replaced as director of advertising media research by Chris Jackson, has retired and is now on special assignment for Sears in Latin America.

Role of TvB's Abrahams

At this point, a good share of the credit for Sears' move into television should be given to Howard Abrahams, vice president and retail specialist of the Television Bureau of Advertising.

Abrahams, who probably knows more about television's retail context than anyone in the business, started pitching Sears at the corporate level back in 1955. Five years ago, he shifted into high gear and began making presentations to the brass of Department 732A on the average of once a month.

It's doubtful that any other "outsider" has been as influential in bringing Sears into tv as Abrahams. And he's still at it.

One of Lunde's final moves as national retail sales promotion and advertising manager was to commission Ogilvy & Mather in late 1965 to conduct an intensive five-market test that was carefully structured to determine what would result if an overlay of television were to be superimposed on a market's regular newspaper advertising, and to find a formula for the optimum media mix.

Specifically, five test markets were set up for tv—Wichita, Des Moines,

Harrisburg-Lebanon, Fresno Nashville—and matched with control markets for newspapers.

Sears stores in the newspaper markets were to put their entire 1966 budgets (including the normal increase for '67, based on their 1966 increase from '65 to '66) into newspapers. Tv test market stores were to invest the equivalent of their 1966 budgets in newspapers, but put the difference between their '66 and '67 budgets into television.

The tv money and the increased portion of newspaper-only budgets were to promote a selected list of identical items in each set of markets.

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

Originally slated to run for 26 weeks, the test was extended first for a year. But long before it ended, Sears knew it was going into tv big, and Ingraham had contracted with WGN Continental Productions in Chicago to produce parent commercials for shipment to the stores.

(For details on this critical test, see *Newsfront*, TELEVISION AGE, March 10, 1969, page 17.)

Production began in January 1968, at an initial rate of about 60 films a month. This built to a peak of some 60 a month in December, but has since dwindled back to 30, chiefly as a result of seasonal factors, partly because Sears, which originally worked almost entirely in television, has recently been doing a certain amount of location shooting on film and WGN Continental is not too keen on film.

Enter John Beebe

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

Beebe's first assignment for Sears was to preside over the development of a library of commercials. Voilá—now there's a library (partly produced 425 commercials last year

...hat short of its target of 600
 ...nd as been cranking them out
 ...re of better than one a day
 ...the first quarter of 1969).
 ...the scene at WGN Continental
 ...lucrons, though still a swinging
 ...g, considerably less frantic
 ...n was in the Fall and early
 ...nt of last year. At that time,
 ...full-time bodies staffed the office
 ...nted by Sears in the produc-
 ...tion here, while WGN had nine pro-
 ...ducer-directors and production as-
 ...stant assigned to the Sears ac-
 ...t, in addition to the customary

...ate, Beebe has been spending
 ...st his time as a missionary in
 ...ful, visiting group headquar-
 ...s nearly every state and pitch-
 ...ing the virtues of parent-produced
 ...mercials to group managers,
 ...re managers and advertising man-
 ...ers. He has, in essence, the deli-
 ...cate job of challenging the com-
 ...pany's strongest merchandising suit
 ...the autonomy of the stores—in an ef-
 ...ort to strengthen and perpetuate his
 ...delicious broadcast advertising de-
 ...partment.

Some produced locally

...Group or store ad managers are
 ...rictly free to turn up their profit-
 ...hunting noses at parent-produced
 ...mercials, and to contract with lo-
 ...cal agencies and production houses
 ...for commercials produced to their
 ...specifications. Many are doing just
 ...that, usually for reasons related to
 ...differences in climate, geography and
 ...cultural style preferences.

...Tulsa, however, has been
 ...Sears' allies for Beebe in the field
 ...by appointing territorial electronic
 ...media directors whose job it is to
 ...evaluate and distill tv adver-
 ...sising information and pass it along
 ...to the groups and stores, as well as
 ...to coordinate tv efforts in adjacent
 ...markets where signals overlap.

...Meanwhile, back at parent adver-
 ...sising headquarters in suburban
 ...Skokie, Kathy Price, late of Sears'
 ...advertising group, has been installed un-
 ...der Beebe and given the task of as-
 ...suring commercials to production
 ...houses (others are in the picture
 ...now).

...When a production house gets a
 ...commercial, one of several television
 ...producers who work out of Sko-
 ...okie comes very much a key figure.
 ...He arrives early in the game with
 ...script and storyboard. He decides on
 ...the type of set to be used, and is

in on its design. He attends all pre-
 production meetings, and spends
 much time huddling with agency pro-
 ducer and production house director.
 He's on deck throughout the shoot-
 ing, making sure that every prop and
 accessory in every scene is a Sears
 item, and that the talent adheres to
 Sears' on-camera code (never with a
 cigarette, never without a wedding
 ring, among other points).

As scenes are completed, the coor-
 dinator accepts or rejects them via
 monitor—and the way he tells it is

the way it is. His word is law.

Sears' tv production schedules are
 set up four months in advance, based
 on the seasonally-oriented master
 sales promotion plan which is laid
 out a year ahead. Scheduling com-
 mercials within this structure is a
 complex business, and the word in
 the production houses is that you've
 got to understand Sears' merchan-
 dising system or you can get killed.

Parent-produced commercials for
 local consumption are straightfor-
 ward and unsophisticated, all mer-



our newspapers can uncork successful media strategy

Our fact-packed demographic study shows The Republic and The Gazette as an effective base buy upon which to build your television continuity in million-strong Metropolitan Phoenix.

INSIDE PHOENIX is a wealth of information on economic patterns and established buyer trends. For example, **INSIDE PHOENIX . . .** shows a detailed breakdown of retail sales in Metro Phoenix . . . compares Metro Phoenix media and examines dominance factors . . . gives complete data on circulation, saturation and audience characteristics for the Southwest's most dynamic newspapers.

The Republic and The Gazette can help boost your sales . . . and keep them up. Uncork the spending power of this bustling, affluent market. **INSIDE PHOENIX** can help you do it.

Mail the coupon for your free copy.

**The Arizona
REPUBLIC**
Morning and Sunday



**The Phoenix
GAZETTE**
Evening

**Represented nationally by Story & Kelly-Smith.
Member Newspaper 1.**

INSIDE PHOENIX Marketing / Research Dept
 Republic & Gazette, P.O. Box 1950E
 Phoenix, Arizona 85001

I'M INTERESTED IN FINDING OUT WHAT GOES
 ON INSIDE PHOENIX. PLEASE SEND MY FREE
 COPY.

NAME _____

POSITION _____ PHONE _____

FIRM _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

chandise and no image, first class for what they are. And they sell. They're sent directly to groups or stores, at a price (par for the course, since stores pay for everything parent supplies), and time is bought locally.

The commercials are not fired off into the blue. Chris Jackson's advertising media research department continually queries the groups and stores for managerial opinions on the material, and for concrete reports on sales results.

The agency scene

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

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

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

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

tery. Tatham, Laird & Kudner has intimate apparel

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

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

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

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

Sears' network for '69

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

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

Among Sears network commercials is an extremely sophisticated series of 20 or so produced on film by Ogilvy & Mather on location in and around New York in the homes of beautiful people such as the Peter Duchins and the Skitch Hendersons. They, according to the storyboards,

could afford any television set in the world, for example, yet selected vertone (Sears' private label).

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

Magazines, though, carry the traditional advertising ball for Sears. Last year, the company ran a total of 611 pages in 42 national magazines, ranging from *Time* to *My 1969 Story*. Batteries got 143 pages, 115, household goods 138, women's apparel 98. Sears ran 64 pages in *Life*, 46 in *Sports Illustrated*, 30 in *Ebony*, 10 in *Glamour*.

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

In Sears' future, more tv

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

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

(A report on Sears' local market from the station point of view will appear shortly in TELEVISION AGE)



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



Richard L. Geismar (l.), executive president and a director of Reeves Broadcasting Corp. Fred E. Walker was named president of broadcasting/CATV division which handles Reeves radio, tv and CATV.

Your Mountain



Makes a Molehill Out of _____ of Paperwork

... savings of from forty to fifty percent in clerical workloads have been reported by current agency users of ARB's newest area of service to the advertising industry ... ARBACS.

... media account control system designed for any size agency. And, it brings computer speed and accuracy to your most complex "housekeeping" problem.

Your staff makes simple entries on pre-printed worksheets. From there, ARBACS draws upon computer capabilities to store, calculate in microseconds, retrieve, and print information that is critical and timely for effective control of all media activity.

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

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

3. **Media payments are streamlined** as "actual performance" entries are matched with "as ordered" specifications. Appropriate discounts are calcu-

lated for payment totals. The system even assumes the task of writing the checks.

4. **Flexibility is maintained** with the capability to determine quickly the results of rate adjustments or short rate penalties from potential changes in campaign plans.
5. **Documentation is provided** for performance status and client billing through regularly prepared summary reports of each activity. Interim reports can be made available overnight if needed.

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

Isn't it time you freed your agency from the growing mountain of paperwork which may be draining your profit? Call Frank Crane, 212-586-7733, or your ARB account executive about ARBACS—the mountain mover.



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

WASHINGTON NEW YORK CHICAGO ATLANTA
LOS ANGELES SAN FRANCISCO DALLAS

type of programming. Related to this is the feeling by client and agency that today's crises and the changes going on in the world are increasingly attracting concerned (read "thoughtful") people to the tv set for information about what's going on.

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

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

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

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

While the client would like to draw some definite conclusions from the survey about its tv efforts to pass on its members (which represent about 75 per cent of all assets of insured S&Ls), that may not be too easy. The Foundation's ad budget is about 3.5 per cent of all advertising by S&Ls.

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

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

Copyright owner hurt

Not only does the proposed cable payment bear no discernible relationship to the value of the program in the market, but if the film were imported by the CATV systems from a distant station before it had been sold to a station in the market this would inevitably reduce the price the copyright owner could expect a local broadcaster to pay. I do not see how this double injury to the copyright owner can be justified—nor the continued unfair competition posed by multiple imported signals.

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

This brings us to the claim that our December 13th proposal has imposed a freeze on cable expansion. As noted above previously, our contraction of the protected zone of a major market station to a radius of 35 miles has opened up substantial areas for new CATV operations, though the areas concerned do not have the high population densities found within the 35-mile zone. Inside that "specified

zone," as the area within the 35-mile circle is designated in our proposal, rule changes, new cable operations can be started in the immediate future only with the signals of the local stations, plus the conventional imported services, plus a local origination channel—and any non-program services which the cable can provide.

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

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

The industry's complaint

What the cable industry is really complaining about is that it regards our proposals as blocking substantial CATV development in the hearts of the major television markets for indefinite future. (There are, of course, areas of bad reception in many of these markets where cable systems have existed for years.) This means either that the cable operators don't want to offer the new service contemplated by our proposals, or that they don't think that they will attract enough subscribers to support a viable operation. They seem to feel that the only—or perhaps simply the quickest—way to establish profitable systems in the major cities is to offer as many distant broadcast signals as possible.

But this is subject to the twin objections that it involves the unfair competition discussed above and that it offers less real diversity than cable origination and common carrier retransmission—possibly with some pay television programming—would provide.

To the extent that the cable interests imply that our December 13th action imposes a new or more rigid freeze, I think they are in error. While the majority had granted

reivers of the Second Report's market rules than I thought desirable. The Commission has never prohibited distant signal importation in the heart of a major market. Indeed, the closest waiver I can recall is for a community some 23 miles from the center of the core city of a market—and most were about a 3-mile line we are now proposing to even farther out.

While it is true that a cable operator who failed to get a waiver was never hearing, he was faced with a heavy burden of proof—to establish that his proposed operation would be consistent with the public interest, and specifically the establishment and maintenance of television broadcast service in the area." As far as I could read the signs, only one member of the Commission was willing to countenance any significant cable penetration of the major cities and distant signals without paying a premium.

So I do not think our new proposals have seriously restricted opportunities for major market operation in the immediate future, because as a practical matter it was already foreclosed. For the long run, I think our new proposals will permit cable operation at an earlier date and on a sounder basis than the Second Report would.

The smaller markets

We have also proposed a change in policy in the smaller television communities not listed in Section 74.1107(a) of our proposed rule. Under the Second Report, cable operation in these communities was unrestricted except where a television licensee or permittee petitioned for special relief. We still recognize that these are areas which often have inadequate television service, and therefore propose to allow cable operators to import signals, as needed to provide full three-network service, an independent station, and an educational station, without obtaining retransmission consent. (This is consistent with our recommendations to the House Judiciary Subcommittee on Copyright).

However, once this level of service is attained, we are concerned that further importation would unduly fragment the already small audiences of these stations in these markets. We therefore propose that no further

importation of distant signals be allowed unless the cable system has obtained retransmission consent for the programs involved.

We have proposed one other change in connection with distant signals—a rule against leapfrogging. This simply means that in selecting the distant signals to be imported—whether into a smaller market or into an area outside the specified 35-mile zone of any station—the cable operator must bring in a closer signal within a class before he can bring in a more distant signal in that same class. (Proposed Section 74.1107 (e) defines the classes as: (a) full network stations of the same network, (b) partial network stations of the same network or networks, (c) independent stations, and (d) educational stations.)

Interim procedures

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

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

These procedures are attacked as imposing rules before they have been properly adopted. This seriously misconstrues their purpose and effect. We could, of course, continue looking

at requests for waiver of the present distant signal rule, and could continue the pending hearings as to impact on television.

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

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

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

Change in position

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

I think we have now pretty much abandoned that position. We are

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

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

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

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

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

We also propose that a cable operator be limited to one channel of origination, in addition to time-and-weather, news ticker, stock ticker, and similar automated services. This

is analogous to our duopoly rule which bars a broadcaster from programming more than one television channel in a given community.

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

To sell or not to sell?

A closely related aspect of our proposal involves the question of allowing cable operators to sell commercial time to advertisers in order to defray part, or perhaps all, of the cost of cable origination. We noted that in the San Diego case (*Midwest Television, Inc.*, 13 FCC 2d at 503) we had authorized unlimited origination, but barred advertising material, and stated that we have reached no general conclusions on the matter. We expressed interest in exploring possible effects of cable advertising in four classes of communities: (1) those with no broadcast station, (2) those served by radio stations, but having no television service, (3) smaller television markets, and (4) major television markets.

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

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

As another means of providing

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

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

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

Equal time provisions

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

In that critical area, we propose three specific policies. First we indicate an inclination to prohibit cross-ownership of a television broadcast station and CATV systems within the station's Grade B contour. We ask for comments on whether this prohibition should be extended to radio stations, and perhaps newspapers as well. This arises, essentially, out of

"I want to invite every media executive to get behind this BBB campaign."



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

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

Why Business Backs It

Businessmen who recommend enhanced consumer education are fully aware that private companies, trade associations and the Better Business Bureaus already are producing and distributing, at their expense, millions of pieces of consumer literature

a year. They also know that BBBs have taken new initiatives, through such means as consumer affairs councils and mobile vans, to increase the pace of consumer education.

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

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

The BBB Campaign

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

This BBB campaign embraces three types of message: 1) Consumer

education counsel and information, to help your audiences become more knowledgeable and alert buyers; 2) Explanations about advertising, mass media and private enterprise, and how they serve consumers; 3) Background about the business-supported Better Business Bureaus, and how more people can use their services.

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

For more information about this campaign, contact your nearest BBB (if they haven't called you first) or the Association of Better Business Bureaus International, 122 East 42nd Street, New York, N.Y. 10017.



the concerns underlying our duopoly rule and our policies favoring maximizing the number of independent media voices in each community.

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

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

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

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

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

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

ing the award of franchises, quality of service, and fairness of rates to state and local authorities. We indicate that the latter must face up to the need for providing some means of consumer protection. We say that we do not now urge the application of our jurisdiction to the licensing of CATV systems by the FCC, but ask for comments on whether we should act where no local franchise is obtained. There is plenty of work for all in this complex field, but it is important to see that all the essential functions are being performed by someone. If not, we may have to fill the void.

I have not discussed any of the topics raised in Section V of our Notice of December 13, 1968, which concerns general areas of inquiry for the long-range future. We there pose many important questions, which we hope will receive the thoughtful consideration of all parties. These may become the sharply fought issues of the future, for now I think the sharp divisions that have characterized the development of cable television turn on the issues I have discussed above.

While I guess no one would regard me as an impartial student of these matters, I have studied and thought about them at length, and I hope my effort to get my thoughts in order will be of use to others. I have changed some of my earlier opinions, and may revise them still further.

But I think that if one accepts as sound policy the dual objectives of (1) maximizing free over-the-air service to the extent frequency allocations and advertiser support permit, and (2) then turning to cable technology for improved signal quality where needed, truly diverse programming fairly acquired or developed on a basis comparable to that on which broadcasters must operate, and the promising communications services of the future—then I think one comes out fairly close to the Commission's proposals of last December.

If they are in error in some respects, we await suggestion as to their improvement. But some regulation is necessary, since the system heretofore employed did not work well, and I hope that the above demonstrates that our proposed shift in direction has a rational basis and does not spell the death of cable television as some observers seem to think. ■

Flat rates (From page 29)

a new card, and if that happens TVAR gives them the benefit immediately.

The flat rate is generally applied in all time periods but one rep says it may take longer to bring it to full use in daytime because the audience is smaller, and discounts still be needed for a little while longer.

How do agencies and buyers react about the switch to flat rates? They don't seem to feel very much. One buyer said she couldn't guess, and that pretty much sums up the feelings of other buyers questioned.

Will still negotiate

The media director of one of the largest agencies explained it this way: "The agency's purpose is to buy effectively. If the flat rate reduces paperwork or does anything else for the reps, that's their business. We're going to negotiate whatever matter what the cost—whether a discount or flat rate."

And that statement, of course, leaves the question of whether "discounts" really are going to disappear up in the air. A buyer who is a good negotiator may be able to work out a "discount" even on a flat rate. It might even be better than the discount stations were offering previously.

And one rep said that whereas he would not get a dollar volume discount if he spent a certain amount of money, with flat rates that discount may already be built into the price.

The future of rate cards is not really predictable. However, section rates are likely to become more common, and that's another form of discount. A few reps said they'd like to see grid cards broadened to include more than three sections, if possible.

Avco's Lasker said he sees the prices of spots going up and down like the stock market. "It's bid and ask now," he said, "depending on what the buyer and seller think the market is worth." A few other reps agreed with this, adding that the market may not be worth the same on Tuesday as it was on Monday. So where's your flat rate? The more things change, the more they remain the same. ■

In the picture

fty-nine years after joining RCA, John P. Taylor can be forgiven for looking backward, but all of his looking is forward. It is not toward the time when he will no longer be at the company. The reason is that that's his job.

As vice president for marketing programs of the Commercial Electronic Systems Division, Taylor is very involved in planning for the near and far future. What does he see? Well, automated stations, for one thing. One possible system for station operations could involve a central computer that would list local and spot availabilities, pricing information about rates; a computer track of sales; note air dates for commercials; make up the log; control the sequence of programs and announcements, as well as other technical operations; check when a commercial is aired; collect all the billing information about clients and make up invoices for the agency. And probably a lot of other things, too.

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

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

Crystal-balling is not the sole facet of Taylor's marketing planning responsibilities. He is very much involved in the present, too, via coordinating and counseling for the five product lines in the division. Besides broadcast equipment, these include closed circuit tv, 16 mm motion picture projectors and other audiovisual products, two-way radio systems, microwave equipment and elec-

tron microscopes.

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

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

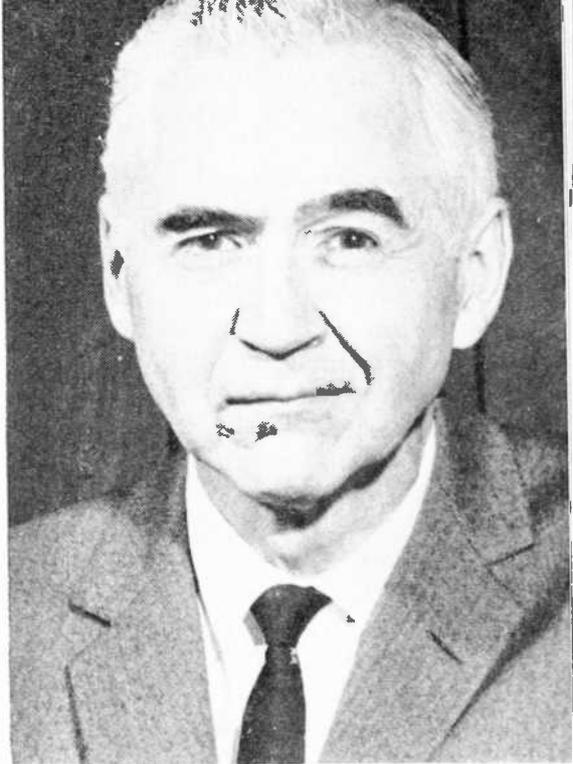
Taylor's interest never flagged. It continued at Harvard, where he was graduated with a B.S. in electrical communications and on into the broadcast equipment manufacturing business.

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

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

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

Though obviously well-known in the industry, Taylor added to his reputation through his writing skill. He developed this during a long illness in the 30s. However, he started contributing to *Broadcast News*, the



John P. Taylor

Looking ahead to automated tv

division's publication for the industry, with its first issue in October, 1931. He has been involved in the preparation of virtually every issue since then. The magazine provides as complete a history of the broadcast industry as can be found anywhere.

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

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

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

Next to his broadcast interests, it is hard to say if Taylor loves writing or gardening best. He has an extensive garden of azaleas and rhododendrons—about 1,000 plants—in his Haddonfield, N.J., home. Taylor demurs at the suggestion that he has a special touch with flowers. "A green thumb," he says, "is mostly calloused knees." ■

Stefan Schnabel, who appears on *The Guiding Light* daytime drama series on CBS-TV, is the son of the famed German classical pianist, Artur Schnabel.

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

* * *

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

Are you sure this is how George Orwell got started?

* * *

Rowan and Martin's forthcoming movie, *The Maltese Bippy*, is billed as an "action-adventure-suspense-horror-romantic comedy."

Yes, but is it art?

* * *

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

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

Sew what!

* * *

Here Comes the Grump is the new title of the NBC series previously announced for next season's schedule as *Here Comes the Grunch*.

* * *

WNDU-TV South Bend announces that "Uncle Sally," the lovable neu-

rotic introduced last season on *Beyond Our Control* will return with an updated version of his kiddie show, "Uncle Sally's Psyche-Out," a hip version of a Saturday morning television show.

O brave new world

* * *

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

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

* * *

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

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

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

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

How about a one-man band?

* * *

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

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

nuance in the master violinist's nique. Young Frank, we're told mesmerized by, and now we Sinatra, "the fantastic things He did with the notes—holding gently sliding them, sustaining It was a whole new concept of p ing to me, and terribly exciting."

It didn't help Jack Benny.

* * *

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

"I don't work as much as performers. I feel the need for pl of time to write and progress study my trade and see where leading me."

Donovan's home is a tiny, century cottage, painted lilac, in middle of a thick wood, with, says, "about 13 chickens, two rabbits, deer and a million moths."

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

* * *

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

It seems this driver, as he passes various battle sites, elaborates about the South's glorious victories in Civil War.

When he passed a large field one tour, he said, "And that's where a handful of our brave boys wiped out 10,000 Yankees."

A tourist asked: "Didn't the North win any battles?"

"No, sir," said the driver. "As long as they won't as long as I'm driving this bus."

* * *

Karl Hess, who was Barry Goldwater's chief speech-writer in the 1964 campaign and now calls himself an "unabashed anarchist" was interviewed on NBC-TV's *First Tuesday* recently. Now he wears turtleneck shirts and lumberjack boots, has sideburns at earlobe length and applauds the New Left.

If that doesn't prove Goldwater is a cunning revolutionary, we'll eat our Birch Society membership card.

WTOP's TOP TEN:

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

Nothing is more important or more exciting than the things that are going on in the world today. We address ourselves to those things—and report them to Washington—from dawn to dawn, every single day.

**WTOP RADIO
NONSTOP NEWS**
A Post Newsweek Station

THE BEST AIR FARE IN CHICAGO

THE MIKE DOUGLAS SHOW

It's always nonstop entertainment with Mike Douglas in charge. 90 minutes of laughs and lively talk with top-name performers. Week nights.

Girl Talk



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

THE JIM CONWAY SHOW

Special co-hostesses and guests join Jim to bring Chicagoland housewives thought-provoking ideas on subjects close to every woman's heart. Weekday mornings.

STEVE ALLEN

Anything goes when the master of the offbeat free-wheels through an hour of hilarious comedy and conversation. Weekday afternoons.



THAT SHOW



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

DAVID



SUSSKIND

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

There's no TV station like our TV station.

WGN

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