

# Television Age

ty tread the fine line between permissiveness and taboo?

PAGE 23

er to become FCC Chairman: Five who should know tell their story

PAGE 26

redictions '68-'69—a review of the N.W. Ayer network forecasts

PAGE 30

**There are now  
more Americans in Viet Nam  
than in Nevada, Vermont,  
Wyoming or Alaska.**



**Maybe we  
should make  
it a state.**

## TNT/5

When we talk about Viet Nam, we do more than read items off the news ticker

to give our viewers the insight of John McDougal and Bob Ryan, two of the most armed and involved newscasters in the business. When they report on a story, they know what they're talking about

like Viet Nam, Bob Ryan's been there. During two weeks in the field, he went on helicopter assaults, river patrols in the Mekong Delta, and Air Force raids from Phan Rang. He interviewed Minnesota-area GI's.

He also interviewed Madame Chiang Kai Shek in Taiwan and President Marcos in the

Philippines, as he traveled through six other countries.

This is nothing new. Since 1955, he's made fourteen news-gathering trips to world trouble spots. In 1959 when Cuba was in the news, Bob was in Havana. Last year when Czechoslovakia was invaded, he went to Prague. These aren't pleasure junkets. He's been followed, spied on, and had cameras confiscated. But he's come back with a breadth of experience no other local tv journalist can match.

This is just one example of the kind of people we have on KSTP's Twin News Tonight. And just one reason why it's one of the finest news operations in the nation.





**Boston**  
(WHDH-TV)

Rating **11** Share of Audience **28**  
Station's highest share of audience  
in the time period in 6 years!  
Mon.-Fri. 4 PM

**Providence**  
(WTEV-TV)

Rating **15** Share of Audience **32**  
Share of audience 50% higher than  
station's prime-time line-up!  
Mon.-Fri. 5 PM

**Philadelphia**  
(WIBF-TV)

Rating **7** Share of Audience **14**  
Station's highest rated program  
ever! Second highest-rated show on  
an independent in Philadelphia!  
Mon.-Fri. 6:30 PM

**Milwaukee**  
(WISN-TV)

Rating **17** Share of Audience  
No. 1 in its time period! Second  
highest rated program in market  
from sign-on to 6:30 p.m.!  
Mon.-Fri. 4:30 PM

## We're not talking science fiction.

We're talking down-to-earth facts and figures.

They show that key markets are soaring to new rating heights with Irwin Allen's futuristic all-family adventure series **LOST IN SPACE**.

An out-of-this-world series, ideal for stripping, with 83 exciting hours, 54 in color.

Our ratings are great up here! Take a look.

Then call us collect at (212) 957-5176 for an out-of-this-world deal.

# LOST in SPACE

### Albany, N.Y.

(WTEN-TV)

Rating 1 Share of Audience 37

its time period! Increase

in share—37%

4 PM

### San Francisco

(KRON-TV)

Rating 7 Share of Audience 20

Station's highest rated program!

Highest rated syndicated program

in market from sign-on to 5 P.M.

Mon.-Fri. 5 PM

### Houston

(KHTV-TV)

Rating 6 Share of Audience 9

Highest rated syndicated prime-

time program on an independent in

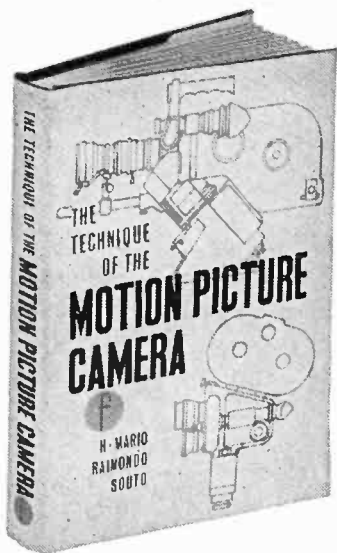
the market! Scored 3 times better

than predecessor Mike Douglas!

Mon.-Fri. 6:30 PM



JUST PUBLISHED!



## The Technique Of the MOTION PICTURE CAMERA

by

H. Mario Raimondo Souto

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

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

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

Profusely illustrated with easy-to-read line drawings.

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

**\$14.50 each**

### TELEVISION AGE BOOKS

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

Gentlemen:

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

Name .....

Address .....

City .....

State ..... Zip .....

Add 50¢ per copy for postage and handling.

MAY 19, 1969

# Television Age

## 23 THE YEAR OF THE NO-NO

*With tv under attack from right (for overdoing sex and violence) and left (for failing to reflect a changing society), the industry is treading with care*

## 26 HOW TO BECOME CHAIRMAN OF THE FCC

*With the job about to open up, here's an inside look at the facts surrounding the appointments of ex-Chairmen Porter, Ford, Minow and Henry, and current Chairman Hyde*

## 28 KKS AND THE OUTSIDERS

*Half a dozen contractors enable Kurtz, Kambanis Symon (with only six staffers) to act like a full-service agency*

## 30 PREDICTIONS '68-'69: HOW AYER CAME OUT

*Here's how N. W. Ayer scored in forecasting audience demographics for the 1968-69 nighttime network schedule*

## 32 NEW TEAM AT CBS

*Stanton's probable successor and three new broadcast chiefs exhibit the depth of the company's executive manpower pool*

## DEPARTMENTS

### 10 Publisher's Letter

*Report to the readers*

### 14 Letters to the Editor

*The customers always write*

### 16 Tele-scope

*What's behind the scenes*

### 18 Business Barometer

*Measuring the trends*

### 20 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*

Television Age is published every other Monday by the Television Editorial Corp. Publication Office: 34 N. Crystal St., E. Stroudsburg, Pa. Address mail to editorial, advertising and circulation offices: 1270 Avenue of the Americas, Rockefeller Center, New York, N. Y. 10020. PL 7-8400. Controlled circulation postage paid at New York, N. Y.



# Television Age

OL. XVI

No. 20

## Editor and Publisher

S. J. Paul

## Editorial

Editorial Director: Alfred J. Jaffe  
Managing Editor: Bill McGuire  
Financial Editor: A. N. Burke  
Staff Writers: Mark Chait  
Sue Bricker  
Editorial Assistant: Martin Asher  
Washington Correspondent: Jay Lewis  
National Press Bldg., Washington, D.C.

## Advertising

Advertising Director: Norman Berkowitz  
Eastern Sales: Marguerite Blaise

Sales Service Director: Lee Sheridan

Production Director: Fred Lounsbury  
Circulation Director: H. C. Gainer  
Business Office: Miriam Silverman

## Branch Offices

### Midwest

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

### South

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

### United Kingdom

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

Member of Business Publications  
Audit of Circulations, Inc.

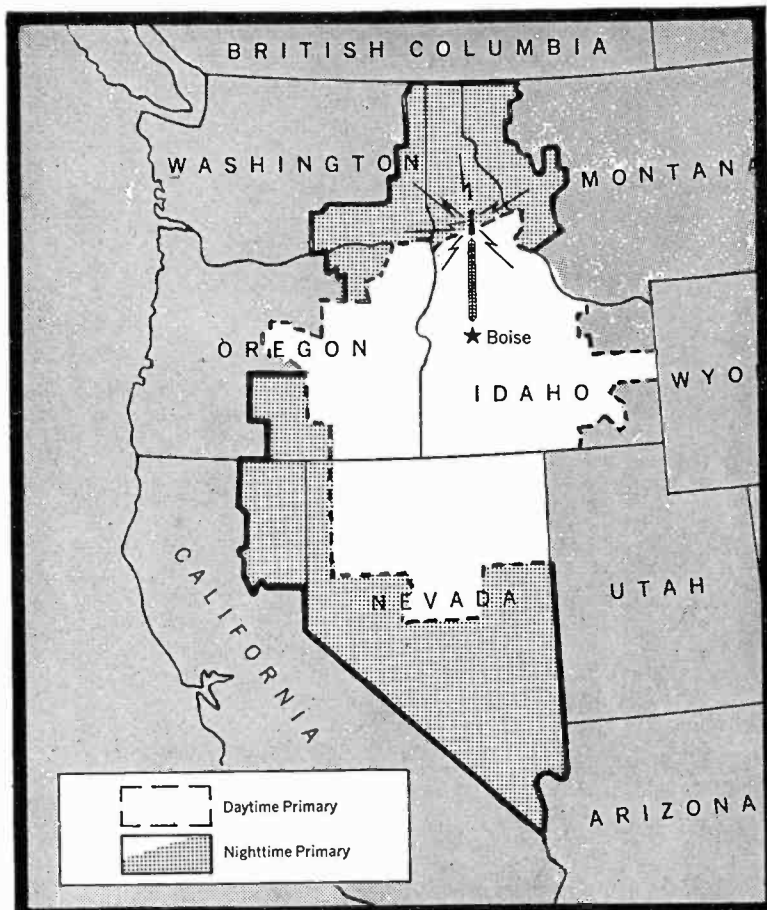


TELEVISION AGE is published every other Monday by the Television Editorial Corp. Editorial, advertising and circulation office: 1270 Avenue of the Americas, Rockefeller Center, New York, N.Y. 10020. Phone: (212) PLaza 7-8400. Single copy: 50 cents. Yearly subscription in the U.S. and possessions: \$9; Canada: \$9; elsewhere: \$15. © Television Editorial Corp. 1969. The entire contents of TELEVISION AGE are protected by copyright in the U.S. and in all countries signatory to the Bern Convention and to the Pan-American Convention.

Television Age, May 19, 1969

# 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.

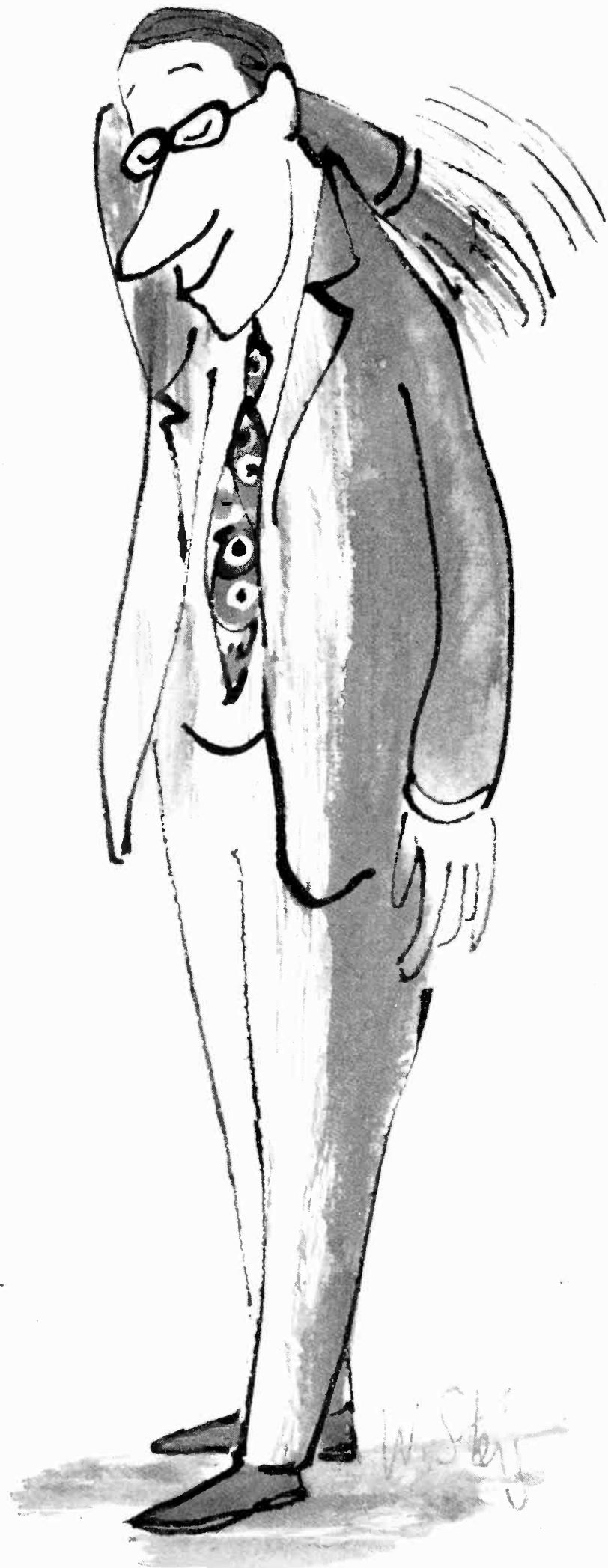
# KBOI

BOISE, IDAHO

50 kw on 670 kc daytime  
25 kw nighttime  
CBS



REPRESENTED BY  
KATZ RADIO



# OUR 14TH ANNUAL BRAG AND BOAST AD.

Nielsen time is no time for humility.

Especially if it turns out that the ratings turn out to be in your favor.

So with all due pomposity, we'd like to point up the fact that this past season—as in the preceding 13 seasons—more families tuned in the CBS Television Network in prime time than anybody else's network.

And also for the 14th straight season, more CBS shows made it into the "top 15" than anybody else's shows. (While we're on the subject, this season we won again in daytime, children's shows and evening news too.)

Now we are well aware that last season's triumphs are one thing and next season's prospects are quite another.

However, as long as we've suspended our humility for the duration of this ad, we'd like to suggest that any network good enough to win for 14 seasons isn't likely to stop at a mere 14.



The world's largest single advertising medium.

## Letter from the Publisher

### *The dangers of negotiation*

The story about the flat rate in the April 21 issue of TELEVISION AGE spotlights a number of developments in spot timebuying, either directly or indirectly. On the surface, the discount is disappearing because of shorter flights, which mean incentives to attract big buys don't make as much sense as they used to.

This is undoubtedly an important factor, but underneath it all the hard-boiled realities of negotiated buys tend to make other aspects academic. After all, if the cost level of a spot buy heavily reflects the supply and demand factors obtaining in a particular market on a particular station at a particular point in time, what difference should discounts make?

The TELEVISION AGE story quotes the media director of one of the top agencies as follows: "The agency's purpose is to buy economically. If the flat rate reduces paperwork or does anything else for the reps, that's their business. We're going to negotiate no matter what the cost—whether it's a discount or flat rate."

Thus, negotiation appears to be impinging on the spot business from multiple directions. Broadcasters undoubtedly view this development with mixed feelings. It's hard to argue against the iron law of supply and demand, but the necessarily confidential nature of negotiations raises serious questions about the long-term benefits to a medium which is already complicated enough.

Negotiation takes time, and time is money. Agencies have long worried about the expenses of their spot time buying operations. The call for a 20 per cent commission by Ted Bates' Dick Pinkhardt—with the extra 5 per cent obviously coming out of the station's hide—illustrates the dangers involved in any procedure which raises the cost of buying a spot.

There is obviously no simple answer, but broadcasters could well review the implications of negotiated time and see what other answers make sense.

### *What happened to newspapers*


The rate structure holds the key to the national spot business. In the past few years have seen a revolution in the newspaper business—where national placements have been whittled down to a few categories such as liquor and tobacco. Practically all newspaper advertising today is local. As a result, there have been major consolidations among large newspaper reps. The reason for this is the multiple rates—and the differential between national and local. Many categories of newspaper business that were placed nationally, such as automotive, are now purchased via dealers at the local rate.

The flat rate eliminates the differential between local and national rate. But it doesn't eliminate the negotiated rate. The media buying services have already demonstrated that they have plenty of muscle in negotiation. Should broadcasters undervalue their time for temporary competitive gain, they will not only be the losers in the long run, but they will depress their market—and there are plenty of examples where, unfortunately, this has been done.

Cordially,



**Dayton's  
Best  
Television  
Buy!**



**WKEF-TV**  
DAYTON

FEATURING  




**30**  
DAYS  
IN  
**MAY**

**AWARD WINNING  
DAILY COVERAGE  
OF THE  
INDIANAPOLIS  
"500"**

Represented  
by





# now

A new kind of strip that goes around the corners of the mind.

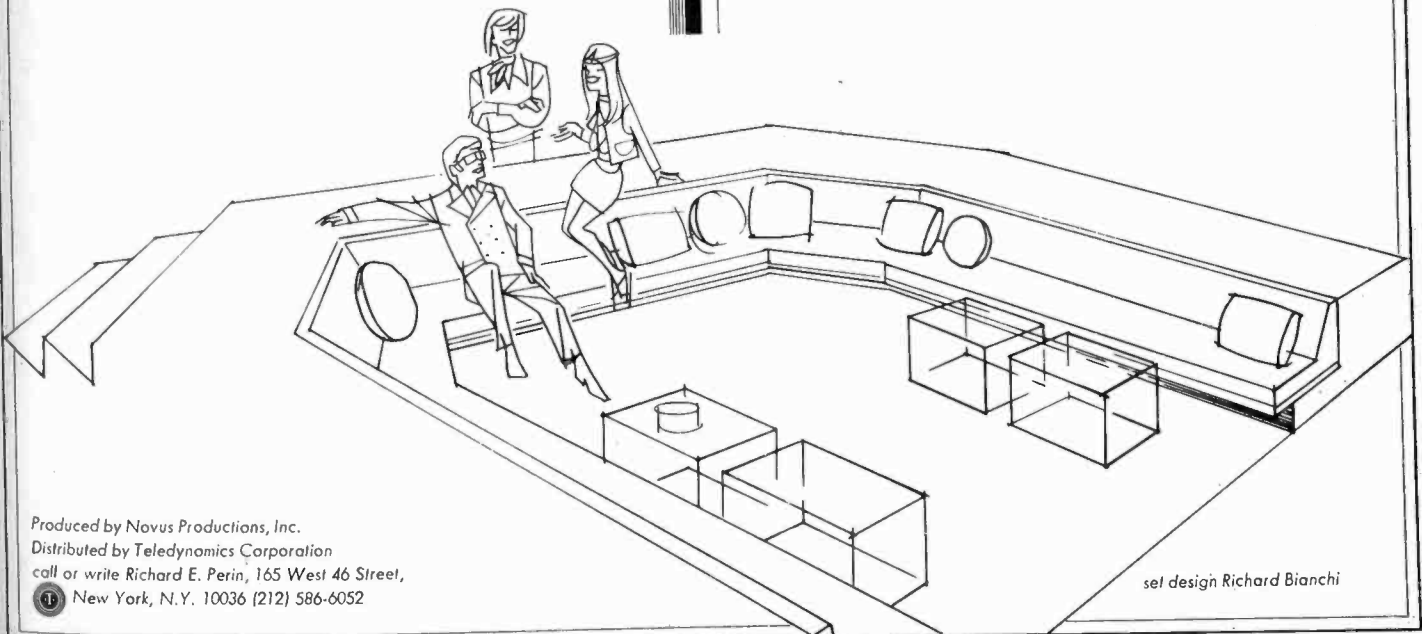
Half hour/in color/on tape...

Yesterday is gone. Only now is marketable. Right now, thinking young people are making tomorrow happen...and the young adults in your market know who these people are.

"The Happening People" is created for your 18-35 viewers. It is the first strip starring the opinion makers who set trends and influence decisions—hosted by one of the people now making it happen.

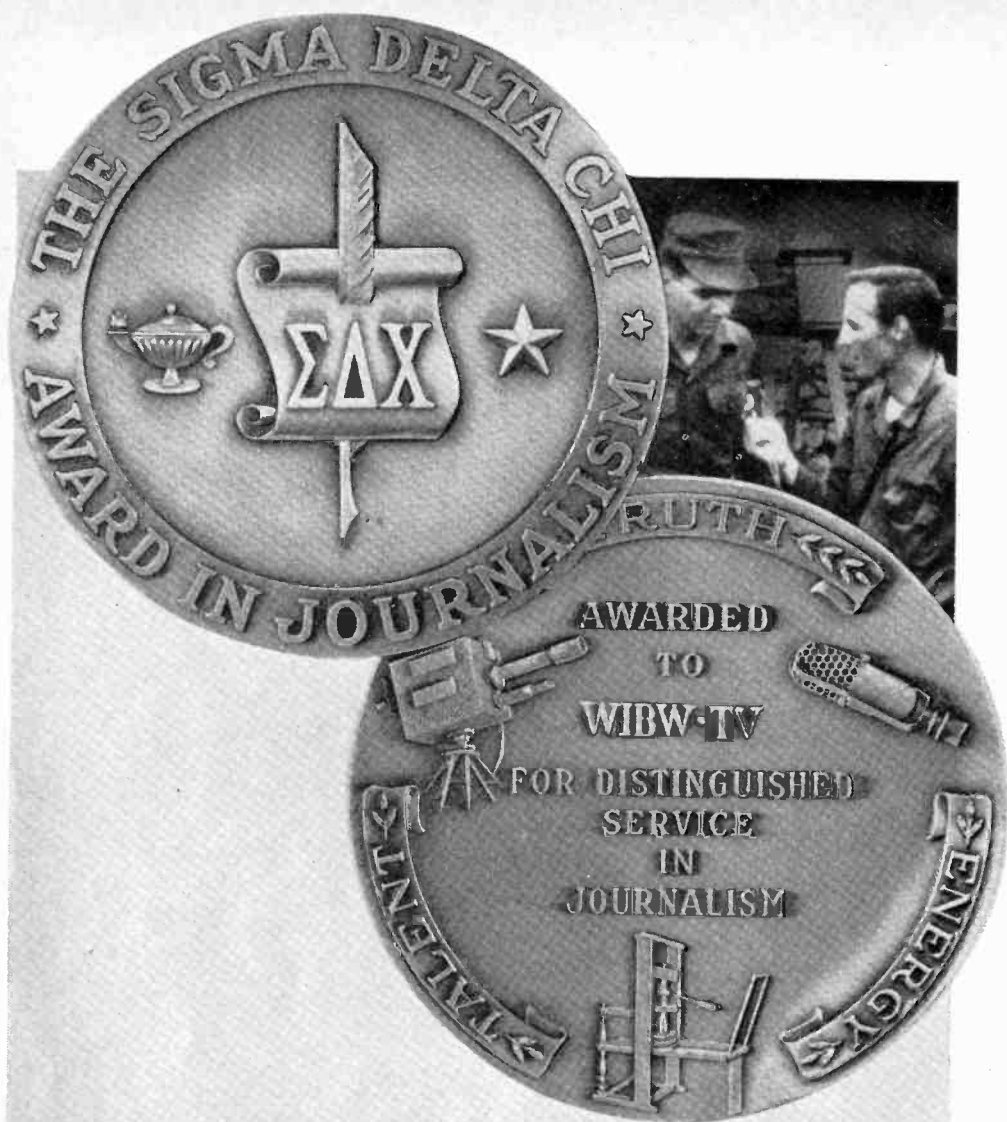
*J Marks lives in the best of both worlds: establishment and underground. With a Ph.D. at 20, J has been active in broadcasting and the arts, excelling in careers as author, composer, musician, choreographer, dancer and poet. J not only knows what's happening—he is one of the people who make it happen.*

# With The Happening People



Produced by Novus Productions, Inc.  
Distributed by Teledynamics Corporation  
call or write Richard E. Perin, 165 West 46 Street,  
New York, N.Y. 10036 (212) 586-6052

set design Richard Bianchi



## Thank you again, SDX.

It is gratifying to be honored by one's peers the second time in three years for doing conscientiously what we do by choice.

The Sigma Delta Chi Distinguished Service medal, presented to WIBW-TV for 1968 public service reporting, hangs alongside the same award received by WIBW Radio for its life-saving coverage of history's most destructive tornado which plowed thru Topeka in 1966.

Good reporting earned both.

Early in 1968, WIBW's Al Austin and Dick Palmer of sister station KGNC, Amarillo, went to Vietnam for one reason: To mirror expressions, thoughts, hopes, dreams and problems of Kansans and Texans fighting there. Daily broadcasts brought the war home.

Back from Vietnam, Al Austin wrote and narrated "Phong's New Boots and Other War Stories" as a 30-minute, prime time special to tell Kansans the story of Kansans in that heartbroken land. It was beautiful. This broadcast SDX chose to honor.

Al and Dick were doing their job, just as the entire WIBW Radio crew did for 24 unending, disastrous hours during the 1966 tornado.

This is why WIBW is the signal that gets attention in Kansas, whether you're a Kansan who wants to know, or an advertiser who wants to sell. We strive to serve well. Avery-Knodel can show you how well.



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

## Letters to the Editor

### The Smothers, con and pro

The column titled "Smothers" (*Viewpoints*, TELEVISION AGE, April 21, 1969, page 33) reveals one major reason for television's plethora of mediocrity: the taste of certain programming men. Slamming the Smothers Brothers the way he does shows J.B. to be completely out of touch with our times and with what comprises entertainment.

The marvel of the Smothers' show was that they did manage to fill it with a high quota of entertainment even while touching upon vital issues of the day. Actually, the show contained very little "message" as such. But surrounded elsewhere in tv by so much that is bland and unimaginative, even the least glimmer of a viewpoint or stand on anything seemed epic to some in the audience.

The satisfaction your writer takes in the CBS putdown of the Smothers is an attitude I do not share. I deplore it. And I deplore the state of an industry so quivering with fear of ideas—or of Senator Pastore—that it feels compelled to squash anyone who lets his conscience show.

Senator Pastore (whom J.B. naively describes as "more or less objective") is leading the advance job of the Thought Police. He should be resisted by everyone—especially by members of our industry. If he is not, the day may soon come when even J.B. will find himself squirreling in the grip of dictatorial controls.

DANIEL WALDROFF  
16935 LaSalle Blvd  
Detroit

Since I have criticized your regular feature, *Viewpoints*, in the past it is only fair that I admit that the April 21 report on the Smothers Brothers was right on the beam.

There is no substitute for maturity and perspective, and all the enthusiasm of militants—regardless of their cause—will not replace it. Congratulations on telling it like it is!

WILLIAM C. DEMPSEY  
West Michigan Telecasters, Inc.  
Grand Rapids

# Now you can own a Chuck Barris original.

It's called "The Game Game." And it's the new creation of Chuck Barris, producer of "The Dating Game" and "The Newlywed Game," long-running network hits. Now it's your turn. Chuck's latest game sensation with the super-successful young look is available to stations as a first-run syndicated release.

And "The Game Game" is sensational, judging from initial sales. Given first crack at a unique personality game show especially crafted for today's young audiences by a proven master of the game, stations



and reps are jumping at it. Naturally.

Five taped color half hours of "The Game Game" a week. Better call quick.



**CBS Enterprises Inc.**

New York, Chicago, San Francisco, Dallas, Atlanta

**CATV buying pool seeks fresh film product**

A nationwide program buying pool of CATV operators is currently being organized by Gridtronics, Inc., subsidiary of Television Communications Corp., New York-based owner of 16 CATV systems. Gridtronics is negotiating with major film studios for fresh product, according to an executive of the firm, but has made no purchases to date. As the company is lining up cable operators for the buying pool, it's also suggesting a closed-circuit cable casting equipment package to them, although Gridtronics does not supply the equipment.

The company will invite some 225 of the larger CATV operators to a "happening" on June 22 in San Francisco—time and place of the National Cable Television Association's upcoming convention—at which it will break its plans in detail.

Will subscribers' fees have to be raised to defray the high cost of fresh film product? "Certainly," says the spokesman. "How else could we swing it?"

**Y&R does it again**

Young & Rubicam who hasn't exactly been having a bad year when it comes to walking away with commercials awards, can now add the new Clios. The agency took 10, twice as many as second place BBDO. Doyle Dane Bernbach took four awards, while Foote, Cone & Belding, Leo Burnett, and Wells, Rich, Greene each had three winners.

In the Advertising Club of New York Andy Awards presented in March, Y&R took a third of the tv awards, with DDB running second. In the International Broadcasting Awards presentation, Y&R had to share honors for total category winners with N. W. Ayer. Things looked better for the agency in last month's New York Art Directors Club awards where the agency topped the tv category with three gold medals.

In the Clio competition, Y&R's New York Urban Coalition ads won for best public service campaign. Leo Burnett's Virginia Slims won for best consumer campaign.

Leader among production companies was Horn/Griner with five Clios, Howard Zieff with four and Pelican Films with three. VPI, Wylde, Sandler, Harold Becker, Paul Herriott, Advertel, Motion Associates and Dick Miller each took two.

**ETV gets boost from NBC's Scott**

ETV has gotten an important boost from an important broadcaster at a time when there is strong support in Congress for giving the Corporation for Public Broadcasting twice the budget allocated by the Nixon administration. NBC chairman Walter D. Scott told the NBC tv affiliates last week that commercial and non-commercial tv are not rivals.

In addressing the Los Angeles meeting, Scott made clear he did not subscribe to the notion that commercial broadcasting is for the masses and public tv for the elite. The main question, he said, is that of developing the public taste so that it responds to whatever is produced well. He did distinguish between the two, however, in calling

commercial tv "generalists" and non-commercial "specialists."

**Not-so-low-cost commercials**

Complaints about commercials costs usually fixate on the classy package goods ads, but cost pressures are also working on the low-cost variety. Dan Rubin, an executive of barter agency Barbet & Weigert and Biograph Pictures, recently riffled through some old papers, saw some 1963 bids and decided to see what the same commercials would cost today.

A one-minute, 16 mm job in color, which was bid at \$1,200 in '63, came in for \$4,000 at contemporary prices. A one-minute 35 mm color ad, bid at \$2,500 six years ago, fell between \$8,000 and \$9,000 at today's cost level.

Rubin says those prices are not his language. He reports he recently knocked off a trio of 30s at \$2,400 each, all three, excluding talent. Ruben's specialties also include test "storyboard" commercials, which he says can turn out on film for \$300, excluding talent.

**Basketball, hockey attendance up**

Basketball and hockey are doing well in the spectators admissions department, suggesting that tv advertisers interested in reaching men might give them another look. National Hockey League attendance rose from 3.1 million in '67 to 5.3 million in '68. Pro and college basketball increased 4 million to more than 26 million.

The latter sport does pretty well in terms of cost-per-1,000 men. BBDO figures it runs between \$5 and \$5.50. Hockey, however, is close to \$8. Cpm, of course, is not everything. Golf often goes for about \$10, but the scale audience makes it worth it.

**Paperwork cut in offing?**

The Triangle plan that guarantees advertisers more goods may provide an important benefit in cutting down on paperwork.

Under the plan, which has just undergone a two-month trial with Chicago agencies, the station will automatically make good a spot when required without verifying a new spot with the agency. The station guarantees that the new avail will deliver audience (according to the best ARB figures) bigger or equal than the original announcement, that it will be in the same daypart and will have similar adjacencies. In no event will the spot be aired after the expiration date of the current schedule.

**Blair acquisition path smoothed**

The path to further acquisitions by John Blair & Co. has been smoothed with stockholder authorization to issue an additional 4.5 million shares of common. This will increase the total to 7 million.

Blair is looking for compatible businesses. It will not, however, necessarily confine itself to the graphics area, such as is represented by its current stable of printing operations.

The company expects to be listed on the Big Board next month, having wound up compliance with the requirements of the NYSE.



# Dick's putting the squeeze on Perry Mason.

Sales prove it. "The Dick Van Dyke Show" is the hottest release to enter syndication since our "Perry Mason."

Crowding the all-time champ proves that Dick Van Dyke is as popular as ever. Further proof: his latest CBS Television Network special, reuniting him with series co-star Mary Tyler Moore, stood 'em in the aisles. It drew a mighty 49% share of the prime time audience. With a 31.2 rating.

Call us for more on Dick Van Dyke. If you like,



we'll fill you in on "Perry Mason," too.



**CBS Enterprises Inc.**

New York, Chicago, San Francisco, Dallas, Atlanta

# Business barometer

As in the case of spot, both local and network compensation revenue in February were quite similar to January in terms of percentage changes. Again, as in the case of spot, the tallies of early 1969 local revenue aren't quite up to the levels of late '68, but they'll do.

Local business in February was an even 20 per cent above the year before, while January was 20.3 per cent over '68. Looking back, one finds the January '68 increase a mere 1.8 per cent above the year before and the February '68 local rise 12.6 per cent above '67.

February '69 local revenue thus came in at \$33.5 million, as against \$27.9 million in '68. The '67 level was \$25.7 million and that of '66 came to \$24.6 million.

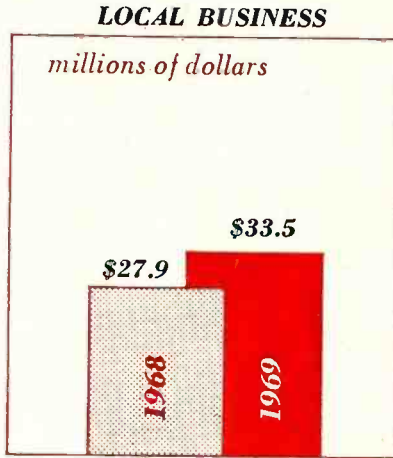
The February "barometer" sample reported a local increase of 6.7 per cent above January. It is interesting to note that the same sample rose 27.4 per cent in spot.

Network compensation rose 4.1 per cent over February, '68, in comparison with January, which was 3.9 per cent over the previous year. The February level was thus \$21.4 million as compared to \$20.6 million in '68.

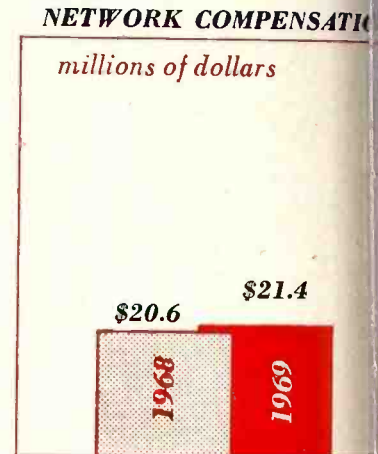
The medium and larger stations recorded the best gains in local business, being 20.4 and 20.5 per cent above last year, respectively. The smaller stations rose only 2.3 per cent. In compensation, small, medium and large stations were up 6.9, 4.5 and 3.9 per cent, respectively.

Next issue: a report on spot revenue in March.

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



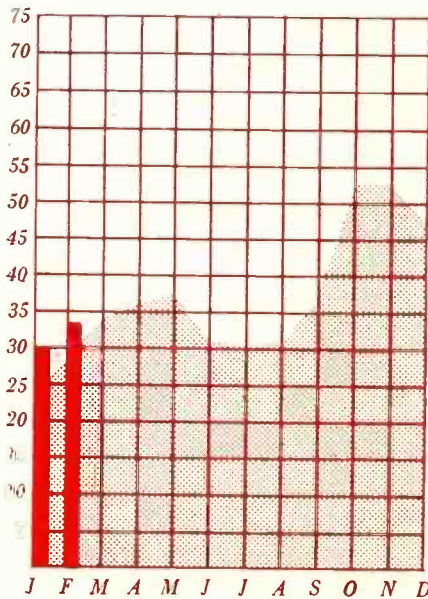
February (up 20.0%)



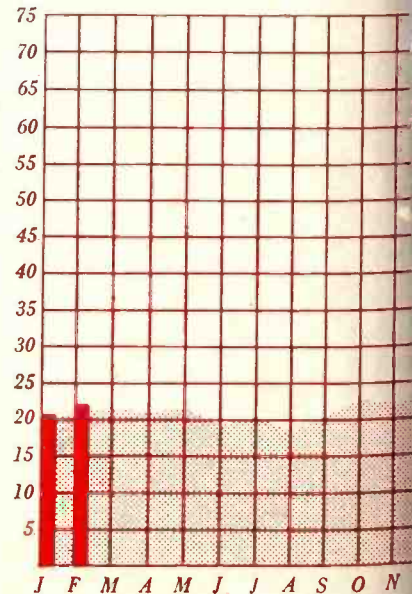
February (up 4.1%)

**Year-to-year changes by annual station revenue**

Station Size	Local Business	Network Compensation
Under \$1 million	+ 2.3%	+6.9%
\$1.3 million	+20.4%	+4.5%
\$3 million-up	+20.5%	+3.9%



1969-68 comparison



1969-68 comparison

# There's no mystery to the new "What's My Line?"

It's unmistakable. A clear-cut, no-risk winner.

Now in its second year of first-run production, the new "What's My Line?" has racked up a spectacular record of 100% renewal. That means, in every first-year market cross country, buyers signed up for a second year. Plus lots of new sales in the bargain.

When a television series has everyone—repeat everyone—coming back for seconds, you know it's got to be great. 'Nuff said.



Five color half hours a week, on tape.



**CBS Enterprises Inc.**

New York, Chicago, San Francisco, Dallas, Atlanta



## The Emmy procedure

On Sunday June 8 the television industry will pause to honor its members for outstanding programming and performances presented during the preceding year. This event of course, is the National Academy of Television Arts and Sciences Emmy Awards. Somewhat modestly, the Emmy presentation is only 90-minutes long as compared to two hours for the Oscars and Tonys; but within this span, awards in 32 categories will be presented.

Because of the large volume of programming aired each year on the three networks, in addition to ETV and syndication, the process of picking Emmy entries is necessarily an immense undertaking to make sure that no outstanding program or individual is missed.

The procedure starts with nominations. Four groups of individuals are involved in making entry nominations. This is the first part of a three-part process which includes the nominations process and is followed by the final selection. This process is not used for judging news programs which are chosen differently.

The first of the four entry nominators are the general membership of the Academy, 7,000 individuals each affiliated with one of the 10 chapter cities. Each member is supplied with entry cards throughout the year. An unlimited number of entries may be submitted. If five entry nominations are received then the individual or program qualifies for nomination.

**Producer nominations.** The second way nominations are elicited is through producers. Each is sent one entry card and asked to name his outstanding program, or performance in one of his shows. One entry card is enough to enter the choice as a possible nomination.

This year for the first time monitors have been assigned to assure that someone from the Academy is always viewing the networks and ETV. Every night of the year seven volunteer monitors (two are assigned to each network and one to ETV),

who are active academy members, watch the programming and can recommend shows for possible nomination. A single entry from a monitor is sufficient to make it a possible nominee.

A few years ago it was brought out that in many cases an artist was competing against himself for an Emmy, because more than one of his performances might be nominated. To avoid this, artists are now invited to send in a card listing their best achievement of the year.

Once all the entries are received various procedures are used to come up with a list of nominations.

In the program area, the nominations are made by a National Program Nomination Committee comprised of 210 Academy members from all chapter cities, picked because of their diversified expertise in the industry. Seventy members are picked from the New York chapter and an additional 70 from Los Angeles. The remaining 70 are divided between the eight other chapter cities. The members of the nomination committee are balanced as to their professions and company affiliations.

Committee members vote for as many programs as they feel are qualified. From their voting two to six nominations in each of the entertainment program categories are made.

**ETV nominations.** A National Cultural-Entertainment Program Nomination Committee with a minimum of 15 members is responsible for voting a maximum of two nominations for ETV programs in each of the entertainment areas. The committee is composed of five people from educational television who are not on the staff of NET and at least 10 from among tv editors and communications academicians.

To be nominated, an educational program must receive a favorable vote of the majority. For a second program to be nominated, it must also receive a favorable vote and receive as well within 20 per cent of the number of votes the first program received.

To select a list of performer nominations, all performer, producer and

programming members of the Academy vote each year from two to six nominations in each of the performer categories and an unlimited number of nominations in the areas of entering children's, daytime and sports programming and special classifications of individual performing achievement.

The ballot covers all entries received for the nominations and Academy members vote for as many performers as are deemed worthy for an award.

Nominations for achievements of writers, directors, composers, artists, directors, scenic designers, set decorators, cinematographers, electronic cameramen and film editors at the end of the entry period are divided into appropriate categories which are placed on separate ballots for each craft. Ballots are then sent to each Academy member in these crafts, each member receiving only the ballot or ballots for the craft or crafts in which he works or is a recognized member.

Each such member votes for as many achievements as he considers worthy of nomination. This ballot results in the nominations of from two to six achievements in each category receiving the highest number of votes.

As may be obvious from the foregoing description, there is a great deal of work involved in the process of cutting the list of entries from a variety of sources down to a list of six or less nominees. Up until last year the tabulation of ballots for nominations was done by Pri Waterhouse by hand. Last year a simple computer system was used to simplify the counting. This year Radio-Television and Computer Center Departments of Loyola University Los Angeles developed a computerized tabulation system specifically for the Academy.

Once the list of nominations has been drawn up, Blue-Ribbon panels serving in New York and Hollywood take over. They began the first of two full weekends of screening and voting on May 17.

The Blue-Ribbon panel for enter

(Continued on page 62)



# Warning: laughter is contagious on "Candid Camera."

Millions have caught the habit of roaring at the spontaneous high-jinks of "Candid Camera." And it's still spreading.

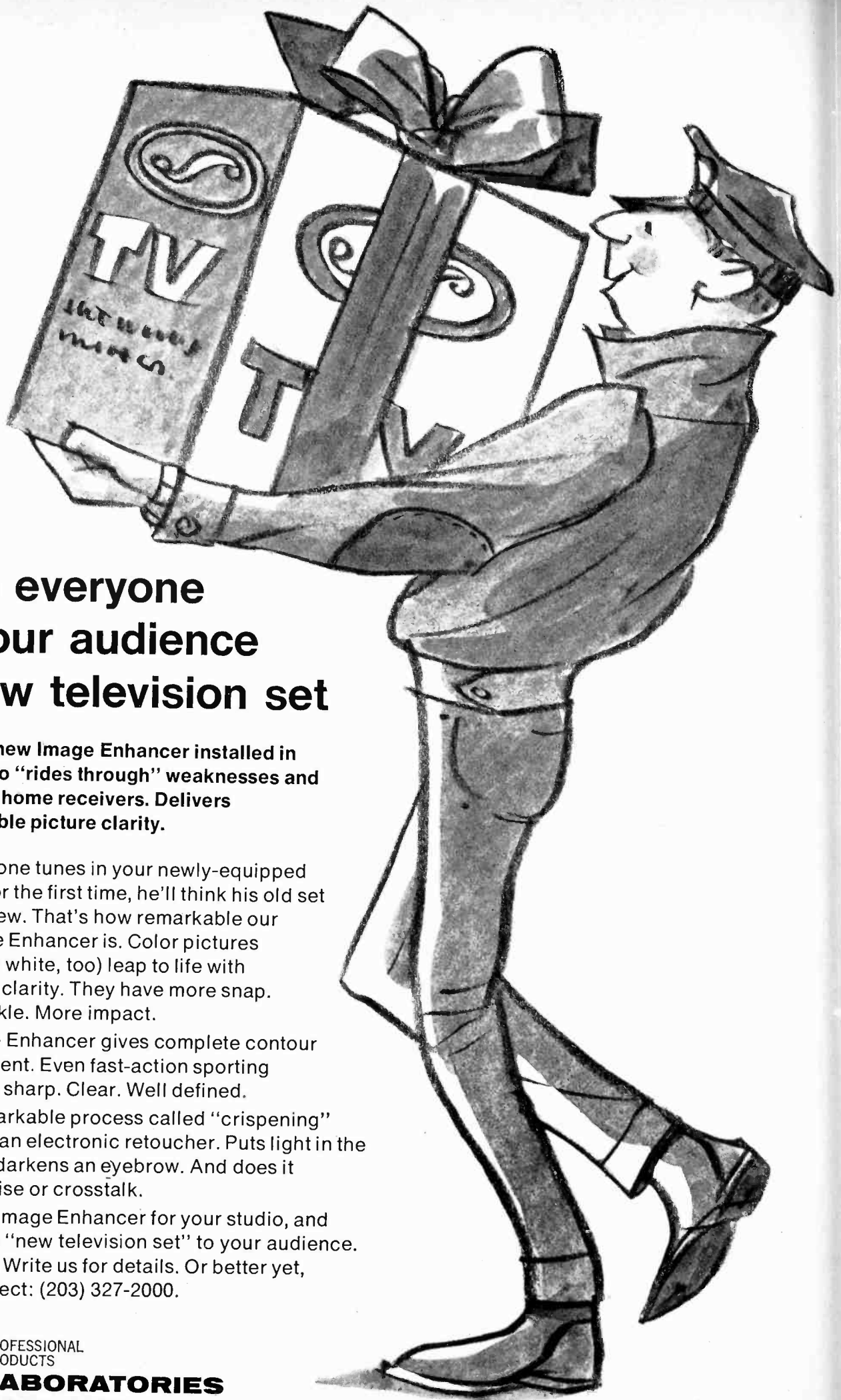
As long as people laugh at people and themselves, "Candid Camera" will attract huge audiences. Like during its seven sold-out seasons on prime-time CBS (in the Top 10 four out of seven seasons). And again in market after market as a daytime strip on CBS. Now there are more great guffaws in store as "Candid Camera" enters syndication. Early sales are impressive. So make sure you get in on the laughter. And profits.



Come on, laugh it up.  
Give us a call.



**CBS Enterprises Inc.**  
New York, Chicago, San Francisco, Dallas, Atlanta



## Give everyone in your audience a new television set

**Amazing new Image Enhancer installed in your studio "rides through" weaknesses and defects in home receivers. Delivers unbelievable picture clarity.**

When anyone tunes in your newly-equipped channel for the first time, he'll think his old set is brand new. That's how remarkable our new Image Enhancer is. Color pictures (black and white, too) leap to life with incredible clarity. They have more snap. More sparkle. More impact.

Our Image Enhancer gives complete contour enhancement. Even fast-action sporting events are sharp. Clear. Well defined.

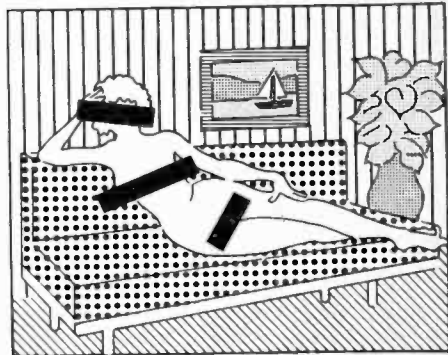
And a remarkable process called "crispensing" works like an electronic retoucher. Puts light in the eye. Even darkens an eyebrow. And does it without noise or crosstalk.

Order our Image Enhancer for your studio, and deliver the "new television set" to your audience. Don't wait. Write us for details. Or better yet, call us collect: (203) 327-2000.

PROFESSIONAL  
PRODUCTS  
**CBS LABORATORIES**  
Stamford, Connecticut 06905  
A Division of Columbia Broadcasting System, Inc.

## The year of the no-no

*With tv under attack from right  
(for overdoing sex and violence)  
and left (for failing to  
reflect a changing society),  
the industry is treading with care*



**P**urple with rage and unable to contain himself any longer in his television debate with Timothy Leary, the M.I.T. professor bellows a four-letter word with a four-letter prefix—and the station leaves it in.

The coast-to-coast Academy Awards audience sees very nearly all of Barbra Streisand through her pants suit, and hears Bob Hope airily remark, "They do things in movies these days that I wouldn't even do in bed."

Merv Griffin asks Jackie Vernon how come he has five children if he never sleeps with his wife, and Vernon tells Griffin, "So I visit her now and then."

On ABC-TV's ill-starred *Turn-On*, a sinuous creature wiggles her hips at the camera and proclaims, "As a matter of principle, we women object to unilateral withdrawal."

A little raw, a little raunchy—but is it smut? The answer to that depends on who the audience is and where it's sitting. The trouble is that, where television is involved, the audience is almost everybody and it's sitting almost everywhere. It's this factor—tv's tremendous and uncontrolled coverage—that has embroiled the medium in the current controversy regarding permissiveness.

Television has lately been charged with being

*Was tv purer back in the days when Dagmar was queen of the D-cup and Playboy was only a gleam in Hefner's eye?*



overly permissive in matters of sex and violence (Sen. John O. Pastore and other assorted crusaders for decency), and with not being permissive enough (Tom Smothers and other assorted crusaders for freedom of expression).

In contrast to the wild license that has suddenly become acceptable in other media, the tv thing seems to some observers mild indeed.

After all, the newly emancipated art patron in hot pursuit of sex can check *Portnoy's Complaint* out of the local library and read *all* about it . . . can, if he visits New York, hop down to Greenwich Village and witness it on stage . . . can buy a reserved seat for *I Am Curious (Yellow)*, which lays it on the line moviewise for \$4.50.

#### *Did 'Laugh-In' start it?*

It's apparent, however, that television, which plays in a vastly different league, has also become more permissive in the past year or so.

Where did it all start? Most observers agree that the first telecast of NBC-TV's *Laugh-In* was the May Day of the permissiveness revolution in tv.

"That was the real breakthrough," says Rod Erickson, former vice president in charge of television at Kenyon & Eckhardt, now executive vice president of East West Films, and a veteran who traces his broadcast lineage back to the radio comics.

"Right from the start, *Laugh-In* got away with stuff I'd have sworn could never have made it on tv. Yet there it is—the prototype, in full view at a time when kids are watching."

*Laugh-In*, of course, has hardly been going it alone. Pressure is being brought to bear on tv's traditional standards from other directions, with Dean Martin blue and getting bluer, Carson continually testing NBC-TV, Griffin digging deep for the double entendre, and *Playboy After Dark* playing to the center-fold set. The defunct *Smothers Brothers* regularly

ran the gamut from glorifying sex and drugs through anti-establishment haymakers at religion, police and patriotism.

It was not, however, the *Smothers Brothers*' material that brought them down, objectionable though much of it was in the eyes and ears of a number of viewers. They were ill-advised enough to engage the boss in a pure show of strength—a test which could really have had only one outcome.

"It was imperative that we castrate them," William Tankersley, vice president of program practices for CBS-TV, told TELEVISION AGE. "The problem was a procedures problem involved. As for the content of the show, we were not displeased that they elasticized the boundaries in certain areas. That's something boundaries need."

A liberal viewpoint, that—certainly much more liberal than the editorial position taken in a recent issue of *TV Guide* upping the network and downing the *Smothers*.

"Where does satire end—and sacrilege begin?" asked the magazine. "Where does criticism end—and affront begin? Where does disagreement end—and national division begin?"

"Freedom of speech is not an issue.

"The issue is taste. And responsibility. And honesty. And perspective. And a proper respect for the views of others."

The editorial is significant in that the magazine presumably would not have published it unless it knew that it was speaking for a large bloc of readers.

Ex-*Smothers Brothers* viewers have been keeping those cards and letters coming. Of the 29,000 received in Tankersley's office to date, something over 17,000 support the action taken by the network, although mostly for *TV Guide*-type reasons. That means that between 11,000 and 12,000 have spoken up for the talent and against CBS. And that, in turn, illuminates the fine line the networks must tread.



the volatile area of permissive-

ss.  
All three have broadcast standards departments, each headed by a vice president—Tankersley at CBS-TV, Al Jahncke at ABC and Ernest Lee Jahncke, Jr., at NBC. Except for the fact that Tankersley is responsible only for tv while Jahncke and Jahncke handle radio as well, the three departments function quite similarly.

All maintain West Coast offices in near Hollywood, with headquarters in New York. Editors are at work in both locations, keeping their eyes on all production, from scripting to rough cut. NBC covers commercials from New York, no matter where they're produced, while CBS and ABC handle commercials shot by West Coast agencies from their offices there.

Let's take a close look at NBC's broadcast standards department.

Jahncke went in as director in 1959, coming off tours of duty as vice president and assistant to the president first at ABC, then at Edward Petry & Co., the rep firm. Back in the early 50s, he'd headed up the ABC radio network.

### *The mirror of society*

"We believe that television is and should be a mirror of society," says the forceful, articulate Jahncke, "but that it should only reflect society up to a certain point. Television will always be the most conservative of the performing arts—not only because of the kids in the audience, but also because people over 30 have sensibilities and moral standards that must be recognized.

"You could say we try to stay just a step or two behind the times."

Jahncke commands a staff of 12 editors and a director in New York, nine editors and a director in Burbank. Their salaries and his represent a goodly chunk of the \$600,000 that NBC spends each year to insure the acceptability of its product

(Continued on page 59)



Top to bottom: CBS-TV editors made "The Apartment" usable.

If the Noxema girl is a put-on, Senator Pastore missed the point.

Bought by the ABC-TV o&o's, "Lolita" has run on all five.

NBC-TV's "Pursuit of Pleasure" visited a topless pizza parlor.

The violence in "Bonnie and Clyde" has kept the film off tv.

"Playboy After Dark" prides itself on the "bra-less look."

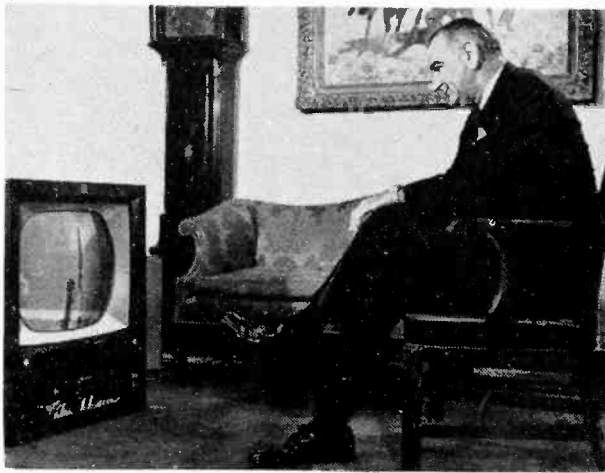


*Eisenhower left FCC appointments to Sherman Adams (r.).*



*"Thanks, but I think I make a pretty good president."*

*With LBJ, it was strictly hands off the FCC.*



*"Kamikaze pilots are decorated posthumously . . ."*



*"... don't bother me unless you get into trouble."*

**W**hen President Nixon selects the next Chairman of the FCC (Rosel Hyde is due to retire at the end of next month), he'll have a clearcut precedent to follow as far as background and qualifications are concerned.

The one thing all recent Chairmen have in common is a law degree. Beyond that, there's no pattern. Some were moved into the Chairmanship after serving as Commissioners—but not all. Some had served the government in other capacities—but not all.

It's entirely possible that Hyde could be reappointed to serve for another year until he reaches the mandatory retirement age of 70—or that he could be elected acting Chairman (if no Chairman is appointed at the expiration of the current Chairman's term, the Commissioners can convene to elect an acting Chairman).

The current consensus in Washington is that President Nixon is weighing with his customary care the relative merits of several candidates.

In the late 50s, vice president Nixon stood helplessly by and watched in silence as some of the most ineffective FCC appointments in history were made and confirmed. You can bet that President Nixon remembers those dark days, and that he's determined to pick the man he considers best qualified.

Does Nixon share the concern that John and Robert Kennedy had over the quality level of television, particularly children's programming?

Will he keep aloof from Commission affairs as LBJ, a tv station owner, was careful to do—and in the tradition of Eisenhower (one Eisenhower Chairman heard from the White House exactly twice during his tenure)? Or will he whip his appointed lieutenants into line as FDI was wont to do?

It's a matter of record that Roosevelt commissioned FCC Chairman James Lawrence Fly to pry radio licenses from newspapers in 1940, in reprisal for the opposition mounted by so many papers to FDR's third term. Fly gave it a try by having the Commission produce a proposed rule to make common ownership in both media illegal, but newspaper owners formed a strong committee and

blocked enactment of the rule. Ever the martinet, FDR minced no words on naming Paul Porter chairman of the Commission in 1944 succeeding Fly: "There's a war and you're young enough to take orders . . . don't bother me unless you get into trouble."

### How Porter got there

Porter remembers that conversation vividly, and the events which led up to it. He was general counsel for the Economic Stabilization Agency in 1944, a time of concern among Democratic chieftains lest FDR's upcoming bid for a fourth term end in failure. A strong hand was needed to coordinate the campaign, and Fred Vinson, then head of ESA, recommended Porter to FDR.

Accordingly, Porter left the Economic Stabilization Agency and became general counsel and publicity director of the Democratic National Committee.

With Roosevelt elected, an admittedly weary Porter ("I was swooped") set about planning a vacation, when the President summoned him to the White House.

Instead of merely thanking him for a job well done in the campaign, as Porter expected, Roosevelt said, "I've just sent your name to the Senate to succeed Fly as Chairman of the FCC. There's a war going on, and you're young enough to take orders. Now go to Florida for a rest and then come back and go to work. And don't bother me unless you get into trouble."

Porter had planned to check out of government service and return to law practice, but, as he told TELEVISION AGE, "you just plain didn't argue with FDR."

Sen. Harry Truman (D-Mo.) made a special flight from his—and Porter's—home state expressly to vote for the Chairman-elect's confirmation. During the confirmation hearing, Sen. Clyde Read (R-Kan.), ranking GOP member of the Commerce Committee, aimed a zinger at the youthful lawyer:

"Mr. Porter, do you think the general counsel and publicity chairman of the successful party in an election should become Chairman of the FCC?"

Porter replied that, although he had not solicited the job, he was familiar with the regulations and responsibilities of the Commission. "However, Senator," he added, "if you feel that I'll bring a partisan point of view to the Chairmanship, by all means vote against my confirmation."

"That seemed to do it," Porter recalled. "Read voiced his support, and the rest of the hearing was a breeze." One of the most dramatic incidents in Porter's 18 months as Chairman revolved around an attempt by Robert Hannegan, chairman of the Democratic National Committee, to have a nephew of Mrs. Frank Hague, wife of Jersey City's perennial machine mayor, appointed to the Commission.

Porter made a fast appointment to see FDR, entered the White House by the back door, and confronted the President with, "My job is tough enough without making the Commission a political dumping ground!"

"You seem to feel rather strongly about this," Roosevelt replied. "Whom would you recommend?"

Porter suggested Charles Denny, then the FCC's general counsel, and Denny was subsequently appointed and confirmed. Porter promptly named Rosel Hyde to succeed Denny as general counsel "before Hannegan had time to realize that another patronage job was open and up for grabs."

When Truman became President, Porter offered his resignation as a matter of form. Characteristically, Harry gave him hell:

"Why in hell do you think I came all the way to Washington to vote for your confirmation if I was going to fire you when I got the chance? You stay!"

Later, Truman named Porter administrator of the Office of Price Administration, and Porter took a leave of absence from the FCC "to take a job I really didn't want." Shortly after his OPA appointment, Porter confided to the President that he felt like a Kamikaze pilot, "convinced that I'll never return to the FCC."

"But remember, Paul," Truman

*With the job about to open up, here's an inside look at the facts surrounding the appointments of ex-Chairmen Porter, Ford, Minow and Henry, and current Chairman Hyde*

## How to become Chairman of the FCC...



Frederick W. Ford



Paul A. Porter



Newton N. Minow



E. William Henry



Rosel H. Hyde

(Continued on page 53)

**W**hen you hear of an agency that was started by a couple of creative guys and an account man, you think of a "boutique" shop rather than a full-service organization. The fact of the matter is, that today, and particularly in New York, with the wide range of contractors around a six-man agency can take on \$2.5 million in billings and be a "full-service" operation.

Want an example? Take Kurtz Kambanis Symon.

"We like to think of ourselves as the world's smallest J. Walter Thompson," says Donald Kurtz, senior partner and the account man. "We believe we've overcome the problem of the midget who wants to play professional basketball."

The agency has already landed the Hudson Paper and Berlitz School of Languages accounts.

Why would a small shop want to bill itself as a full-service agency? "We don't plan to stay small so we don't want to bill ourselves as a small agency. Sure, small agencies will often talk for hours about their unique advantages, but offer them a big account and see who turns it down.

"Mary Wells talked a lot about staying lean and concentrating on creative work when she was small, but along came Benson & Hedges and American Motors. Now the only thing that distinguishes her operation from any other big shop is the width of her employees' ties."

Said Kurtz, pushing himself away from the large circular conference table that fills up most of one room of a three room suite the agency temporarily occupies at New York's Gotham Hotel, "We want to be big."

The agency is already offering ser-

vices that it says only the largest agencies can afford. It uses a 75-man research firm that it obviously couldn't pay for on a full-time basis. It has an external media department, Independent Media Services, headed by Dick Gershon, former Benton & Bowles media manager and backed up by eight associate media directors.

### *Top contractors*

And, adds Kurtz, "We've got a top tv production service at our disposal, as well as a sales promotion outfit, a graphics house and a firm which handles public relations when our clients are involved."

Kurtz Kambanis Symon started like a lot of other three-man shops. Don Kurtz, art director, Steve Kambanis and Jim Symon, all senior partners, (a title picked up from their former agency, worked at Tinker on the Gillette Techmatic account. Like so many other admen they began thinking about what their names would look like on a letterhead. After a couple hundred lunches the time seemed opportune for the big move.

Kurtz left Tinker last September determined to get the agency off the ground. Through a friend he met David Mazer, senior vice president, consumer products at Hudson.

"As we began to talk about advertising and marketing, an area we consider especially important for a client to let us work in, I began to feel this was a potential account."

"Hudson was willing to go with a new company after three or four years of sales graphs which had leveled off, but naturally wouldn't give the final word until the agency actually existed. Jim and Steve both agreed that this was it. If the agency didn't get off the ground now it never

would. That's the way we saw it."

Encouraged by friendly signs from Hudson, Kambanis and Symon left Tinker and the agency was formed.

The day after the agency officially opened Hudson moved the account over from Marschalk. A story about it appeared in *The New York Times* and Kurtz got a call from an old friend who was marketing manager at Berlitz. He said his company is looking for a new agency and if Kurtz was interested he could probably get the new agency added to the list of shops they were considering.

Five days after the speculative presentation was made, Berlitz appointed KKS.

KKS was formed because Kurtz, Kambanis and Symon believe they can do better advertising than anybody. They're not the first to think so, but they appear to have the enthusiasm and self-assurance necessary to hold an agency together during those times when the secretary is the highest paid worker on the staff. In fact, she can sometimes be the only paid worker on the staff.

"You have to be willing to pay the dues to make it," comments Kambanis.

### *Still at lunch*

"If I hadn't left," adds Kurtz, "we'd all still be at lunch trying to decide who's name goes first."

Explains Symon, "As a group we knew we could make it. At Tinker there was no management to speak of. The account and creative group made all the presentations and working there you already feel as if you're an agency by yourself."

One of the things they knew could kill a new agency from the start is an ego problem. Says Kurtz, "V-

*Half a dozen contractors  
enable Kurtz Kambanis Symon  
(with only six staffers)  
to act like a full-service agency*

## **KKS and the outsiders**



... that by deliberately getting  
... each other's areas. Any of us  
... tell a client anything he wants to  
... about the account, and often  
... In addition, we work together  
... to get a job done."

... on top of all this, KKS's owners  
... make as many decisions as possible  
... in advance. This gives them an op-  
... portunity to feel out each other's  
... ideas.

... Before we went into business we  
... had our gold-plated egos encased in  
... steel for the good of the agency,"  
... commented Symon. "You have to in

order to do what's right for the  
agency all the time."

They didn't always like each other.  
When they first met, Kambanis  
thought Kurtz was a wise-guy ac-  
count man and Kurtz responded by  
treating Kambanis as a thick-headed  
art director.

Two people outside the trio are  
regularly involved in major decisions  
at the agency. Their accountant and  
attorney are members of the execu-  
tive board.

"We value their decisions," said  
Kurtz, "because they can come in

and look objectively at any problems  
we have. The three of us are too  
close to day-in and day-out circum-  
stances."

As so many other young service  
companies, KKS moved into a hotel  
when they went into business. The  
only advantage of this, they point  
out, is that the office space is avail-  
able immediately. However, it comes  
with a premium price tag.

"You can't live like this forever,"  
adds Kurtz. "Clients think you're a  
fly-by-night operation. In addition, a

*(Continued on page 56)*

*Dick Gershon, president of Indepen-  
dent Media Services and Shirley  
Stein of IMS go over a media  
plan with Don Kurtz and Richard  
Geyer, KKS account men*



*KKS art direc-  
tors Steve Kam-  
banis and Ron  
Anderson ex-  
amine a layout  
with Randy  
Chandler of  
Showcase  
Graphics.*

*Magi Durham, executive  
producer and John Capsis,  
president of Telpac, go over  
a storyboard with Steve  
Kambanis.*

*Ruthann Aron and Ed Rosenstein  
of Oxtoby-Smith, Inc., review  
details of a research idea with  
Kurtz. (Below) The three senior  
partners of KKS (l. to r.), Donald  
Kurtz, the account man; Aristides  
(Steve) Kambanis, the art direc-  
tor; Jim Symon, the copywriter.*



**C**ould you predict demographic ratings for nighttime network shows within two points in two cases out of three? Within three points in better than eight cases out of 10?

Try it. You'll find it's a rough go to come within shouting distance. But that's the record N. W. Ayer racked up in forecasting 1,660 demographic ratings for primetime shows as averaged during November-December, 1968.

The predictions were published in *TELEVISION AGE* last Summer (see *How to find customers*, August 26, 1968). They covered 83 programs, or every regularly-scheduled network show on the air between 7:30 and 11 p.m. (7-11 p.m. Sunday).

For each program, predictions were made in 20 age and sex categories: all viewers, all children, all adults, all women, all men, women in

has been getting better at the job. Five seasons ago, for example, the agency came within three rating points for viewer estimates in 69 per cent of the cases. At that time, 1,440 demographic predictions were made.

While it is true that the number of new programs aired this season hit a low point (only 21), thus providing the agency with a large number of track records on the returning network programs, practically every established primetime network show was affected by some kind of change. If it wasn't a time period switch, it was new competition. If it wasn't new competition, it was a different lead-in.

Any one of these factors by itself (and sometimes two or three changes were in effect at the same time) can affect noticeably the reach and/or audience composition of a program.

movies on the network has declined," he says. "You still find sharp differences in the 40s when the movies are good enough."

Because of the weak appeal of many movies, some competing shows did better than they would have under the conditions obtaining in the previous season. This had some effect on Cornell's record as a forecaster, but just how much is impossible to say.

### *Specials a problem*

Another factor which had an undetermined impact on the predicted-vs.-actual rating comparisons was specials. Eliminating all time periods in which specials were aired will, of course, provide a "clean" comparison of regularly-scheduled competitive shows.

This is easier said than done, and

## **Predictions '68-'69: How Ayer came out**

### *The N.W. Ayer score in forecasting audience demographics for the 1968-9 nighttime network schedule*

three age groups, men in three age groups, children in three age groups, adults in three age groups, women 18-49, men 18-49 and adults 18-49.

Further, to get these figures, similar estimates had to be made for every half-hour on the schedule, or 148 half-hours in all (excluding two local half hours at 10:30 on ABC-TV. And, finally, homes-reached forecasts were also made for each program and half hour.

Of the 1,660 demographic predictions, 272 were right on the button. Another 501 were one point off, 370 were two points off and 239 were three points off. Thus, 1,382 predicted ratings, or 83.3 per cent of the total, were within three points of the actual ratings.

The predictions are developed by Ayer's veteran program analyst, James Cornell. A look back shows the agency

But Ayer did some impressive predicting for new programs also. Taking household ratings as a measure, it turns out that of the 21 new shows, two predictions hit the bullseye, five were within one rating point, 10 within two rating points and 14, or two-thirds of the total, were within three rating points.

### *No computers used*

It is interesting to note that none of this forecasting involved use of a computer or, for that matter, any formulas.

In reviewing the season, Cornell finds few trends worth noting. The lower ratings of features is one. But he differs with the analysis of many observers who see this as evidence of a growing "choosiness" among viewers. "I think the main reason is simply that the overall quality of

the reason is that, while household ratings can be broken out by individual weeks, demographic ratings cannot. Nevertheless, the actual ratings of regular shows, whether or not, still provide a meaningful gauge of a program's selectivity. And that's the name of the game.

There is one factor a program analyst can play around with, says Cornell, in taking specials into account. And that is that specials often attract more older adults than the average show.

Therefore, if a program under consideration faces many competitive preemptions, the program buyer may want to consider reducing his estimate of older adults in the show's base considering.

While Cornell, for obvious reasons, did not get into forecasting au-

of specials, he noted that this programming did well in the first season. "Bob Hope, of course, does well, but two of the documentary type series—the Cousteau and National Geographic specials—were unusually popular for non-fictionaires."

In the overall network forecasts, the predictions gave CBS-TV a big edge over NBC-TV, but in the November-December period, the two networks ended in a dead heat with ABC-TV performing a little worse than estimated.

The predicted average homes figures were: ABC-TV, 17.1; CBS-TV, 19.0; NBC-TV 19.8. The actual ratings were: ABC-TV, 16.2; CBS-TV, 19.9; NBC-TV, 19.7. Note that these figures show a little lower level of network viewing than in the estimates. At Ayer estimates were quite close to the total viewer ratings. The NBC-

TV estimate of 13.1 was exactly right. ABC-TV averaged out at 10.7, compared with the forecast of 10.8. CBS-TV, which had been placed first with 13.5, actually ended up with 12.9, a shade under NBC-TV.

Viewing by children and teenagers (the 2-through-17 group) was estimated as follows: ABC-TV, 8.7; CBS-TV, 11.7; NBC-TV, 11.4. The November-December averages showed this result: ABC-TV, 9.9; CBS-TV, 11.2; NBC-TV, 10.7.

In the adult category, NBC-TV shaded CBS-TV. The predicted ratings: ABC-TV, 11.9; CBS-TV, 14.5; NBC-TV, 14.1. The actual ratings: ABC-TV, 11.3; CBS-TV, 13.7; NBC-TV, 14.6. The breakdown between men and women showed NBC-TV slightly ahead in both groups, when tabulated separately.

In the important 18-49 adult audience, the NBC-TV lead was more

marked, a development indicated by the Ayer forecasts.

Here are the estimated and actual average ratings for women 18-49: ABC-TV, 13.1 and 12.2; CBS-TV, 13.6 and 12.8; NBC-TV, 14.1 and 14.3. A similar comparison for men 18-49 showed the following: ABC-TV, 10.7 and 9.9; CBS-TV, 11.2 and 10.7; NBC-TV, 12.2 and 12.1.

One of the measures of competitive network strength is the tally of time period winners. This yardstick not only takes into account the basic appeal of a show but how deftly the networks program their material to take the best advantage of it.

### Picked the winner

A good show can suffer serious viewer defections if placed opposite the wrong competition. Conversely, a fair show can come up covered with roses if the competition is the wrong kind.

Of the 50 half-hour time periods where the three networks opposed each other Cornell picked the home rating winner in 44 cases. Three of the six boo-boos were on Sunday night where he under-estimated the strength of *Mission: Impossible* against the ABC-TV movie, and the second half of *The FBI Story* against the second half of Ed Sullivan. (Disney took honors against the first halves of these shows.)

A bad call in the case of movies is understandable, considering the lack of information about what movies would be shown during a specific two-month period. Despite this, Cornell picked the eight half-hours when movies *did* come out on top. Interestingly, in all cases it was the second hour of the movies which garnered first place.

The complete tally of actual home ratings showed that CBS-TV recorded 23 wins, NBC-TV 22 wins and ABC-TV five wins. The first-named chain took Monday night, with five first places against NBC-TV's two. On Tuesday, CBS-TV shaded NBC-TV four to three.

Wednesday was a tough competitive night, with NBC-TV winning

### How Ayer scored new program predictions

	Ratings	
	Actual	Ayer
<i>Merry RFD</i>	26	24
<i>In</i>	25	19
<i>Day</i>	21	20
<i>Ucer</i>	20	18
<i>Squad</i>	20	16
<i>Guys</i>	19	23
<i>St &amp; Mrs. Muir</i>	18	20
<i>One of the Game</i>	18	19
<i>of Giants</i>	18	18
<i>He Come the Brides</i>	17	15
<i>am 12</i>	16	15
<i>Hawaii Five-O</i>	16	19
<i>Consider</i>	16	16
<i>ndie</i>	15	17
<i>Dearest Girl</i>	13	17
<i>casts</i>	13	17
<i>at's Life</i>	13	16
<i>yllis Diller</i>	13	16
<i>n Rickles</i>	12	15
<i>urney to the Unknown</i>	12	17
<i>ck Finn</i>	11	17

### Accuracy of Ayer rating estimates

#### Viewer demographic ratings

Estimate	1964	1965	1966	1967	1968
<i>Within</i>					
1 point	34%	24%	43%	49%	47%
2	53	46	67	70	69
3	69	65	83	83	83
5	81	86	95.5	95.5	96
7	95	94	98.5	99	98
<i>Over</i>					
7	5	6	1.5	1	2
No. of estimates	1440	1649	1820	1660	1660

#### Home ratings

Estimate	1964	1965	1966	1967	1968
<i>Within</i>					
1 point	22%	17%	38%	33%	45%
2	40	43	70	58	65
3	54	63	80	72	82
5	79	86	98	92	94
7	84	92	99	100	100
<i>Over</i>					
7	16	8	1	0	0

Data show per cent of November-December ratings predicted by N. W. Ayer for audiences to regularly-scheduled nighttime network shows for the season beginning with the year indicated.

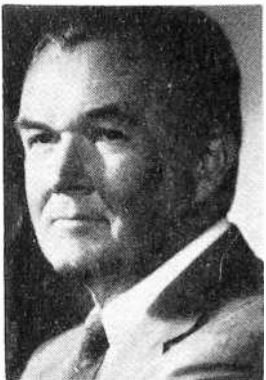
(Continued on page 52)

# New team at CBS

*Stanton's probable successor  
and three new broadcast chiefs exhibit the depth  
of the company's executive manpower pool*



*John A. Schneider, executive  
vice president, CBS, Inc.*



*Richard W. Jencks, president,  
CBS/Broadcast Group*



*Robert D. Wood, president, CBS  
Television Network Division*



*Ralph H. Daniels, president,  
CBS Television Stations Division*

One of the key people named in the big CBS, Inc., executive shift earlier this year called it "the St. Valentine's Day massacre" in noting the day the appointments were announced.

The description was apt despite or because of the importance of the appointments, which saw four men moved up into major responsibilities in a corporation approaching (if it has not already passed) the annual rate of \$1 billion in sales.

Individually or severally they will be facing such problems as continuing attacks on tv for the treatment of sex, violence and news coverage, not to mention programming in general; the resolution of the cigarette advertising issue; the question of network control of programming; the competition of NBC; the FCC proposal to limit broadcast ownership to one full-time service per market; inevitable technological change; the challenge of CATV; plus a host of day-to-day headaches.

Many of these problems will be up for discussion, either publicly or privately, at the affiliates meeting in New York on May 20 and 21 where they will be, at least, in relatively friendly company. Except for the CBS-TV reception in Washington at the NAB convention early this Spring, it will be the first occasion when the quartet will meet the affiliates as a group in their new positions.

The affiliates will be shaking hands with John A. Schneider, executive vice president of CBS and probably president Frank Stanton's successor; Richard W. Jencks, president of the CBS/Broadcast Group; Robert D. Wood, president of the CBS Television Network, who has already had his baptism via the Smothers brothers affair and Ralph Daniels, president of the CBS Television Stations Division.

It's a young team as corporate ex-

ecutives go. Schneider is 42, Jencks, 47; Wood, 43, and Daniels 41. Except for Jencks, who is a lawyer, all have come up through sales. Theater three have all worked for CBS Television Stations National (Schneider was once general manager of the rep operation) and all have been general managers of a CBS-owned tv station. Schneider managed two (WCAU-TV Philadelphia and WCBS-TV New York), Wood headed up KNXT Los Angeles at one time and Daniels, before his recent appointment, was chief of the New York outlet.

## *What it indicates*

The patterns of advancement strongly suggest corporate policies as well as a refutation to the charge that Stanton and chairman William Paley haven't paid enough attention to training and bringing forward a second management echelon to keep over.

Schneider is clearly in the line of succession. He told a visitor recently who asked him what his appointment "meant":

"What do you want to call it? Heir-apparent? Crown prince? This is part of an orderly management transition."

Schneider had been president of the CBS/Broadcast Group, one of four groups, plus the New York Yankees, which make up CBS, etc. As executive vice president of the present company, a newly-created job, he now has responsibility for the first groups (the Yankees are directly under Paley and Stanton).

The corporate chart shows there is nothing between Schneider and the presidency except time. Since Stanton is 61, that span is, under an orderly transition, four years—assuming, of course, Schneider doesn't fall on his face, or other unforeseen events occur.

*(Continued on page 33)*



## Let's make a movie

Since the television industry discovered that motion pictures, after being released in movie houses, could not only command an audience in television that was above average, but could also accommodate multiple advertisers, the only question was where to get product. The end result is like a new gold rush. Everybody wants to get into the act.

At first, it appeared that the current and past U.S. movie product could supply the television industry with enough titles to fill the demand. However, the fact that there is a movie every night in network primetime, plus many shows, late shows, matinees, Saturday and Sunday, plus independent stations with film as their prime programming effort, makes it obvious that past motion picture libraries are near exhaustion and current product cannot come anywhere near filling the demand.

Certain other qualifications are worth noting. For general U.S. consumption, foreign pictures are out. Dubbing is essential because titles are unreadable on television screens, and most dubbing is bad. There are also excesses in prudence these days that eliminate many of the subjects from a family audience medium. All this adds up to demand outpacing supply.

## Features made for television help

The breach between supply and demand has partially been filled by major motion picture companies making pictures principally for television—MCA Universal has been particularly successful in this venture—with budgets up to a million dollars. This has been highly publicized. It has the fact that networks are paying up to a million for three runs of an average picture that may have already broken even or been in profit in theatrical release.

At this point, it is appropriate to review the psychology of making a motion picture. The process looks so easy that almost anybody thinks he can bring it off. Even an insurance salesman has made one, starring himself, which is currently running. A liquor company executive not only has a piece of a major film company, but is also the angel for a small one aiming at television with low-budget features.

At least two advertising agencies are making films, and many more are studying the feasibility. All commercial film companies are either in the business directly or have cameramen-directors who are making a feature or wish they could. Kids in college are making underground movies, along with Andy Warhol. As a matter of fact, it's hard to walk in New York without tripping over a film crew.

And what will happen to this excess of production by amateurs? Well, kiddies, most of it will end up in private projection rooms with a total audience of relatives and friends of the makers. And the total losses will be staggering—an average of \$500,000 a film down the drain.

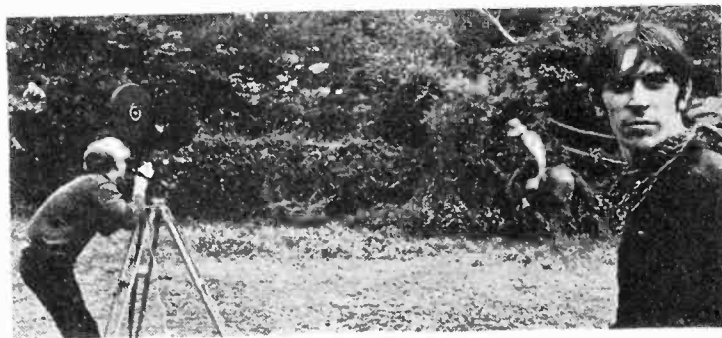
The real sign of the amateur is a guy, or dame, who starts with the deal. They can get below-the-line costs

picked up by Columbia or Denmark or Italy, in exchange for distribution rights. They can get The EADY plan from England, whereby the British government will finance up to 80 per cent of films shot by foreign companies in England or its possessions and using a basically British crew and cast. They can defer certain costs. They never bother to get a distribution deal before making the film, because they are sure when the majors see the finished product "they will flip."

All this is backwards. The real pro starts with a story—preferably one that is a best selling novel. The amateur uses an original. The pro gets a top director. The amateur uses a guy in a peripheral business who wants to be a film director. The pro knows he has to pay through the nose for a top star. The amateur uses the good actors he is sure are going to be tomorrow's stars. The pro won't move unless he is covered by a distribution deal and gets front money. The amateur uses his and his friends' money. Color it gone.

The making of feature motion pictures is a part of show business. The best are wrong as often as they are right. They know enough never to bet on their own judgment. They also know that the distribution companies must have product and they buy it when the ingredients look good. While occasionally a newcomer makes a film and it works, the odds are stacked heavily against it.

The reason there are so few films that are now made by major companies is the lack of material, and of the stars and directors to implement it. It is a fine goal to



Warhol on location: Everybody's getting into the act.

want to develop new stars and new production personnel, but it is remarkable how few customers want to pay for that privilege.

The day has come when a good advertising man should be pleased with the fact that he has that skill. A good commercial producer gets paid more regularly than his counterpart in feature pictures, who is always looking for work and is only as good as his next picture. The businessmen who excel in their fields need look no further for laurels. The great copywriter doesn't have to write a great scenario.

No, fellows, leave the dirty, uncertain, shadowy world of show business to the men who have conditioned themselves to live the nomadic life. The networks are a lot different to deal with when you're a seller instead of a buyer. Even the casting couch isn't really worth it. Honest.—J.B.

# Film/Tape Report

## HOW TO QUIT SMOKING

Triangle Stations will become the second station group to produce and air a *How to Quit Smoking* program. The series of five-minute color films will begin airing in June, and at the same time will be made available for syndication through Triangle Program Sales.

RKO-General stations WOR-TV New York, WNAC-TV Boston, and KHJ-TV Los Angeles have already aired five half-hour programs with the same name, and will count the two and a half hours toward their anti-smoking announcement time. The stations, however, will continue to air the required five per cent anti-smoking spots.

The Triangle program is being produced in cooperation with the medical facilities of the University of Pennsylvania. The former Surgeon General of the U.S., Luther Terry, now vice president for medical affairs at the university, will serve as series consultant, and appears in a number of the telecasts.

Participating in the series, whose syndication profits will go for medical research at the University of Pennsylvania, will be distinguished physiologists, behavioral psychologists, research authorities and a cross-section of citizens who have surmounted a variety of obstacles in giving up smoking.

The program will also be made available in radio versions.

## HERE COMES THE GAME GAME

Chuck Barris' *The Game Game*, the producer's first effort via the syndication route, has been placed in about 20 markets by CBS Enterprises and is set for airing this September.

The distributor reports sales in eight of the top 10 markets. Help in kicking it off came from RKO General outlets in New York (WOR-TV), Los Angeles (KHJ-TV), and Boston (WNAC-TV). The RKO purchase is part of a major programming effort by the group, which is investing about \$6 million in new programming money over a four-year period.

Ralph Baruch, vice president and general manager of the CBS syndi-

cation arm, who says that production is set for a full year of the five-a-week, half-hour show, is pleased with sales results thus far.

"It's a different kind of syndication market than it used to be," he notes. "Seven, eight years ago in the heyday of first-run syndication, 20 markets wasn't much of a sale. The norm was 52-week shows and the contracts expired at about the same time all over. So you sold a big lineup of markets in March and April. Today, if a new show gets 25 markets right off, it's considered a good start."

Another major difference in syndication today is the emphasis on sales to stations, said Baruch. "It used to be that 90 per cent of our sales were to advertisers." Baruch doesn't feel that current advertiser buys are a significant trend.

Barris, producer of *Dating Game*, and *Newlywed Game* on ABC-TV, is considered one of the most effective producers for programs aimed at the young audience, according to James Victory, vice president of domestic sales for CBS Enterprises. By the young audience, Victory means those in the 20-to-40 year range.

Victory believes that the research done on *The Game Game* was one of the most extensive jobs in the business. He said that 50 aspiring m.c.'s were auditioned before Jim MacKrell was chosen.

## WHERE THERE'S A WILL . . .

Richard Perin, sales manager for Teledynamics Corp., is a small syndicator who knows what will sell and also knows that he doesn't stand a chance of getting his hands on it.

A veteran in the syndication field (he's worked for ABC Films, Embassy and others), Perin has decided the only way a small syndicator can compete in today's active market is to produce programming himself.

Perin began by forming Novus Productions, a company which will produce programming contemporary enough to meet the needs of stations, and which will, he feels, insure his survival in syndication.

The first program Perin is producing is a half-hour talk show, *The Happening People*. Host J. Marks (himself a producer) is addressing

himself to the 18-35 market.

Guests on the first show were Kooper, a rock artist and producer who records for Columbia Records, and John McClure who, as head of the Columbia Masterworks division, produces classical recordings.

The second show features two of Mr. Mori's designers, Stanley E. Man and Barbara Larson, and recording star Janice Ian.

Perin believes this is the type of programming which independent stations can't produce and the networks are not producing; and where the future lies if he's going to keep making it in syndication.

## EIGHT AT A TIME

When the Brown Shoe Co. through its agency, Leo Burnett, decided to make eight commercials for their lines of shoes, they originally planned to use several different production houses, each to make one or two spots.

The idea was that each commercial had to have a different look, since each line of shoes is distinctly different from the others.

MPO's executive vice president, Bill Susman, thought there was a better way. He sold agency and client, letting MPO do the whole series, using six different directors for the eight commercials. Production savings, he estimated, could be as much as 40 per cent.

Three of the commercials which MPO made are already on the air; the remainder are in various stages of editing and post-production. To maintain a thread of continuity throughout the series, two assistant directors worked on the spots, along with one wardrobe woman, a senior prop man and two film editors.

Using the same people minimized the amount of leg-work that agency producers and production staff had to do. The wardrobe could be discussed at one sitting, for example, opposed to the half-dozen meetings which might have been needed if different houses were used.

Marv Rothenberg directed the Buster Brown commercial, using "slice of life" technique.

Chuck Liotta did the Life Stric-



## KAKE-TV is having local color news and eating it, too.

When we installed our Kodak ME-4 Process, we not only added the terrific benefit of local color news, but we increased our profit by doing commercial processing locally," says Paul [Name], Vice President and News Manager for the Wichita station.

Now we do color processing for schools, local film producers, advertising agencies, and several local industries. For instance, we process a lot of film for three out of the four aircraft manufacturers in this area. Before we installed our Kodak ME-4 Process, these companies had to fly their film out of state. We've helped to bring their processing costs down to earth, and we're helping them on the business.

"The ME-4 Process has been perfect for us. Like when we couldn't hire a photochemist. The packaged chemistry from Kodak made it so easy that we didn't need one. We're even making some money from the chemicals by using the Kodak Silver Recovery System."



The Kodak ME-4 Process is a color news necessity that can make money for you. There are new processors on the market that will fit any station's lab or budget. Kodak Sales and Engineering Representatives are so available they're practically on your staff. So what's keeping you from local color news? For specific data on how your station can use the ME-4 Process, call a Kodak Regional Chief Engineer. In New York, Ray Wulf; in Chicago, Dick Potter; in Hollywood, John Waner. Call today!

### 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



and Roblee commercials, using a dramatic technique.

Marv Friedman did the Naturalizer commercial, using a combination of location shooting with optical effects, and a Pedwin spot which combined live action with animation.

Bill Claxton, a still fashion photographer, did the commercial for Miss America shoes, using an "explosive" fashion effect.

A highly visual commercial for Air Step shoes, which showed a girl walking on a cloud, was directed by Lenny Hirshfield.

Mike Cimino did the spot for Risque shoes, in which matting is used to give the illusion of girls walking on the wings of a bi-plane flying over New York. Cimino did the plane shots in the studio, using infrared matting; then took the print and a movieola up in a helicopter to make sure he was getting the correct aerial shots to go with them.

#### TRANSMEDIA MOVES FAST

One of the more recent faces in the television production and mobile equipment leasing fields is Transmedia International Corp. The firm

is headed by Stuart Ross, former chief counsel for Allied Artists who led an unsuccessful proxy fight to gain control of the company last year.

In existence six months, the company is operating two mobile units (one color, one monochrome) with an additional color unit on the way; is working on the development and production of programs for syndication and network airing; and has filed a registration statement with the SEC in connection with a \$70,000 stock offering.

In the production area, Transmedia has developed a sports-oriented children's program. Also, preliminary film production talks began at the Cannes Film Festival last week.

Transmedia's color mobile van is a 35-foot unit which houses four Marconi Mark VII-B color cameras, an Ampex BC-100 hand-held camera, and Ampex HS-100 disc recorder and VR-3000 portable video-tape recorder and two Ampex VR-1200 B recorders. Each of the two mobile units, which cost \$1 million for Transmedia engineers to build, will be identical. Each features modular construction, permitting any part of the equipment in the van to be removed for rental.

The company has also announced plans to enter the CATV area by leasing mini-mobile video tape vans to CATV operators. In addition, the company plans to offer programming for the systems, including sports, children's shows and features.

#### COMMERCIALS MAKERS

HEYWARD L. SIDDONS has joined Storer Studios as an account executive. Siddons past experience includes four years with two Atlanta advertising agencies as a film and radio producer and account executive. He was also for several years a network tv director.

Prior to joining Storer, Siddons worked for two years as producer/director for an Atlanta film production company.

Tele-Tape Productions has added two staffers. GARTH V. GENTILIN, formerly a tv program manager at Foote, Cone & Belding joins Tele-Tape's sales department.

DAVID PALM will work in the company's graphic arts department. Prior to joining the company Palm was a designer at ABC and L. W. Frohlich Advertising.

DAVID K. HARLAN, formerly a tv

writer and producer at Carlton Advertising, Pittsburgh, has joined Logos Teleproductions as sales account executive. Prior to joining Carlton, Harlan worked as a writer/producer for WTTV Indianapolis and in the special projects department of WQED Pittsburgh.

GARDNER COMPTON has joined East West Films as a director/cameraman. Compton, who has a long list of stage, screen and commercial film credits, is slated to work on tv commercials and feature film production.

SAM SPERBER has joined Libra Productions as vice president in charge of sales. Sperber was formerly an executive with Pelican Films.

Fred A. Niles Communications Centers has added ROBERT S. FISHER as an account executive. He will divide his time between Detroit and Chicago offices. Since 1957, Fisher headed up his own company, Robert Fisher Productions, which produced a wide variety of audio-visual programs.

#### ABC FILMS ELECTS O'SULLIVAN

Kevin O'Sullivan has been elected president of ABC Films effective immediately. He has been vice president and general manager of the company since January. Prior to the



O'SULLIVAN

O'Sullivan was vice president and general sales manager of ABC Film domestic division, a position he held since March 1967.

Before joining ABC, he was director of program services for Harrington, Richter and Parsons. From 1955 to 1961 he was general sales manager for Independent Television Corp.

#### SOUTHEAST SPLIT IMAGE

Storer Studios became the southeast's first production center to use multi-image techniques in commercials recently when they did two one

**RALPH  
KESSLER  
PRODUCTIONS**

**RALPH KESSLER  
NEIL KOBIN**

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



# Advertising Directory of SELLING COMMERCIALS

ite spots for the State of Georgia  
Department of Industry and Trade.  
Crews shot more than three  
of film, and covered 3,000  
in the seven weeks necessary  
to shoot the two commercials. An  
additional month was required to  
edit the footage down into a one-  
minute spot for travel and a second  
for industry.

Sound requirements were as com-  
plex as picture demands. For the in-  
dustry and trade commercial, 17 sep-  
arate soundtracks were mixed to  
create overlapping sounds.

## COLLEGE FILM COURSES

For the film professional who  
wants to find out where and how film  
is being taught, or the young person  
wanting to attend a school with a film  
program, the American Film Institute  
has published a study with just that  
information.

The American Film Institute's  
"Guide to College Film Courses,  
19-70," is a 42-page booklet which  
states what courses are taught, who  
teaches them, what equipment is used,  
what assistantships and scholarships  
are available, what degrees are of-  
fered, and where there are Summer  
courses.

It costs \$1, and is available from  
the Institute's Washington headquar-  
ters at 1815 H Street, N.W., Wash-  
ington D.C. 20006.

## HOW IT'S ON PAPER

When Movielab president Saul  
Lefee and Teletronics International  
president George Gould recently  
signed agreements under which  
Movielab would acquire the video  
tape firm, they confirmed what was  
reported as a rumor in early March  
in TELEVISION AGE—that upon com-  
pletion of the acquisition, Teletronics  
would place more emphasis on the  
growing post-production and tape  
applying end of the business.

To this end, Teletronics has or-  
dered an additional \$1 million in  
equipment, and is expanding its fac-  
ilities.

Already approved by the stock-  
holders of Teletronics, the transaction  
will be submitted to Movielab stock-  
holders at their annual meeting on  
June 18 in New York. If it's ap-  
proved, Teletronics will receive 225,  
000 to 450,000 common shares based  
upon the earnings of Teletronics fol-  
lowing the acquisition.

AT&T "Impulse" • N. W. Ayer



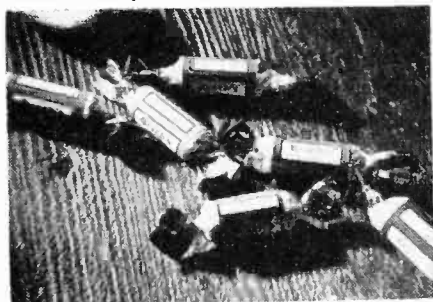
KIM & GIFFORD PRODUCTIONS, INC., N.Y.

Great Western Financial Corp. • E, J&L



GERALD SCHNITZER PRODS., Hollywood

Brach's Candy • Meyerhoff



PELICAN PRODUCTIONS INC., New York

Honda • Grey Advertising



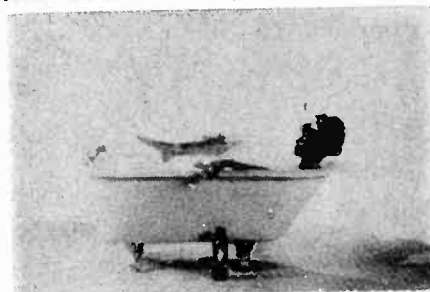
SANDLER FILMS, INC., Hollywood

Creative Corner • E. A. Korchnoy, Ltd.



WGN CONTINENTAL PRODUCTIONS, Chicago

Jean Nate Bath Gel • Clyne Maxon



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

Fine Jewelers Guild • Glenn Advertising



JAMIESON FILM CO., Dallas

Master Charge • McKinney-Silver



JEFFERSON PRODUCTIONS, Charlotte

## ZOOMING IN ON PEOPLE

SELMUR (SONNY) CHALIF has been named administrative director, Screen Gems International, West Coast office. Chalif will have total involvement with activities of the company on the West coast. His re-



CHALIF

sponsibilities include program procurement, sales and sales service and client relations. He will be responsible to Lloyd Burns, president of the company in New York.

OWEN SIMON has been appointed to the newly created position of manager of creative services for Group W

Productions and Group W Program Sales. In his new position, Simon will coordinate the related activities of advertising, promotion, research, press information, public relations and merchandising. Simon formerly held the position of manager of advertising, promotion and publicity. Prior to joining Group W in 1967 Simon was promotion and publicity manager of KDKA radio Pittsburgh for nine years.

LEITH STEVENS has been appointed to the newly created post of music supervisor for Paramount Tv. Stevens will be responsible for the administration of all facets of music on Paramount Tv and during the season will compose and conduct for some 90-minute features, pilots and episodes of series.

Republic Pictures has appointed P. F. PATRICK as sales representative in the East and RICHARD ELLIOT in the West. Both will carry the full line of Republic products for television including features, programs and serials.

### AD MAKERS

RICHARD HUEBNER has been elected a vice president creative associate for art at SSC&B Huebner joined the agency several months ago from Foote, Cone & Belding where he was senior art director for Clairol and Sears.

MRS. DEANNE TORBERT LEETY has been named a creative director at N.W. Ayer. Her initial responsibility will be Ayer's newly acquired client, Economics Laboratory.



LEETY

Before joining the agency in 1964 as a copywriter, she was a copywriter at Ben Sackheim. Earlier she worked as a senior fashion copywriter at Montgomery Ward; and an editorial writer for *McCall's* magazine.

JOHN CURRAN, television account group supervisor at Doyle Bernbach, has been appointed vice president of the agency. Curran has been with the agency since 1966. Before joining DDB, he was vice president in charge of programming at Clyne-Maxon.

BRANDON STODDARD has been appointed a vice president and associate program director of Grey Advertising. Stoddard has been with the agency since 1962 serving as programs operation supervisor prior to his new appointment.

DAVID A. USKALI has joined Campbell-Ewald as a copywriter on the agency's Chevrolet account.

JOHN H. LAMBERT has been named vice president and creative director of the Baltimore office of W. B. Dyer & Co. Lambert joins the firm from Warwick & Legler New York, where he was senior vice president and major creative officer. Previously, he was group copy head at B&B.

Two executives of Kalish, Spang, Walpert & Ringold, Philadelphia have been elected vice presidents; they are: H. ROBERT LESNICK, executive art director and HOWARD M. REED, associate creative director.

### Y&R GETS TWO NYAD AWARDS

Young & Rubicam picked up two New York Art Directors Awards in the Urban Coalition spots that won first and second place Andys in a month, and an IBA prior to that.

The winning commercials, both in the under one-minute category, were designed by Marvin Lefkowitz. Tony Isadore and Bob Elgort were copywriters. Horn/Griner produced one while DVI did the other.

The other winner in the category was Gardner Advertising for a Roston Purina spot. Mack Bing directed for Pacific Commercials.

Wells, Rich, Greene won a gold medal in the one-minute or over category for an American Motors spot shot by L. Williams and Howard Zieff for Howard Zieff Productions.

Second winner in the category was Foote, Cone & Belding for a Contad, directed by Melvin Sokolsky for Skolsky Films.

### MORAL TONES

Five national advertisers and the agencies won Moral Tones in Advertising Awards sponsored by Manhattan College's undergraduate school.

Someone  
is making  
money  
with your  
station's  
color film  
process.

See page 35.

# Advertising Directory of SELLING COMMERCIALS

business. The awards recognize advertising which "reflects high moral, ethical and human standards; which aims to instruct, improve or promote the common good which strives for the better things in life, and which sincerely aims to improve the welfare of all."

winners were The Chase Manhattan Bank "Cities" commercial, Compco Advertising. The RCA "Slow Motion" commercial, J. Walter Thompson Co. Blue Cross-Blue Shield "Easy Woman" commercial, J. Walter Thompson Co. Institute of Life Insurance "If" commercial, J. Walter Thompson Co. General Electric Co. "Air Pollution" commercial, BDO.

## CHICAGO EMMYS

The Chicago Chapter of the National Academy of Television Arts and Sciences presented its annual Emmy awards May 5 in the Grand Ballroom of Chicago's Conrad Hilton Hotel. The presentation was carried by WLS-TV.

The Emmy award for outstanding accomplishment by an individual was given to two Windy City residents. Flyod Kalber of WMAQ-TV and Hank Leahy of WBBM-TV shared the honors.

Six programs were picked to receive Emmy awards. *The Architecture of Chicago: Frank Lloyd Wright* was carried by WTTW; *The Children are Waiting* by WBBM-TV; *Illinois High School Association Sports* by WGN-TV; *McMahon's Politicians* by WTTW; *1968: Year Unpredictable*, WMAQ-TV; and *Three From Illinois*, WMAQ-TV.

Three series winners were *Joel Selye Commentaries*, WLS-TV; *Opportunity Line*, WBBM-TV; and *Sunday Specials*, WMAQ-TV.

The seven recipients of Emmys for excellence in technical achievement were Glenn A. Brown, WBBM-TV; Elmer Cawthon, WGN-TV; Michael Lowenstein; James Magin, WBKB-TV; Dick Reynolds and Les Hooper, WMAQ-TV; and the engineering staff of WFLD-TV.

## THE STARS

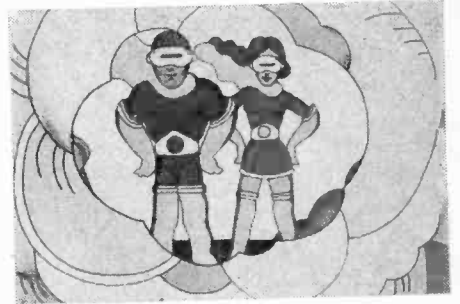
National Telefilm Associates and Talent Associates will co-produce a weekly half-hour program, *The Wonderful World of Astrology* for syndication. The show, hosted by Tom Boston, features Olive Adele Pryor. The program is being produced

Mirror Aluminum Co. • Cramer-Krasselt Co.



SARRA, INC.

Puma (Monsanto) • Muller, Jordan & Herrick



ELEKTRA FILM PRODUCTIONS, INC., N.Y.

Norwich Pharmacal Co. NP-27 • B&B



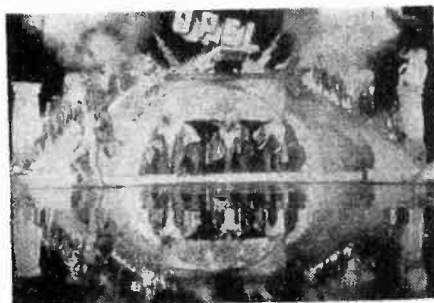
TELETRONICS INTERNATIONAL

Salem Cigarettes • William Esty Co.



SOL GOODNOFF PRODUCTIONS, INC., N.Y.

Opel Kadett • McCann-Erickson



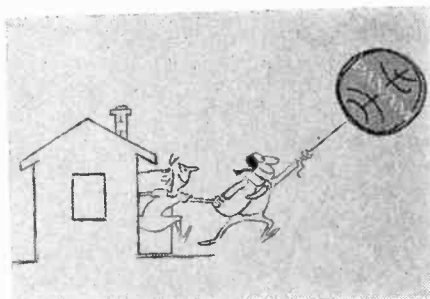
THE HABOUSH COMPANY, Hollywood

Schenectady Savings Bank • Hu Chain



LOGOS TELEPRODUCTION CENTER, Arlington

Pan American Airlines • JWT



FILMFAIR, HOLLYWOOD

United Air Lines • Leo Burnett



TOTEM PRODUCTIONS, INC., New York

for the 1969-70 season, and will feature well-known personalities as mystery guests. Thirty-nine hours will be made.

#### ON THE DOTTED LINE

Rona Barrett, the gal who makes a living at what most women do naturally anyway — gossiping — has been sold in 16 markets by MPC.

The three-minute feature, to be inserted into news and women's shows, has been signed for by WNEW-TV New York, WTVN-TV Columbus, KTTV Los Angeles, WKBF Cleveland, WKRC-TV Cincinnati, KNEW-TV San Francisco, WKBS Philadelphia, KBTU Denver, WTTG Washington, D.C., WHIO-TV Dayton, KMBC-TV Kansas City, WAST Albany, KCPX Salt Lake City, WSPD-TV Toledo, WKBC-TV Boston and WKBD Detroit.

MPC has also sold *Frank Sinatra Jr., With Family and Friends* to the Monsanto Co. for airing on CBS-TV next Fall.

The first program to come out of 20th Century-Fox's East Coast production division has already been sold in over 40 markets. The most recent additions to Bobbie Gentry's *The Sound and the Scene* are KVII-TV Amarillo, WBAL-TV Baltimore, WLBZ-TV Bangor, WSDC-TV Charlotte, WGN-TV Chicago and KTHI-TV Fargo.

Also, KPRC-TV Houston, WHTN-TV Huntington, KLFY-TV Lafayette, WCKT-TV Miami, WCSH-TV Portland, KOLO-TV Reno, KUTV Salt Lake City, KIRO-TV Seattle, KPLR St. Louis and KXLY-TV Spokane.

Warner Bros.-Seven Arts' Volume 13, which includes 30 major

first-run off-network motion pictures has racked up sales in 50 markets. Recent sales include KNTV San Jose, WSWO-TV Dayton/Springfield, WKBW-TV Buffalo, WLOS-TV Asheville, WITI-TV Milwaukee, KTRK-TV Houston, WRAL-TV Raleigh, WSIX-TV Nashville, WTVT-TV Tampa/St. Petersburg, KBTU Denver, WFTV Orlando and KIII Corpus Christi.

Nine more stations have been added to the line-up carrying MCA's *Universal Star Time* bringing the total to 30 stations running the off-network product.

Among the new stations are WHS-TV Louisville, WSUN-TV Tampa-St. Petersburg, KOGO-TV San Diego, WHEN-TV Syracuse, KFSA-TV Ft. Smith, KRCV-TV Weslaco, KHAR-TV Anchorage, KREM-TV Spokane and KMVT Twin Falls.

*Max, the 2,000 Year Old Mouse*, syndicated by Krantz Films has been sold to KCPX-TV Salt Lake City and KPTV Portland.

#### ON THE WAY

Western Video Productions in association with SpectraMedia Television, will produce 12 hour-long musical-comedy specials with an astrological focus for network presentation. *King Family* producer Del Jack will produce *Signs of the Zodiac*.

Clark Jones will serve as producer director of Bob Banner Associates' *Peggy Fleming Debuts at Madison Square Garden with the Ice Folies*, to be aired next Christmas on NBC-TV.

#### SEVEN JOIN AUDIO

Seven still photographers, all with Magnum Photos, have signed with Audio Productions to produce tv commercials. The photographers are Elliot Erwit, Burt Ginn, Ernst Haas, Erich Hartman, Constantine Manos, Dennis Stock and Burk Uzzle.

#### SEMINAR FOR BLACKS

While the Film Producers Association and the Directors Guild of America are working out the details of their assistant director training program to begin on the East Coast next Fall, one West Coast company has begun its own seminar to spark an interest in blacks in the commercial production field.

The Haboush Company has al-

ready launched its first 13 week seminar, with seven students selected from the black community of greater Los Angeles. Present plans call for it to be followed immediately by a second 13 week seminar with a different group of participants numbering as many as 20.

The seminar is covering all major phases of commercial film making, and before it is ended the students will have filmed one 60-second commercial in color.

Prime motivation for the establishment of the seminar, according to Haboush vice president Richard Haboush, is the desire to help where they are needed in the hope that perhaps one out of 20 could find a purpose and a goal.

Haboush does not overlook the possibility that the program may produce talent that has a place in his organization.

Subjects on the agenda include how commercials evolve from an advertising agency, the commercial compared to the entertainment industry, how to express an idea in film, agency aspects of commercials, business aspects of filming commercials, laboratory processing, filming, location scouting, casting and script writing.

#### NORTHERN ACQUISITION

Colodzin Productions has acquired Sin-Cin-Kin Film Co. of Toronto. Headed by Andrew Welsh as president, the branch will be known as CPI/Sin-Cin-Kin.

#### MCA TV REALIGNMENT

MCA TV has realigned territories for two of its sales vice presidents. Carl Russell will move from his Atlanta headquarters to head up MCA TV's Chicago sales operations as vice president, central region. Cliff Runge will shift from the Charlotte office to Atlanta as vice president, southeast region.

#### MODEL FESTIVAL

Spangler Television has acquired the American and International Model Festival and will produce a one-hour color special hosted by Cliff Robertson and his actress wife Dina Merrill. Production plans for the ninth annual festival have not yet been announced.

Former owners of the festival, Ruth Tolman and Morton Male, will continue to operate it.

#### Unparalleled opportunity.

A young public company in the communications-entertainment field has immediate need for sales personnel with extensive experience to sell its color video-tape production facilities (mobile and studio) to advertising agencies, production companies, networks, etc.

Company also needs personnel with experience in TV syndication to develop production and sales.

Unlimited chance for advancement, substantial draw, stock options, and multitude of other fringe benefits.

Send resume with complete information to Box 264 Television Age. All inquiries will be treated confidentially.



MAY 19, 1969

# TELEVISION AGE **SPOT** REPORT

a review of  
current activity  
in national  
spot tv

The performance of independent stations as audience grabbers has been getting more than the usual attention from Metro TV Sales.

The rep firm has been showing to agencies a study of changes in primetime viewing habits with particular reference to (1) rising audience shares for independents and (2) how all indies cumulate audience and achieve frequency, either by themselves or in combination with affiliates.

Metro TV's study jumps off from an analysis of primetime network viewing and displays Nielsen data indicating a relative decline in metropolitan area audiences ("A" counties) and a compensatory rise in small town/rural area audiences ("D" counties) during the 1963-68 period.

Another reflection of this development, the study points out, is the relative drop in nighttime network audiences in the most populous Nielsen regions (Northeast and Pacific) and the parallel rises in the other three regions.

In profiling urban-rural nighttime network viewing trends, the study compares county-size with national averages during the five-year period. While "A" counties averaged 98 per cent of the national level in the 1963-64 season (November-April), that declined to 95 per cent in the 1967-

68 season. At the same time, the "D" county level rose from 97 to 107 per cent.

As for regions, the study notes that during the 1967-68 season viewing in the Northeast and Pacific regions was 94 and 89 per cent, respectively, of the national nighttime network average while the other three regions of the country varied from three to 10 per cent above the national level of nighttime network.

The study then zeroes in on the 30 markets comprising the Nielsen Multi-Network Area (MNA) reports, and finds that primetime shares of independents rose 21 per cent from 1965-66 to 1967-68 (November-April),

while average ratings went up 25 per cent in contrast to independents.

However, the study makes the point that MNA markets as a group are not representative of the full competitive strength of independents. It points out that nine of them have no independents, while nine others have UHF independents only. Thus, says the study, independents are competitive "in kind" (that is, via VHF), in only 12 of the markets.

It is Metro TV's contention, therefore, that the top five markets can be considered "basically representative of the varying market and station facility situations that influence network vs. unaffiliated stations' relative strengths."

These markets show the indies to be a much greater competitive force than the 30-market averages indicate.

(Continued on page 44)



Phyllis Stollmack buys for *Pharmaco* and *Clairol* at Norman, Craig & Kummel, New York.

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

## **American Home Products** (Clyne Maxon, New York)

Day and early and late fringe 30s are being seen in about 25 markets for DRISTAN nasal mist. The spots will run until May 31. Leslie Baker worked on the buy.

**Anderson, Clayton**  
*(Benton & Bowles, New York)*  
 Commercials for SEVEN SEAS salad dressings are running in over 50 markets. Day and early and late fringe 30s and piggybacks are being used, and end date depends on the market. Ann Rosenberg placed the buy.

**General Foods**  
*(McCann-Erickson, New York)*  
 A buy for BURGER CHEF broke shortly before issue date in about 25 markets. Day and early and late fringe 30s and minutes will be running until June 1. Orrin Christy worked on the buy.

**Gillette Co.**  
*(Batten, Barton, Durstine & Osborn, New York)*  
 A buy for various GILLETTE products is underway in about 50 markets. Minutes and 30s are being used in prime and fringe time to reach men. Bruce McQuilton worked on the account.

**Johnson & Johnson**  
*(Sullivan, Stauffer, Colwell & Bayles, New York)*  
 A buy for BANDAID plastic strips and other JOHNSON & JOHNSON products is underway in several markets. Early and late fringe 30s are being used. Amy Cohen worked on the buy.

**Kitchens of Sara Lee, division of Consolidated Foods**  
*(Doyle Dane Bernbach, New York)*  
 Commercials for various SARA LEE products break issue date in over 50 markets. Early and late fringe minutes and piggybacks will be seen for four weeks in an attempt to reach women. Charlotte Corbett is one of the buyers on the account.

**Lanvin-Charles of the Ritz**  
*(Daniel & Charles, New York)*  
 A buy for MY SIN broke shortly before issue date in a few selected markets. Prime 1Ds and 20s will be running until June 1. Lydia Blumenthal worked on the buy.

**Liggett & Myers Tobacco**  
*(J. Walter Thompson, New York)*  
 Commercials are being seen for L&M and CHESTERFIELD cigarettes. Early and late fringe minutes will be seen until July 19. Diane Rose is the buyer.

**Menley & James**  
*(Foote, Cone & Belding, New York)*  
 A buy for CONTAC breaks on May 25 about 25 markets. Day 30s, aimed at women, will be running for 15 weeks. Hillary Hinchman is the buyer.

**Mennen Co.**  
*(J. Walter Thompson, New York)*  
 Buys have placed for SKIN BRACER, SOF STROKE and PROTEIN 29. Early and late fringe 30s and minutes will be seen in about 25 markets from issue date through June 28. Dorothy Thornton worked on the account.

**Norwich Pharmacal Co.**  
*(Compton Advertising, New York)*  
 A buy for TRI-ACTIN is underway in about 50 markets. Early and late fringe 30s are being used to reach adults over 35, and will be running for about eight weeks. Bill Taylor worked on the buy.

**Pharmaco**  
*(Norman, Craig & Kummel, New York)*  
 A buy for CORRECTOL breaks issue date in about 20 markets. Day 30s will be running for four weeks in an

*(Continued on page 43)*

UPSTATE MICHIGAN  
 UPSTATE MICHIGAN  
 UPSTATE MICHIGAN  
 UPSTATE MICHIGAN  
 UPSTATE MICHIGAN  
 UPSTATE MICHIGAN  
 UPSTATE MICHIGAN

**A COOL**



\*\$1,214,015,000 in Consumer Spendable Income in the 35 counties where WWTV/WWUP-TV is the dominant CBS station. Source: SRDS.

Audience measurement data are estimates only, subject to defects and limitations of source material and methods.

**The Polzer Stations**

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

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

**WWTV/WWUP-TV**

CADILLAC-TRAVERSE CITY / SAULT STE. MARIE

Avery-Knodel, Inc., Exclusive National Representatives



Edward Adams has been appointed general manager of WCIX-TV Miami. Adams has been with Group W for the past 10 years.

## GET OUT FROM UNDER

There is no greater harassment to buyer and seller than the superabundance of paperwork inherent in the system of spot television sales. From the day the first spot was sold, the whole process has taken on the color of some garish nightmare perpetrated by Hammermill Bond.

Systems have been initiated by agencies and reps throughout the years to alleviate the problem, but somehow it is still with us. The problem is that the basic system needs improvement, not just the sidelights. The amount of paper transmitted between buyer and seller can be vastly reduced quite easily. What individual agencies and representatives do internally for their own records is their own problem.

When an order is given and then verbally confirmed, a contract is sent out with copies to the buyer, representative, and station. The contract has all the pertinent data—start and end date, spots, prices, etc. and that is all the paperwork that is needed. Ever. Period.

As long as the basic buy has not been drastically changed during its run, there is no overriding reason to have the rep mail any more tissue paper to the agency. It should be made standard procedure for reps to inform their agencies that the original contract will be the only correspondence sent. If a major change, such as a different end date, occurs, then an amendment can be issued. When you come right down to it, occurrences like this happen infrequently.

Pre-emptions and makegoods? There's no reason to have them confirmed in writing. You get a call from the rep, and he informs you of a pre-emption. You take a makegood. Then, just as always, you follow through with your own individual agency procedure. This means you either send a form through to estimating and billing to alert them of the change, or forget about it entirely as soon as you put the phone down. A contract modification, generally received a few weeks later anyway, is of no importance to the execution of the change. In the case of discrepancies, payment is made only after the buyer gives the authority, regardless of what a station's contract or modification says.

The biggest reason for reducing paperwork is that so much of it is ignored anyway. Many contracts received by the agency include requests that signed copies be returned to the station or rep, but agencies rarely comply. Contracts do serve as written confirmations of verbal orders, but returning them is a waste of time and money, as most people realize.

There are systems that require everything to be verified in writing from the stations. If an agency operates under such a system (God help it), then it can request the station and rep to continue sending the reams of paperwork they now send. But the philosophy of the stations should be one contract at the beginning and that's it. If someone wants more paper for every little time change and makegood, he would just have to ask for it. It's a good bet that a lot of the paper would never be missed.

With so many dollars committed verbally in this business, a man's word is his bond. Many businessmen in other fields would shudder at the millions of dollars that change hands without signed contracts. It has to be this way, since television and the purchasing of time are so immediate. Consequently, verbal agreements between buyer and seller mean more than contracts received after the transaction. So why bother with all the extra paper? Contracts, as they are used today, are not really contracts at all in the true sense of the word. They are written confirmations. Used in this context they serve the purpose of verifying a basic schedule. But incidental changes do not warrant the same effort. The savings of paper, time, and postage can be enormous.

Some people will have reasons to reject this idea. It wouldn't work under their system of doing things. Fine. Let them carry on. But for countless others, it would bring a realization that so much of the work is unnecessary. They would just have to get used to hearing their names less frequently at mail call!

# WHBF

the call  
letters of  
public service  
since 1925



Maurice

Corken, *vice pres. & gen. manager*

"Serve is the key word in our motto. It challenges us to provide the best in entertainment, news and public service that our many years experience can provide."



Ted

Arnold, *vice president, sales*

"First we must serve, then may we sell" has been our motto for years. We urge the staff to serve family, community and client to the best of his ability."



George

Koplów, *TV program director*

"We're judged by program quality. When Cork, Ted and I plan schedules, 90 years' experience in this market is working to insure public acceptance."

# WHBF

CBS for the No. 2 market in  
Illinois-Iowa (Rock Island,  
Davenport, Bettendorf, Moline)

## Rep Report

JOHN LOWE has been appointed a special representative with Television Advertising Representatives, Chicago. He had previously been with the Leo Burnett Co. in media and special projects research.

LLOYD BRUMMETT has been appointed midwestern manager, research and sales promotion, at CBS Television Stations National Sales.



BRUMMETT

He will be headquartered in Chicago. He had previously been with KMOX-TV St. Louis. Also at CBS, THOMAS MAHER has been appointed an account executive in the New York office. Maher had been with H-R Representatives.

WILLIAM CARTWRIGHT has been elected a vice president at Edward Petry & Co. He has been with the Detroit office since 1938.

Tele-Rep has moved to new quarters in New York. The new offices are located on the eighth floor of 110 East 59th Street.



John O. Gilbert has been named executive vice president of the Pacific & Southern Broadcasting Co. He had been vice president in charge of affiliate relations for the ABC Television Network.

## Metro TV (From page 41)

Primetime winter shares of independents (February-March, 1968, NSI) in New York, Los Angeles, Chicago, Philadelphia and Boston were, respectively, 22, 23, 13, 11 and 3. Similar summer shares (July, 1968) were 32, 32, 17, 13, 4.

Shares in many of the other day-parts in the five markets are even higher. Winter shares of independents in early fringe time in New York, Los Angeles and Chicago ranged between 39 and 43 (February-March, 1968, NSI).

Metro TV had a special tabulation of Nielsen Instantaneous Audimeter data done for typical primetime spot schedules on WNEW-TV New York and on the flagship stations in that market. The purpose was to pinpoint cumulative audience patterns and the rep firm said that, while its New York station is used, the generalizations are applicable to other VHF indies in major markets.

One of the points made is that indies, for any given level of gross rating points, get higher frequency than affiliates, though a smaller cumulative audience.

The data also pointed up the fact that the weekly potential cume (66 per cent in the case of WNEW-TV), does not necessarily reflect the potential cume for longer periods.

One example cited: 380 grp's over six weeks yields a reach of 81 per cent of New York households.

In a comparison made of primetime packages in which the basic criterion is households reached three or more times over six weeks, the study implied that an independent can equal or better the performance of affiliates. Where the criterion is six or more times, with an average rate of once-a-week, the data suggests an independent can do much better than affiliates.

The study, in addition, compared cume audiences for (1) two affiliates combined vs. (2) WNEW-TV plus one affiliate. Examples of grp's between 175 and 435 over four to six weeks showed total reach slightly better for the latter combination.

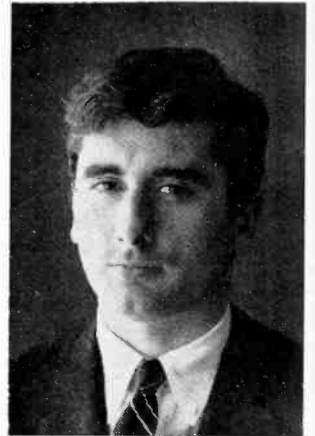
Also pointed up in the study was the argument (with data) that, with their lower rates, indies can do even better on a dollar basis than the audience figures indicate. ■

## Media Personals

MARTY ORLOWSKY has been promoted to broadcast supervisor on Procter & Gamble, Canada, at Compton Advertising, New York. He has been with the agency since March, 1968.

THADDEUS KELLY, RUDOLPH NARDELLI and JAY SCHOENFELD have been elected vice presidents at McCann-Erickson, New York. All three are executives in the media department.

ROBERT MACDONALD has been appointed vice president, media, at Erwin Wasey, Los Angeles. Previ-



MACDONALD

ously, he was associate media director at Batten, Barton, Durstine & Osborn, New York.

GEORGE WILCOX has been named director of media at Needham, Harper & Steers, Chicago. He has been with the agency since 1963, and was elected a vice president in January of 1969.

MARTIN NARVA has been appointed manager of the media department at Lennen & Newell, New York. Narva, who is a vice president, joined the agency 14 years ago as a mail boy.

ERNESTINE PARKER has joined Tracy-Locke, Dallas, as media supervisor. She had been with the agency from 1949 through 1966, and spent the three years until now with another agency.

NORMAN PINSKY has been appointed media director at Wesson & Warhaftig, New York. Previously, he was with John F. Murray and also with Batten, Barton, Durstine & Osborn.

ROBERT SWINEHART has joined Hutchins Advertising, New York, as media director. Prior to joining Hutchins, Swinehart was with Al Paul Lefton, Philadelphia, where he held the position of media supervisor.



Grey Advertising is probably the world's largest advertising agency in the world that can claim it has an award-winning speed skater and a national women's bicycling champion in its media department.

Nancy Burghart, who buys for the American Home products that Grey handles, spends much of her time outside the office doing something in sports. Cycling is her favorite now, although she hasn't given up skating. She said, however, that skating takes more time than she currently has available. Also, she prefers a big lake for practice, something lacking in the New York area.

She started cycling at the age of 11—"it was a neighborhood thing"—and decided to enter competitions because she felt she had a chance to win.

Was she successful? Well, she's already won five national titles, and is currently training for a World Championship meet which will be



held in Czechoslovakia.

Training involves three to four hours a day, usually divided between the hours before work and the hours afterward. And weekends, of course, are spent on a bike.

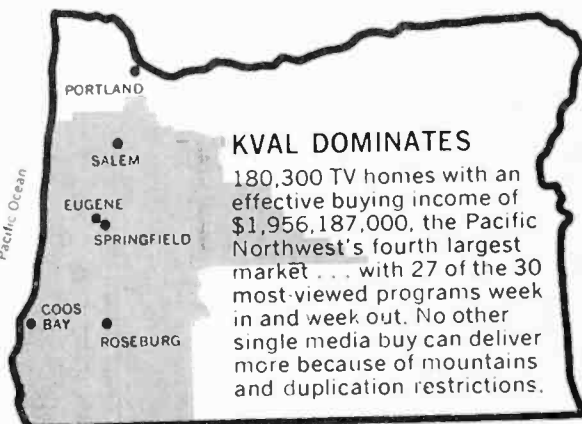
Back in Grey's media department, Nancy's pace doesn't slow down. She's doing both buying and planning, and enjoys both, and said she'd like to stay in media. She buys tv, radio and print.

She attended Brooklyn College, where she took advertising courses, and entered the advertising field about five years ago as a media assistant at McCann-Erickson. She's been with Grey just shortly over a year and feels the degree of sophistication offered by the media department is both rewarding and challenging.

Grey has computerized some of its accounts, and Miss Burghart is looking forward to the possibilities that automation presents. "Such innovations provide an everchanging atmosphere which makes the job more exciting," she said.

A native New Yorker, Miss Burghart lives in Queens. She loves to travel—she's been all over the United States and has raced in Spain and France. And when she's not either cycling or skating, she often spends her leisure time skiing or playing tennis. These two sports, though, she said she's kept purely recreational.

# 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

attempt to reach women over 35. Phyllis Stollmack worked on the account.

**Quaker Oats**

*(Doyle Dane Bernbach, New York)*

A buy for LIFE cereal broke shortly before issue date in over 50 markets. Day, early and late fringe 30s and minutes are being used until July 6 in an attempt to reach women. Chuck Richardson placed the buy.

**Remington Rand**

*(Delehanty, Kurnit & Geller, New York)*

The top 20 markets will be seeing spots for three REMINGTON products. Commercials for the youth shaver broke shortly before issue date and will run through June 14. Early and late fringe and prime 20s, 30s and 60s are being used. Early and late fringe 30s and piggybacks and prime minutes are being used until June 7 to sell the ladies' shaver and Remington hair curlers. Jerry Gelinas placed both buys.

**Salada Foods Ltd.**

*(Norman, Craig & Kummel, New York)*

A six-week buy for SALADA tea breaks issue date in about 50 markets. A second six-week flight begins July 6. Early and late fringe 30s and prime 20s will be used. Bob Gray placed the buy.

**Scott Paper Co.**

*(J. Walter Thompson, New York)*

Commercials for various SCOTT paper products break issue date in about 20 markets. Day and early and late fringe 30s and minutes will be used until June 29. Diane Rose works on the account.

**Shulton**

*(Norman, Craig & Kummel, New York)*

Buy has been placed for OLD SPICE. The first breaks issue date and will



BEESEMYER



MACQUEEN

*Richard Beesemyer has been named vice president in charge of affiliate relations for the ABC Television Network. Kenneth MacQueen has been elected a vice president of ABC and appointed general manager of WABC-TV New York, replacing Beesemyer. MacQueen had been sales manager of WXYZ-TV Detroit.*

**Agency Appointments**

JEAN BOURLAND has been elected a vice president at Batten, Barton, Durstine & Osborn. He has been transferred to the New York headquarters of BBDO-International from Paris, where he had been regional manager since 1966. NICHOLAS LEBEUF will succeed Bourland. He had been marketing manager at the Paris office since 1966.

GARY ANDREWS, PETER GEORGESCU and THOMAS JOSTEN have been named vice presidents at Young & Rubicam, New York. All are account supervisors. Josten joined Y&R in 1953. Andrews has been with the agency since 1955 and Georgescu since 1963.

DUANE RAGSDALE has been appointed a senior vice president at the William Esty Co., New York.



RAGSDALE

He is account supervisor on Hunt-Wesson Foods. Ragsdale, who joined Esty last year, had previously been with Compton Advertising.

ROGER BULLARD and CHARLES ALLEN have been appointed vice presidents at Compton Advertising, New York. Bullard, who is management supervisor on the United States Steel ac-

count, joined the agency in 1964. Allen, with the agency since 1960, is account executive on Shulton, Inc.

HAROLD ROVER has been elected executive vice president and a director at Sullivan, Stauffer, Colwell & Bayles, New York. He was with the agency from 1961 to 1965, and returned in 1968 as senior vice president.

BERN KANNER has been appointed chairman of the administrative committee of the board of directors at Benton & Bowles, New York. Kanner is senior vice president and director of media management. FRANK STANTON has been named to the executive committee of the board. He is senior vice president and management supervisor.

IRA ROTHBAUM has been elected a senior vice president and management supervisor at N. W. Ayer & Son, New York. He has been with the agency for almost 16 years.

WALTER BOOTH has been promoted to associate general account supervisor on Chevrolet at Campbell-Ewald, Detroit. Booth is an executive vice president at the agency. Four other executives on the Chevrolet account have been promoted. They are C. H. FELT, DAVID DAVIS, JR., PAUL JOHN and RICHARD O'CONNOR.

GORDON LAWRENCE has been elected an account supervisor at Kalish, Spiro, Walpert & Ringold, Philadelphia. Lawrence is an account supervisor.

RICHARD MONLEY has been appointed a senior vice president and a member of the operations committee at D. P. Brother & Co., Detroit. He has been with the agency since 1965.

be running for about four weeks. Start date for the second buy is May 26. Early and late fringe and prime IDs, 30s and minutes will be used. Phyllis Stollmack worked on the account at NC&K.

**Sterling Drug**

*(Cunningham & Walsh, New York)*

A buy for ZBT baby powder is underway in about 40 markets. Using day 30s aimed at young mothers, the buy will run through June 20. Thomas Wolfe placed the buy.

**Sterling Drug**

*(Richard K. Manoff, New York)*

Prime IDs will be running in a few markets starting issue date for MEDI QUICK. The spots will be seen for about four weeks. Ed Finlay worked on the account at Wanhoff.

**Buyer's Checklist**

**New Affiliates**

WSPD-TV Toledo will become a primary affiliate of the NBC Television Network, effective June 15, 1969.

**New Representatives**

WYTV Youngstown has appointed Avery-Knodel its national sales representative, effective immediately.

**Rate Increases**

KTSM-TV El Paso, from \$400 to \$425, effective November 1, 1969.  
KTAR-TV Phoenix-Mesa, from \$650 to \$700, effective November 1, 1969.  
WDAM-TV Hattiesburg, from \$300 to \$350, effective November 1, 1969.

# Now Available

## 1969 TEN CITY

### MAJOR MARKET GUIDE

- New York
- Chicago
- Los Angeles
- San Francisco
- Detroit
- Atlanta
- Dallas-Fort Worth
- Philadelphia
- St. Louis
- Minneapolis-St. Paul

handy, pocket size.

*Complete listings of:*

Agencies

Representatives

Networks and Groups

Television & Radio Stations

Trade Associations

Research

News Services

Trade Publications

Film Distributors

Film/Tape Services

Transportation Facilities

Hotels

Restaurants

*Accurate, up-to-date, practical*

**\$1.00** PER COPY

**\$5.00** FOR 10

Makes the ideal "give-away" for stations, syndicators, station representatives.

**Order  
Now!**

**Television Age**

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

Gentlemen:

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

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Payment Enclosed

# IN MARYLAND MOST PEOPLE WATCH WMAR-TV NEWS



THE "NEWSWATCH" AIR TEAM — (From left to right) David V. Stickle, Director of Public Affairs; Perry Andrews, Weatherman; Ron Meroney, Weatherman; Lowell James, On-the-scene Reporter; George Rogers, News Director; Jack Bowden, News Reporter; Chuck Richards, News Reporter; Jack Dawson, Sports Director; Bill Burton, Outdoor Editor; Susan White, Feature Reporter; George Collins, Associate Editor, not included in photo.

This leadership represents the sum of average  
¼-hour homes — March 1969 — early plus  
late evening, Monday through Friday.  
This information is based on the March 1969  
ARB and NSI ratings.

*In Maryland*

Most People Watch **COLOR-FULL**

**WMAR-TV**   
A CBS AFFILIATE

CHANNEL 2, SUNPAPERS TELEVISION  
TELEVISION PARK, BALTIMORE, MD. 21212  
Represented Nationally by KATZ TELEVISION

Audience data, if any, used herein are based on standard measurement surveys and are subject to the limitations of the original source. They are estimates only which are not accurate to any precise mathematical degree.



# Wall Street Report

Why're looking at ABC. Investors have been showing considerable interest lately in American Broadcasting Companies, owner of the smallest of the major TV networks. ABC stock has been trading briskly on the New York Stock Exchange, and changing hands at about \$73 a share, which is close to its 1969 high of \$76.50 and a long way from its low of \$56.12. Based on 1968 results, the shares have thus been selling at about 21.3 times earnings.

Analysts believe the network's 1969 earnings will rise handsomely from \$3.43 a share that ABC cleared last year, and revenues are expected to come close to \$700 million. They were \$634 million last year.

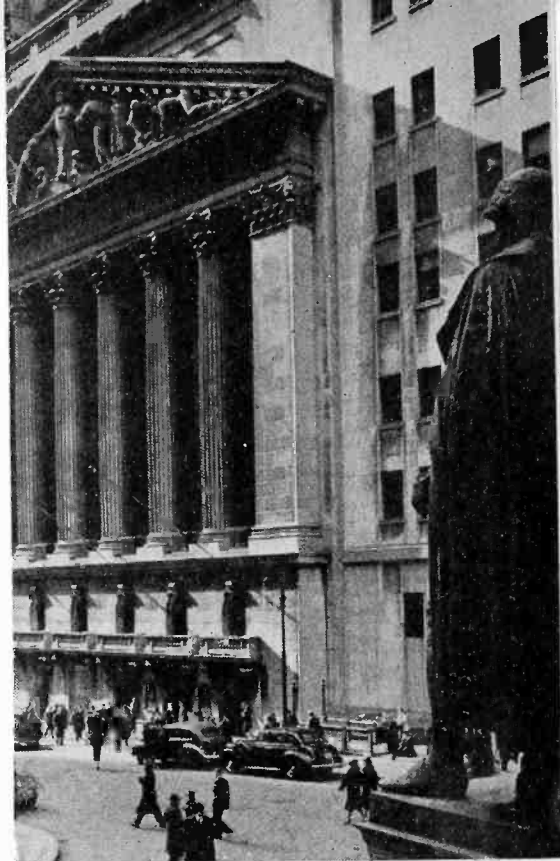
However, there is some doubt about whether the stock would be a buy right now. Analysts say they congratulate anyone who got into ABC at less than \$60 a share last year or early this year, and they do not recommend selling, but they wonder whether a prospective

gram syndication, publishing, and production of motion pictures and records and marine amusement parks in Florida and California.

The theatre chain contributed \$97.6 million to the revenue total last year, while other non-broadcast operations brought in \$81.6 million. The latter group includes ABC Records, Prairie Farm Publishing, ABC Films and Florida State Theatres, which, despite the name, is primarily an operator of scenic attractions rather than theatres. The network also produces movies through two subsidiaries, Palomar Pictures and Selmur Pictures.

Their releases have included *Candy*, *Charly*, *The Killing of Sister George* and *Hell in the Pacific*. The concern's record labels include ABC, Dunhill, Impulse and Command.

The theatre chain operates about 400 outlets and has about 40 more planned or under construction, mostly in suburban shopping centers. At the same time, ABC has been closing



news service in its broad and incisive coverage of world events, ABC News has also adjusted to the realities of the corporation's financial well-being with flexibility and imagination. For example, its innovation of condensed coverage of the national political conventions was less costly and resulted in increased audiences and commendation from stations, critics and the public."

With more of this approach in 1969, without the large special-coverage costs and—every American devoutly hopes—without new stories of the Kennedy and King type, ABC is likely to enjoy a highly profitable year in broadcasting.

In an appraisal of the company's common stock, it must be noted that part of ABC's long-term debt of \$134 million consists of \$50 million in convertible, subordinated debentures issued last year, partly to repay a \$25 million loan from ITT. The 5 per cent debentures, offered on the basis of \$100 face amount for each 10 shares of ABC common held, are convertible into the common at \$65 a share and initially redeemable at \$105 plus interest. The total of issued and outstanding common is 4,708,463 shares.

ABC will not hold its annual meeting until later this month, but the outlook is for a routine meeting. One shareholder has proposed a restriction on charitable contributions, but the resolution is similar to one that was defeated last year.

## AMERICAN BROADCASTING COMPANIES FIVE-YEAR INCOME COMPARISON

	1968	1967	1966	1965	1964
Sales (millions)	\$633.99	\$574.95	\$539.97	\$476.47	\$420.92
Operating income as % of sales	n.a.	6.9%	8.4%	8.1%	7.4%
Net income (millions)	\$12.68	\$11.76	\$17.86	\$15.72	\$11.02
Net income as % of sales#	2.0%	2.0%	3.3%	3.3%	2.6%
Earnings per share*	\$3.43	\$2.88	\$3.85	\$3.35	\$2.42
n.a.—Not available.	#—Before capital gains net.	*—After capital gains net.			

investor today should not wait a while to see if it eases back toward the range of \$65 to \$70. This view assumes that there will be no major takeover bid or share-exchange offer for the network. If there were any such development, the stock could easily scoot ahead by 10 to 15 points.

Not so small. ABC is small only in relation to its competitors. With revenues approaching the neighborhood of three-quarters of a billion dollars, it has nearly 16,000 employees and nearly 17,000 shareholders. It owns the nation's largest and fastest-growing chain of motion picture theatres, as well as interests in seven radio and television stations in major markets, pro-

marginally profitable theatres in an effort to cut costs.

This has been one aspect of a company-wide cost cutting program. The effort might have shown better earnings results last year if it had not been for several extremely expensive news-coverage operations. These included reporting the presidential nominating conventions and elections, as well as the assassinations of Robert F. Kennedy and Martin Luther King, Jr.

**Proud father.** Obviously proud of the general reaction, Leonard H. Goldenson, president of ABC, said in the annual report: "While fulfilling its commitment as a major



# The NEW RCA 70B is the first VTR to safeguard quality automatically!

In many ways, the 70B can make the VTR operator feel he has more command of tape quality than ever before. Because he can get the highest color fidelity ever achieved—with the most reliable automatic instrumentation ever devised for a VTR.

**Automatically**, the 70B eliminates costly replays. Sensing circuits just won't let you play tape on the wrong FM standard. Instead, the proper playback standard is selected for any tape—highband, lowband monochrome or lowband color—automatically.

**Automatically**, the 70B pinpoints problems through its visual-audible central alarm system and alerts the operator immediately.

**Automatically**, the 70B can save your operator time by eliminating the need for manual cueing. Now he can pre-cue several tapes so they are ready to roll automatically—eliminating tension during the critical station break period.

**Automatically**, the 70B can eliminate saturation and hue errors. Use the RCA exclusive Chroma Amplitude and Velocity Error Corrector (CAVEC), and the 70B will not only correct chroma errors between bands—but between each line of a band as well!

**Automatically**, you get better color. The 70B has broadcasting's highest specs—K factor of 1% with 2T and 20-T pulse; differential phase and gain 3° and 3%; moire down 43 db and S/N of 46 db.

The RCA 70B is the dream VTR come to life. For all the reasons why, call your RCA Broadcast Representative. Or write:  
RCA Broadcast Equipment, Bldg. 15-5, Camden, N.J. 08102.

**IMPORTANT NEWS:**  
The TR-70B can also be used as a master VTR with the world's first automated video cartridge tape recorder/player—the show-stopper of the 1969 NAB! Write for details.

# RCA

three periods and CBS-TV and ABC-TV winning two each. Thursday was NBC-TV night, with six half-hours to one for ABC-TV.

Friday was a repeat of Monday, with five for CBS-TV and two for NBC-TV. On Saturday, ABC-TV won in one period with CBS-TV winning in four and NBC-TV in two.

Finally, NBC-TV edged out CBS-TV on Sunday, with four wins to the latter's three and one for ABC-TV (three were eight half-hour time periods, since the predictions started at 7 p.m.).

It may be of interest to note that if the time period winners are counted by the audience levels of women 18-49, the most important demographic target in television, the results turn out to be substantially different.

Excluding the 7-7:30 p.m. Sunday period, NBC-TV won 26 half-hours, CBS-TV took nine and ABC-TV took 15. The first named chain took every period on Monday and was the clear leader on Tuesday and Saturday. ABC-TV dominated Wednesday, and ditto for CBS-TV on Friday.

One of the more accurate jobs of Ayer forecasting was in pinpointing the program ratings for adults 18-49. Nineteen of the 83 programs were on the nose; 43, or better than half, were within one rating point; 61, or about 75 per cent, were within two rating points, and 72, or 87 per cent, were within three rating points.

Among the shows whose ratings in this demographic category were pinpointed exactly were three new pro-

grams, *Mod Squad*, *Here Come the Brides* and the *Doris Day* series.

It's hard enough to forecast household ratings of a new show, taking into account the show's appeal and the effect of lead-ins and competition. Profiling the audience composition for the nine basic age and sex breaks (women 18-34, 35-49, 50+; ditto for men; and children 2-5, 6-11, 12-17) takes quite a bit more judgment.

Yet, in a number of cases, the Ayer profiles came remarkably close to the actual results. Take *The Doris Day Show*, for example. Cornell figured it with a skew toward older adults and older children (teenagers).

He forecast ratings of the three age groups for women as 12, 13 and 20 (going up the age scale). The actual ratings were 12, 14 and 20. As for men, he predicted ratings (also going up the age scale) of eight, 10 and 17. Results: six, 12 and 19. As for young people, the predictions were six, nine and 10, the actual ratings seven, 10 and 11.

Another new show example: *Land of the Giants*. The Ayer analyst nailed the appeal to younger adults and pre-teens (six to 11). Estimated ratings for women: 14, 12 and eight. Actual: 14, 14 and nine. Estimated ratings for men: 14, 12 and eight. Actual: 14, 14 and nine. Estimated ratings for young people: 13, 18 and 15. Actual: 16, 21 and 16.

There are a number of ways evaluating the accuracy of program rating predictions. One method not yet mentioned is to relate the predictions to program rankings. Cornell has done this not only with homes but with demographic ratings.

For example, of those programs which ended in the top 10, the Ayer predictions included six. Of the 200 possible correct demographic predictions in the top 10 (20 categories times 10 programs), there were 122 correct Ayer predictions.

### Nine out of 10

Obviously, some categories had a higher proportion of correct choices than others. In the top 10 shows for women 50 and over, the Ayer total was nine. Ditto for all adults 50 and over. But of the top 10 among teenagers, the total Ayer choices came to only three.

The same comparisons were done with the top 15 shows, the top 20, the top third, the bottom third, the

bottom 10, 15 and 20.

In the top 15 comparison, 22 out of 300 possible correct demographic choices were made. For the top 20, it was 292 out of 400. Among the top third, there were 429 correct choices out of a possible 560.

In the homes ranking, 11 of the top 15, 13 of the top 20 and 21 of the top third (28 programs) were correct.

Taking a major demographic category—all viewers (two years of age and up)—the record showed six of the top 10 chosen, nine of the top 15, 15 of the top 20 and 21 of the top third. In addition, none of those predicted for the top third fell in the bottom third.

### Accuracy cited

The accuracy of these predictions can be appreciated when it is realized that the all-viewer ratings in the top third, excluding the top four programs, show a range of only three rating points (17 to 14). The entire middle third also shows a spread of three rating points. Excluding the bottom four shows, the bottom third exhibits a similar span.

For those curious about which were the top and bottom four programs in total viewers: the winners—*Laugh-In*, *Disney*, *Gomer Pyle* and *Julia*; the losers—*Journey to the Unknown*, *Phyllis Diller*, *Felony Squad* and *60 Minutes*. *Laugh-In* attracted an average of 21 per cent of the total viewers, *60 minutes* lured seven per cent. The respective homes ratings were 30 and 12.

The top network program list this season is peppered with familiar programs and familiar formats—*Bonanza*, *My Three Sons*, *Lucy*, *Gunsmoke*, *Red Skelton*, *Family Affair*, *Beverly Hillbillies*, *Jackie Gleason*, *Mothers-in-Law*, *Ed Sullivan*.

It's also notable that the over-50s importantly bolster the overall ratings of such shows, an interesting phenomenon in view of the fact that young adults are the consumers most tv advertisers want to influence.

The movies, which attract a higher percentage of younger than older adults—and particularly upscale young women—did not even make the top third list of programs (as ranked by total viewers) this season. The top movie (Saturday) ranked 35th, its female adult ratings by age group—starting with the youngest and going up—being 18, 15, 11.



Ray W. Colie has been named general sales manager of WLWT Cincinnati. Formerly with WWJ-TV Detroit, Colie succeeds Dave Abbott, who has been appointed general manager of WLWC-TV Columbus, O.



Here's how the other six fared age-group ratings of women; Sunday—18, 17, 12; Friday—14, 14; Monday—17, 17, 12; Tuesday—17, 12; Thursday—16, 16, 12; Wednesday—16, 14, 8.

### Consistent profile

The viewing profile is pretty consistent, which might lead one to believe that program type averages are a handy tool for the prognosticator to work with. Not so, says Cornell. There are too many other factors to take into account. "You need a large number of each type of program to wash out all of the variables."

Why is it, he asks, that the half-hour mystery tends to be skewed toward the younger woman, while the hour mystery is skewed the other way? Could be the time of evening. Could be the characters in the show. Could be the competition. Could be a combination of factors, according to Cornell, who has tried all kinds of program-type analyses.

There is no substitute, Cornell says, for taking each show and analyzing it within its environment. That's the secret to program predictions. ■

### Sloan Committee

Warner S. Shelly, chairman of N. W. Ayer & Sons, and chairman of the Automotive Safety Foundation, has been named to head a committee of nine key businessmen who will coordinate this year's Alfred P. Sloan Radio-TV Awards for Highway Safety.

Changes in the Sloan Awards categories include the doubling of cash prizes to writers and producers (the four awards in this category are now worth \$2,000 each compared with \$1,000 previously), and the realignment of other categories for television and radio stations and networks to reflect the size of markets.

Among those serving on the judges' panel is John M. Couric, vice president of the NAB.

The Sloan Awards will be presented at a luncheon on June 3 at the Plaza Hotel, New York.

### FCC (From page 27)

replied, "Kamikaze pilots are always decorated posthumously, and I'll do the same for you."

Porter has some advice for incoming FCC Chairmen, part of it embodied in a letter he wrote to Newton Minow on Minow's appointment as Chairman: "Consider all broadcast licensees, including myself, as an industry attorney, your natural enemies."

Porter also advises new Chairmen to "negotiate a firm understanding that no vacancies on the Commission will be filled without consultation with the Chairman."

When he took the OPA job, Porter induced Truman to name Denny acting Chairman of the FCC because, as he puts it, "I wanted to leave the Commission in the strongest possible hands." A year later, the President named Denny Chairman, again on Porter's recommendation.

Some of the men who wound up heading the FCC were already in government jobs when they were derricked out and deposited on the Commission.

In 1957, Frederick Ford was an assistant attorney general in the Justice Department. His boss: William P. Rogers, now secretary of state, but then deputy attorney general under Herbert Brownell. Eisenhower, of course, was in the White House.

Ford was at his desk when he got a call one Friday notifying him of his nomination as a Commissioner. The Senate received his nomination the following Monday.

Ford's confirmation hearing before the Commerce Committee was without incident. "They asked me just two questions," he recalls. "First, whether I felt that the Communications Act should be enforced as written; and second, whether I was interested in educational television. Two affirmative answers, and that was it."

There was somewhat more drama surrounding Ford's appointment as Chairman in 1960. These were tense times for the Federal Communications Commission. The quiz show scandals had come, but not gone. The payola expose had broken and lay like a noxious cloud over the communications industry. Then, a new crisis—the newspaper account of Chairman John C. Doerfer's stay aboard the Storer yacht in Miami.

Doerfer called an extraordinary

session of the FCC at 4 p.m. on March 14. "I didn't know precisely what was happening," Ford told TELEVISION AGE, "but I knew Doerfer was on the way out. At five minutes of four, as I was about to leave for the meeting, the phone rang. It was the White House and the message was terse: 'Doerfer has resigned, and you will be appointed chairman.'"

### Plenty of troops

As Chairman, Ford believed in fighting his hearings battles with plenty of troops. "When I appeared before a committee," he recalls, "I always took about 20 staff members along. When I couldn't answer a question myself, I knew who could. I'd bounce it to him immediately, and the Congressman who'd asked it would get a fast, informed answer."

"I had learned early in the game that there's a certain type of politician who gets a kick out of badgering agency heads who can't produce fast answers. When they saw that I could, the badgering stopped."

"It was a bad time," he says, "When I first took over, I felt that

Someone  
is making  
money  
with your  
station's  
color film  
process.

See page 35.

e Commission was about to be a olished. But when I stepped down a year later, I thought it was in pretty good shape."

Ford's tip for incoming Chairmen is to take pains to keep the chairmen of the Senate and House Commerce Committees and the Communications Subcommittees fully informed of the activities of the FCC.

"I was a Republican Chairman against the background of a Democratic Congress," he says, "and I made it a point to tell the four committee chairmen about the things I was proposing at the same time I told the other members of the Commission. I got 100 per cent cooperation from the committees in passing

### **Educational study**

An advisory council, consisting of 15 leaders in broadcasting and communications, is undertaking an "educational relevance" study for St. John's University in New York. It will review the curriculum in the communication arts degree program.

Council members include: Richard E. Bailey, president, Hughes Sports Network; the Rev. Raymond Bluett, National Catholic Office for Radio & Television; John Callaway, vice president, CBS Radio; Norman E. Cash, president, Television Bureau of Advertising; Roy Danish, director, Television Information Office.

Also Miles David, president, Radio Advertising Bureau; Frederick S. Gilbert, vice president and general manager, Time-Life Broadcast; Stephen B. Labunski, president, NBC Radio; Joseph E. Levine, AVCO-Embassy Pictures Corp.; Thomas S. Murphy, board chairman, Capital Cities Broadcasting Corp.; James F. O'Grady, vice president and general manager, RKO Radio Representatives.

Also Sol J. Paul, publisher, TELEVISION AGE; Edward P. Shurick, president, H-R Television; Edward Starr, senior vice president, Hill & Knowlton; John V. B. Sullivan, vice president for corporate relations, Metromedia.

the legislation I wanted, and that was the reason."

When Newton Minow was nominated as Chairman in 1961, Ford briefed him exhaustively on the Commission's functions and the many problems facing it.

The retiring Chairman directed the heads of each section of the FCC to prepare memos on their particular problems and their suggestions for solving them. He passed this information along to Minow—a 50-page package—together with copies of all the speeches he'd made on the subject of reforming the Commission.

Minow went from law practice in Chicago to the Chairmanship of the FCC in a single giant step. "I was in bed on a Sunday morning in December, 1960, when a *Wall Street Journal* reporter phoned to tell me I'd been appointed. President Kennedy made it official the next day."

Minow was not precisely taken by surprise. On November 9, the day after Kennedy's election, Sargent Shriver had phoned. The President-elect wanted Minow to join his Administration.

Minow declined. "I just wasn't interested in going to Washington at that time," he says. "The usual reasons—family, job."

### **Minow couldn't resist**

But Robert Kennedy, knowing of his interest in broadcasting and in educational tv particularly, suggested that his brother make Minow Chairman of the FCC.

"I couldn't resist that," says Minow.

At his confirmation hearing, he was flanked by the Senators from Illinois, Everett Dirksen and Paul Douglas. "They both exaggerated my qualifications for the job," Minow recalls, "and I made it."

One of Minow's most vivid recollections of the late President Kennedy is of a private chat they had at a party.

"He lectured me on what he would be doing if he were Chairman of the FCC," recalls Minow. "My wife, who is very uninhibited, broke in with, 'Mr. President, you'd make a great FCC Chairman!'"

"The President grinned. 'Thanks,' he said, 'but I think I make a pretty good President.'"

Among other things, Minow is remembered for stating what he once termed the two basic qualifications

for any FCC Commissioner: "must have no desire to be reappointed, and no intention of ever going to work in the broadcast industry."

Minow strongly advises incoming Chairmen to consult all past Chairmen on a regular basis.

While Minow made it from law office to Chairman's chair in one jump, it took Bill Henry just about an added hop and skip to cover the same distance.

"I ran the race with very little warmup," admits Henry, who succeeded Minow as Chairman. It was in 1962 that a White House staffer called the 33-year-old Henry at his Memphis law offices to say that President Kennedy wanted him to serve as a Commissioner.

"He gave me one day to make up my mind," recalls Henry. "I talked it over with my wife that night and decided to give it a try."

Did his all but utter lack of experience in broadcast (he had been an announcer on the campus radio station at Yale) daunt him?

"Not in the least," says Henry with characteristic candor. "I felt that the FCC could use a bit of outbreeding, and I decided that the very fact that my experience was in other fields would be an asset."

Henry was no stranger to the Kennedys. He had met Bobby at a National Bar Association meeting in 1960, been tremendously impressed by him, and volunteered to work for John Kennedy's election. He was given the job of campaign liaison representative to the Nationalities Division of the Democratic National Committee (the Kennedy technique was to have a Kennedy man on all of the standing committees of the Democratic party).

Back in Memphis after the election, Henry handled some legal work for the Administration in the extremely sensitive area of civil rights (Memphis, remember).

His nomination to the Commission was partly the result of a difference of opinion between the President and the Arkansas political power structure—Senators Fulbright and McClellan and Representative Mills. They wanted Kennedy to reappoint John Cross of Arkansas, whose term had expired, but he didn't want to do it, according to Henry, "so he reached out to get me."

Like most of his predecessors,

ley was confirmed without waves. See I was obviously inexperienced, I could logically say I wanted to examine the issues before making up my mind on them," he

he recalls a brief visit he had with late Senator Bartlett of Alaska—confirmation courtesy call. "We waited a minute or two, and then he moved forward on his enormous desk and said, 'Mr. Henry, what's your favorite television program?' I told him, 'Senator, I really don't watch television all that much.' At that, he stood up, offered his hand and said, 'In that case, I'm all for you!'"

### The maverick

During his eight months as a Commissioner, Henry earned a reputation as a bit of a maverick. "It was a surprise to me," he says, "when many reforms were clearly needed. I was opposed to a lot of things I saw, and I said so."

When Minow stepped down in 1963, he recommended Henry for the Chairmanship, and Henry got the job. Kennedy summoned him.

"He made it crystal clear," says Henry, "that he considered it tremendously important to keep the airwaves open for free expression, for the airing of all points of view. He would have known I'd never be pressured, and that he expected me to handle the job precisely as I saw it."

Leaving the White House that day, Henry recalled a remark Kennedy had made early in his term: "Ten years ago, I was a lieutenant in the army. Today I'm commander in chief." And Henry said to himself, "Ten years ago, I was practicing law in Memphis. Today I'm Chairman of the FCC."

Chairman now, but maverick no longer. "You can make it as a maverick when you're a Commissioner," Henry told TELEVISION AGE, "but not when you're Chairman. Then you're the representative of the FCC in its dealings with the government and with the public. You're also dependent on the votes of the Commissioners if you want to make progress, so you can't afford to alienate them. It's just a different ballgame."

Henry was quoted in the press in 1966: "In order to get anything done, you have to be a conciliator—and to the extent to which I've conciliated, I've gotten results."

Among his special interests were educational television ("I don't say it will be watched by everybody; I just want it to be there."), and CATV ("It provides the questions, not the answers.") Henry was credited with pushing through a compromise rule-making that established FCC jurisdiction over CATV—an entirely new industry.

One scene Henry will never forget took place in the office of a key member of a Congressional committee. He was opposed to one of Henry's proposals, and the Chairman had come to discuss the matter with him.

"We talked for a long time," recalls Henry, "and he stated his views with great force and finality. Finally I said, 'Look, Senator, on the merits of this thing...'"

"'Oh well,' he broke in, 'if you're going to approach it from the standpoint of merits, I wouldn't think of trying to influence you.' And the argument ended right there."

There's also a scene involving Henry that Washington may never forget. It happened at a charity ball, when the Chairman appeared on stage in a skit dressed as Batman from head to toe.

"It created a minor sensation," Henry remarks, in a masterpiece of understatement.

Youthful, exuberant and bright, Henry was the very model of the New Frontiersman. He appreciated the Kennedy style, and he reflected it. His degree of "in" can perhaps best be judged by the fact that his children attended the White House nursery school established by Mrs. Kennedy for John-John and Caroline.

"Someone else said it," Henry remarks, "but I'm a believer: 'It helps to be either young or rich if you want to get fun out of a government job in Washington.' I was young, and it was fun."

What does he have to say to new FCC Chairmen? "Do your homework. Pick out the key issues, concentrate on them—and when in doubt, do what you feel is right."

Perhaps the most unlikely occurrence in the world would be a quiz show m.c. asking a contestant a question about the Federal Communications Commission. But if one did, and the question were, "Name the man who has served as Chairman of the FCC under three Presidents," the answer could only be Rosel Hyde

(Eisenhower, Johnson and Nixon).

For Hyde, whose appointment expires on June 30, this is the second go-round at the head of the FCC. The groundwork for the first was laid in early 1953, when Sherman Adams, Eisenhower's "assistant president," called Hyde to the White House and told him he was screening candidates for the Chairmanship on behalf of the President. Hyde had been a Commissioner since his appointment by Truman in 1946.

"Adams gave me only a few minutes," says Hyde, "and he spent part of it lamenting how little time he had to discuss with me the important matters before the Commission."

Hyde left with no idea of the degree of interest the White House had in him. He heard nothing more until April 18, when a staff member of the Commission phoned him at home and told Hyde he had been named Chairman. The staffer had heard it on the radio.

Hyde's appointment was for one year. On Friday before the Monday on which it was due to expire, he called Adams and told him that if the President did not name a new Chairman immediately, it would be necessary for the Commissioners to elect an acting Chairman.

Adams merely replied, "There will be no immediate appointment." So Hyde convened the Commission, which elected him acting Chairman. He served in this capacity until October, 1954, when he read in a newspaper that Commissioner George Sterling had resigned and that Eisenhower had announced that George McConaughy would be appointed



Mrs. Cecelia E. Gauss has been elected vice president of Gerity Broadcasting Co. of Adrian, Mich., which owns WGER-FM Bay City and WABJ Adrian. She continues in her post as manager of WABJ.

to the Commission and to the Chairmanship.

While something less than idyllic ("I've had to face a great many critical issues."), Hyde's current tenure as Chairman has been considerably happier. It began unofficially on May 1, 1966, when Chairman Henry told Hyde he was about to retire and wanted Hyde, as the senior member of the Commission, to become acting Chairman. He was elected.

"It was in June," recalls Hyde, "that President Johnson invited me to the White House to tell me he was planning to reappoint me to the Commission and name me Chairman.

"I reminded him that I was a Republican, and made it plain that I wasn't seeking the Chairmanship. He reminded me that it was not a political office, and made it plain that he wanted me as Chairman.

"My wife wanted me to retire, and that night when I told her I was going to stay on as Chairman, she suggested I was out of my head."

A veteran of Congressional hearings, the undramatic but effective Hyde made 15 appearances on Capitol Hill in 1968 alone. Last March, he successfully negotiated the ordeal of testifying before the House Commerce Subcommittee and the Senate Communications Subcommittee on successive days in a review of FCC activities—and was credited with a "masterful performance."

Hyde and his fellow Commissioners even earned on-the-record praise from Sen. John O. Pastore (D-R.I.), a frequent critic of the FCC. Said Pastore:

"It is my feeling and strong conviction that during the past several months, the Commission has shown a positive aggressiveness in meeting some of the problems in the communications area, and that is very encouraging." Pastore went on to tick off, as areas in which the FCC had made recent strides, The Fairness Doctrine, the proposed ban on cigarette advertising, and the question of communications conglomerates (common ownership of broadcast facilities and other media).

After 45 years of government service, Rosel Hyde has this to say to incoming Chairmen of the FCC: "Don't take yourself too seriously. There are, after all, six other men on the Commission who are just as important and just as responsible." ■

## KKS (From page 29)

hotel room is not the most impressive place to conduct business."

The trouble with regular office space is that often a lease must be signed months before the space is available. Space they leased on Madison Avenue (naturally) will be available for occupancy in a few weeks.

One of the other frightening things about leasing space is that an agency needs to lease more than they actually need. "You have to allow for growth," says Kambanis. "You can't move every time the company expands a bit."

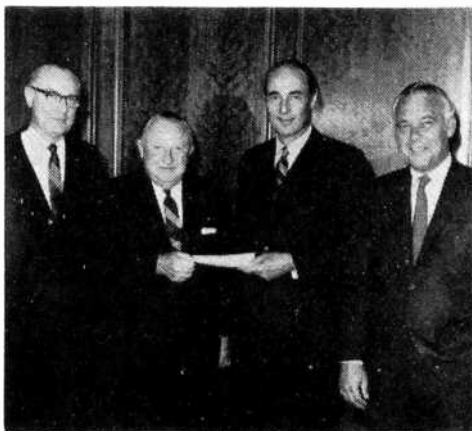
### A running start

An advantage KKS had over a lot of new agencies is that they opened up with an account.

"If you open up with an account," Kambanis explains, "you can get money when you need it. A client is not going to turn his account over to you and then not cooperate. You're working together trying to do a job and the client is smart enough to know that it's not in his best interests if you've got to spend half your time trying to meet the payroll, media and rent bills."

Kurtz believes a group of admen can go into business for as little as \$15,000, although he feels \$30,000 to \$50,000 is a better figure.

The reason an agency can set up



*Meredith Corp. assumes ownership of WNEM-TV Bay City-Saginaw-Flint, as Darwin Tucker (third l.), Meredith's president, presents \$11.5 million check to James Gerity, president of Gerity Broadcasting Co., station's former owner. Looking on are Frank P. Fogarty (l.), vice president and general manager, and James Conley, vice president-operations, both of Meredith's broadcasting division.*

today with so little capital, KKS principals say, is that it doesn't need a heavy payroll.

This leaves it wide open of course to the competition of large agencies which are staffed with masses of professional people, which have the financial depth to absorb setbacks and which can pay to get the talent to meet client demands.

While this sounds like a lot of ammunition, KKS feels the little agency still has some rocks in its slingshot— independent contractors.

If the big shops didn't need all those specialists on their staffs, as argued, they wouldn't have them. Obviously they must be doing something right. Conversely, if boutique agencies were the answer, there would be a lot of old boutiques around.

Independent contractors enable KKS, say its owners, to handle any kind of a job, or client.

Independent Media Services provides KKS with the services of a media department. When planning and buying are necessary on an account, Kurtz and Gershon get together and discuss its needs and goals, just as any account manager and media director would.

"When Dick has completed his plan," explains Kurtz, "we go to the account together to present it. After the client approves of the plan, Dick goes ahead and makes the buy."

For this work, Independent Media Services gets a percentage of the billings. What percentage they get varies for each account based on the volume of buying and the depth of planning, but neither Gershon or Kurtz is willing to discuss what the percentage is.

### Research contractor

Octoby-Smith, Inc., handles research work for KKS accounts. Kept on a retainer and paid on an hourly consulting basis, the company provides advice on how research can be used in a client's marketing. KKS uses the 75-man company exactly as they would a research department, but, says KKS, with one major advantage.

At a large agency the account manager for small clients may be told research cannot be undertaken immediately because the requirements of a large account come first. When using a research contractor, maintains KKS, the work gets done when ordered.



Telpac handles tv commercial production for the agency. Currently Hudson is using tv, but plans underway to move Berlitz into the medium also. On a fee basis, Telpac receives bids, and follows through on production and post-production activities for the commercial. Showcase Graphics handles all the spot advertising production. Art director Kambanis feels the graphics houses generally produce better artwork than the "bull pen" at an agency.

Their sales promotion company, Cold-Cargill, was formed by a couple of guys from Procter & Gamble to handle that end of the business for KKS.

"These guys have been through everything from 3-cents-off a bar of soap to the latest service station promotion. They can do the work cheaper than it would be for the agency to set up its own department, and they are better than any promotion men we could afford to hire," said Kurtz.

### PR contractor

The final link in the chain of outside contractors is Bob Perilla Associates, a public relations firm. Perilla handles p.r. for the agency as well as for its clients.

KKS notes this major advantage of using outside people: when a contractor louses up even once, he can be dropped.

"The guys we use now are all motivated by the same thing we are," says Kurtz. "We're small guys trying to earn a living. They put more into their work so we'll stay with them, and a couple of larger contractors which normally wouldn't handle an agency our size have gone along with us, anticipating our potential."

Not every contractor the agency initially picked worked out and some had to be replaced immediately. Generally, however, the agency believes it is getting better service than when its partners were at Doyle Dane Bernbach or Tinker.

One thing that surprises the KKS is the amount of time they spend on the phone. "Sometimes it is tough trying to communicate on the phone and you really would rather see the contractor face to face, but traveling cross-town by cab isn't as easy as taking an elevator," says Kurtz. "The advantage of having an efficient group

of people working for us more than makes up for any difficulty. For example the media department can't afford to get cocky with us because they know their 'contract' comes up for renewal every day."

The agency's primary orientation will be towards television for two reasons. First they believe that tv is simply a stronger selling medium, and secondly their experience is very heavily in tv.

### Too successful?

Interestingly, the first advertising campaign they did for Berlitz in print was so successful the agency is having a tough time trying to get the language school to switch over to tv.

"We believe their unique method of instruction has to be demonstrated to be fully appreciated, but the problem is to convince a client that by laying out \$15,000 for a commercial he'll get a bigger return than he could from print," said Kambanis.

Berlitz is considering undertaking a tv test plan in the Fall, however.

Being his own boss is quite different than he expected, Kurtz found. "When you're at a big agency you almost feel like you're in a civil service job. You figure that somebody will finish a job if you don't get to it. We're finding out now that those mysterious little things that got done, didn't get done by themselves."

Kurtz, Kambanis and Symon have no regrets about going into the agency business for themselves but admit, "We never could have made it without outside contractors." ■



Shown at WWJ-TV Detroit's "Vitaltelevision '69" presentation at New York Hilton are (l to r): Lloyd Griffin, president, Peters, Griffin, Woodward; buyer Sandra Ogreaan, Ted Bates; Ken Arrington, vice president, Continental Baking; general manager Don F. DeGroot, WWJ-TV.

## CBS (From page 32)

Another factor in Schneider's appointment is that CBS has simply gotten too big for Paley and Stanton to oversee themselves. During the past five years CBS net sales have almost doubled as the company absorbed, in chronological order, the Yankees, Fender Musical Instruments, V. C. Squier, Electro Music, Rogers Drums, Creative Playthings, Bailey Films, Film Associates, Holt, Rinehart and Winston and W. B. Saunders Co.

With his broadcast background, Schneider might logically pay more attention to that area than the others because he knows it or less attention because he has a lot to learn about the three other groups and can make broadcast decisions quickly. He says he's too new to the job to know which way he'll go, but he noted at one point that "Broadcasting is the primary business of CBS."

CBS does not release a breakdown of sales by groups but a recent stock registration statement in connection with a CATV purchase stated that "broadcasting and other services" account for about 60 per cent of CBS sales while "product" sales make up the other 40 per cent. The "other services" in this definition, made to satisfy the peculiar needs of Wall Street analysts, include the Yankees, which is obviously not a product but whose inclusion under services muddies up the picture.

### The broadcast group

However, it's pretty certain that the Broadcast Group by itself makes up more than half of CBS sales. While the group includes the Cinema Center Films Division, a movie-making operation only peripherally related to broadcasting, there is also the fact that the CBS/Comtec Group includes syndication sales here and abroad plus CATV plus CBS foreign tv interests.

The Broadcast Group's new chief is a different kind of cat than his predecessor, Schneider. The most obvious difference is Jenck's lack of operating expertise. However, his background in entertainment law—which Jencks says is neither entertaining nor law—and his Washington legal experience, both with CBS, have made him feel he's "gotten close to the bone." In addition, he was president of the Alliance of Televis-

ion Film Producers and when that organization merged with the Association of Motion Picture Producers, he became vice president and television administrator of the merged organization.

With the flack from Washington currently loud and clear, Jencks' knowledge of the capital scene is of critical importance. His comments on sex and violence on tv are ambivalent. He tends to be philosophical about attacks on the medium, feeling they ebb and flow like sun spots. But he is concerned because they are more virulent than ever. Jencks has a sneaking suspicion that permissiveness has almost gone as far as it can, though he makes clear that tv will always have to throw up more taboos than books, night clubs and movies.

In sum, Jencks foresees a continuing sniping from both sides on the issues of sex and violence, with tv required to walk a more or less straight line in the middle.

On the cigarette issue, he accepts the supposition that there will eventually be an ad ban. His expert opinion is that, even if the FCC is allowed to put its ban proposal into effect through lack of Congressional action, the Commission will give the broadcast industry enough time to offset the revenue loss. In short, don't worry about this year, fellows.

### *A dangerous precedent*

However, the implications of a government-ordered ban on the advertising of a specific type of product worry Jencks. While he doesn't accept the literal point that any product legal to sell should be legal to advertise, he feels a cigarette ban would set up a dangerous precedent. There are plenty of products, notes Jencks, whose efficacy is questionable.

Tackling the FCC argument that the Surgeon-General's report on the dangers of smoking puts the cigarette ban in a case by itself, Jencks asks: Why should the Surgeon-General be considered the final authority? "If the chiefs of the top 20 medical schools agreed that cigarette smoking was dangerous, I should think their word would be more impressive than that of the Surgeon-General."

One aspect of his job that has Jencks particularly excited is the Cinema Center Films Division. While the goal for the division is "modest"

—which means "10 or so features a year"—he says it will confine itself to making prestige films. Though the tv market is kept in mind, the division will turn out some features that couldn't be shown on tv. A current example is *The Boys in the Band*, taken from the Broadway play about homosexuals.

Jencks biggest responsibilities, of course, are the network and station divisions, both of them headed by new people. Daniels, president of the Tv Stations Division, and the youngest of the new CBS executive appointees, is one of the new breed of corporate executives oriented to systematic management practices. He makes clear he doesn't know a lot about "scientific management" but he's interested in learning about it and in using whatever tools are available.

### *Long-range project*

For example, he's involved in a long-range project to define intra-station and division-station relationships, one of the purposes being to develop methods of measuring station and personnel performance.

An ongoing project at WCBS-TV, which began under his aegis, seeks to set up a model which will enable the station to assign priorities to public service on a logical and consistent basis. It involves first a study of the communities, the population segments, the organizations, the problems, etc., which exist within the station's coverage area. Once developed, the model could be used by the other CBS tv stations.

"This project," explains Daniels, "involves a deep analysis of what a station is and what its goals should be. It also deals with optimization of station manpower and a recognition that some things are more important than others. Too often, decisions on public service are made under the pressures of the moment, rather than under established policies."

To avoid making decisions under the gun is no doubt a desirable policy for all executives. However, one area where this is difficult to arrange is in the network sphere. Network decisions, whether made by the network president or his superiors, probably involve more pressure and call for more cool than any other aspect of the CBS business.

It's significant, therefore, that E. Wood, the new president of the CBS Television Network has never worked for a network. Significant, but not unusual. The same was true of Schneider, who jumped from the management of WCBS-TV to network chief.

The fact is that a good executive is a good executive and a corporation which wants to prepare executive manpower for top management positions must expose its rising young men to varied experience so they can be shifted into critical posts when necessary.

### *A 20-year man*

Wood has been with CBS 20 years. He started at KNXT Los Angeles right after graduation from the University of Southern California. Starting in 1951, he spent four years selling television time, first with KNXT, then with Tv Station Sales in New York.

By 1955, at 30, Wood was general sales manager of KNXT and five years later was appointed executive vice president and general manager of the station. Three years ago, he was named executive vice president of the Tv Stations Division and in October, 1967, was promoted to the president of the division.

Wood displayed a firm image in the world in his confrontation with the Smothers brothers earlier this year. The dumping of a popular program over network policy is, to put it mildly unusual, though it's worth noting there were other (superior) voices besides his to slam the ultimate door. Few corporate decisions can be made today by one man, of course; which is why Schneider, Jencks, Daniels and Wood merit special attention.

### *Editorial honored*

An editorial on the death of former president Dwight David Eisenhower, aired by WIBW-TV Topeka, will be included in the Eisenhower library at Abilene.

At the request of the library, a copy of the editorial is being included in the personal papers of one of the library's trustees. The editorial was given on April 6 by general manager Thad M. Sandstrom.

air. Jahncke leans toward editors with liberal arts degrees, but awareness is their most essential quality. "All we really hire in this department," he remarks, "are judgment and taste."

In the area of programming, *The Tonight Show* is the trickiest to edit. That's because, unrehearsed and unscripted, it's the closest thing to live television that the news department handles (the news department does its own editing, working with standards on documentaries containing non-news elements).

*The Tonight Show* is taped from 8:30 to 8 p.m., with one of Jahncke's scripts always on hand. At 8:05, the editors call Jahncke at home and they review the show, with the latter making cuts over the phone, including every "hell" and every "damn." He prefers to edit rather than bleep, but he says that bleeps can sound "downright dirty."

*The Tonight Show's* editor has, Jahncke admits, a tough assignment, and occasionally he blows one, like he might not long ago when he suggested to tell Jahncke that Bill Cosby had referred to communion wafers as individual pizzas—and they brought the roof down on NBC.

### Jahncke's 'Priscilla Goodbody'

Disturbed by Johnny Carson's recent references to him as Priscilla Goodbody, the NBC censor Jahncke hangs in there, mindful of his responsibility.

"Back in the 30s," he recalls, "Al Jolson called a certain hotel a flea-bait on his radio show. The hotel was on NBC, but struck out when the FCC ruled that the network had no authority to control the ad lib. Now, with pre-taping, that cop-out is out."

The forthright Jahncke becomes a bit difficult to pin down when it comes to *Laugh-In* which most observers consider the high-water mark of permissiveness. Asked about feedback from the show, he replies, "The best feedback we get is 25 million homes per week."

He defends *Laugh-In* on the grounds of topical humor—a case of reflecting an evolving society which has more candor and more maturity than ever before.

"We only ask," he adds, "that this

show have balance—if it takes a swipe at Republicans, for instance, it should take one at Democrats. And remember that NBC is on the air 18 hours a day, seven days a week—and *Laugh-In* is only one of those hours."

This show, incidentally, presents a monumental editing task. Its script runs around 200 pages a week, the longest of any on television.

Jahncke's department clears about 1,000 commercials a month, checking them out at storyboard, script and screening stages. There are few outright turndowns (the highly suggestive "Had any lately?" campaign for Chateau Martin wine was one), but frequent returns for reworking and resubmission.

Beyond this, Jahncke's department keeps a weather eye on costuming in commercials, as well as on contests, claims, demonstrations and "clinical tests."

Jahncke is unshaken by the intra-industry controversy which broke when NBC accepted commercials for FDS, a vaginal spray deodorant by Alberto-Culver.

(When NAB's Television Code Review Board specifically okayed the advertising of feminine hygiene products early in the year, Donald McGannon, president of Westinghouse Broadcasting Co., promptly withdrew his stations from Television Code membership. He called the board's action the "last straw," and added, "We have now crossed over the line where there is no practical obstacle to products being aired on television irrespective of their personal, intimate or sensitive nature.")

To date, while nobody has followed McGannon's lead, neither CBS nor ABC has accepted FDS commercials—although Tankersley told TELEVISION AGE that if the product gains wide acceptance CBS would not hesitate to run the commercials.

Jahncke characterizes the FDS ads as "tasteful, and not explicit," and sees nothing permissive in airing them in "women's time" prior to 4 p.m., as the network is doing.

"What's perfectly acceptable in one time period isn't necessarily acceptable at other times," he says, conceding that FDS commercials might embarrass male and female viewers watching together.

There's a precedent on NBC for Jahncke's time period approach. Some years ago, the network won

high ratings and critical acclaim for a series of specials for women that ran in the 3-4 p.m. slot. They were documentaries in soap opera format, on such subjects as menopause, promiscuity, frigidity.

"We really thought we had a winner," says Jahncke, "until we repeated the series at 10-11 p.m. the following Summer and the praise turned to criticism."

The standards department also reviews public service announcements, a function that has given Jahncke one of his happiest moments. "It came," he says, "when we turned down a Treasury Department announcement for savings bonds because it violated the FTC's rule on the use of the word 'guarantee.' I was delighted."

Jahncke's position on the network's affiliates is similar to that of Tankersley at CBS and Schneider at ABC—and vastly different from that espoused by the voluble Smothers brother in his pop-off against CBS.

Smothers took the somewhat odd position that the affiliates not the networks, should decide what to carry and what to cut—odd, in view of the fact that the agreements affiliates sign with networks specify that feeds are to be broadcast in their entirety. Also odd because, except for material sent to far-away stations for delayed broadcast, the actual feed is usually the affiliates' first look at the stuff.

"A network has to protect its property," says Tankersley. "We go to great lengths to produce polished, professional shows, and we couldn't



Tee birds at annual Advertisers' and Ad Agency Tournament staged by KTVU Oakland are (l. to r.): Tom Brennan, BBDO; Roger Stockwell, Lucky Lager; Bob Roat, J. Walter Thompson; and Gene Pleau, president of local Ford Dealers Association.

very well let a couple of hundred stations chop them up a couple of hundred different ways. That would be chaos. They can edit their own syndicated material or feature films to their hearts' content, but not our stuff."

### Screening the feeds

The three nets screen as much of their feeds as is practicable on closed circuit for their affiliates; to screen them all would be a physical impossibility.

Typical are Tankersley's instructions to his editors: "When you encounter a show that's suspect, flag it and we'll send it down the line."

CBS made it a habit to screen *The Smothers Brothers* for its affils ("when we could get the tapes in time"). Tankersley always screens *CBS Playhouse*, "because this is a pioneering show that often stretches standards—as it should." At ABC, the nighttime schedule is screened on a rotating basis.

To reduce the chances of material offensive to an affiliate's specific market slipping through, each net sends its stations written summaries of all upcoming shows. If an affiliate manager spots something he doesn't like, he can request a screening. The advance sheet that CBS sent out several seasons ago on a segment of *The Defenders* dealing with abortion alerted many affiliates to ask for screening. "And once they'd seen it, several refused to clear it," Tankersley recalls.

Feature films are much easier for the networks' standards department people to handle than original programming, since they fall into one of three cut-and-dried categories:

- Approved for broadcast as produced;
- Made acceptable for broadcast by editing;
- Unacceptable.

Notable network turndowns include *The Graduate*, *A Man and a Woman*, *The Girl With the Green Eyes* and *Who's Afraid of Virginia Woolf*—all excellent films, but all incapable of being edited down to tv acceptability without decimating the story.

Networks often buy questionable films "on futures"—looking ahead to the time when society's standards will permit them to be televised. Tankersley took such a plunge five

years ago when he bought *The Apartment*, *Elmer Gantry* and *Psycho* all in one whack. He saw what he calls compensating moral values in *The Apartment* and *Elmer Gantry*, and was able to edit them into acceptable product.

*Psycho* was another matter, however. "I knew we could make it work," he says, "but by the time we finished editing, the public had prejudged it and we were deluged with mail objecting to our plans to show the film. So we shelved it."

Independent stations can afford to be more permissive than the networks in the films they run. *La Dolce Vita*, *Room at the Top* and *Psycho* have made it in that league. *Lolita* is an in-between; at ABC-TV, the o&o division bought it, and it has run on all five. This film, incidentally, owns an A-4 rating (okay for mature adults) from the National Catholic Office for Motion Pictures, successor to the Legion of Decency.

A somewhat *avant garde* package distributed by Show Corporation of America has been shown by some independents, notably stations in Hartford and Oakland. The films: *The Soft Skin*, *One Potato, Two Potato*, *Nobody Waved Goodbye*, *Morgan*, *Nothing But a Man* and *The Cool World*.

The latter, a documentary photographed in Harlem and dealing chiefly with prostitution, drugs and crime, is the hairiest film in the package, and has elicited more than a few viewer complaints on the grounds of profanity.

When NBC showed *Never On Sunday*, it marked the first and only time that a film rated C (condemned) by the Legion of Decency made it on a network.

"The networks never come right out and admit it," a spokesman for The Walter Reade Organization, producer and distributor of adult films, told TELEVISION AGE, "but a C rating has always been an automatic turndown—until *Never On Sunday*."

The spokesman for Reade, which made *Ulysses* and *Room at the Top*, says his company always shoots first for network sales, "because that's where the money is," but finds in general that independents are much more liberal minded.

The greatest resistance on the part of television, he adds, has always been to sex rather than violence. His prediction: *The Dirty Dozen*, "probably

the most violent film ever made, will eventually run on tv, but *The Killing of Sister George* will be a lesbian theme.

With networks watching their programming rather closely in most cases, syndicators are picking up some of the permissiveness males. A notable example is Screen Gems' *Playboy After Dark*, which promises a tv version of the magazine's understandingly, delivers something else.

Far from bridling at the idea of a sexy image, this program actively courts it. A public relations manager for *Playboy* says the show is a "bra-less look," and adds, "While I am not an expert on cleavage, I'm certain that we have more of it than any network show—one of the reasons we chose to go the syndicated route."

Says the redoubtable Hugh Hefner, the show's proprietor, "Television's climate of greater sophistication, particularly in appropriate time segments, is one of the reasons we chose to create *Playboy After Dark*. And the very substantial success of *Rowan & Martin's Laugh-In* is due greatly in the timing of our decision."

### The mature one

The intimate yet swinging format of *PAD* (dig those good initials), its comparatively clean comedy material, and its stageiness of literally packing host Hefner in alluring girls all add up to more entertainment on the tv screen than things.

Charles Tower, executive vice president of Corinthian Broadcasting Co. (all its stations are CBS affiliates) and chairman of the Television Institute of NAB, agrees that sex is currently a greater problem than violence.

"Our station mail at Corinthian indicates that sex appears to be more of a reaction from viewers," Tower says. "There are much more swings in popular views of sex than there are in violence, and that makes sex especially difficult to handle on tv."

Tower on *Laugh-In*: "On the whole, I find it acceptable in terms of general level. This doesn't mean that every gag or situation is in the best of taste. But, on balance, *Laugh-In* is interesting, lively, and not offensive as a whole."



Stressing the need for objectivity in the broadcaster's approach to content, Tower says, "If I were running a station, I'd never cut material just because it offended me personally. Instead, I'd try to gauge the level of offense in my market at that time and edit accordingly."

It is his conviction that broadcasters and their critics should not make the mistake of being oversensitive to objectionable things in a program but rather should look for an acceptable level of taste and of overtones in the program.

### Television can't pretend

"Television," Tower says, "cannot pretend that no change has taken place in the mores of society. Instead, it will recognize the change that has occurred, and will change in response to it. But, because of its intimate presence in the home, tv will always follow some distance behind."

Beyond this, of course, television is a regulated industry. It must continually contend with that fact, and with the personal opinions of influential people. Among them is Senator Pastore.

In his capacity as chairman of the Communications Subcommittee of the Senate Commerce Committee, Pastore recently took tv to task for sex in commercials. He may have had a point, but in the opinion of some it almost or at best obscured in the example he chose—Gunilla Knutson, the voxema shave cream take-it-all-off girl.

"She's not kidding, neither was the West," says an agency executive. "It's all a put-on, from the way she winks her eyes and purrs the script, to the 30¢ burley-cue music behind her. Pastore missed the point."

Maybe. But he did elicit fast action from an apprehensive television industry when he said, in effect, "You've got a code—use it."

Pastore's prompting, based on concerns as well as sex, cued the Code Authority of NAB to reaffirm its pro-liaison agreements with the networks—or try to. These agreements, instituted during Leroy Collins' tenure as president of NAB, specified that the Code Authority was to continue the job of overseeing network material, both commercial and program. Networks were to give the Authority advance information, and the Authority was to feel free to request prior screening when it

thought it should.

NBC, which had strongly supported the original agreement, recently reaffirmed it. ABC, which had been lukewarm, got somewhat warmer. But CBS, which had originally said no thanks on the grounds that it's a network's responsibility to police itself, said no thanks again.

For its part, the Code Authority has, according to director Stockton Helffrich, "intensified its surveillance of network shows, almost tripling our efforts in on-air monitoring. We're studying advance information more carefully, and asking for more prior screenings."

When the Code Authority finds what it considers objectionable material, it can only suggest that the network take action. If the net disagrees, Helffrich can, after the broadcast, bring the matter before NAB's Television Code Review Board, on which sit Jahncke, Schneider and Tankersley, as well as six station executives.

The Review Board could go along with the network, or it could support Helffrich and recommend that the net take measures to avoid a recurrence.

If, as is feared, Pastore is moving in the direction of some form of prior censorship under government control, the industry appears to be anticipating the move with the intention of proving that it is its own best censor.

And if creativity in television is not stifled in the process, it will be largely because of the existence of what Helffrich refers to as "Paragraph seven, Roman numeral one." This may well be the most important section of the entire Television Code. It was added by the Review Board some years ago in the wake of a conflict created by an epic two-part dramatization of *The Ice Man Cometh* on WNDT New York, an ETV outlet.

The conflict was this: Should television viewers be deprived of a major work of art such as the O'Neill play simply because the Code incorporated an inflexible stance against adult material? *The Ice Man Cometh* was clearly worthwhile, though some of its language was patently blue.

Out of the conflict came Paragraph seven, Roman numeral one, which was and remains the door through which the medium can, at least occasionally, reach the heights:

"It is in the interest of television

as a vital medium to encourage and promote the broadcast of programs presenting genuine artistic or literary material, valid moral and social issues, significant controversial and challenging concepts and other subject matter involving adult themes. Accordingly, none of the provisions of this Code, including those relating to the responsibility toward children, should be construed to prevent or impede their broadcast. All such programs, however, should be broadcast with due regard to the composition of the audience. The highest degree of care should be exercised to preserve the integrity of such programs and to ensure that the selection of themes, their treatment and presentation are made in good faith upon the basis of true instructional and entertainment values, and not for the purposes of sensationalism, to shock or exploit the audience or to appeal to prurient interests or morbid curiosity."

"That's the door, all right," says East West Films' Rod Erickson, "if television is ever going to mature in a maturing society." ■

Someone  
is making  
money  
with your  
station's  
color film  
process.

See page 35.

tainment programs is composed for the most part of producers, directors and writers in television who are not necessarily members of the Academy. A minority of each panel may be from the related area of motion pictures and the theater. There are at least 10 people on each panel.

Emmy awards for performers are judged by a Blue-Ribbon panel of whom a majority are performers, producers and directors in tv and who are not necessarily members of the Academy. A minority of the panel may come from the related fields in motion pictures and theater.

The Blue-Ribbon panel for individual achievement awards is composed of an equal number in Hollywood and New York of judges who work, or have worked, in the craft which they are judging.

There are at least ten judges on any Blue-Ribbon panel. Each votes in secret after screening the nominations in the category. The voting is done on a first preference, second preference etc. basis. If there is no clear-cut majority for any category after the first preference votes are counted then they are recounted using the first and second preferences. This is done until one individual or program is judged the winner.

**No award.** An innovation this year is the possibility that no award will be given. This will occur if a simple majority vote this way.

The biggest changes in the Emmy awards this year is in the news and documentary program and individual achievements categories. In trying to find a way to judge news programming as journalism and not as entertainment, the Academy has amended and revised the news award procedures beginning this year.

The award categories, in which one award, more than one award or no award may be given, are outstanding achievement within regularly scheduled news programs; outstanding achievement in coverage of special events, outstanding news documentary program achievement, outstanding cultural documentary and magazine-type format program or series achievement and outstanding achievement by individuals in coverage of special events, news documentary programs, cultural documentary and magazine-type programs or series.

In the first three categories the news divisions of the three networks and NET are invited to enter what they consider to be their best work. In the first category up to five programs may be submitted by each network. In the second category a maximum of three entries are allowed. Five entries are permissible in the third category.

Independent producers are also permitted to enter the third category.

In the cultural documentary and magazine-type program and series achievement category, other rules apply.

The news divisions of the three networks, NET and all independent producers are invited to enter at least two such programs. Each of them may, however, enter up to 20 per cent of the total number of cultural documentary and magazine-type programs produced up to a maximum of six. A series as a whole may be entered, as well as individual episodes of the series.

In the individual achievement category, any of the individuals or organizations entering programs in any news category, except the achievement within a regularly scheduled news program, may also enter achievements by reporters, commentators, writers, directors, cameramen and film editors, up to a maximum of four such entries in each category. Such achievements may only be from within programs entered.

Each entry automatically becomes a nomination when it is submitted.

The procedure for judging the news categories will also change this year. Four Blue-Ribbon panels will judge the program and individual achievement nominations in the first four categories. The nominations in the fifth category are assigned, for the purpose of viewing and judging, to the appropriate panels judging categories two, three and four.

Upon completion of viewing, the panelists vote for as many as five nominations for each award. They vote on a qualitative designation from five to one.

To receive an award, an achievement must receive total points from all panelists equal to or greater than a minimum number of points arrived at by multiplying the number of panelists by four points and then multiplying the result by 75 per cent.

One other major change in the news area is the fact that the news

Emmy winners will be announced on May 26. This is to underscore the point that television news is not entertainment, but journalism. However, it was a part of the Emmy broadcast many people like (Fred Friendly, ex-CBS news chief, who withdrew his department from one presentation) felt that tv news was becoming a personality contest. A special session of the Emmy Awards will point out the winners, but by then the presentations will have already been made.

NBC-TV leads the field in total number of nominations in both the news and entertainment categories, with 45 nominations in the news area. Next come ABC-TV with 44, CBS-TV with 34 and NET with 20. Syndicators account for 13.

### Entertainment nominees

NBC-TV leads the entertainment area with 61 nominations for both individuals and programs. CBS-TV doesn't even make a close second with only 35 nominations. ABC-TV has 25 nominations in the running and NET trails with only five.

In the entertainment area, *Roulet & Martin's Laugh-In* is up for 11 Emmy awards. *Hallmark Hall of Fame* is up for nine awards. *Teacher Teacher* has been nominated for seven, and *The Admirable Crichton* two.

*Mission: Impossible* takes first place for the most nominations with eight, while *CBS Playhouse* has six nominations.

Four nominations each are received by *The Carol Burnett Show*, *Juanita the Defense*, *Julia*, *19th Summer Olympic Games* and *Star Trek*.

*Bewitched* is up for three Emmys as are *Get Smart*, *The Ghost and Mrs. Muir*, *Ironside*, *Name of the Game* and *NET Playhouse*.

*Barbara Streisand: A Happening in Central Park* and the *Bill Cosby Special* are each up for two Emmys as are *The Dean Martin Show*, *Family Affair*, *Hawaii Five-O*, *Hid Prudential's On Stage*, *The Smokey Brothers Comedy Hour* and *Tat Life*.

Nominees for outstanding comedy series include *Bewitched*, *Family Affair*, *Get Smart*, *The Ghost and Mrs. Muir* and *Julia*.

Outstanding dramatic series nominations are *The FBI*, *Ironside*, *Juanita for the Defense*, *The Name of the Game*, *NET Playhouse* and *Mission Impossible*.

## In the picture

Everyone in advertising should change jobs at least a couple of years," says **Robert D. Miller** recently named senior vice president and creative director of Warwick & Legler.

Miller is talking from experience. After having made his first change in 12 years he is finding a challenge in trying new approaches to what he did were previously routine jobs.

During the 12 years he spent at BBDO, Miller says he began seeing things through blinders. "When you spend a great deal of time at any one agency, no matter what agency in the world it is, you begin to fall into patterns. There are some creative approaches the agency and clients don't want to try, and as a result you don't experiment in those areas.

"I see now you can learn an awful lot through changes," says Miller, who is also quick to point out that too much jumping around is just as bad as staying in one place too long. "The ideal would be one or two changes. In this business I feel change for the sake of change is good."

Miller wasn't always sure that change is a good idea.

"When I come for my interview at Warwick & Legler I feel like a 41-year-old virgin. I had this feeling I was doing something immoral or wrong and that I shouldn't have come.

"These last four weeks that I have spent in my new job," he explains, "have been the most exhilarating four weeks of my career. There's the excitement of new accounts and new problems. I feel I have new freedom and I can really get things done.

"When you've been at an agency a long time you begin to believe you have all the best people working with you. I was amazed at the caliber of people at Warwick & Legler."

One strange reaction which Miller notes is avoiding BBDO.

"Every time I walk near the agency I find myself crossing the street or walking out of my way to avoid the building. I still find myself talking about BBDO as *we* rather than *they*."

Miller moved from Madison to

Park Avenues because he felt the time was right for change. "I wanted to do things the way I thought they should be done."

Miller says he won't have to make many changes for the thinking of the agency closely parallels his own.

Although last week Miller consolidated the art and copy departments and made each group head an associate creative director he admits the move was basically a psychological thing. "They were already working together, and just needed me to make it official."

This move at W&L is similar to a trial consolidation which Miller headed at BBDO, and which many agencies have adopted.

**M**iller believes in the total creative person. "If someone is creative, then he's creative in both copy and art. He may not know how to write copy if he's been schooled in art, but he can certainly come up with some valuable suggestions on copy approaches and perhaps even a few possible lines."

The "changes" which Miller will stimulate in his creative department will be primarily a refinement of his staff's point of view.

Since Miller considers Warwick & Legler as basically a "selling agency" and Miller's thoughts are concerned with selling product not winning awards, the outlook is for a compatible future.

Like so many other agency executives, Miller believes the advertising business is losing sight of its selling goals.

"The objective of many agencies is to attract business to themselves by winning creative awards. I think we've gone too far in this direction. Two weeks ago I read about a new agency which said it wanted to do creative advertising and was not interested in selling. It's hard to believe that an agency would even want to think this way, let alone admit they do it.

"The client stands to gain nothing by an award, yet they continue to subvert our business.

"How many times," continued Miller, "have you heard a creative group



**Robert D. Miller**

*No believer in standing pat.*

say, 'Boy did we just finish a great campaign!'"

Pointing to the sales records of Tide, Winston, Budweiser and Anacin, Miller asked, "Can you ever remember any of these brands winning an award? The big advertisers know that creative ads may work when trying to reach a small group of customers, but won't necessarily work with large audiences."

**A**s is almost obvious from his thinking, Miller is an agency executive who believes creative advertising need not mean slick advertising but creative in terms of approach. He has a great deal of respect for the "Pepsi generation" and "Marlboro country" themes for the way their agencies developed a "creative" product benefit or image.

Miller worked on similar product benefit advertising at BBDO for Baby Scott diapers. Although they could have come up with some sort of campaign, Miller's creative group waited until research was done. It showed that women are afraid of sticking the baby with a safety pin. Since Baby Scott needs no safety pin, the creative department had a product benefit direction to work in.

In addition to his skill in advertising, Miller is also an accomplished playwright. He is the co-author of a musical comedy, *O Say Can You See!* which ran off-Broadway.

A Yale graduate, he is married to a neurologist, Dr. Edith Miller.

A p.r. flack for *It Takes a Thief* informed us a while ago that six nubile beauties were signed for an episode of the show called "38-23-36," in which Robert Wagner poses as a photographer while infiltrating a beauty contest "in search of a stolen top-secret document."

38-23-36, eh. *We can't vouch for the document, but there's nothing secret about those tops.*

\* \* \*

Press Releases We Never Finished Reading: "Doris Roberts is as much at home over the kitchen stove as she is behind the footlights—and just as happy . . ."

\* \* \*

Out of Los Angeles comes a little something to cheer about for those who feel helpless before the relentless advance of technology. When RCA's corporate magazine, *Electronic Age*, arrived on various executive desks at KNBC, an NBC o&o, an inter-office envelope was attached to an inside page headlining an article on "Government and the Computer." "DO NOT," warned the envelope in capital letters, "FASTEN WITH STAPLES OR TAPE."

The envelope was firmly stapled. And taped.

\* \* \*

Last month, a segment of CBS-TV's *The 21st Century*, entitled "A Circle of Love," found Walter Cronkite reporting on "encounter groups" formed on assorted college campuses, in which, "Everyone will stand and form a circle. Then, one at a time, each person will move from one group member to another, stop in front of each, look him in the eye, touch him in whatever way he wants to, and tell him, as honestly as he can, what his impression is of him."

And Tom Shachtman, co-author of the segment, says, "By the 21st century, some think we may all routinely participate in such groups in our offices."

*We don't know how to break this to you, Walter and Tom, but there's an office or two where very small encounter groups have been meeting for some time now.*

\* \* \*

Here's how KCOP Hollywood set the stage, presswise, for a segment of *The Challenging Sea*:

"A ship is foundering in the Pacific Ocean. The portable drydock necessary to save the ship from destruction is in England. How do they get together?"

*We won't believe it even if you tell us.*

\* \* \*

According to a promotion piece for a recent segment of CBS-TV's *60 Minutes*, "There are more rich people per square inch in Palm Beach between mid-January and mid-March than in any community in the world."

*What does size matter if you've got money?*

\* \* \*

We were recently press-released to the effect that an upcoming segment of *Ralph Story's Los Angeles* on KNXT will spotlight "the man responsible for clearing abandoned automobiles off the streets."

"In Los Angeles," the release ran on, "there is a man who scours thoroughfares and cul-de-sacs for these four-wheeled white elephants."

*We don't know about you, Mac, but the first time we wander down a cul-de-sac and encounter a white elephant with wheels, we take the pledge.*

\* \* \*

Says an advance program information sheet on a recent episode of *Hogan's Heroes*:

"Colonel Klink prepares for a secret flight to Argentina to escape the wrath of a German general. What Klink doesn't know is that he really is playing the key part in one of Hogan's espionage capers."

"Hogan has convinced Klink that Erika, a girl the colonel has been seeing, is the wife of a ruthless general who is determined to kill Klink in a duel. In reality, the girl is an Allied agent, the general is non-existent, and Klink unwittingly is about to transport a secret document from the many to London."

*Makes you wonder why we told with the Wehrmacht as long as we did.*

\* \* \*

The exodus from Egypt was the subject of a recent CBS-TV special, *The Eagle Stirred*. According to CBS, "The work was performed in modern dress and took up the story of the exodus after the Israelites escaped via the parted Red Sea . . ."

*The show would have started before the parting of the sea, but because the line costs would have gotten out of hand.*

\* \* \*

Some demon researcher has come up with the sexy statistic that *There and Isabelle*, feature film recounting the love of two teen-age girls for each other, holds the current record in film plugs on *Laugh-In*—four mentions.

*Tough bananas, girls, but "I and Curious (Yellow)" will spot you even mentions and beat you hands down.*

\* \* \*

Another earth-shaker from the wonderful world of p.r.: "George Lindsey, who plays Goober the mechanic in *Mayberry R.F.D.*, confesses that he knows nothing about automobile repairs."

\* \* \*

A guest on a recent segment of *Joe Pyne Show* was Rev. Isaac Bennewitz, minister of The First Church of Satan. The reverend will, we were told, "possibly put a curse on someone in the viewing audience."

*Provided, of course, that Alvin Burke happened to be watching.*



THE NATIONAL ACADEMY OF TELEVISION ARTS AND SCIENCES



21ST ANNUAL TELEVISION ACADEMY AWARDS

Sunday, June 8, 1969

10 to 11:30 pm (EST)

CBS Television Network

# **NATIONAL GENERAL TELEVISION MOVES TARZAN TO CBS NETWORK PRIME TIME!**



Starts Wednesday, June 4,  
7:30 P.M., EDT, on CBS Network  
for the summer!



Now available for fall syndication,  
the full 57 Color Hour series—  
first run off network!



National General Television  
Distribution, Inc.  
600 Madison Ave.  
New York, New York  
Ken Israel PL 2-0300