

# Television Age

**PREDICTIONS '69-'70: N. W. Ayer forecasts new season's demographics** PAGE 21  
**Computerized timebuying plans go full throttle but . . .** PAGE 28  
**Why syndicated program shipping problems are getting worse** PAGE 30



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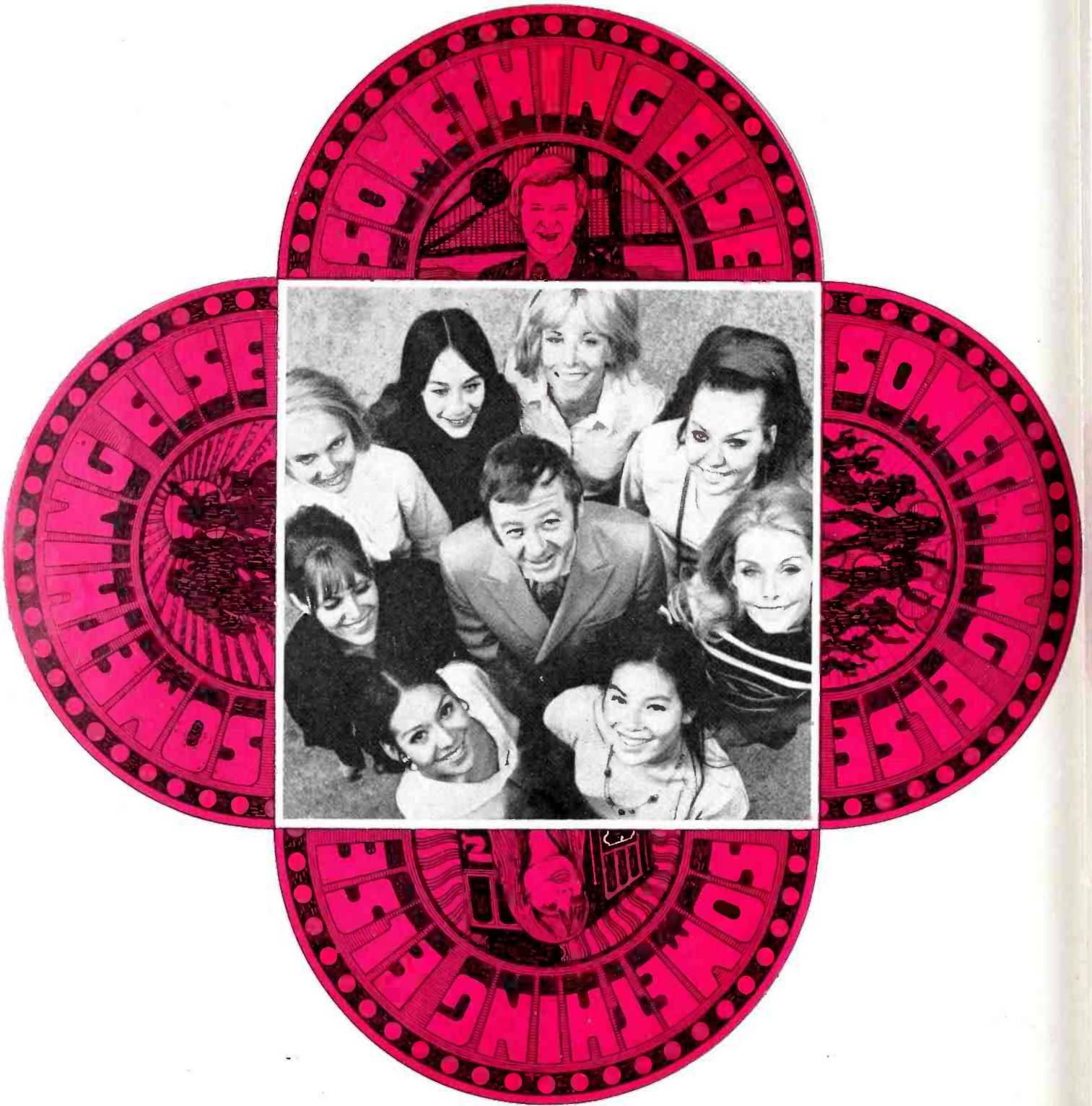
WTMJ-TV's News-4 Probe investigated the costs for operating private and parochial schools in Milwaukee... or for permitting them to fold. Gave key school administrators, educators, church officials, and taxpayers their say. And Milwaukeeans tuned in night-by-night for the results—within our prime ten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



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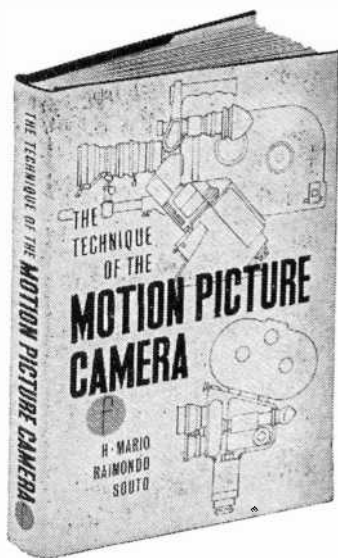
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AUGUST 25, 1969

# Television Age

## 21 PREDICTIONS '69-'70: PRIMETIME PROFILES

*Here's what every upcoming nighttime program looks like in detailed demographic terms as predicted by N. W. Ayer— an exclusive analysis for TELEVISION AGE*

## 28 ARBSEC, TELAVAIL OR CHAOS?

*ARB and Nielsen are going full throttle with their computerized timebuying plans as agencies wonder what will become of them*

## 30 DO YOU KNOW THE WAY TO SAN JOSE?

*Syndicated programs lost or delayed in shipping are becoming more common, and syndication traffic managers don't see the situation easing*

## 32 HOW TO STOP SLIPPING WITH SLIDES

*If you want to use slides on tv effectively you just have to accept the peculiarities of the medium*

## 34 'WE HIT EVERYBODY'

*Regional supermarket chain seeks wide reach to be one-up on the competition, illustrates why next tv breakthrough may be food stores*

## DEPARTMENTS

10 **Publisher's Letter**  
*Report to the readers*

12 **Letters to the Editor**  
*The customers always write*

15 **Tele-scope**  
*What's behind the scenes*

17 **Business Barometer**  
*Measuring the trends*

19 **Newsfront**  
*The way it happened*

37 **Viewpoints**  
*A no-holds-barred column*

38 **Film/Tape Report**  
*Round-up of news*

49 **Spot Report**  
*Digest of national activity*

51 **One Seller's Opinion**  
*The other side of the coin*

57 **Wall Street Report**  
*The financial picture*

71 **In the Picture**  
*A man in the news*

72 **Inside the FCC**  
*Exclusive report from Washington*

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# WINCHELL

THE MAN WHO CAPTURED THE NOTORIOUS LEPKE INSPIRED OUR NEWS CONCEPT



the man sitting in the sedan  
s nervous. Very nervous. He  
t looking at his watch. It's a  
arm he thought. I'll give  
e minutes more. Then he  
t of the first call three  
earlier that had brought  
e on this hot, lonely  
ght night. He tried to  
ber the conversation.  
e man's voice had been  
g muffled. He didn't say  
e just blurted out:  
Don't ask me who I am. I  
ve something important to tell  
epke wants to come in. But  
s and so many different  
about what will happen to  
e can't trust anybody, he  
ys, he could find someone he  
st, he will give himself up  
person. The talk around

town is that Lepke would be shot while supposedly escaping."

"Does he trust me?" the reporter inquired.

"Do you really mean that?" said the voice anxiously.

"Sure," he assured. "I'll tell John Edgar Hoover about it and I'm sure he will see to it that Lepke receives his constitutional rights and nobody will cross him."

"O.K., put it on the air tomorrow night if you can get that promise," and then he disconnected.

The man's thoughts were broken as a figure approached the car in haste. Out of nowhere, it seems. He opened the door, got in, and said: "Hello. Thanks very much."

The man released the brake and stepped on the gas. "We'll be with Mr. Hoover in a minute or two," he said. "He's waiting in his car at 28th Street."

"Yes, I know," said Lepke. "I just passed him."

After parking his car behind a machine which was parked behind Hoover's, the man shut off the ignition and escorted Lepke into Hoover's car.

"Mr. Hoover," he said, "this is Lepke."

"How do you do?" said Mr. Hoover.

"Glad to meet you," replied Lepke. "Let's go."

Ten minutes later the FBI had their man and Walter Winchell had a great news story. One that he had lived.

Whatever happened to that kind of news story? Whatever happened to the newsmen who went out and were eyewitnesses to the news as it was happening? Where are the Walter Winchells? Where are the Ernie Pyles reporting from a Pacific foxhole?

It was this type of news gathering. It was the Winchells, the Pyles, the Margaret Bourke-Whites, who have inspired the new type of news program that you can see on the five ABC Owned Television Stations.

In five great U.S. cities, an ABC Owned Television Station has a deep commitment to news. We're dedicated to working harder, spending more to have the best news program in town.

We're there when it happens, as it happens. Every morning crack news teams go out and bring back their own eyewitness story of the news of the day to our studios.

In New York City, just five minutes after an alleged murderess was acquitted, she was whisked into a WABC-TV studio for an exclusive live interview.

In Detroit, during a riot, our WXYZ-TV news teams went into the burning ghetto and reported the news as it was

happening.

In San Francisco, a KGO-TV news team went out along with the police and covered the arrest of a pornographer.

At KABC-TV, Los Angeles, and at WLS-TV, Chicago, our news teams have one objective. Not to "scoop" their opposition by a few minutes but to "scoop" them by a few days.

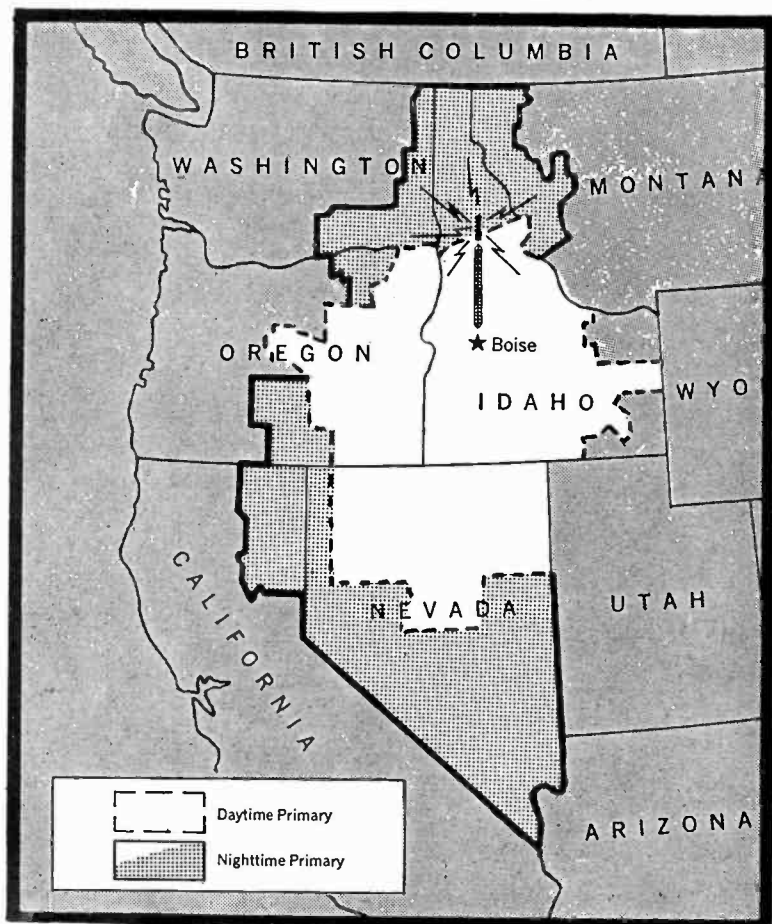
Will "On the Spot" eyewitness news coverage work? Just check the news ratings for ABC in each of our five cities and you'll know what we mean when we say, some day, a few years from now, everyone on television will cover the news the way the ABC Owned Television Stations are covering it tonight.



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# Television Age

VOL. XVI

No. 27

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S. J. Paul

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# ROBERT CAPA

THE MAN WHO TOOK THE PHOTOGRAPHS THAT BECAME THE SYMBOL OF MEN AND WAR INSPIRED OUR NEWS CONCEPT



your pictures aren't good, you aren't close enough." And Robert Capa's pictures were always close. He photographed five wars during his lifetime. In 1936, as a young photojournalist, Capa ran with a group of anti-fascist fighters outside of Barcelona, Spain. Suddenly, in the middle of a battle, the man next to him was killed and fell back. In the next split second Capa raised his camera and, not realizing it, photographed the death. The photograph became a symbol of the courage of war. Capa was to photograph the same scene again, the smoke, and the death of the same man many times until, in 1954, in the middle of a film in Thailand, he was killed by a land

"It is not easy always to stand aside and be unable to do anything except to record the suffering around one... The last day some of the best ones die. But those alive will fast forget."

Capa is dead. And yet his approach to his life's work cannot die. The Capa approach was to go in and live what he photographed. It's the approach of Margaret Bourke-White, of Ernie Pyle. And the style of Walter Winchell. It's the approach that says the events of life are the most important thing in the world and if you must risk your life to record them, then you must risk your life.

It was this exciting approach to news that inspired the new type of news program that can now be seen in five great American cities.

In five great U.S. cities, an ABC Owned Television Station has a deep commitment to news. We're dedicated to working harder, spending more to have the best news program in town.

We're there when it happens, as it happens. Every morning crack news teams go out and bring back their own eyewitness story of the news of the day to our studios.

In Chicago, WLS-TV produced a half hour news special entitled "Chicago, The World Was Watching." This was the first in what turned out to be

a long line of convention documentaries.

In San Francisco, KGO-TV investigative reporter Dick Carlson exposed a Nevada District Attorney's participation in the sale of \$11,000 of silver that had been stolen in an armed robbery.

In Detroit, WXYZ-TV reporter Eric Smith got an exclusive interview with the mother of Dawn Basom. Dawn was the fifth girl to be found murdered in the Ann Arbor area. She talked with reporter Smith only because she knew him from the WXYZ-TV newscasts.

In New York, eyewitness news correspondent Milton Lewis broke the news story of a

corrupt official in the Bronx Borough president's office. The man later pleaded guilty in court and was sentenced.

In Los Angeles, KABC-TV's in-depth reports on the local "washing machine scandal" brought the public's attention to an obvious health hazard.

Will "On the Spot" eyewitness news coverage work? Just check the news ratings for ABC in each of our five cities and you'll know what we mean when we say, some day, a few years from now, everyone on television will cover the news the way the ABC Owned Television Stations are covering it tonight.



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## Letter from the Publisher

### Program forecast

In this issue, TELEVISION AGE presents the annual audience predictions by N. W. Ayer of the upcoming network season. This is surely a *tour de force*. Involved this year are no fewer than 14 different estimates for each half-hour of the regular nighttime schedule, or a total of more than 2,000 audience estimates.

No published forecasts have achieved Ayer's record of accuracy. Last year, James H. Cornell, the agency's veteran program analyst who works up the estimates, came within one rating point for 47 per cent of 1,480 estimates, within two points for 69 per cent and within three points for 83 per cent. At this time of the year, the Ayer figures are of particular value to spot buyers of primetime station breaks and station-sold spots within the network movies. But any buyer of time will find useful information in the estimates and the analysis of audience behavior that accompanies them.

### The FCC flexes its muscles

It would seem that the battle to keep the FCC out of programming is being lost—more by erosion than by sweeping action. Section 315 puts the broadcaster in a virtual strait jacket at election time. Then came the Fairness Doctrine—later expanded to apply to cigarette commercials. This doctrine has eaten away at the fabric of responsible broadcasting.

If anyone thinks the FCC isn't into programming up to its hipboots, all they have to do is look at the current FCC renewal forms. The licensee must file a detailed report on a survey in his own community, ascertaining how the broadcaster has met the needs of his community.

It is a paradox that the influence of Commissioners Kenneth Cox and Nicholas Johnson in insisting on the Commission's incursion into programming matters is greater now than at any other time—a paradox because they are flying high in the face of a Republican administration. As a matter of fact, the activity of the FCC regardless of whether there is a Republican or Democratic administration has been in the direction of more stringent regulation, more forms, much more paper work.

Whether premeditated or not, the net effect makes it more difficult day by day for the broadcaster to do business. It is probably for this reason that so many independent broadcasters have sold out their interests rather than put up with this constant harassment and the expanding powers of the Commission.

Cordially,



# MARGARET BOURKE-WHITE

THE WOMAN WHO COVERED STORIES THAT MOST MEN WERE AFRAID OF, INSPIRED OUR NEWS CONCEPT.



...the photographer stepped  
...gargoyle outside of the  
... Building and, balanced  
... up, shot a great picture  
... New York City.  
... the photographer camped  
... porchstep of the USSR for  
... a half weeks and then got  
... the country and  
... ographed Stalin... and his  
... The photographer  
... a chain gang in Georgia  
... e ever so close to being  
... th guard.  
... the photographer was a  
... A lovely woman. The  
... apher was Margaret  
... White:  
... m always looking for  
... pical person or face that  
... the picture essay together  
... an way. I got my first  
... of one of the oldest great  
... Robinson Deep, on a  
... The superintendent told  
... the men were working  
... ep in a remnant area. The  
... said we will move them  
... more convenient location

where you can take your pictures more easily. I said my magazine doesn't do things that way. Either I photograph them where they really work or we'll forget the whole thing. They consented. To me it was a solemn moment as I stepped into the mine cage and started the slow two mile descent into the hidden steps of the world. My costume was topped with a crash helmet and I wore a whistle hung around my neck to use if we were trapped.

"The atmosphere became very hot and humid. When we reached the little sloping pocket where the two men were working, with rivers of sweat pouring down their bare chests and with sad eyes and perspiration-beaded faces they hacked away. I started to take their picture."

Whatever happened to that kind of news coverage? Whatever happened to the newsmen who went out and got the story, sometimes endangering their lives to get it? Where are the Walter Winchells? Where are the Ernie Pyles reporting from a Pacific foxhole?

Where are the Robert Capas photographing life, and death?

It was this type of news gathering. It was the Winchells, the Pyles, the Capas, who have inspired the new type of news program that you can see on the five ABC Owned Television Stations.

In five great U.S. cities, an ABC Owned Television Station has a deep commitment to news. We're dedicated to working

harder, spending more to have the best news program in town.

We're there when it happens, as it happens. Every morning crack news teams go out and bring back their own eyewitness story of the news of the day to our studios.

In Los Angeles, a KABC-TV photographer covering a student riot suddenly found himself in a tear gas area. While everyone rushed to get away from the gas, our photographer stayed. He got his pictures first. And then was taken to a local hospital for first aid treatment.

In New York City, a WABC-TV photographer sat crouched in a car for six hours, his camera aimed at an abandoned car. He was rewarded for his wait because he got the first exclusive pictures ever taken of a car stripping thief in action. The film was used in a three-part

documentary that brought car stripping to the attention of the people of New York.

In Chicago, time after time, WLS-TV explored the world of obscene phone calls, abortion laws, and sex education in schools in their mini-documentaries.

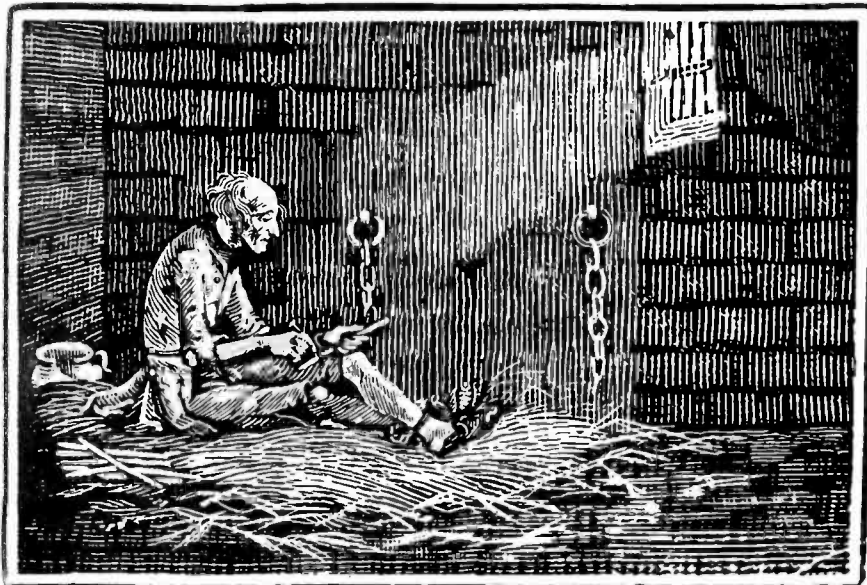
In Detroit and in San Francisco, WXYZ-TV and KGO-TV have developed a reputation for being the first stations viewers turn to for an exclusive interview, an exclusive photograph or an exclusive documentary that can't be found on any other television station.

Will exclusive reports and mini-documentaries work? Just check the news ratings for ABC in each of our five cities and you'll know what we mean when we say, some day, a few years from now, everyone on television will cover the news the way the ABC Owned Television Stations are covering it tonight.



ABC OWNED TELEVISION STATIONS 

# Time on your hands?



Then browse through our Feb. – March '69 ARB.  
It's like a breath of fresh air!

- We've chained down the 18 – 34 women from sign on – sign off (Sun. – Sat.)
- And we've racked up the #1 Metro share (Mon. – Fri., 5:00 p.m. – 7:30 p.m.)

Hang around; we're looking for an even better book this fall!

## WHYN-TV 40

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REPRESENTED BY

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THE ORIGINAL STATION REPRESENTATIVE



## Letters to the Editor

### A minor point or two

In the article *Making switcher switch* (TELEVISION AGE, June 2 1969, page 30), you displayed a remarkable grasp of a highly complicated piece of research. Some of what we did has proved a little heady even for some researchers—so to find this degree of understanding in one who does not profess to be a researcher is indeed unusual.

Re your fifth paragraph comment "...if the data are 'true'..." (and in a latter paragraph beginning, "One key to finding..."), I apparently did not give a very clear picture of the additional work that went into the project.

What I must have garbled is that this is one of the *few* instances in which a research technique *was* validated, so that we know the data are "true." On one study, we demonstrated that nine out of 10 individuals who did switch over a period of time were those whom our earliest interview had tagged as "switchable" (switchable by *any* means, advertising or something else).

On that same study, we also demonstrated that greater exposure to media was associated with greater switching on the part of the ad-switchables—those who are switchable by advertising; whereas greater media exposure did *not* increase the rate of switching of those who might be switchable, but not switchable by advertising.

In other words, this latter demonstration was one of several which prove that we have accurately and validly measured this separate factor of "responsiveness to advertising" which, when combined with "switchability," identifies the ad-switchables.

But these are just minor points, and mainly for additional background for research. They do not detract in any way from the fine job you did.

HERBERT KAY  
President

Herbert Kay Research, Inc  
Montclair, N.J.

# ERNIE PYLE

THE MAN WHOSE FINEST STORY WAS ENDED BY A SNIPER'S BULLET INSPIRED OUR NEWS CONCEPT.



Afternoon was tense, caution and dire little. The-beens. I was up a dirt lane where men were squatting in a ditch, waiting their chance. They always make that when they were in front. Suddenly shells started banging. I jumped into a ditch with a couple of soldiers. We clipping the jets right over our heads as they passed into the next trench. Then suddenly one fell not with a crash, but as though a high-bomb had been struck. The sound of wadding and rain showering down over my head rang, and my right ear didn't hear anything. The shell had struck twenty feet away. We were saved by the earthen

bank of the hedgerow. It was the next day before my ear returned to normal. A minute later a soldier crouching next in line, a couple of feet away, turned to me and asked, 'Are you a war correspondent?'

"I said I was, and he said, 'I want to shake your hand.' And he reached around the bush and we shook hands. That's all either of us said."\*

A lot of soldiers shook Ernie Pyle's hand. Ernie Pyle was the great war correspondent who didn't come home. They shook his hand because he was one of them. One of the brave men. Ernie Pyle was a newsman.

He could've sat out the war rewriting official communiques from a plush hotel room far behind the lines. Instead, he chose to cover the war as a soldier. He died on a tiny island in the South Pacific from a sniper's bullet, a soldier and a newsman.

Whatever happened to newsmen like Ernie Pyle? Newsmen who went out, risked, sometimes even gave their lives to get the news?

Whatever happened to the kind of news story Ernie Pyle wrote? Whatever happened to the newsmen who went out and were eyewitnesses to the news as it was happening? Where are the Walter Winchells capturing a public enemy like Lepke, singlehanded?

It was this type of news gathering. It was the Pyles, the

Winchells, the Margaret Bourke-Whites, who have inspired the new type of news program that you can see on the five ABC Owned Television Stations.

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In San Francisco, KGO-TV reporter Dick Carlson disclosed that a course in guerilla warfare was being taught in a local college classroom. The story brought an investigation by the State Attorney General.

In Detroit, a WXYZ-TV photographer took an exclusive

film of the police arrest of a bank robber caught inside the bank and of his dead partner outside the bank's side door.

In Los Angeles, KABC-TV had the first comprehensive half hour report on the disastrous Los Angeles floods.

In New York, WABC-TV reporters and in Chicago, WLS-TV reporters constantly "scoop" the opposition stations and come up with exclusive eyewitness coverage of the major news events in these two great cities.

Will commitment to news by the ABC Owned Television Stations work? Just check the news ratings for ABC in each of our five cities and you'll know what we mean when we say, some day, a few years from now, everyone on television will cover the news the way the ABC Owned Television Stations are covering it tonight.



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ABC OWNED TELEVISION STATIONS 

# When you get a review this good from Jack Gould, it deserves to be reprinted.

THE NEW YORK TIMES, MONDAY, AUGUST 4, 1969

## TV: David Frost's Variations on the Theme of Talk

### Londoner Offers World Potpourri on WNEW

By JACK GOULD

DAVID FROST, the London bachelor with the mid-Atlantic accent, might just possibly upset the status quo in television talk shows, the potpourri of vaudeville and chitchat that is proving such a contagious format in American television.

In the few weeks that he has been on the air—his premiere clearly had been thrown together to meet a deadline and was obviously atypical—he has introduced the element of intuitive reportorial curiosity and has proved to be an agreeable and sophisticated alternative to Johnny Carson, Merv Griffin and Joey Bishop, who this fall will be the reigning trio on the three networks in the late evening hours.

Mr. Frost is too experienced a hand in show business not to realize that he must offer his quota of pure entertainers, and he does. But this necessary ingredient of TV programming really becomes secondary to the attractive and alert way in

which he can draw out celebrities, including performers, so that in the course of 90 minutes the quotient of interesting substance is remarkably high.

Statistically, it should be emphasized, rating comparisons of Mr. Frost's efforts and those of his counterparts are quite irrelevant. Under his contract with the Westinghouse Broadcasting Company, he is syndicated at odd hours. In New York, fortunately, he is heard at 8:30 in the evening on Channel 5, but on WNHC-TV (Channel 8) in New Haven, for instance, he comes on the air at 10 in the morning. With such scattered positioning across the country, his economic clout is necessarily more fragmented than those enjoying fixed network time slots.

But, refreshingly and possibly of greater import to the talk branch of TV, Mr. Frost and Westinghouse do not buy the tedious nonsense that banal headliners must come on first and people with something to say should be squeezed into the closing minutes of a program.

In one of the more intriguing departures from the usual TV journalistic norm,

Mr. Frost and Westinghouse have engaged Jimmy Breslin, occasional politician and regular writer, to undertake assignments of his choosing.

Recently, without benefit of picture, Mr. Breslin told of a court stenotypist who laboriously recorded an unbelievable instance of larceny and, despite all he had heard, in court, promptly got stuck with a rubber check from the defendants. Amusing words, related in gusty language, perhaps can be worth a thousand pictures.

In recent days, as heard from New Haven, Mr. Frost achieved a fascinating interview with Dr. Benjamin Spock. In a few words he disposed of Dr. Spock's opposition to the Vietnam war, a subject adequately covered on TV, and instead asked Dr. Spock how much influence his books may have had on the current restlessness of the younger generation. Dr. Spock's reply was that the pendulum may have swung too far in the direction of permissiveness.

From London, in a program shown simultaneously on both sides of the Atlantic, Mr. Frost conducted an exceptionally gracious interview with Mrs. Harold Wilson, wife of the Prime Minister. There was

### Intuitive Curiosity Adds Spice to a Format

an absorbing tour of 10 Downing Street, but, more to the point, there was an elicitation of Mrs. Wilson's deep interest in poetry.

On the lighter side, Mr. Frost was host to Dizzy Gillespie and in due course couldn't resist asking why the musician used a bent trumpet. Mr. Gillespie told how it originally happened accidentally but then went on to explain the acoustical advantage. At Mr. Frost's insistence a comparison of the bent horn and a conventional trumpet did produce a difference in sound.

With the advent first of Dick Cavett and now Mr. Frost the talk shows obviously can be upgraded in tone and content. The responses of the Messrs. Carson, Griffin and Bishop this winter should be interesting to watch. It will be to television's credit if room is found for all, particularly Mr. Cavett, who so far as is now known, doesn't have a winter niche. Diversity to accommodate differing preferences of viewers is what the medium is all about.

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## The David Frost Show

Already sold to TV stations in 63 markets across America.

GROUP PRODUCTIONS GROUP PROGRAM SALES  
WESTINGHOUSE BROADCASTING COMPANY

# Business barometer

The August release of tv industry revenue and profits by the Federal Communications Commission marks the second time this year the Commission has released such data. In January, 1967 figures were published, the delay being caused by problems in computerizing station and network financial reports. Having licked the problem, 1968 data was released about eight months later.

usual, "Business barometer" estimates for the full year (the 1968 estimates were published in the March 24, 1969, issue of TELEVISION AGE) were quite close to the FCC official figures. Spot and network compensation were less than 1 per cent away from the FCC totals.

The FCC reported that national and regional spot time sales came to \$998.0 million. This compared with the "Business barometer" figure of \$1,002.9 million, a difference of less than .5 of 1 per cent. Network compensation to stations, according to the FCC, came to \$247.6 million, as against \$249.9 million as estimated by "Business barometer." This was a separation of less than 1 per cent.

As for local time sales, the FCC reported a total of \$452.3 million, compared with \$441.4 million as estimated by "Business barometer." This was a difference of about 2.5 per cent.

The 1968 "Business barometer" figures on the right have been adjusted to conform to FCC totals, but the proportionate relationships of the months remain the same. The 1969 figures are based on previously reported percentage increases in business but on the base of revised '68 figures. For the first five months of '69, spot time sales came to \$465.9 million as against \$401.3 million for the similar period of '68. This represents an increase of 16.1 per cent.

Local business went up to \$196.3 million through May, compared with \$164.3 million for the corresponding period last year. The increase in this case came to 19.5 per cent. As for network compensation, the revised five-month figures show a total of \$108.3 million this year. Last year, the five-month total came to \$102.9 million, which comes out to an increase of 5.2 per cent.

Next issue: a report on spot revenue in June.

Revised Data—Spot, Local, Compensation Revenue

	Spot		Local		Compensation	
	1968	1969	1968	1969	1968	1969
January	\$61.4	\$69.3	\$25.4	\$30.6	\$19.4	\$20.2
February	78.4	89.6	28.6	34.3	20.4	21.2
March	83.1	95.7	35.0	42.1	21.2	21.4
April	83.9	102.0	36.9	44.4	20.8	23.2
May	94.5	109.3	38.4	44.9	21.1	22.3
June	82.1		31.5		19.4	
July	69.8		30.9		20.0	
August	63.4		31.6		18.3	
September	82.8		38.3		20.0	
October	106.0		54.1		22.7	
November	110.7		53.7		21.8	
December	82.0		48.1		22.4	
Total	\$998.0 million		\$452.3 million		\$247.6 million	

(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.)



# WE JUST HEARD FROM THE LAWYERS

And it was a pleasure.

For the message was that WMAQ-TV had earned one of this year's Gavel Awards from the American Bar Association—the *only TV station in the nation to be so honored.*

The trophy, given to communications media for "contributing to public understanding of the American system of law and justice," was bestowed in recognition of the WMAQ-TV special program, *The Quality of Justice.*

A 90-minute, prime-time review of judicial reform in Cook County, the program was written and narrated by Jim Ruddle of NBC News, Chicago, and produced by WMAQ-TV's Scott Craig.

We're proud of them and proud, too, that *The Quality of Justice* is typical of the many different ways in which this NBC Owned Television Station serves the Chicago community day after day.

And you can believe us.

We have millions of witnesses.

**WMAQ-TV**  **5**  
OWNED



### Relief for the rep?

Another computer software firm has landed on the scene, offering station reps one way out of the paperwork morass that has engulfed spot buying (see *ARBSEC, Telavail or chaos*, page 28).

The firm, called Integrated Data Concepts, New York, is headed by a former time salesman, Jerome J. Klasman. In business for himself for just two years, the former rep for TvAR and Avery-Knodel is offering a fully automated system that ties the rep to its stations through computer terminals, like air lines link their reservation bank to check-in counters.

In operation, IDC's routine affords instant data retrieval and updating of avail inventories, plus complete printout of the "back end" paperwork that results from a time sale.

IDC's system, in concept, parallels the one being developed by Cybernetic Applications, Inc., another software firm set up in September, 1968, staffed by the former IBM men who installed The Katz Agency computer operation and worked on the H-R EDP procedure (see *Computerized timebuying—snare for sellers?*, TELEVISION AGE, January 27, 1969).

**Not for agency.** Though Klasman's operation, if it gets into production, will duplicate some of the steps being included by the American Research Bureau and A. C. Nielsen Co. in their projected systems, Klasman's idea differs in this respect—his is totally rep oriented. No agencies allowed.

"The only benefit to the agency," observes Klasman, "is the speed and quality of avail information."

Not asking for any prior financing from prospective clients, IDC is going ahead and footing the whole research bill. The company will charge users so much per month per station.

Klasman promises no great monetary savings with his brainstorm (he says it will cost reps about 10 per cent more or 10 per cent less than their present cost of doing business, depending how efficiently they're being run now). The big advantages

are speed of retrieval, reduction of manual operations and delivery of more sales information and analyses.

IDC's president has presented his system, called SOL, for "Spot on Line," to some 15 reps, more than half of which he says are now mulling it over.

**How it works.** Briefly, SOL works like this: The salesman selects the spots he wants to offer an agency, based on avails requested, in packages or singly. The computer prints the final avails on the standard 4As avails form, eliminating manual typing and checking.

After avails are submitted and ordered, the salesman marks the ordered spots on the submission form and passes it along to the terminal in the rep's office. Order data is entered, the computer checks the spots to see if they are still available, and blocks them from further sale.

Meanwhile, an order is printed at the station. If the station approves the sale, a confirmation is printed in the rep's office. (A built-in control feature in the system automatically reminds the station of the order if confirmation is not made within 24 hours.)

"The station, not the computer, has to approve the sale, emphasizes Klasman.

**Prints contract as well.** Following confirmation, a contract is printed and automatically mailed to the rep for distribution to the agency.

Information collected by the computer enables the machine to generate periodic reports like station broadcast and traffic logs, rep invoices and management reports for billing purposes, sales recaps, avails requests and avails not ordered.

Klasman stresses the fact that the system locks out all but authorized users. Only the rep and the station have access to the inventory, and safeguards prevent accidental transmission to outsiders.

Computers to be used in the operation and actual programming will be provided by an outside data service,

Klasman adds. He says he is presently negotiating with two large EDP houses to take over the technical end of the operation.

Klasman reports that his firm has no immediate intention of attacking the agency end of the timebuying tie-up. "The agency's biggest problem is not in making the buy," remarks IDC's president, "but in the paperwork that occurs after the buy is made."

### Spot hot

Audiences for the accepted "prime" spot viewing periods are growing faster than those for comparable network primetime segments, according to an analysis from Edward Petry & Co.

Petry took February-March ARB sweeps of 1969 and 1968 in 30 markets in which it represents stations, and compared audience growth of typical "spot" viewing times with typical "prime" viewing times.

The spot segments are early and late fringes (5:00-7:30 p.m. and 11:00-11:30 p.m.). The prime hours are 7:30-11:00 p.m.

**What it showed.** The breakdown showed that audience increases were enjoyed during the spot periods in 25 of the 30 markets, compared to an increase of only four in primetime. The fringe areas gained 625,000 viewing homes, compared with 427,000 for primetime, 1969 over 1968.

Late weekend afternoon was also a big-gain time period, reflecting, says Petry, better local programming, improved local news and syndicated shows and, possibly, more interest in feature films. (Since the sweep was for February-March, major sports did not play a role in weekend viewing habits.)

One of the most interesting aspects of the survey was that local news outdrew network news in 19 of 29 markets in the 1969 sweep. In terms of homes reached, 3,525,000 tuned into local news shows in the Petry markets, compared to 2,511,000 watching NBC (Huntley-Brinkley) and 2,011,000 (Cronkite) news. ■

# NBC NEWS

A DIVISION OF NATIONAL BROADCASTING COMPANY, INC.  
3000 WEST ALAMEDA AVENUE, BURBANK, CALIFORNIA 91503  
(213) 845-7000, 849-3911

August 6, 1969

Mr. Jack Harris  
President  
KPRC  
3014 South Post Oak Road  
Houston, Texas

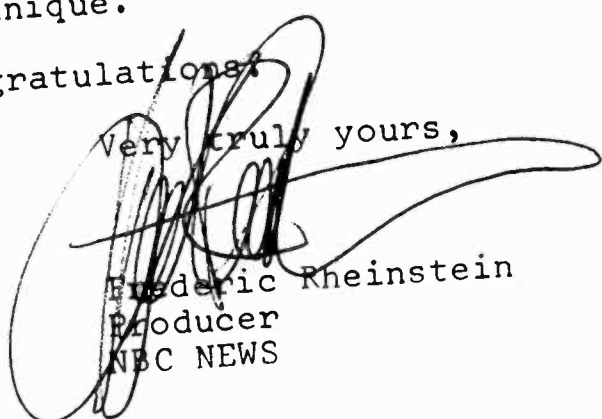
Dear Mr. Harris:

This letter is an attempt to briefly express my total respect and admiration for the management and staff of KPRC who were involved in the APOLLO 11 Coverage.

I don't know how you handled the pool, NBC, and your own operations, but you certainly did. As you probably know, NBC itself accounted for more air time out of Houston than the pool, ABC, and CBS combined. This would not have been possible had not the KPRC people functioned as a cohesive, dedicated, and competent unit. I have never worked with a group of men I admired more or liked better. I think they are unique.

Thank you and congratulations.

Very truly yours,



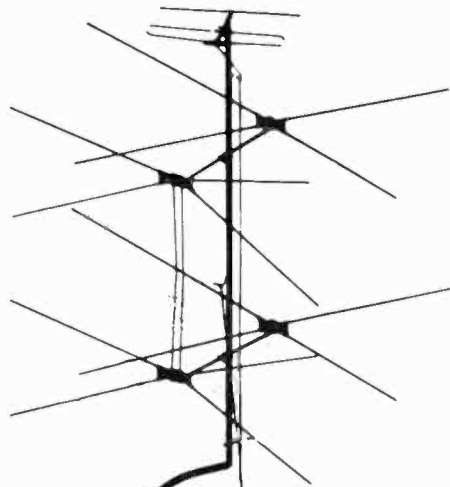
Frederic Rheinstein  
Producer  
NBC NEWS

FR/mc

NBC in Houston

## KPRC-TV

represented nationally by Edward Petry & Co.



*Predictions: '69-'70*

## Primetime profiles

*Here's what every upcoming network program looks like in detailed demographic terms as predicted by N. W. Ayer—an exclusive analysis for Television Age*

**N**ew network seasons have a way of arousing hopes and despair about the future of tv as if program changes in the Fall were usually radical in extent and the consequent viewing radical in reaction.

But most of the important changes in tv are of the kind that are not apparent until established and the general level of viewing remains pretty much the same from season to season.

The significant picture of the audience is that which shows dial switching, that delineates the flow of audience from program to program, that follows the men, women and children in their sometimes parallel, sometimes varied paths

down the networks' primetime road.

In this context, program appeal has a special meaning. It cannot be isolated, but can only be described in a context of opposing and lead-in programs.

It's this view of network tv that's presented here by TELEVISION AGE in its third annual detailed review of the upcoming nighttime season as analyzed by N. W. Ayer.

The agency has estimated basic demographics for every program—and every half hour—in the nighttime schedule. This excludes specials and the news. The schedule analyzed starts at 7:30 p.m. daily except for Sunday, when the start

**Predictions** (From page 21)

time is 7.

Besides the estimate for homes, which Ayer considers the least important measure of a program's audience, the yardsticks used are the standard age and sex breakdowns now in general use. These include three age brackets for both men and women—18-34, 35-49, 50-and-over—and the three comparable breaks for children—2-5, 6-11, 12-17. A key dimension added to the annual estimates this year is lady-of-the-house ratings broken down by four family income brackets—under \$5,000, \$5,000-9,999, \$10,000-14,-

999 and \$15,000-and-over.

Thus, for each half-hour—149 in all, excluding the ABC-TV 10:30-11-p.m. Saturday slot, which is station time—there are 14 estimates made, or 2,086 estimates. This laborious task, which requires considerable judgement and experience, is the job of Ayer's veteran program analyst, James H. Cornell, who has turned out these estimates for the agency for 12 years.

Cornell's estimates for last season (see *How to find customers*, TELEVISION AGE, August 26, 1968), covered 148 half-hours and 10 categories

per program, excluding the four family income breaks. Of the 1,480 estimates, 47 per cent were within one rating point, 69 per cent were within two rating points and 83 per cent fell within three rating points.

Like all of Cornell's estimates, the new ones apply to average November-December ratings. The published viewer ratings include pre-emptions, however, which means that for the eight-week span each time period estimate is affected by a special once or twice on the average. Ayer cannot say with certainty how much these specials affect the published ratings,

**Predicted ratings for important customer group—women 18-49**

*Predicted ratings of women 18-49 are shown in red for next season's nighttime network schedule. To convert into numbers of viewers, multiply ratings by 41.09 million. Not shown are ratings for half hours starting at 7 p.m. Sunday. Shows are "Land of the Giants" on ABC, "Lassie" on CBS and "Animal Kingdom" on NBC.*

P.M.	Monday			Tuesday			Wednesday		
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
7:30-8	<i>Music Scene</i> 9.5	<i>Gunsmoke</i> 12.5	<i>My World</i> 12.5	<i>Mod Squad</i> 12.5	<i>Lancer</i> 9.5	<i>I Dream of Jeannie</i> 13.0	<i>Flying Nun</i> 11.0	<i>Glen Campbell</i> 13.5	<i>Virginian</i> 10.5
8-8:30	<i>Music Scene</i> <i>New People</i> 9.5	<i>Gunsmoke</i> 12.0	<i>Laugh-In</i> 20.5	<i>Mod Squad</i> 13.0	<i>Lancer</i> 10.5	<i>Debbie</i> 13.5	<i>Courtship of Eddie's Father</i> 9.5	<i>Glen Campbell</i> 15.0	<i>Virginian</i> 11.0
8:30-9	<i>New People</i> 9.0	<i>Here's Lucy</i> 12.0	<i>Laugh-In</i> 24.0	<i>Movie of the Week</i> 13.5	<i>Red Skelton</i> 10.5	<i>Julia</i> 19.5	<i>Room 222</i> 11.0	<i>Beverly Hillbillies</i> 16.0	<i>Virginian</i> 11.5
9-9:30	<i>Survivors</i> 11.0	<i>Mayberry RFD</i> 12.5	<i>Mon. Movies</i> 17.5	<i>Movie of the week</i> 14.5	<i>Red Skelton</i> 12.5	<i>Tues. Movies</i> 16.0	<i>Wed. Movies</i> 15.0	<i>United Medical Center</i> 13.5	<i>Kraft Music Hall</i> 11.5
9:30-10	<i>Survivors</i> 11.0	<i>Doris Day</i> 12.5	<i>Mon. Movies</i> 17.0	<i>Movie of the Week</i> 14.5	<i>Governor &amp; J.J.</i> 12.5	<i>Tues. Movies</i> 16.0	<i>Wed. Movies</i> 15.0	<i>United Medical Center</i> 13.5	<i>Kraft Music Hall</i> 12.0
10-10:30	<i>Love, American Style</i> 12.0	<i>Carol Burnett</i> 13.0	<i>Mon. Movies</i> 16.0	<i>Marcus Welby MD</i> 13.5	<i>CBS News Hour &amp; 60 Min.</i> 8.0	<i>Tues. Movies</i> 17.0	<i>Wed. Movies</i> 15.5	<i>Hawaii Five-O</i> 13.5	<i>Then Came Bronson</i> 9.5
10:30-11	<i>Love, American Style</i> 11.5	<i>Carol Burnett</i> 13.0	<i>Mon. Movies</i> 15.0	<i>Marcus Welby MD</i> 12.5	<i>CBS News Hour &amp; 60 Min.</i> 7.0	<i>Tues. Movies</i> 16.0	<i>Wed. Movies</i> 14.0	<i>Hawaii Five-O</i> 13.5	<i>Then Came Bronson</i> 9.5

ut since they labor under the same handicap as others, their estimates cannot be faulted.

Further, published home ratings are available with pre-emptions removed. These showed that Ayer estimates were within 1 rating point in 5 per cent of the cases, within 2 points in 65 per cent of the cases and within 3 points in 82 per cent of the cases.

Cornell faces a season not too much different from the one just ended. There will be 21 new shows, not including ABC-TV's 90-minute *Movie of the Week* nor NBC-TV's *Animal*

*Kingdom*, which Cornell does not consider new programs in the strict sense of the term. There were also 21 new shows last season, indicating the decline in the number of debuts may have finally stopped. In 1964, 40 shows had premiers on the networks at night.

New shows almost invariably average out lower in ratings than established programs for obvious reasons. The Ayer estimates figure a gap of 2.2 points in homes ratings for the upcoming season, with established shows put at 19.6 and the new shows at 17.4. If the predictions

work out, this would be the smallest difference since the 1965-66 season, when it was 1.9. In the 1966-67 and 1967-68 seasons, the gap was close to 4 rating points—3.9 and 3.8, respectively. Last season, the spread was 2.7 points.

Boosting the predicted average for new shows is the CBS-TV lineup of five programs. Their average rating (per half-hour) comes to 20.2, compared with 17.4 for NBC-TV and 15.9 for ABC-TV. This will help CBS-TV offset NBC-TV's slight lead in carry-over program ratings.

CBS' best new show, Cornell says,

Thursday			Friday			Saturday			Sunday		
ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
<i>Ghost &amp; Mrs. Muir</i> 11.0	<i>Family Affair</i> 13.0	<i>Daniel Boone</i> 10.0	<i>Let's Make A Deal</i> 9.0	<i>Get Smart</i> 12.0	<i>High Chaparral</i> 10.0	<i>Dating Game</i> 10.0	<i>Jackie Gleason</i> 12.0	<i>Andy Williams</i> 12.5	<i>Land Of The Giants</i> 13.5	<i>To Rome With Love</i> 11.0	<i>Disney</i> 13.5
<i>That Girl</i> 12.5	<i>Jim Nabors</i> 15.0	<i>Daniel Boone</i> 10.5	<i>The Brady Bunch</i> 10.0	<i>The Good Guys</i> 12.5	<i>High Chaparral</i> 10.5	<i>Newlywed Game</i> 11.5	<i>Jackie Gleason</i> 11.5	<i>Andy Williams</i> 13.5	<i>FBI Story</i> 15.5	<i>Ed Sullivan</i> 12.5	<i>Disney</i> 16.5
<i>Bewitched</i> 16.0	<i>Jim Nabors</i> 14.5	<i>Ironside</i> 11.5	<i>Mr. Deeds Goes To Town</i> 10.5	<i>Hogan's Heroes</i> 12.0	<i>Name Of The Game</i> 13.0	<i>Lawrence Welk</i> 11.0	<i>My Three Sons</i> 15.5	<i>Adam 12</i> 14.5	<i>FBI Story</i> 16.5	<i>Ed Sullivan</i> 13.0	<i>Bill Cosby</i> 16.5
<i>Tom Jones</i> 14.0	<i>Thurs. Movies</i> 16.5	<i>Ironside</i> 12.5	<i>Here Come The Brides</i> 11.5	<i>Friday Movies</i> 12.0	<i>Name Of The Game</i> 13.0	<i>Lawrence Welk</i> 11.5	<i>Green Acres</i> 14.0	<i>Saturday Movies</i> 16.0	<i>Sunday Movies</i> 16.5	<i>Leslie Uggams</i> 14.0	<i>Bonanza</i> 19.5
<i>Tom Jones</i> 13.5	<i>Thurs. Movies</i> 17.0	<i>Dragnet</i> 13.0	<i>Here Come The Brides</i> 12.0	<i>Friday Movies</i> 12.5	<i>Name Of The Game</i> 13.0	<i>Hollywood Palace</i> 9.5	<i>Petticoat Junction</i> 13.0	<i>Saturday Movies</i> 16.5	<i>Sunday Movies</i> 17.0	<i>Leslie Uggams</i> 14.0	<i>Bonanza</i> 19.0
<i>It Takes a Thief</i> 13.0	<i>Thurs. Movies</i> 16.0	<i>Dean Martin</i> 15.0	<i>Lennon Sisters</i> 9.5	<i>Friday Movies</i> 13.5	<i>Bracken's World</i> 14.0	<i>Hollywood Palace</i> 8.5	<i>Mannix</i> 13.5	<i>Saturday Movies</i> 16.0	<i>Sunday Movies</i> 17.0	<i>Mission: Impossible</i> 17.0	<i>The Bold Ones</i> 14.0
<i>It Takes a Thief</i> 12.0	<i>Thurs. Movies</i> 14.5	<i>Dean Martin</i> 14.5	<i>Lennon Sisters</i> 9.0	<i>Friday Movies</i> 13.0	<i>Bracken's World</i> 14.0	<i>LOCAL</i>	<i>Mannix</i> 13.5	<i>Saturday Movies</i> 16.0	<i>Sunday Movies</i> 16.0	<i>Mission: Impossible</i> 16.0	<i>The Bold Ones</i> 13.0

is Jim Nabors' upcoming variety hour. Also figured for a good rating is *The Governor and J.J.* with a predicted 20.8.

NBC has a winner in the new Bill Cosby show, which, according to the Ayer estimates, will get a 24.2 homes average this Fall. That's far and away the network's best new show. Its new program average is pulled down by the predicted 13.8 rating for *Then Came Bronson*.

ABC's best bet is *The Survivors*, but, if the estimate is correct, it will do no better than an 18.2. The network's second best is listed as *The New People* and put down for a 16.2.

If CBS is trying to get better numbers in the young adult category, it has picked an odd way to do it. The Ayer analysis shows a marked skew toward older adults in the new CBS programs. The half-hour average rating for women viewers in the new CBS shows comes out, according to Ayer, at 13.3 for women 18-34, 13.9

The other two networks show fairly "flat" adult demographics for their new shows. For ABC, the predicted ratings for adults in the three age brackets are, in the usual order, 9.6, 9.6, 9.4. For NBC, the ratings are 12.3, 12.3, 13.2.

Since viewing data broken down by family income are included for the first time in the TELEVISION AGE review of Ayer analyses, a broad look at the predictions in this area is called for.

Overall, Cornell's forecasts reflect the heavier viewing by lower-income women. For all programs, the ratings for lady-of-the-house in the under-\$5,000 bracket are seen averaging at 15.8. In the \$15,000-plus category, the rating is expected to average 12.1. The two in-between income brackets fall into a fairly predictable pattern.

Of the three networks, CBS is closest to this inverse relationship between level of family income and

top price is right behind the others with \$64,000 for *The FBI Story* and *Bewitched*.

Following the pattern of the past, CBS prices averaged out highest. Their median is \$56,000, NBC's is \$52,000 and ABC's is \$43,500.

Relative to their own average minute costs, ABC prices for their new shows run higher than the other chains. Of their 10 new shows, four are among their 10 most expensive shows overall. Among the top prices for new shows are \$50,000 for *Room 222* and \$49,000 for *The Survivors*.

Top new program prices at CBS are \$57,000 for Leslie Uggams and \$56,000 for Jim Nabors. At NBC, Bill Cosby, as indicated, takes the prize for the most expensive new program. Debbie Reynolds goes for \$56,000.

Cost-per-1,000 is another thing again. Ayer has calculated this yardstick in terms of adult viewers 18-49, which is the bracket most primetime

### Top 10 programs for Men by age groups\*

18-34		35-49		50+	
Program	Rating	Program	Rating	Program	Rating
<i>Laugh-In</i>	20	<i>Laugh-In</i>	21	<i>Bonanza</i>	30
<i>Mission: Impossible</i>	16	<i>Bonanza</i>	19	<i>Gunsmoke</i>	28
<i>Bonanza</i>	15	<i>Walt Disney</i>	18	<i>Red Skelton</i>	27
<i>Bill Cosby</i>	15	<i>FBI Story</i>	18	<i>Lawrence Welk</i>	27
<i>FBI Story</i>	15	<i>Sunday Movies</i>	18	<i>Virginian</i>	26
<i>Saturday Movies</i>	15	<i>Mission: Impossible</i>	17	<i>Mayberry RFD</i>	24
<i>Sunday Movies</i>	15	<i>Monday Movies</i>	17	<i>Here's Lucy</i>	23
<i>Walt Disney</i>	14	<i>Bill Cosby</i>	16	<i>Jackie Gleason</i>	22
<i>Land of Giants</i>	14	<i>Dean Martin</i>	15	<i>Governor &amp; J. J.</i>	22
<i>Beverly Hillbillies</i>	13	<i>Julia</i>	14	<i>Lancer</i>	22

\* Ratings are based on totals in each age group. See page 22.

for women 35-49 and 18.0 for women 50-and-over. The Ayer estimates for the carry-over programs are, in the same order, 12.4, 13.4, 18.2. The Ayer program profiles show the same skew toward older men as to older women in the new CBS shows.

The new shows have yet to be rated, of course, but Cornell points out that the types of shows represented by most of the new entries, as well as personalities like Nabors, Dan Dailey (*The Governor and J.J.*) and John Forsythe (*To Rome, with Love*), clearly indicate appeals to the 50-plus crowd.

level of viewing by lady-of-the-house.

If the four income brackets are listed in ascending order, then the predicted CBS lady-of-the-house ratings are 18.4, 16.4, 14.3 and 11.9.

Comparable NBC ratings will be, according to Ayer, 16.2, 14.9, 15.5 and 14.2. As for ABC, the expected ratings are 12.8, 13.7, 12.9 and 10.1.

The Ayer analysis of minute costs for the new season show a range which starts with a low of \$30,000 for the *CBS News Hour* and a high of \$65,000 for *Laugh-In* and Bill Cosby on NBC, and *Mayberry RFD* and *Mission: Impossible* on CBS. ABC's

advertisers are after.

The median for all nighttime programs is \$5.71-per-1,000 adults 18-49. ABC and NBC are close with medians of \$5.39 and \$5.35, respectively. CBS is a little over 10 per cent higher with a median of \$5.97.

The range of adult costs-per-1,000 is on the order of two to one, from a low of \$3.84 for *Land of the Giants* to a high of \$7.74 for *Here's Lucy*.

If the Ayer predictions are correct there won't be many bargains among the new shows. When the costs-per-1,000 for 18-49 adults for all programs are arranged in order of cost

### Top 10 programs for Women by age groups\*

18-34		35-49		50+	
Program	Rating	Program	Rating	Program	Rating
<i>Laugh-In</i>	22	<i>Laugh-In</i>	23	<i>Lawrence Welk</i>	30
<i>Julia</i>	18	<i>Bonanza</i>	22	<i>Bonanza</i>	29
<i>Bill Cosby</i>	18	<i>Julia</i>	21	<i>Mayberry RFD</i>	28
<i>Mission: Impossible</i>	18	<i>Sunday Movies</i>	17	<i>Gunsmoke</i>	28
<i>Bonanza</i>	17	<i>Monday Movies</i>	17	<i>Doris Day</i>	27
<i>Saturday Movies</i>	17	<i>Beverly Hillbillies</i>	16	<i>Red Skelton</i>	26
<i>Sunday Movies</i>	17	<i>Bewitched</i>	16	<i>Here's Lucy</i>	26
<i>Walt Disney</i>	16	<i>FBI Story</i>	16	<i>Ed Sullivan</i>	26
<i>My Three Sons</i>	16	<i>Mission: Impossible</i>	16	<i>Virginian</i>	26
<i>Beverly Hillbillies</i>	16	<i>Thursday Movies</i>	16	<i>Jackie Gleason</i>	23

Ratings are based on totals in each age group. See page 22.

and divided into thirds, only four of the 21 new shows fall into the lowest cost-per-1,000 group.

These four and their cpm's are *Wacken's World*, \$4.47; *The Bold Ones*, \$4.65; *Marcus Welby, M.D.*, \$3.89, and *The Jim Nabors Hour*, \$2.25.

Ten of the 21 shows end up in the bottom third (highest cpm) of the list. Most expensive are *The Courtship of Eddie's Father*, \$7.56, and *The Debbie Reynolds Show*, \$7.55.

There are, of course, other ways to rank cpm's. The common denominator, as a matter of fact, is homes, because that yardstick is broadly applicable. But the variety of demographic data provides the network buyer with a wide choice of rankings.

All of which emphasizes the prime philosophy behind Ayer's analysis—putting networks' interests aside, there is no such thing as a good or bad show; there are only good or bad shows in relation to the advertiser's marketing goal.

Most of the shows scheduled for next season fall into one or more of the 26 "top 10s" that Cornell has put together, each representing a basic

demographic measure or a combination of two or more demographic measures. For example, women 18-34 represent a basic measure, all women would represent a combination of the three age brackets. In actual fact, 46 of the 83 shows—or 55 per cent of the total—appear in one or more of the top 10s.

#### Lots of top 10s

The top audience shows, such as *Laugh-In*, score in a number of the top 10s, of course. However, the Ayer top 10s by no means exhaust all the possible lists that could be put together from available demographic data. There could be additional top 10s on county size, occupation of household head, education of viewers, etc.

Obviously, the variety of advertisers on network tv is not so great that there is a market for any and all demographic segments of the audience. But the information is there for those who want it, and the number of those who want it has been increasing over the years.

An aspect of network tv that increases the variety of audience pro-

files available to advertisers, but which is not analyzed by Ayer in the TELEVISION AGE preview, is the proliferation of specials. NBC will have at least 100 and CBS will increase its total.

From the point of view of the Ayer analysis, the major point about specials is whether or how much they affect regular programming. Cornell feels that the increase in specials is making it more difficult to research the question of such impact but he notes that studies in the past on that subject may still be valid today.

These studies, he said, indicated that if a special interrupted a regular series and received a higher rating than that series, the latter would increase its audience afterward, though not for long. The reason for this has nothing to do with the special's effect on the series itself but is related to the special's impact on competitive programming. In short, if a special attracts some audience from a competitive program, thus increasing its audience above the level usually found watching the pre-empted show,

(Continued on page 64)

### Top 10 programs for Children by age groups\*

2-5		6-11		12-17	
Program	Rating	Program	Rating	Program	Rating
<i>Walt Disney</i>	30	<i>Walt Disney</i>	28	<i>Laugh-In</i>	20
<i>My Three Sons</i>	20	<i>Julia</i>	27	<i>Julia</i>	20
<i>Flying Nun</i>	20	<i>My Three Sons</i>	26	<i>Music Scene</i>	19
<i>Julia</i>	18	<i>Good Guys</i>	25	<i>Bill Cosby</i>	18
<i>Family Affair</i>	18	<i>Bewitched</i>	24	<i>Bewitched</i>	18
<i>Get Smart</i>	18	<i>Hogan's Heroes</i>	24	<i>Walt Disney</i>	17
<i>Eddie's Father</i>	18	<i>Get Smart</i>	24	<i>My Three Sons</i>	17
<i>Animal Kingdom</i>	18	<i>Flying Nun</i>	22	<i>Get Smart</i>	17
<i>Laugh-In</i>	17	<i>Laugh-In</i>	21	<i>Mod Squad</i>	17
<i>Jackie Gleason</i>	17	<i>Beverly Hillbillies</i>	21	<i>The New People</i>	17

\* Ratings are based on totals in each age group. See page 22.

**E**ven if the American Research Bureau and A. C. Nielsen Company are able to get off the ground with their multi-phased, multi-million-dollar, computerized timebuying proposals, big problems remain.

There's still a chance that agencies won't get the help they need in time to save them from more of spot television's paperwork fallout, or that stations and reps will refuse to lend their support by feeding in necessary availabilities information.

In theory, the two competing proposals (see *Computerized timebuying, snare for sellers?* TELEVISION AGE, January 27, 1969) would speed up timebuying procedures enormously, cutting down on the media department's paperwork by doing avails calculations, rankings, packaging, estimating, contracting and billings, much of which is now being done manually.

So far, however, the plans for both ARB's TVX (for "Television Spot Exchange") and Nielsen's Telavail systems are still very much in the formative stages. Costs are still up in the air (and, say some, up in the sky), and the ultimate benefits are still in doubt.

Almost without exception, however, agency media men and reps acknowledge that new tools are critically needed to deal with the paperwork explosion that has deluged spot tv buying and selling in the past few years. But there's a feeling in media circles that Telavail and TVX aren't the answers, that they are simply figments of some programmer's imagination, and may not be ready or are too complicated to put into work in a reasonable time.

Both ARB and Nielsen say they are standing firmly behind their proposals, however, and they seem to be chugging under a full head of steam to get their plans off the drawing

board and into operation. ARB, with a new division called ARBSEC (for "ARB System for Spot Exchange") in gear, has been continuously revising its computer plan since the original TVX proposal fell flat by causing reps to fear they were about to be bypassed, and, ultimately, made obsolete.

Nielsen, meanwhile, has made some slight changes in its original offering and is involved in the programming stages right now on its version of computerized timebuying.

ARB has been carrying TVX back and forth to reps and agencies, modifying, altering and, hopefully, zeroing in on pertinent problems.

Says ARB's president, Dr. Peter Langhoff: "We think we're making pretty good progress. We've told reps and agencies we're building this system and we're confident it can be affordable." Still, Langhoff adds, costs haven't been worked out yet, nor is there a timetable for completion.

Nielsen, on the other hand, reports it has ironed out its preliminary design phase and, when the programming is finished, expects to test Telavail in two different ways. Test I will be an in-house pilot set up at Nielsen's Chicago headquarters, with an agency involved in a

live operation. Test II will be a long-lines operation in the firm's New York office. When the bugs are out of the system, Nielsen will then try to sell its program, terminals and service to agencies and reps. Again, no cost or timetable.

### *The view from media*

Agency media people, up to their blurry eyes in spot tv paperwork, aren't quite sure what to think of TVX or Telavail. Though they agree that *something* will definitely come out of ARB's and Nielsen's research and development, there are many who fear the cost, or doubt the end result of timebuying by computer. A few even question the feasibility of linking the rep and agency via an automated system.

Others, getting down to specifics, think the ARB and Nielsen versions are too broad and should be honed down to meet the requirements of specific agencies. Few media and rep spokesmen could find more than a dollar's worth of difference between the two systems, a strong indication that ARB has abandoned its effort to "swallow the elephant whole," as one agency man put it, and has retrenched to a more simplified version

*(Continued on page 59)*

## **ARBSEC, Telavail or chaos?**

*ARB, Nielsen go full throttle  
with computerized timebuying—  
agencies wonder what they'll accomplish,  
reps worry about their future*



**ARB may be five years away, but they're still way ahead of Nielsen . . . But when the costs are known, everyone will turn away from the whole idea.**

*Research director of a major station rep*

**Agencies would be wise to assume that ARB or Nielsen or an independent entrepreneur will provide an attractive computerized timebuying system. But it may take five to 10 years, and the need is now.**

*Vice president of a large, computer-oriented agency*

**It appears to me that the systems are of limited value to a large agency. If reps submitted their avails on tape we could put them on the computer ourselves.**

*Director of media research at a top agency*

**As a means of dissemination of information it looks like a great idea, but I don't know if they'll be able to pull it off. We wouldn't want to have to install a separate terminal for ARB and one for Nielsen.**

*Vice president of a large station rep*

**I think we're making pretty good progress on this system. We've told the agencies and reps we're building it and we're confident it can be affordable.**

*Dr. Peter Langhoff, president, American Research Bureau*

**We won't ask people to underwrite this system until it's completely workable, has been pilot-tested and debugged.**

*Bill Hamill, vice president, A. C. Nielsen Co.*

*Syndicated programs lost or delayed in shipping are becoming more common and syndication traffic managers don't see the situation easing*

## Do you know the way to San Jose?



*Stations go to great lengths to help each other out when programs don't arrive on time. They figure eventually one of their tapes won't arrive and they'd like someone to help them out.*

The tv station in Utica was furious. The 90-minute afternoon strip they carried hadn't arrived yet. It was early morning and the show was scheduled for 4:30 that afternoon.

The traffic manager called the syndicator, who then checked with the station which was supposed to trans-ship (or bicycle) the tape to Utica after they had aired it. The girl who handled the traffic chores at the other station wasn't around. She was one of several high school girls who worked in the department after school.

No one could find out if the tape had never been shipped, been shipped late or lost in transit. Meanwhile, a light snow began to fall in Utica.

The syndicator decided to give up trying to locate the tape and suggested that the Utica station borrow the tape from a Syracuse station which aired the same program in the morning. The Utica station arranged for the tape to be put on the early afternoon Buffalo-Albany flight which made stops in Syracuse and Utica.

Later that morning the air freight company called the Utica station and warned them that the light snow was becoming heavier and that the planes could not be depended upon.

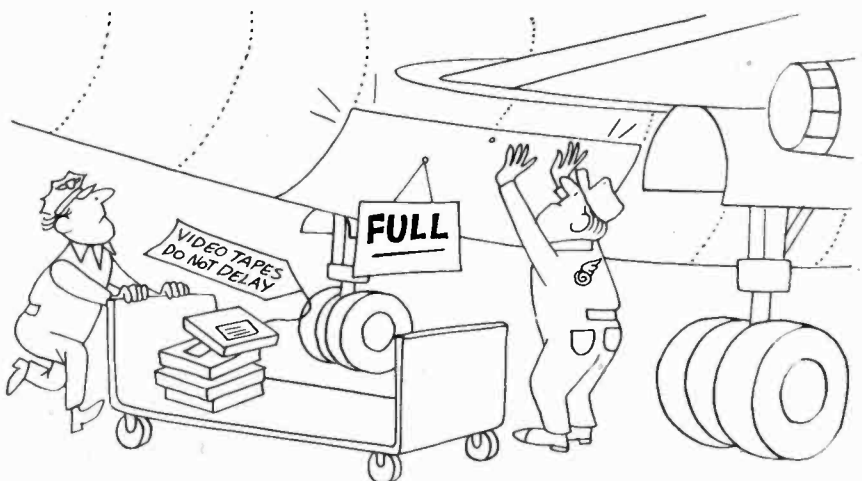
The tape finally made it to Utica on time through the efforts of a taxi driver who drove it there.

The story is true. It illustrates the combination of problems which are making the trafficking of syndicated programs more difficult.

Problem number 1: the airlines.

The bulk of film and tape programs are shipped air freight. But the problem, according to Ralph Cunningham, manager of syndication for Group W Productions, is that in major cities air freight often takes a back seat to passenger traffic. The increase in rail rates has brought additional customers to air freight, and additional congestion to airport freight facilities.

Problem number 2: the stations.



*Increased freight volume, compounded by embargos, slowdowns, strikes and re-routed flights, often upsets program traffic schedules.*

With the increase in programs on tape, stations are handling an increased volume of product for transshipping. Series and features are generally sent in a two-week supply three or four weeks in advance but the time value of some tape shows (especially the talk strips) and their bulk (two reels of tape are necessary for one 90-minute show) has caused many syndicators to ship them on a day-by-day basis. This means 10 times the work for the station traffic department if a film show is replaced by a talk show on tape.

### **Problem made worse**

The station problem is made worse by a variety of causes—untrained help, people out sick and janitors signing for tapes at night and then putting them away where they can't be found. The airport problem is easier to pinpoint.

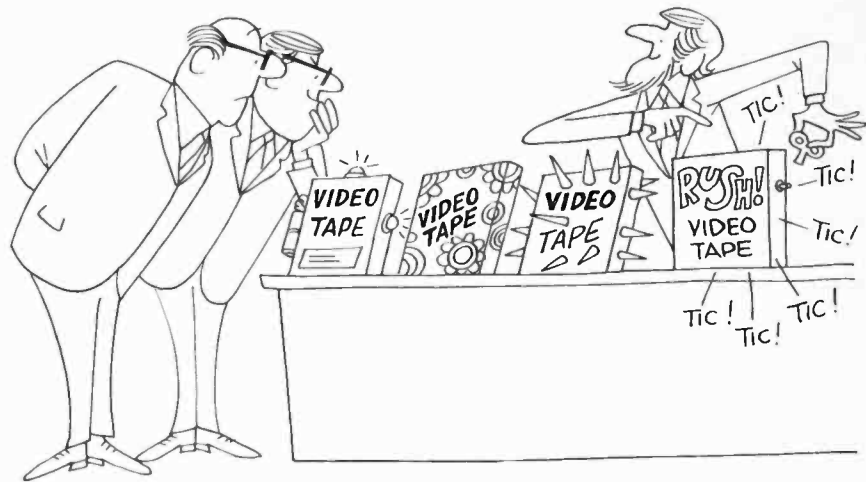
New York, Chicago and Los Angeles, which are the worst offenders, have the largest passenger volume and that means more planes in the air and more delays—especially during peak travel periods. Because of the delays, air freight occasionally misses its scheduled connections with other flights or with delivery trucks.

On top of everything else, add the problem of re-routed flights, traffic

controllers slowdowns and freight transfers and it's sometimes a wonder air freight ever gets off the ground.

At one time, according to one syndicator traffic manager, programs were shipped by train. Recent rail freight increases have curtailed their use by most syndicators, who now prefer to use air for the same cost. This has increased the amount of priority air freight.

Burt Cohen, director of operations for ABC Films, sees the problem becoming progressively worse as more material gets shipped. "There's just more material from all over than there are guys to handle it."



*Make your tape box stand out from all the other cartons piled up in a warehouse, and chances are it'll be found sooner if lost.*

a year earlier. While there is a wide variation among airlines on air freight increases over the past few years, the overall average projected increase is around 15 per cent annually. One major domestic carrier increased its business only nine per cent last year but that followed an impressive 27 per cent increase in freight the year before.

The major problem with air cargo (which includes air freight, air express and air mail), said one carrier, is a sharp increase in ground handling costs. Because of this, the airlines have in many cases been slow to increase their facilities and personnel to keep up with growing shipments.

### **Then there are boycotts**

One syndicator's traffic manager reported he's been told that truckers as recently as a few weeks ago boycotted a major international carrier because its warehouse personnel had told them they were shorthanded and the truckers would have to look for their own freight.

Whether or not it's an accurate indication of what's happening at freight terminals because of the shortage of help is uncertain, but Group W reports that a shipment of their tape was recently destroyed when it got in the way of a fork lift.

Other problems are weather, embargoes, and strikes.

Last year a major storm closed all three New York airports for three days. During that time tons of freight lay waiting to get out of the city and at other airports waiting to be shipped in. Hundreds of flights are diverted yearly all over the country

because of rain, fog, snow, hail and stacking.

At the same time the snowstorm closed New York, one major airline was hit by a strike which suspended operations for several weeks. In addition, this was followed by a customs backlog which tied up additional freight in airport warehouses. The ground controllers, responsible for slowdowns in the past may repeat them in the future.

Last year ABC Films found that, because of airline difficulties, they couldn't get a tape from New York to Toronto. Their solution was to ship it to Chicago where it was to be transferred to a Toronto-bound plane.

The following week, when the tape got to Chicago, similar circumstances prevented it from being shipped to  
*(Continued on page 58)*



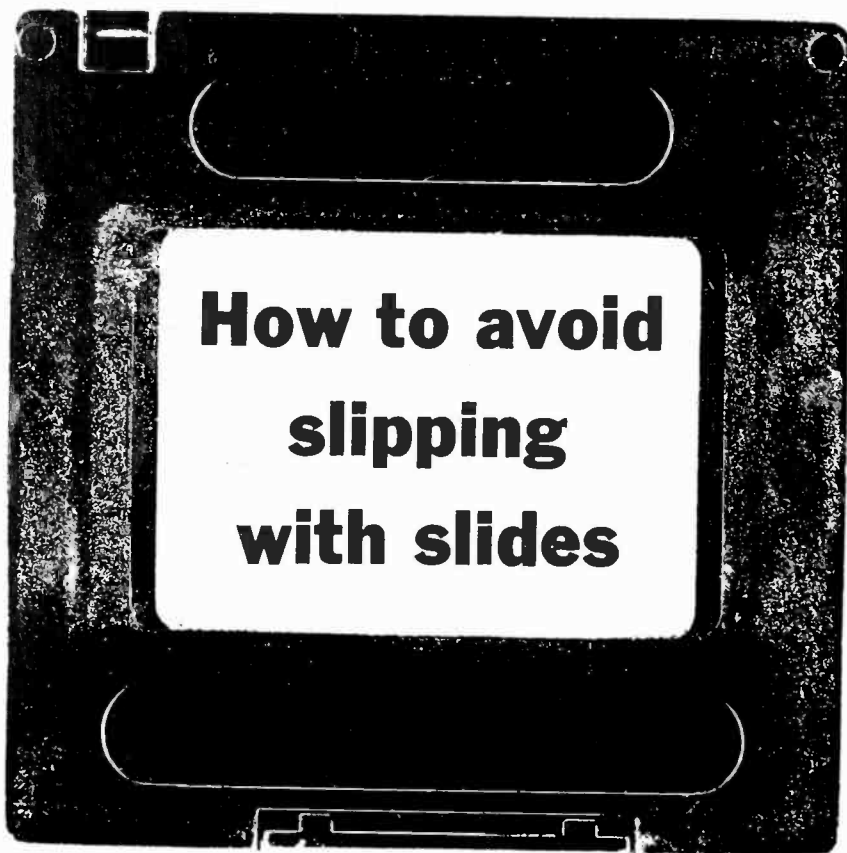
*Inexperienced help in a station's traffic department often tie up programs without realizing the trouble they cause.*

Cohen tries to keep on top of what's happening. Realistically, however, that often means being able to predict when freight slowdowns will occur and then going ahead with other carriers, such as long distance bus lines.

The spokesman for one airline concurs, at least in part, with Cohen's description of the air freight situation. According to his figures, air freight volume increased almost 18 per cent for the first six months of 1969 as compared to the same period



*When tapes arrive at night, the janitors who sign for them don't always know where they belong.*



*To use slides on tv effectively,  
you just have to accept  
the peculiarities of the medium*

By WILLIAM P. BANNER

*The growth of retail advertising on tv has often meant an increase in the use of slides, camera cards and still photography. Because these areas are sometimes alien to even experienced advertising people, TELEVISION AGE feels that a look at the basics will be of interest to many advertisers, agencies and stations alike.*

**A**gencies, clients and television stations spend untold hours on advertising layouts and finished artwork to do a creditable job of selling. However, by the time this material reaches the tv screen in the form of slides or camera cards, half the impact has been lost through improper handling in art departments and in photographic reproduction.

The reason appears to be that there are many people around who do not fully understand that advertising layouts for television and the photographic reproduction of the finished artwork demand techniques of a different nature from those used in preparing ads for newspapers, magazines, billboards and so on.

Even some of the best agencies, commercial artists, photographers, and photographic labs with years of experience in creating ads for magazines, newspapers and television are still unable to produce tv material which is correct for the medium. Obviously, they never became familiar enough with the peculiarities of video's electronic system, which will only correctly reproduce artwork and photographs made to suit its specifications.

There are a number of reasons why it is necessary to pander to television's electronic eccentricities. Tv engineers keep their equipment adjusted to receive and transmit a normal picture. But the sticker is the fact that what is normal in a picture for television is generally abnormal for other media.

There are two reasons for this:

(1) The tv equipment which changes pictures into electrical impulses cannot tolerate extreme con-

asts in artwork or photographs, or show a clear division between elements within artwork or photographs that have pale areas side by side, or dark areas side by side.

(2) The unusually confining area the tv screen is an unalterable format unparalleled by any other medium of visual advertising. You can't turn it on its side. You can't stretch it into a wide screen. You can't tip it over for effects. You can't make it conform to a half column or half page. Nor squeeze it, square it, or make it round. You are forced to create within its boundaries and accept its limitations.

### *How can you tell?*

How can an agency man or anyone look at tv artwork, a slide or a photograph and know whether it is right or wrong for the television screen?

To begin, let's simplify the business of contrast. This characteristic is very important, both in black and white television and in color. Photographs, slides, artwork and motion pictures made for television should be rather *flat* in contrast.

High contrast is fine for reproduction in a newspaper, but tv cannot tolerate it. Low contrast is in the category of a pastel watercolor or diffused portrait, neither of which would reproduce well on television.

Flat contrast, which meets tv's requirements, is of course in between.

Why is television so finicky about contrast? When a picture is shown on television it is projected onto the face of a small tube. This tube, whether it is in a tv camera or in a tv projection system, has a small round screen on the front.

Now, let us assume that the small round screen on the end of the tv tube is our eyes. Would you look directly into a bright light or the sun? Of course not; it would hurt your eyes. It would hurt the tv scanning tube, too. When you looked away from the bright light or the sun, you would not be able to see well. As a matter of fact, you would see black spots, just as the tv tube

sees black spots when too bright a light is projected onto its front.

This points up the fact that, to keep too much bright light from reaching the tube, one should use a background in preparing artwork or making a photograph which will stop some of the light source from getting through; a background that will soften the light impact when it hits the tube.

If the background of a tv slide, camera card, or photograph is correct, everything within the picture will reproduce satisfactorily unless you design a piece of artwork or make a photograph which contains such elements as a model in a dark suit standing against a dark background. This represents the other end of the contrast scale from the bright light example. The television scanning tube, like your eyes, is able to reveal only a small degree of definition between objects of approximately the same contrast when they are placed one in front of the other.

The same "rule-of-contrast" applies to lettering and objects with backgrounds that are very nearly the same in contrast values. Tv picture elements are made to stand out by the proper arrangement of adjacent parts exhibited against a background which is neither too light nor too dark. This gives flat contrast. Of course, you can use pure white and black in tv artwork or photographs, but it should be used in small amounts for pointing up certain elements within the picture.

### *A little helps*

Actually a little white and black here and there in a picture for television adds visual snap. This applies to color television as well as monochrome. It is only a substituting of colors and color hues for the gray scale.

*Format:* There are those who fight the limitations of the tv format. But they are only fooling themselves and selling their product short.

They insist on overloading the tv screen area as they would a news-

paper ad. These people clutter the tv layout so the product is hardly discernible, like plastering ads on the side of a barn. They should consider the fact that the tv audience will not take time, nor make an effort, to study the sales message—not to mention that there isn't time for the viewer to figure out what is being shown.

Some of the other don'ts of doing layouts for television:

- Stay away from too-busy backgrounds that hide the product.
- Don't try to squeeze in a lot of small type, such as the wording of a guarantee.
- Beware of showing a product too close-up. This causes the product to "bleed" off the edges of the screen, confusing the viewer. Remember that there is something called a "safe area" in tv. Stay within that area.
- Layouts with a lot of blank space around the product, such as the full page newspaper ad with the product very small in the center, is not clever on tv. The viewer needs a pair of binoculars to see the product.
- In the use of lettering, select only type which is easy to read and use it sparingly. If you must use fancy lettering, keep the words to a limit and make them large.

Now let's look at the positive side of doing advertising layouts for television. The screen may be only a rectangle with rounded edges, but you can do a lot with it by juggling the art and copy that are to fill the space.

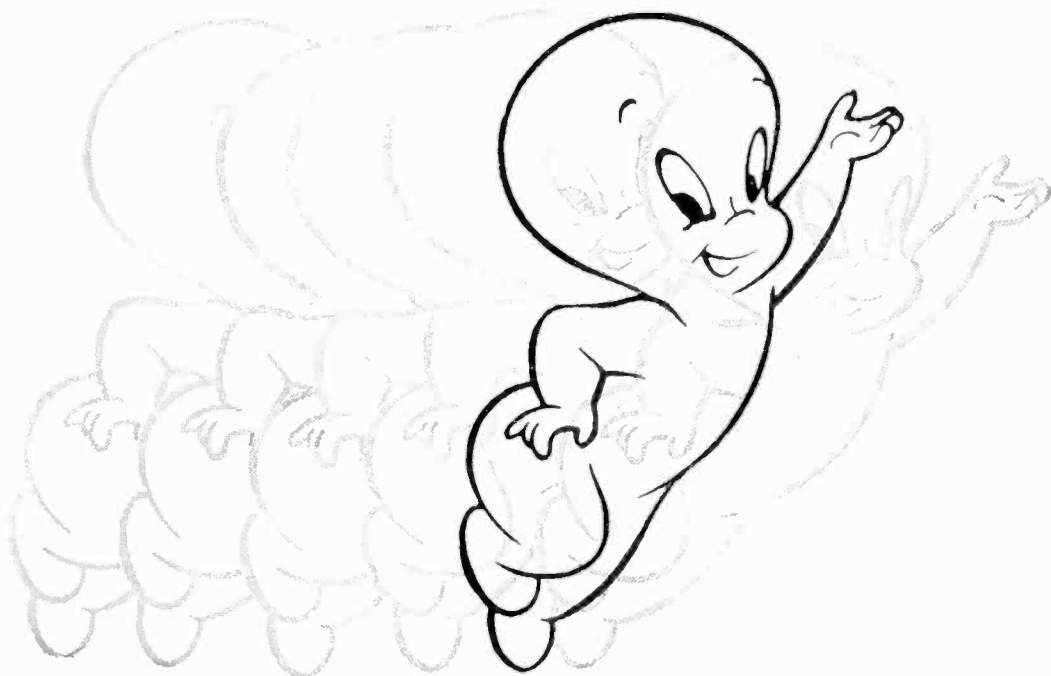
What constitutes a good tv layout? The relationship of art and copy kept simple.

Tie art and copy together by varying the shape of components, arranging them to complement the form of the product, lead the eye and give a sense of depth.

Recognize the importance of the product when planning a layout. Keep everything brief, simple, to the point. Use lettering that is clean cut so the meaning can be grasped at a glance.

Good television layouts must de-

*(Continued on page 69)*



## With this ghost you get great reception.

Casper the Friendly Ghost and his company of funny friends have been getting great reception in every market they've ever played in . . . in over 35 countries around the world.

Produced by Harvey Cartoon Studios for theatrical distribution, this series of 170 color cartoons is ready for the '69-'70 television season.

Casper and his friends, Little Audrey, Baby Huey, Herman, Wendy, Spooky and the rest salute these stations that have joined their station line-up:

WRGB	Albany	WTPA	Harrisburg	WTMJ	Milwaukee
WLOS	Ashèville	KGMB	Honolulu	WAVY	Norfolk
WQXI	Atlanta	WJXT	Jacksonville	WOKR	Rochester
WBTV	Charlotte	KMBC	Kansas City	KTVI	St. Louis
KLZ	Denver	KATV	Little Rock	KTUL	Tulsa
WSJS	Greensboro	WCKT	Miami		

Clear up your daytime schedule . . . join 'em too!

### Harvey Cartoons

**170 Cartoons—in Color**  
**6-8 Minutes**

abc **ABC**  
**FILMS**

### Up in smoke

The tobacco companies tried to cop a plea. They agreed to abandon television as an advertising medium effective January 1, 1970, if the networks unanimously and magnanimously?) would release them from their commitments. It is unlikely that they really thought the gesture would be effective—and it certainly was not. The main question is now when will the tobacco industry leave television, and what will they do instead?

The networks were obviously unwilling for economic reasons to release the tobacco companies from commitments, because as much as 10 per cent of their 1970 revenue would be affected before substitute advertisers could be found to fill the gaps. News and sports, in particular, would have been gravely short of key advertisers. Some answers from network presidents were pretty meaty.

All agreed that singling out advertising on television as the crux of the problem was unfair and unsound. On better days, they might have been appropriately flattered that television was elected to be the most compelling medium in selling a product that man has yet devised—ergo, conversely it should not be used to sell a product many think the most deadly for mankind of any yet devised. The irrefutable logic is on the side of the networks. If the product is as bad as it's believed to be, why should it even be manufactured? Advertising is merely a sales tool.

The burden was shifted to Congress to legislate cigarette advertising off television via all three networks. Everybody knows damn well that Congress had difficulty getting even a mild warning on cigarette packages, and has very little chance of regulating the advertising of a product with so much economic impact on the taxes of many states. The many pressures make legislation unlikely.

Nor is the FCC likely to take any stand interfering with network business judgment, no matter how much it may wish to. The precedent would be far too dangerous for all concerned to tolerate. The heart of the problem is how to accomplish this already desired target with as much face-saving as possible.

Mark well the fact that if all cigarette companies dropped television advertising they would theoretically save a good deal of money without a relative drop in sales, because everybody would be in the same boat competitively. This means that profits would be greater, and presumably the companies' market positions would be up. Of course, it would be more difficult to introduce new brands and change competitive positions without the power of the television medium.

It must be remembered that forces of dilution have been at work for some time on the cigarette commercials used on television. Both internally and externally, cigarette claims have shrunk to the point where only a clever jingle or pictorial image is even permitted. No happiness, no pleasure, no health benefits, no soothing, no nothing—that has been the recent pattern, and it has made the cigarette commercials less and less effective over the years.

One gambit used by the networks in public and private negotiations was to have the subsidiaries of the tobacco

companies assume the corporate obligations. At the present time, the profit potential of these companies is not great enough to afford the vast dollar commitments of cigarettes, but in the long haul these subsidiaries may well help fill the void left by the absence of cigarettes.

No matter what the timetable, the iron law of attrition has set in. Cigarette advertising will without a doubt be off television—certainly no later than mid-1971, whether by act of the tobacco companies themselves, individual stations and groups, Congress, the FCC, or whatever. The longer the time span, the greater the chance of the television industry to find sources of new advertising revenue to cover the 10% plus loss in gross revenues.

The natural expansion of the tv industry will, of course, take up a good percentage of the slack, but for broadcasters to show a comfortable profit, even while absorbing the increases in the cost of doing business, new users of television must be generated. What will the cigarette industry do with the hundreds of millions of dollars of advertising they have generated over the years in order to sell their product? The answer has to lie in another question: What did cigarette companies do before tv?

As a matter of fact cigarette companies have been experimenting with various merchandising tools in anticipation of the black day when the power of television would be blunted. For example, one public relations-oriented president of a large company allocated over \$1 million for p.r. on a major brand. Another company has stepped up its couponing. Others are pushing point-of-



Tobacco companies' subsidiaries, like Phillip Morris' Persona, may well get a slice of ex-cigarette television money.

sale. Print is being revived by increased schedules from cigarette advertising. Radio revenues have boomed, by prior standards. One way or another, cigarettes are going to get their message across.

The irony of the situation is indicated by the experience in Great Britain, where even with no advertising, cigarette smoking has declined only slightly. It would seem that no matter what the legislation or health warnings or evidence, certain people who are already hooked will be unable to break the habit, while others will wave any health fears for the pleasure they get.

Meanwhile, television will continue to open its spots to new advertisers and new products. On the local level for the first time, department stores are beginning to discover how to use the medium effectively. On the national level, seasonal advertisers are using television on even a one-time basis.—J.B.

# Film/Tape Report

## UPCOMING LECTURE SERIES

Computerized Films, Creative Salesmanship, How to Merchandise Your Tv Commercials to the Trade and Video Tape Productions and Techniques are only a few of the themes to be covered at the lecture program and seminar scheduled during the 12th International Film and Tv Festival of New York. The event will be held October 14-17 at the Americana Hotel.

Three films will be shown to describe methods by which a computer can be used to perform much of the tedious work involved in the production of animated movies.

Jack Upham, staff consultant for The Chartmakers, in his presentation called "The Care and Feeding of Sponsors, or The Role of Creative Salesmanship," will discuss the need for producers and sponsors to create better understanding and more effective, honest communication concerning the best ways of obtaining professional results.

The lecture "How to Merchandise Your Tv Commercial to the Trade" will show how a sponsor can get as much benefit out of his commercial as possible, and how he can increase his sales volume to get the fullest possible value out of the commercial.

A seminar under the chairmanship of Al Tennyson, vice president of J. Walter Thompson, will diagnose "The Changing Relationship Between Sponsor, Ad Agency and Production Company."

A full day with seven lectures, demonstrations and visits to leading studios and production houses is slated for "Video Tape Productions and Techniques."

Further details about the four-day session may be obtained from Industrial Exhibitions, 121 W. 45th St., New York 10036.

## CHICAGO FESTIVAL

It's time to start thinking about entries for the 5th Chicago International Film Festival to be held November 8-19, 1969. Entry forms for tv commercials in both U.S. and international categories must be received by September 15. This date also applies to entries in the tv pro-

duction competition.

The festival will accept 16mm tv commercials produced in 1968 and 1969. Entries may be submitted by the agency, production house, client or local tv station. Entrance fee for a single commercial is \$50; for a complete campaign, \$100.

Awards are given in the following categories: best of festival (gold Hugo); creative excellence (silver Hugo); impact (silver Hugo); technical excellence (silver Hugo); entertainment value, one minute or over (silver Hugo); entertainment value, less than one minute (silver Hugo); animation, one minute or over (silver Hugo); animation, under one minute (silver Hugo); public service, one minute or over (silver Hugo); public service, under one minute (silver Hugo).

Also titles or opening credits (certificate); ID's eight to 10 seconds (certificate); experimental (certificate); humorous, any length (silver Hugo); station promo, any length (silver Hugo); local, one market (silver Hugo); a complete campaign—three commercials edited in sequence to show the campaign (gold Hugo).

In the international category, films may be either 16mm or 35mm, and may be submitted by the agency, client, production house or tv station. Entry fee per commercial is \$25; per series, \$75.

Awards are given in the following categories: best of festival (gold Hugo); best live action (silver Hugo); animation (silver Hugo); creative excellence (silver Hugo); and complete campaign (gold Hugo).

In the international tv production competition, films must have been produced in 1968 or 1969 specifically for a tv audience. Entries may be submitted by networks, individual tv stations, agencies or independent producers. All programs must be 16mm films only. Entrance fee for a program 30 minutes or less in length is \$50, and \$100 if the program is over that length.

Awards are given for best of festival (gold Hugo); documentary—single station broadcast (silver Hugo); documentary—multi-station broadcast (silver Hugo); entertain-

ment—single station broadcast (silver Hugo); entertainment—multi-station broadcast (silver Hugo).

Additional details and entry forms may be obtained from The 5th Chicago Film Festival, 235 West Eugenie St., Chicago, Ill. 60614.

## SYNDICATION PILOT

The special/series spin-off, long considered standard practice on networks, has gone into operation in syndication. Metromedia Program Sales plans to treat the new hour-long special *Meet Me At Martoni's* much as networks do when they buy a special and judge its acceptance for series production.

The special is being offered at "special rates" as an inducement to stations interested in judging the reaction to the new format in their own markets.

Set in Martoni's, a spot in Los Angeles where celebrities relax and entertain, the show features piano bar



**RALPH KESSLER  
NEIL KOBIN**

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



regular Tommy Oliver, recording star Al Frazier, blues singer Joanne Vent and vocal duo Bobby & I. Hank Grant, Hollywood correspondent, discusses morality in movies with actress Anne Heywood and her husband, producer Raymond Stross.

#### IBC INT'L GOES FULL COLOR

This year, for the first time, NBC International will be distributing only color prints of its new properties for the 1969-70 season to its offices and clients abroad.

In previous years, since most NBC clients were telecasting solely in black and white, it was more practical to distribute black and white prints even for color programs. Now, with most of the major worldwide markets televising in color or planning to change over in the near future, it is no longer necessary to go through the process of duplicating in black and white.

#### WHERE THERE'S SMOKE DEPT.

To film the standard opening commercial of a new tv series sponsored by the Mitsui Group in Japan, the Tokyo Broadcasting System had to come to Los Angeles. The spot involves the use of skywriting in both Japanese and English. (There are no skywriters in Japan).

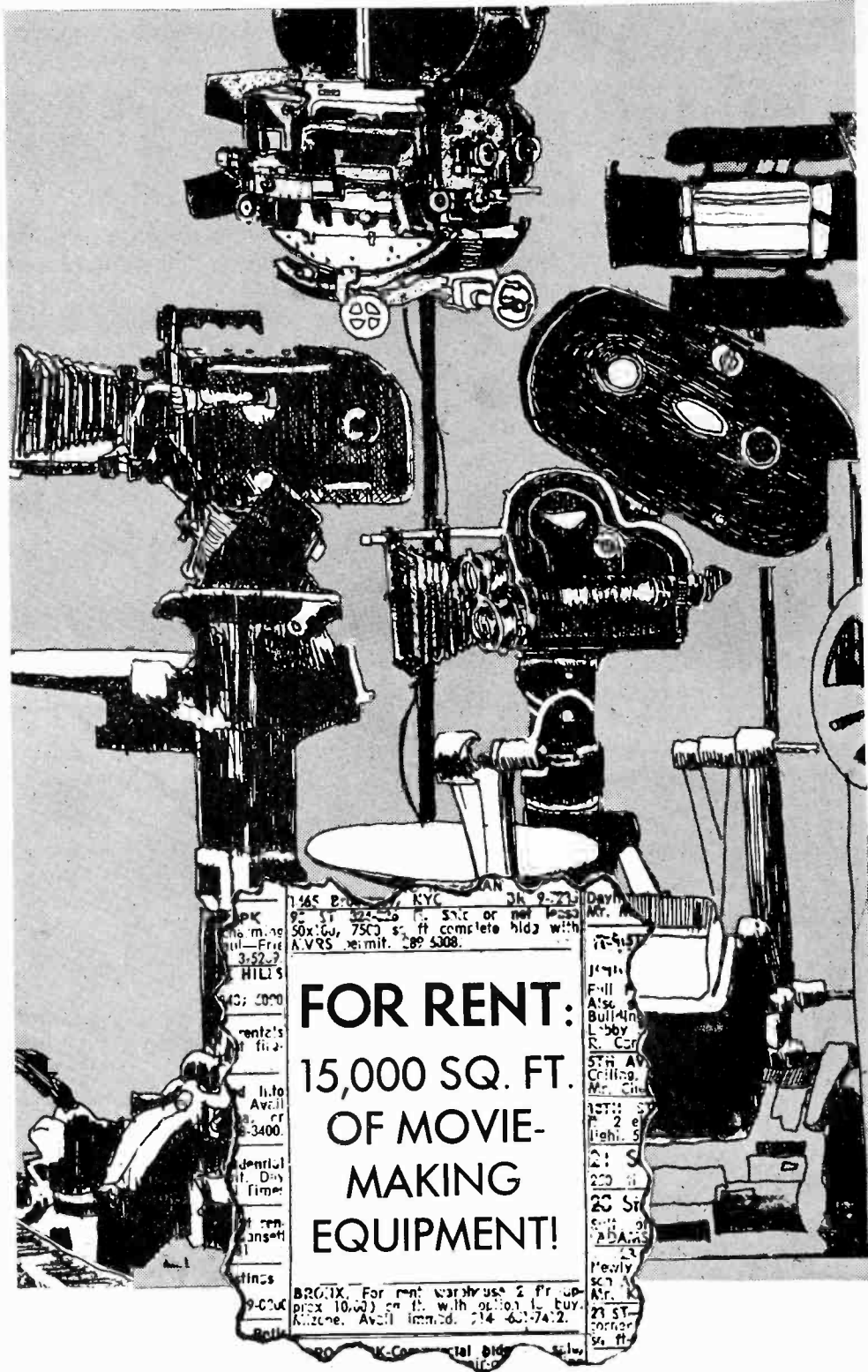
For nearly four hours, five planes working as a team, inscribed "Mitsui Group" on the sky while ground camera crews filled the constantly-repeated name. The Mitsui Group is among the top industrial complexes of Japan.

In order to produce the Japanese characters, five planes were used. Sky-typing, which emits tape-guided puffs of smoke automatically in a pre-programmed pattern, produced the characters.

#### ON THE DOTTED LINE

*The Big Valley* has now been sold in 58 foreign countries and 77 U.S. markets. Recent sales made by **Four Star Entertainment Corp.** include WFLD-TV Chicago; WDCA-TV Washington, D.C.; WTEN-TV Albany; KATC-TV Lafayette; KFSA-TV Ft. Smith; and WACO-TV Rhinelander. Latest international sales is for West Germany, where the series premieres next month.

The new musical variety show of **Avco Embassy Pictures/Television Corp.** *Country Hayride* has



**FOR RENT:**  
15,000 SQ. FT.  
OF MOVIE-  
MAKING  
EQUIPMENT!

We're not bragging about our size. We're trying to tell you that Camera Mart can rent you the newest available 16 or 35mm cameras and lenses.

Like the new Arri 16BL and 120-S Sound Blimp; sound equipment (like Nagra Recorders and the new MK Condenser Lavalier Microphone), dollies (like the Elemack Spyder Dolly with the Jonathan Jib Arm Assembly), lighting (the complete Mole-Richardson line), generators,

Moviolas and hundreds of other items and accessories.

And every item is thoroughly checked by the best technicians before you get it.

So whether you rent or buy from Camera Mart, you can always count on getting the newest, most trouble-free equipment when and where you want it.

Even if you only need one square inch.

Write today for free rental catalog.

## The Camera Mart Inc.

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



been picked up by 11 stations across the country. Although both 60 and 30-minute formats are available, stations so far lined up for the program have elected to premiere the hour version, many of them in primetime.

Stations sold to date are WIBF-TV Philadelphia; KTVT Ft. Worth; WDAF-TV Kansas City; KHTV Houston; WTPA Harrisburg; WHEN-TV Syracuse; WCHS-TV Charleston; WOW-TV Omaha; WLUK-TV Green Bay; WEAR-TV Pensacola and WAEO-TV Rhineland.

A new color television series of 156 Warner Bros.-Seven Arts' celebrated theatrical cartoons, *Porky Pig & Friends*, has racked up eight new sales.

Stations acquiring the new property, which can be adopted for scheduling as 52 half-hour programs, are: KHFI-TV Austin; WSWA-TV Harrisonburg; KGMB-TV Honolulu; WFBM-TV Indianapolis; WLEX-TV Lexington; WISC-TV Madison; WTTG-TV Washington, D.C. and WYTV Youngstown.

#### INTERNATIONAL SALES

NBC International has made the first sale of a television program

to Abu Dhabi, the British-protected Arab sheikdom which started television service earlier this month.

The sale, extends NBCI's business activities to a new high of 118 foreign markets.

Three NBC television series, *Profiles in Courage*, *Bonanza* and *Dr. Kildare*, comprise the package sold to Abu Dhabi.

Twenty-six new Canadian television sales of Warner Bros.-Seven Arts' series and cartoons including the *FBI*, *Avengers*, *F Troop*, *Maverick*, *Gallant Men*, *Hawaiian Eye*, *Cheyenne*, *Edgar Wallace*, *Marine Boy*, Warner Bros. Cartoons, *Popeye*, *Out of the Inkwell* and *Bugs Bunny* have been made.

*Bugs Bunny* was sold to the CBC Network, while the CTV Network purchased *The FBI*.

Station sales were signed with CKX-TV Brandon, Manitoba; CFRN-TV Edmonton, Alberta; CFTM-TV Montreal; CHEX-TV Peterboro, Ontario; CKPG-TV Prince George, British Columbia; CFQC-TV Saskatoon, Saskatchewan; CJIC-TV Sault Ste. Marie, Ontario and CJAY-TV Winnipeg, Manitoba.

Also, CBCT Charlottetown, Prince Edward Islands; CJFM-TV Chicoutimi, Quebec, CKRD-TV Red Deer, Alberta; CJBR-TV Rimounki, Quebec; CHSJ-TV Saint John, N.B.; CFQC-TV Saskatoon, Saskatchewan and WHTV-TV Whitehorse, Yukon.

#### MOVIELAB MODERNIZATION

Movielab-Hollywood, the West Coast laboratory facility recently acquired from Berkey Photo, is undergoing an extensive modernization program.

According to president Saul Jeffee, the plant restructuring will be supplemented with the introduction of new professional laboratory equipment that has never been used on the West Coast before and is said to be far advanced over the equipment now in use.

Other phases of planned developments include the establishment of a Movielab laboratory complex abroad. Company executives are exploring several projects for international expansion.

#### FILM FACTORING

A new financial service from Jeff-Craig Associates now makes it possible for any tv commercial-industrial film firm to establish unlimited cash reserve without borrowing, according to the firm.

The service works like this: the client permits Jeff-Craig to mail his invoices for him. This is done confidentially. Then, anytime until the invoices are paid, the client can pick up the phone and have a check on his desk in an hour. The amount of money he can receive is unlimited and is determined by the dollar value of the invoices he has on file.

A bulletin describing the new service, and a book describing all Jeff-Craig services by writing the company at 257 Park Avenue South, New York or 6725 Sunset Blvd., Hollywood, Cal. 90028.

#### RONA'S MAG & SEX SPECIAL

Metromedia Program Sales' favorite gossip, Rona Barrett (now seen in 32 markets), will soon have her own magazine. *Rona Barrett's Hollywood* will be a monthly magazine published by The Laufer Co.

The first issue is set to hit the stands October 9th. In each city where featurettes are aired, the magazine covers will carry a localized "tip-

**THIS IS RONNIE ...**

**...and his fully automated, "little miracle" animation stand.**

Its 360° turntable, 4 travelling peg tracks, east-west and/or north-south table controls and new offset lens control provides rock-steady automatic off-center zooms in any direction. 16 or 35mm, color or black-and-white, day or night, Ronnie does in minutes what other operators do in hours. Good boy, that Ronnie.

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

# Advertising Directory of SELLING COMMERCIALS

n" with the local station's call letters, channel and air time.

No stranger to the newsstands, Tona has been a writer for many magazines. She has had a nationally syndicated column which appeared in 25 newspapers. She writes a column for *Motion Picture* which has an estimated readership of 2.5 million.

The controversial Metromedia TV News special examining the new freedom in the arts and the rising permissiveness of today's entertainment, is now being offered for syndication.

Stations have the option of running the show as it is, a one-hour special, or they may run it as a 90-minute special by producing a 30-minute segment dealing with the pros and cons of this subject.

The program takes a close look at obscenity, new sexual freedom and the nation's reaction to it. From Washington, Alan Smith sets the national political overview, including an interview with Sen. John Pastore and the thoughts of the Supreme Court on obscenity.

In New York, Bill Jorgensen explores the rash of new underground sex newspapers. George Putnam examines Hollywood's answer to the flood of imported sex-laden films. A report on how the middle of the country is reacting to these new freedoms is handled by Glen Hanson in Kansas City. He talks to a movie censor, and to a nun who teaches film-making.

## CROSBY REALIGNMENT

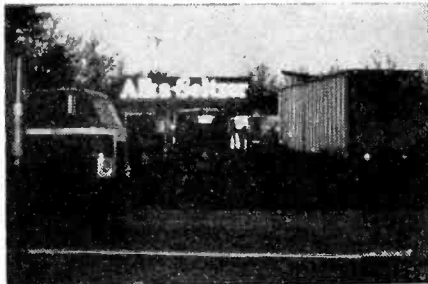
A major staff realignment has been undertaken by the Television syndication division of Bing Crosby Productions. The move was made to insure maximum sales and operating efficiencies.

The action, involving a restructuring of the division's sales operations, was taken as a means of reversing a downward trend in operating results experienced in recent months, and enhancing future growth prospects.

The division's staff has been reduced in number and divided between the two principal operations: promotional tv game shows and other merchandising activities and syndicated tv programs.

Sales of promotional game shows, which have accounted for the major portion of operating results in the division, have declined steadily since mid-1968. These shows are used primarily as promotion tools by super-

Alka Seltzer • Jack Tinker & Partners



N. LEE LACY/ASSOCIATES, LTD., Hollywood

Borden's Frosty Shake • Ross Roy



TELETRONICS INTERNATIONAL

Alka Seltzer • Jack Tinker & Partners



CASCADE CALIFORNIA

Cracker Jacks • DDB



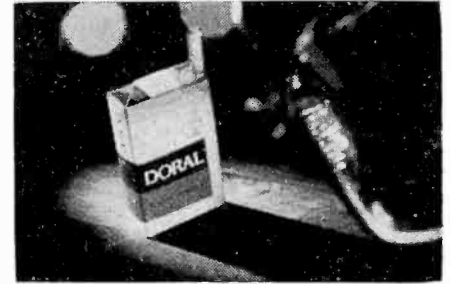
ROSE-MAGWOOD PRODUCTIONS

AT&T "Impulse" • N. W. Ayer



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

Doral Cigarettes • Wm. Esty & Co.



SOL GOODNOFF PRODUCTIONS, INC., N.Y.

Armstrong Floor Covering • BBDO



GERALD SCHNITZER PRODS., Hollywood

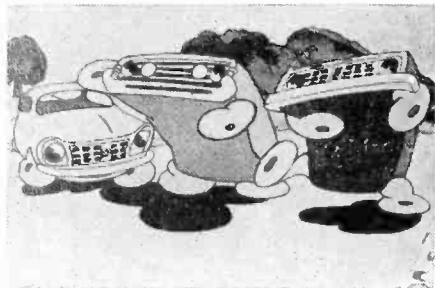
First Citizens Bank • Lloyd Adv.



JEFFERSON PRODUCTIONS, Charlotte

# Advertising Directory of SELLING COMMERCIALS

Ford "Economyland" • J. W. T.



THE HABOUSH COMPANY, Hollywood

Johnston's Yogurt • Milton Carlson Co.



SPI TELEVISION CENTER, San Francisco

General Tire • D'Arcy



FILMFAIR, NEW YORK

"Lectron" by Raytheon • E. A. Korchnoy



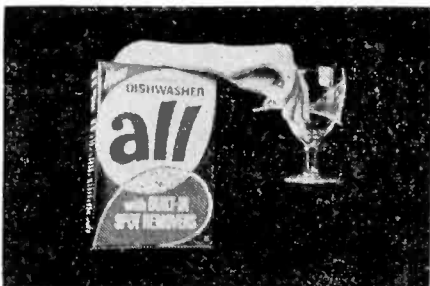
JAMIESON FILM COMPANY, Dallas

Great Western Financial Corp. • E, J&L



GERALD SCHNITZER PRODS., Hollywood

Lever Bros.-Dishwasher All • SSC&B



TOTEM PRODUCTIONS, INC., New York

M. J. Holloway & Co. • I/MAC



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

Love Cosmetics • Wells, Rich, Greene



DVI FILMS

market chains.

Tv programs syndicated by the division include the new *Paul Harvey Show*, *World Series of Golf* and *Championship Bowling*.

## THE HOUSE ON 29th ST.

When brothers Tony and Sal Ficalora decided to setup their own studio, they immediately foresaw trouble.

Both were professional still photographers (a skill they had learned from their parents, but the brothers knew one of them would have to handle the business end and one the creative end. To make the decision, they flipped a coin.

Today, Toni is the president and creative director, and Sal is executive vice president in charge of production.

The outstanding characteristic of their work is the attention to detail. The Ficalora Brothers who specialize in table-top photography seem to be more than unusually concerned with their projects.



*A recent Ficalora spot for Cool Whip used a moving cyc and tape to show the product on top of various desserts.*

For example, the first floor and basement of their studio is filled with enough antiques and props to fill a good sized store. Valued at around \$250,000, they represent 20 years of hunting and collecting.

When we do a spot we don't feel a client should have the choice of three or four glasses for example," explained Sal. "We go to a production meeting with a dozen which our designer feels are appropriate."

Another example of their attention to detail is their sample reel. Unlike many in the business which are simply all the best commercials spliced together, the Ficalora's reel has an impressive opening and close which are done as expertly and with as much



## VTEV-6 turned a move to local color news into an overnight success.

Let me talk to any station that thinks it can't go into the Kodak ME-4 Process," says Lee Tanner, Assistant Operations Manager and Chief Engineer for the Providence/New Bedford station. "We bought one of the new smaller processors now on the market. In one night we moved our old B&W processor out, piece by piece, and replaced it with our color machine. We were B&W one day, and full color the next. It was spectacular.

"The Kodak people were fantastic. A Sales and Engineering Representative was up all night to mix the first batch of chemistry. We ran test strips the next day and were right on target.

"Now we're processing an average of 900 feet of color film daily—

not only for local news, but also commercials for our advertisers. The ME-4 Process is so simple . . . let me put it this way: We hired a smart young man to run the machine. He had no experience with color processing. The packaged chemistry made it so easy that he could now go anywhere and talk competently about ME-4 processing of Kodak Ektachrome films.



"Listen, I'm sold 100% on the ME-4 Process. I can talk about it all day if you want."

That's it. New, smaller, less expensive processors. Packaged chemistry. All the Kodak assistance you need. Talk with a Kodak Regional Chief Engineer. He'll show you how to go full color with an ME-4 package just right for your station. In New York, call Ray Wulf; Chicago, Dick Potter; Hollywood, John Waner. Get moving.

### EASTMAN KODAK COMPANY

ATLANTA: 404/351-6510, CHICAGO: 312/654-0200,  
DALLAS: 214/FL 1-3221, HOLLYWOOD: 213/464-6131,  
NEW YORK: 212/MU 7-7080, SAN FRANCISCO:  
415/776-6055

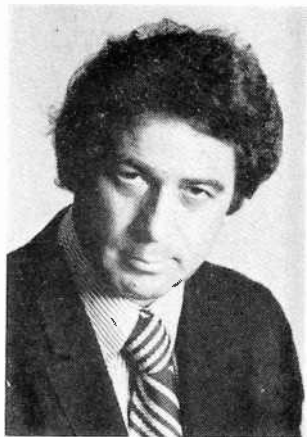
**Kodak**

attention to detail as in their commercials.

## AD MAKERS

LEE TREDANARI has been appointed vice president and director of tv/radio production at Doyle Dane Bernbach. He moves into the position previously held by DON TREVOR, who has been named director of special tv projects for the agency.

ERNEST HARTMAN continues as associate director of the tv/radio group. PHIL WORCESTER, a vice presi-



TREDANARI

dent and tv commercials group supervisor, has been named administrator of the department.

Tredanari joined DDB as a producer in January, 1965. He had been a director for CBS-TV, NBC-TV and ABC-TV.

During the 1960 presidential campaign, he was John Kennedy's personal director.

At Compton, ALAN W. GOLDMAN, DAN R. HULBERT and RICHARD SCHOCH have been appointed associate creative directors.

All three are senior vice presidents and former creative division supervisors.

Responsibility for the creative work of the New York office will be ap-

portioned among the three and a fourth special assignments group headed by NED TOLMACH, senior group supervisor.

Also at Compton, three copy group heads have been elected vice presidents. They are JULIUS D. HARBURGER, TOBY SACHER and JACK WILLET.

Harburger moved to Compton's New York office in 1964 after a year with the agency in Los Angeles. He was previously with Norman, Craig & Kummel.

Sacher joined Compton in May, 1969, after four years with Ted Bates where he was a vice president and creative supervisor. He has also worked at Cunningham & Walsh and BBDO.

Willett, who has been with Compton since 1962, was at Cunningham & Walsh from 1959 to 1962.

Needham, Harper & Steers has announced that JOHN F. PLAIN has joined the network relations and programming department as network supervisor. Prior to joining NH&S, Plain was a tv account supervisor at Young & Rubicam.

THOMAS F. PAPANEK has been promoted to associate creative director at Needham, Harper & Steers, Chicago.

He joined NH&S in 1964, was promoted to copy supervisor in '67, and became a creative supervisor earlier this year.

JERRY GERBER, associate creative director, has been elected a vice president of BBDO. He joined BBDO earlier this year from Jack Tinker & Partners where he was an associate partner and creative supervisor. Previously he had been a vice president and a creative director at William Esty Co.

KENNETH E. TEASON, a vice president and creative supervisor, has

been named an associate creative director of Warwick & Legler. Succeeding him as a creative supervisor is JERRY PRESTOMBURGO, who has been an art director with the agency.

Teason joined Warwick & Legler in 1967 as a senior writer from Post-Keyes-Gardner, Chicago. He was named a copy group head in 1968 and, earlier this year, a vice president and creative supervisor.

Prestomburgo joined the agency in 1966 from Ogilvy & Mather, where he had been an art director.

RUPERT F. JOHNSEN, a copywriter, and ANTHONY J. PARISI, an art director, have been named co-group heads at Kenyon & Eckhardt. The two will work together on the agency's Macleans account and will also be involved with other Beecham products.

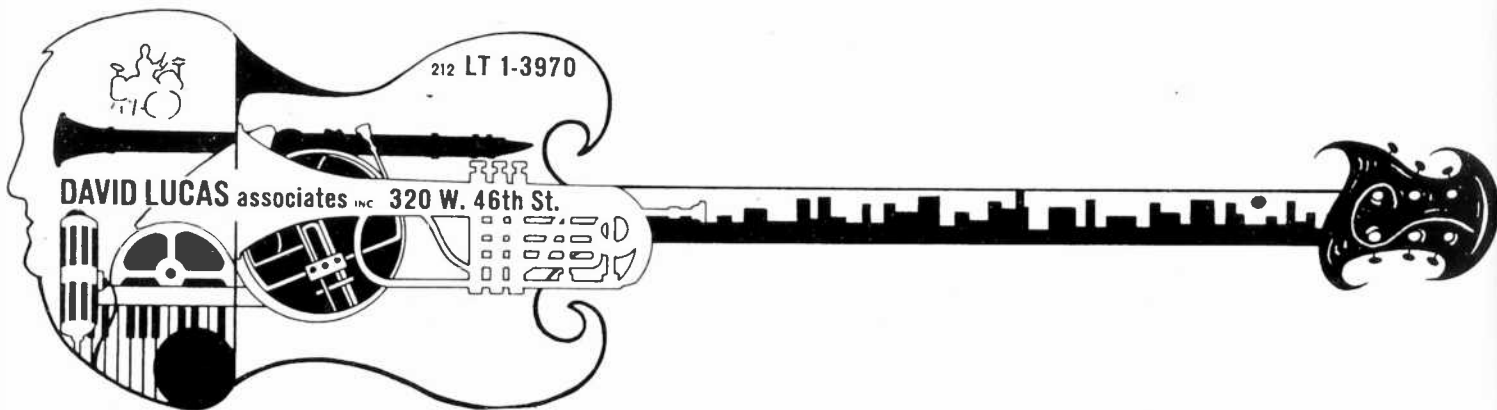
Johnsen and Parisi, who have worked as a team for five years, come to K&E via Grey Advertising and McCann-Erickson. Together, they created the "Support Your Local Burglar" anti-burglary campaign for New York Mayor John Lindsay.

LARS ANDERSON has been named an art director/producer at K&E.



ANDERSON

Anderson will work on the agency's Beecham account. He joins the company from BBDO, where he was an assistant art director.



## Advertising Directory of

# SELLING COMMERCIALS

WALTER LECAT, an executive art director, has been named a vice president at Leo Burnett.

Lecat joined the agency as an art director in 1961, and has been executive art director since 1965. He was formerly at North Advertising, K&E and Y&R.

ROBERT WILVERS has joined Scali, McCab, Sloves as vice president and art supervisor. Wilvers recently resigned as senior partner at Jack Linker, where he worked on the Alka Seltzer, Gillette, Toni and Carnation accounts, among others.

### MPs TO SYNDICATE O.J.

An hour-long special which traces the gridiron career of O. J. Simpson called O.J.! will be put into syndication by Metromedia Program Sales.

Shot on location during the 1967-68 college football year, the special traces O.J.'s two seasons at Southern Cal, when he ran for more than 3,000 yards, scored 33 touchdowns, broke most major college rushing records, won the Heisman Trophy and led USC in two Rose Bowl appearances.

Action comparisons are made between Simpson and college stars of the past. Included in this sequence are film clips of by-gone days, shown in split and quarter-screen montage with film of O.J. on the move.

### MORE SYNDICATION SALES

Five additional stations have been added to the line-up for *Strange Paradise*, Krantz Films' syndication soap. To date, 76 U.S. and Canadian stations have signed for the show.

Added are WTVT Tampa, WXEX-TV Petersburg, KLFY-TV Lafayette, WDEF-TV Chattanooga and KVO5-TV Bellingham.

*Peyton Place* has added 10 markets, bringing the 20th Century-Fox TV show to a total of 20.

Newest additions are WMAR-TV Baltimore, WHDH-TV Boston, KTVT Dallas, KHTV Houston, WHTN-TV Huntington, KCBD-TV Lubbock, WKCT Miami, KMSP-TV Minneapolis, KGW-TV Portland and KPLR St. Louis.

*Judd for the Defense*, also from 20th-Fox TV, has been sold in a total of 30 markets.

Among stations picking-up the drama series are WKRC-TV Cincinnati, WUAB-TV Cleveland, KRLD-TV Dallas-Ft. Worth, WXYZ-TV Detroit, KHVH-TV Honolulu, KVVV Galveston, KCIT-

Lutheran Brotherhood Insurance • C-M



PANTOMIME PICTURES, Hollywood

Southern Bread • Sage Adv.



BANDELIER FILMS, INC., Albuquerque

Marineland • McCann-Erickson



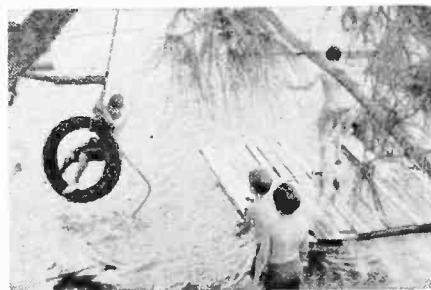
SANDLER FILMS, INC., Hollywood

Venus/Esterbrook • MacM, J&A



LOGOS TELEPRODUCTIONS, INC., N. Y.

Montsanto • Foote, Cone & Belding



FILMFAIR, HOLLYWOOD

Wayne Dog Foods • H, B&C



PELICAN FILMS, INC., New York

Schoenling Lager • Don Kemper Co.



WGN CONTINENTAL PRODUCTIONS, Chicago

Whirlpool "24" • Doyle Dane Bernbach



WYLDE FILMS, INC., New York

tv Kansas City, KCOP Los Angeles, WPIX New York, WIBF-TV Philadelphia, KOOL-TV Phoenix and KTNT-TV Seattle-Tacoma.

United Artists Tv's *Gilligan's Island* is sold in 48 of the top 50 markets. The remaining unsold markets are Lancaster and Saginaw-Flint.

Recent sales of the program include KWTU Oklahoma City, KVOO-TV Tulsa, WOW-TV Omaha, WMAZ-TV Macon, WTRF-TV Wheeling and KCRG-TV Cedar Rapids.

Recent renewals include KOB-TV Albuquerque, WDEF-TV Chattanooga, WLIX-TV Lansing, WFMJ-TV Youngstown and KCMB-TV Honolulu.

#### COMMERCIALS MAKERS

STEVE PALMER has joined Paradigm Films, a division of Tele-Tape Productions, as a director. Palmer has had extensive experience as a commercial film director, director of documentaries and industrials and director of special effects.

LEON PROCHNIK has joined the live action division of Elektra Film Productions as director. He was formerly a staff director for MPO, VPI and Libra.



PROCHNIK

In addition to commercials production, Prochnik is a film maker. He has written, produced and directed two short movies now in theatrical

distribution.

JOE CAMP has joined Jamieson Film Co. of Dallas as a staff producer/director. His film background includes writing, producing and directing trade and industrial films and tv commercials. In addition, he has written for network tv and theatrical features.

#### NEW ADDRESSES

**Pantomime Pictures**, located at 3487 Cahuenga Blvd., Hollywood, is moving its recently expanded tv series production facilities, formerly at 11206 Weddington in the Valley, to its new location at 5032 Lankershim Blvd., North Hollywood.

A professional motion picture products sales office, serving the industry in 11 Western states, has been opened in Los Angeles by the **3M Company**.

The office, located at 6023 South Garfield Ave., Los Angeles, will be the western headquarters for sales of 3M Ferrania brand motion picture raw stock. James G. Maxwell has been named sales representative for this area.

On September 1, all four lab divisions of **Bebell & Bebell Color Laboratories**, will be operating from a new and enlarged facility in the heart of the New York City motion picture district, at 416 West 45 St.

#### THE CHURCH SOUND

When Harry Hirsch, former co-owner of J.A.C. Recording Studio, heard that a Baptist congregation was relinquishing its premises after 41 years, he rushed to lease the church and preserve its 35-foot vaulted ceiling. It now houses Mediasound Recording Studios.

The building at 311 West 57th St. which has been occupied by J.A.C. only a month, contrasts modern engineering with Gothic-style surroundings. Taking advantage of the

church's acoustics, Mediasound installed the largest of its three recording studios. Studio "A" as it is designated, can accommodate up to 100 musicians, with three isolation areas for vocal or instrumental soloist and chorus.

The studio also has a full screen projection system allowing sound tracks to be synchronized with 35mm or 16mm film.

Video playback and monitoring equipment are integral parts of each of the three studios. The "B" studio can accommodate up to 30 musicians, while studio "C" is designed for small groups, overdubbing and narration.

#### ACQUIRES MOTION ASSOCIATES

Science Management Corp., an international management consulting firm, has agreed in principle to acquire the commercial production firm of Motion Associates.

The association with Science Management will provide Motion with management and financial resources, both domestically and abroad. It will also provide Motion with an opportunity to participate in the growing field for educational and industrial films.

#### MORE MOOG

Lektrafon Music has been established in Los Angeles to produce and create electronic sound/visual commercials. Heading up the company is Ruth White, who is also an electronic music composer for Mercury's "Lime-light" series.

In addition to supplying music, the company will have a special department to provide services for various types of film effects, including optical printing and effects.

Lektrafon is located on West Venice Blvd. in L.A. Its equipment includes a Moog, multi-channel tape recorders, and a specially designed mixing console.

Plans include expansion into audio/visual cartridges and recordings for both consumer and commercial use.

#### ZOOMING IN ON PEOPLE

WALTER KINGSLEY, who has been executive vice president in charge of sales for Metromedia Producers Corporation (MPC), has been appointed executive vice president in charge of the New York office.

Kingsley's promotion reflects the

NEW YORK  
PL 7 - 7120

Key to Quality

FILM  
OPTICALS  
inc.

optical photography  
aerial image  
anamorphic photography  
liquid gate  
animation

for TOTEM PRODUCTIONS, INC.



increased emphasis by MPC on developing original new television programs and series for the national television networks and major advertisers and agencies. MPC will headquarter its creative staff in Los Angeles, under the direct supervision of Bud Rifkin, who had been dividing his time almost equally between the two coasts. The national and international sales staffs will continue to headquarters in New York.

RICHARD S. CHRISTIAN, has been named director of workshops for Reeves Production Services. He is responsible for the workshop program designed to better acquaint producers and non-producers with the television medium. Reeves began this program last year with "Production '69: A Shirtsleeve Workshop in Television Techniques."

Christian was previously director of film and television production for the State University of New York. As a producer-director for over 10 years, he has worked at WNDT-TV New York and KOED-TV San Francisco and has free-lanced on both coasts.

ROBERT N. BLAIR has been appointed product manager of broadcast tv systems of Philips Broadcast Equipment. He will be responsible for all phases of product management in the tv broadcast line.



BLAIR

Prior to joining Philips Broadcast in November, 1968, Blair was with General Electric for 12 years. During that period, he was systems engineer for broadcast tv in the marketing department of the visual communications products department, a special requisition project engineer, and a design engineer for audio and video switching systems.

MIKE BARENTS has joined Oopsy Productions, Detroit, as sales manager. In his new position, he will be responsible for the marketing of

*Oopsy the Clown*, now being offered for syndication.

#### MODERN DAY EXODUS

A Noah-like exodus was completed recently when Ralph Helfer's Africa U.S.A. moved more than 300 animals to a new 250-acre motion picture location home in Fillmore, 45 miles north of Los Angeles.

The relocating of the animals was prompted by the heavy floods last February which decimated Helfer's facility in Saugus. The downpour changed the course of the Santa Clara River and sent a 250-foot wide and 12-foot deep floodcrest racing through the compound. While only eight animals were lost, damages totaled \$250,000 and included a wrecked soundstage, movie sets and other buildings.

The new Africa U.S.A. is located across Lake Piru in a box canyon. The site features a natural five acre lake and sulphur springs. The ranch also has a 200-seat indoor arena.

Helfer plans to construct a new soundstage, and is nearing completion of "Africanizing" parts of the ranch.

#### PRIMOS PRODUCTION

Color tape facilities are being installed in the H. G. Peters & Co. studios in Primos, Penn.

United Tele-Productions, the company making the installation, will offer a complete range of creative videotape services to ad agencies, industries and tv stations. Mobile units are also available.

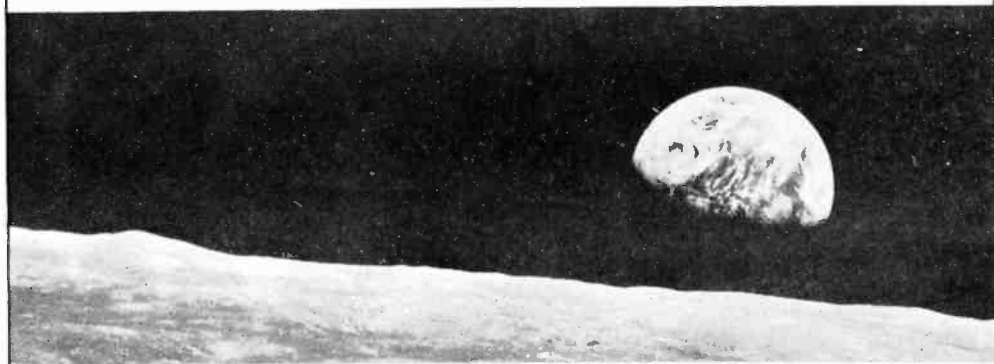
United Tele-Production's headquarters will be moved to Peters headquarters in Primos.

#### G-E VIDEO PROJECTOR

The first new General Electric PJ-400 color video projector has been delivered to Metromedia for use at WNEW-TV New York. The company will use the projector for studio presentations and audience display. Metromedia has ordered four of the projectors.

The projector uses the single-gun, light valve approach to make color pictures as large as 15 by 20 feet. The light valve uses a transparent oil film instead of a phosphor screen, allowing projection and focusing similar to a motion picture projector.

## APOLLO 11 JULY 16-24 ...TMI WAS THERE



*Thanks, NBC, for selecting our Mobile #2 to feed the network pool for this historic event from Neil Armstrong's home town.*

**TMI**  
TRANSMEDIA  
INTERNATIONAL CORP. MOBILE COLOR PRODUCTION

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Please send me . . . . . copies of the 1969  
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Payment Enclosed

AUGUST 25, 1969

# TELEVISION AGE **SPOT** REPORT

a review of  
current activity  
in national  
spot tv

**C**ontrary to the belief of many national advertisers, football isn't a complete sellout on the local television level. It wasn't last year, when a good hunk of football spots went unsold, and it probably won't be a sellout this year, either.

A strong push is underway on the part of reps, stations and the Television Bureau of Advertising to make sponsors aware that they *can* buy local spots on network and community football. Though the rates for these spots may tend to be slightly higher than those of comparable network participations, there are bargains, and, as game times approach, bargains become more pronounced.

One of the reps most active in the area of selling football to national spot advertisers is H-R Television, which has released an avails catalog devoted exclusively to spot football, and has three or four salesmen actively promoting it.

Last year and again this year, H-R has asked the 65 stations it represents to submit unsold football avails so the rep can sell them nationally. To date, 29 of H-R's stations have turned their unsold football inventories over to the rep. This represents about 50 per cent more time available than was submitted last year. H-R credits the increase to an earlier start of the push this Spring.

Comments Tom Campbell, H-R vice president, "Many national advertisers are under the misconception that a station is automatically sold out of football the moment it offers it to local advertisers. This isn't true. Our stations, and those represented by other reps, have plenty of good spots left and several of us, along with TvB's sales groups, are actively selling football as a concept."

Though Campbell admits that football is a comparatively expensive product to buy, its strong young adult high income demographics make it attractive to many advertisers.

Also, continues the H-R executive,



*Bob Rosenheim is East Coast managing buyer on the Colgate account at Ted Bates, New York.*

many advertisers think of football only in terms of network participations, overlooking the possibility of spot advantages.

Although network football is a big dollar expense for advertisers—TvB figures put AFL participation at \$7.27 per 1,000 homes, NCAA at \$6.72 and NFL at \$6.39—H-R spot checks of local station availabilities turned up some good bargains. One major market, for example, offers spots at under \$3 per 1,000 homes. Such bargains are always possible in spot, Campbell points out.

In addition to nationally-televised pro and college games, many stations also broadcast local high school football and regional championship competition which draws large tv audiences too, Campbell adds. These can be particularly attractive for national advertisers with designs on specific markets.

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

## **American Oil Company** *(D'Arcy, Chicago)*

A product and promotion campaign for AMERICAN OIL breaks on September 21 for 13 weeks in more than 20 markets, slotted into all time periods. Men and women, 18-34, are the targets for the 60s and 30s. John Stetson did the buying.

## American Motors

(Wells, Rich, Greene, New York)

A seven-week buy for AMERICAN MOTORS AUTOS starts about September 25 in more than 25 markets. Men, 18-49 are the intended audience for the 60s and 20s. Dan Capece did the buying.

## Anderson Clayton

(Cunningham & Walsh, New York)

An ID campaign is in progress for CHIFFON STICK, appearing in about 50 markets until mid-September. Philip Oldham did the buying.

## Best Foods

(Dancer-Fitzgerald-Sample, New York)

HELLMAN'S MAYONNAISE is being promoted in a four-week buy starting on September 1 in more than 20 markets. Run as 20s and 30s, the ads will go into day, prime and late fringe spots, aimed at women, 35-49. Tom Kane is one of the Best Foods buyers.

## C&H Sugar

(Honig, Cooper & Harrington, San Francisco)

A good-sized buy for C&H SUGAR breaks on September 8 in over 25 markets, intended primarily for women. Running for four weeks, the 30s are spotted into fringe segments. Shirley Patrone did the buying.

## Carnation Company

(Continued on page 54)

**"AFTER ATLANTA  
WTVM COLUMBUS  
IS A MUST...  
IT DELIVERS MORE  
HOMES THAN ANY  
OTHER GEORGIA  
TELEVISION STATION"**

(ARB MAR. '69 CIRCULATION DATA)

	NET WEEKLY CIRCULATION
1. WSB-TV	671,300
2. WAGA-TV	670,400
3. WQXI-TV	595,300
4. WTVM CIRCULATION	<b>242,100</b>



**BLAIR TELEVISION**

## Agency Appointments

JOHN G. AVRETT has been named president of The Marschalk Company, New York. He had been a senior vice president of Sullivan,



AVRETT

Stauffer, Colwell & Bayles, with major creative responsibilities. Previously, he was with Wells, Rich & Greene and Foote, Cone & Belding.

DAVID D. RYUS has joined SSC&B as senior vice president for administration, and JOHN DUNDAS has been promoted to vice president at the agency. Ryus comes from Time, Inc., Dundas is an account supervisor.

DONALD L. POTTER has been elected a vice president at Ketchum, MacLeod & Grove, New York. He is an account manager, having joined the agency in 1963.

WILLIAM E. CHAMBERS, Jr., has joined MacManus, John & Adams as executive vice president and manager of the agency's New York office. Chambers replaces DONALD E. JONES, executive vice president and New York manager, who returns to MJ&A's headquarters in Bloomfield Hills, Mich. as a member of the corporate staff. Chambers was previously with Norman, Craig & Kummel and FC&B.

CHARLES B. JONES has been named a vice president and manager of Kenyon & Eckhardt, Chicago, replacing BOB SHIREY who has resigned. PAUL S. CUMBINER has joined K&E as an account executive on the Elgin National and American Home Products accounts.

PAUL NOEL FAUTECK has been named president of Wylde & Co., Chicago, an agency which started operations last March.

CLIFFORD W. HANKIN, an account executive in the New York office of N. W. Ayer since 1959, has been elected a vice president.

Three account supervisors have been made vice presidents at Leo

Burnett, Chicago. They are: DAVID LOWE, KENNETH WRIGHT and VICTOR SHANER.

DERRICK O'DEA has joined Doyle Dane Bernbach as a vice president and management supervisor. He comes from Norman, Craig & Kummel.

ALVIN A. ACHENBAUM and THOMAS ARMSTRONG, who recently were appointed executive vice presidents of Grey, New York, have been named directors of the agency. Achenbaum has been with Grey since 1957, Armstrong joined the firm in 1956.

JOSEPH H. PERNICA, associate research director at Benton & Bowles, has been made a vice president.

KEVIN J. CLANCY, senior associate research director at Batten, Barton, Durstine & Osborn, has been made a vice president.

JOHN CONSIDINE has joined W. B. Doner, Detroit, as corporate director of research. He had been with the Colton Division of Gillette Co.

WILLIAM J. VAN NOSTRAN has been named a senior account executive on the North American Rockwell account at Campbell-Ewald's Pittsburgh office. He had been with Rumrill-Hoyt, Rochester, New York.

RICHARD L. GANNETT has joined Needham, Harper & Steers, Chicago, as an account executive, and MICHAEL H. WEIN and RICHARD G. WALSH have been named account executives in NH&S's New York office. Gannett comes from the Alberto-Culver Co., Wein from Marschalk and Walsh from Lennen & Newell.

KARL A. BRAUTIGAM, Jr., and NORMAN SUBOTKY have joined Warren, Muller, Dolobowsky, New York, as account executives. Both come from private industry.

JOE RIES, Jr., has joined J. Walter Thompson, San Francisco, as Western field account representative for the Campbell Taggart Bakeries. He succeeds JAMES SCHAFFER, who is now representing Campbell Taggart from Thompson's Dallas office.

PAUL D. SEABROOK has been promoted to account supervisor at Henderson, Greenville, S. C. He joined the agency in 1964.

JOHN N. MC MATH, Jr., has been elected to the new position of chairman of Mathison Advertising, Rochester. BOB A. WOLF has been named to succeed him as president and chief executive officer. Wolf had been executive creative director.

## One Seller's Opinion . . .

### ART OF EARLY ESTIMATING

Buyer beware! The Fall selling season is upon us, the who-can-out-estimate-who derby is on.

Each year beginning in mid-August and lasting until the issuance of the first Fall local market rating reports, buyers are asked to make buying decisions for millions of dollars of spot television funds without even the crutch of actual numbers from a book to lean on.

This is the time for renewed hopes of sales success by stations that have historically delivered inferior ratings. After all, the sizzle of a well-known off-network property will perhaps convince buyers of less than Methuselan experience that the station will now begin delivering ratings never before achieved. Reps for these stations hardly ever document rating expectations with past rating reports on their stations, since they've probably performed poorly since receiving their construction permits from the Government.

New buyers are not aware that the evolution of rating dominance is a painstakingly slow procedure. Weak stations do not become dominant in a market over-night. Sure-hit, off-network syndicated properties have failed before and will fail again. Viewing habits, established over a period of months and years, are not readily altered.

How then should a buyer make judgements in a time of year when specific rating deliveries are not available and the estimates are a necessity?

First, a buyer has to be aware of the relative positions of stations in a market—their historical ability to generate ratings with the programming fare available. This is not to say that if a CBS-TV station has been number 1 in a market for the last three years in sign-on to sign-off share of audience Monday through Sunday, it must be number 1 again. What is important to remember is that a range of expectations both negative and positive, should be established. A station consistently averaging a 12 rating in primetime for the last four November rating books, may realistically anticipate an average 10-14 rating delivery.

An independent station which has carried off-network syndicated reruns for the past three years, delivering a 3 rating in primetime, now estimates 8 ratings for the Fall season. Buyers should not use subjective feelings, but historically-patterned performance trends to predict a more accurate 2-4 rating range for this station.

Unfortunately for many advertisers, buyers in many instances tend to buy what they themselves like and not what viewing indicators reflect as the historical viewer preferences.

A buyer should also be aware of the types of programming that a station will run, whether it is first-run, color, or re-run black and white. He should take into account too the promotional capacities of a station to make the potential viewer aware of the station's schedule. All stations do on-air promotion since the expense is marginal, but few stations invest heavily in a consistent schedule of radio, newspaper, and television guide publications.

Many stations spend the better part of their promotional budgets on agency luncheons describing their Fall line-ups to the buyers without ever mentioning proposed promotional efforts for the potential viewer.

Finally, the buyer should recognize the individual salesman's tendency to exaggerate anticipated rating deliveries. Note which salesmen prepare their own rating rationales and which ones simply bring in mimeographed copies of "thoroughly researched" rating expectancies. Many stations, calculating how much a particular show cost them to buy from a syndicator will then determine a minute-cost necessary to make a profit on the show. A "researched" rating rationale is developed to give the established price an illusion of efficiency.

The sizzle season is here . . . looking beyond subjective feelings with a more investigative approach will maximize advertiser values during this Fall's selling season.

# 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."



Bob

Sinnett, *vice president, engineering*

"Superior service demands superior equipment like our radar weather system, full color studio and control rooms, film labs and complete backup equipment."



Bud

Nelsen, *national sales manager*

"Our philosophy of advertising investment, as opposed to just time sales, makes staff involvement in community affairs the keystone to media service."

# WHBF

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

## BUYS IN BRIEF

A strong promotion for REMCO INDUSTRIES DOLLS will feature its ethnic Negro doll designed with negroid features by Negro designer Annuel McBurrows. The ad will appear with white dolls in four 60 second commercials to be aired from September 22 to Christmas in 86 local markets. The \$5,500,000 ad campaign is intended to attract children from 2-11 years in day slots. *Webb Associates*, New York, is the agency.

NORELCO ELECTRIC SHAVERS for men and women will be boomed with a \$7 million ad campaign during the back-to-school season. "Get tough" is the theme of the campaign, which will include dealer-tagged spots in 70 leading markets, including 52 markets for the women's razors. An estimated 77 per cent of U.S. homes will receive the ads. *LaRoche, McCaffrey & McCall*, New York, is the agency.

Children 4-12 years will be the targets of a 50-market campaign for Argo Industries Corp.'s POPPY CORN POPPER and

JUNIOR CHEF line of toys. Starting in September for 12 weeks, the ads will play up Argo's corn popper with transparent hopper. *Helitzer Advertising*, New York, is the agency.

The largest ad campaign in the history of MATTEL TOYS will break this Fall, with spot and network television support. Included is full sponsorship of a Bill Cosby special on November 12, with spot participation on Saturday children's programs and adult shows like *Julia*. *Carson/Roberts*, Los Angeles, is Mattel's agency.

Sun Oil Company's DX DIVISION has launched the biggest advertising campaign in the firm's history with a blast for its newly-formulated gasolines. Theme of the campaign is that motorists really don't care about a new gasoline. Spot tv will be used in 37 markets, with ads also appearing on news-weather-sports programs in 19 markets, most of which also receive spot schedules. 1Ds, 30s and 60s are being used. *Gardner*, St. Louis, handles the ad-

vertising for the Sun DX Division.

General Mills new BISQUICK BUTTERMILK BAKING MIX is receiving a roll-out campaign on daytime network and spot tv. Starting in September, the push will point up the qualities of the new baking item, available in four sizes. *Needham, Harper & Steers*, Chicago, is the agency.

HERTZ CAR RENTALS will get a new theme this Fall, "It isn't what we rent. It's what we are." Tv spots will appear in a minimum of 26 major markets, promoting the firm's 1900 rental stations. Half of Hertz's 1969 ad budget of \$12 million goes into radio and tv advertising. *Carl Ally*, New York, is the agency.

Harry C. Barfield was incorrectly identified in the July 28 issue of TELEVISION AGE. He is the president of WLEX-TV Lexington, and WCOV, Inc., Montgomery.

## BAINBRIDGE, GA., A VITAL PART OF

# WCTV-land

## LAND OF YEAR-ROUND GOOD LIVING, GOOD BUSINESS

WCTV salutes Bainbridge, Georgia's First Inland Port City, with water-borne traffic increasing each year as more and more industry moves into the area to take advantage of the low freight rates for cargo moved by barge from the Gulf into Southwest Georgia and Northwest Florida.

Under the direction of the Decatur County Commissioners the former Bainbridge Air Base has been turned into the prosperous Decatur County Industrial

Air Park where an increasing number of locally and nationally-based firms have been attracted by the area's fine labor force, equitable taxes, pleasant Georgia living, excellent transportation and cooperative local and state government.

WCTV is happy to serve this active and growing area where continued growth and prosperity are being brought to this part of the state.



# WCTV-6

TALLAHASSEE THOMASVILLE



**BLAIR TELEVISION**



A CBS AFFILIATE

Just before the start of World War II Helen Thomas returned from a trip to Europe looking for a two-week temporary job. She had had some experience in advertising, so she applied at Street & Finney, New York. Thirty years later, Helen Thomas is still in her "temporary" job. Only now, Street & Finney is Masius, Vinne-Williams, Street & Finney, and Helen Thomas is a vice president and media director on the Doan's Pills account. She also advises on some other accounts.

"This has always been a very pleasant place to work with very, very nice people," explains Helen. "What's important to a job, don't you think?"

Since the British firm of Masius acquired the 67-year old Street & Finney agency last year, Helen hasn't received any change, except for a few English accents and a few new accounts that came in because of the merger.

Buying for a specialized product like Doan's Pills has its ups and



downs, its benefits and limitations, notes Helen. "Our main interest is adults over 50, a group that's not sought by most advertisers." Consequently, she looks for programs that appeal to this group, namely news, variety, travel and adventure shows.

In the last year, Doan's Pills altered its advertising concept, eliminating almost all of its radio and newspaper advertising and concentrating its total effort into television, half in network and half in spot.

As the planner, budgeter and chief buyer on the account, Helen had a strong say in the shift.

Though she's seen plenty of media changes in her 30 years as a buyer, Helen doesn't see much point in looking back and comparing the past with the present. A bright-eyed, keen woman who wears her years well, she has the up-to-date viewpoint of a woman half her years.

Nor does she complain about changes that have taken place in tv due to the explosion of spot.

Her one unhappiness is with grid rate cards that don't indicate prices. This she compares to shopping for a suit of clothes without price tags. "You have to keep calling the salesman over to ask him how much this costs, how much that costs."

An inveterate traveler, Helen spends her annual one-month vacation touring a different country each year. She's been to most parts of the world and to Europe some 10 to 15 times since that summer she returned to find a "temporary" job.

## Rep Report

BRIGGS S. PALMER has been named vice president and sales manager of the New York Station Division, west team, for Blair Television. RICHARD W. GIDEON has been pro-



PALMER

motored to director of research for Blair's Station Division. Palmer joined Blair in 1965 from CBS-TV spot sales. Gideon came to the rep in 1963 from Young & Rubicam and the radio & tv division of Triangle Publications.

Blair has also added five new salesmen to its New York Station Division. GARY SCOLLARD, TONY KIERNAN and CORDON SULZER will join the East team, PAUL ARNZEN and SIDNEY CURKIN the West.

Scollard had been with Blair in

Detroit; Kiernan was with NBC-TV spot sales; Sulzer comes from WCBS-TV, New York; Arnzen transfers from Blair's Dallas office, and Gurkin comes from Edward Petry.

DENNIS REGAN has joined the special services department as a senior research analyst, and ALAN STURM has joined the Los Angeles office of Metro TV Sales. Regan had been a research analyst with ABC-TV. Sturm comes from *Good Housekeeping Magazine* and McCann-Erickson, Los Angeles.

HOWARD ZWICK has been named San Francisco sales manager for Tele-Rep. He had been an account executive for KFRC San Francisco.

ROBERT H. BAKER has joined the New York sales staff of Storer Television Sales. He had been a local account executive for WSPD-TV Toledo.

WILLIAM F. HASSLOCK, Jr. has been appointed an account executive, and WILLIAM BLOOD has joined the Chicago sales staff of Edward Petry & Company. Hasslock had been with United Broadcasting Company, Atlanta, Clyne-Maxon, Ted Bates and Sullivan, Stauffer, Colwell & Bayles, all in New York. Blood had been with George P. Hollingberry.

## Buyer's Checklist

### Rate Increases

KAUS Austin, Minn., from \$300 to \$325, effective February 1, 1970.

KFSA-TV Fort Smith, Ark., from \$375 to \$425, effective immediately.

KTXS-TV Sweetwater, Texas, from \$275 to \$300, effective January 4, 1970.

WLBT Jackson, Miss., from \$750 to \$800, effective January 1, 1970.

WBMG-TV Birmingham, from \$175 to \$225, effective February 1, 1970.

WESH-TV Daytona Beach, from \$700 to \$775, effective February 1, 1970.

WPTV West Palm Beach, from \$325 to \$375, effective February 1, 1970.

WTVM Columbus, Ga., from \$700 to \$850, effective February 1, 1970.

WTPA-TV Harrisburg, Pa., from \$550 to \$600, effective February 1, 1970.

## FCC revenue figure

A typographical error appeared in the TELEVISION AGE Analysis of FCC revenue figures, 1968 vs. 1967, in the August 11 issue. The 1967 national and regional spot revenue for Omaha was erroneously entered at \$3,581,000, and the percentage at -2.7. The actual 1967 figure should have been \$3,351,000, an increase of 4 per cent.

WHO'S WHO  
FOR SPORTS  
IN DES MOINES?



**WHO TV**  
...that's who!

**CBS** • COLOR 13 • DES MOINES, IOWA

**Spot** (From page 50)

(Erwin Wasey, Los Angeles)

A nation-wide campaign, beamed into more than 50 markets, breaks on September 8 for various CARNATION products. Running until December 7, the 60s and 30s will be used to sell women, 18-49. Gwendolyn Mason worked on the buy.

**Carter Wallace**

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

Carter's LITTLE PILLS are being promoted in a campaign in the Midwest from September 1 to September 28. Employing 30s in early and late fringe, the prime target is women over 35. Barbara Castellano handled the buy.

**Clorox Company**

(Jack Tinker, New York)

A national campaign, embracing more than 70 markets, will break on September 15 for eight weeks, booming LIQUID PLUMBER. The 60s and 30s will appear in day, early and late fringe spots, with women, 18-49, the intended audience. Sam Chisholm executed the buy.

**Clorox Company**

(Honig, Cooper, & Harrington, San Francisco)

A major buy for CLOROX BLEACH starts on September 15, appearing in more than 25 markets, aimed at total women and women, 18-49. The 60s are being used in day and prime, early and late fringes. Shirley Patrone is the buyer on the account.

**Coca-Cola Food Division**

(Marschalk, New York)

A buy for HI-C breaks on September 1 in about a dozen markets, running for seven weeks. The 60s are aimed at women, 18-49 in day and early fringe spots. Rose Mazzarella executed the buy.

**Folgers Coffee**

(Cunningham & Walsh, New York)

A national campaign embracing more than 60 markets is being launched on issue date for various FOLGERS COFFEE products. Using 60s and 30s, the push is appearing in day, early fringe, prime and late fringe spots. No cut-off date has been picked. Joel Cohen is

**Media Personals**

ERWIN H. EPHRON has left Papert, Koenig & Lois to become vice president, director of media, programming and media research at Carl Ally, New York. He had been a



EPHRON

vice president and media and market research director at PKL. Previously, he was associate media director, media analysis and computer applications at Batten, Barton, Durstine & Osborn. In his new post, Ephron succeeds BOB WOLF, who has left Ally.

SHELDON MARKS, senior media buyer, has been promoted to associate media director, AC&R Advertising, New York. He has been with the agency for 19 months, joining after three years with Charles Schlaifer & Co.

JAMES FAGAN and GEORGE KARALEKAS, assistant media directors, have been appointed vice presidents at Grey, New York. Both joined the agency in 1963.

JOHN P. HOLLAND has joined North Advertising, Chicago, as associate media director on the Toni and Paper Mate accounts. He was with Post-Keyes-Gardner and D'Arcy as media research supervisor.

AMY SCHWEITZER has joined Tracy-Locke, Dallas, as media coordinator. She previously held a similar position at Ted Bates, New York.

MARY ANN OKLESSON, formerly a media buyer with Rumrill-Hoyt, New York, has joined Warren, Muller, Dolobowsky in the same capacity.

CAROL BILD has been promoted to media buyer at Clinton E. Frank, Chicago. She joined the agency in 1967 and was, successively, media assistant, and assistant media buyer.

ELAINE ROTH has joined the Los Angeles office of Albert Frank-Guenther Law as radio and television time buyer. She comes from the New York offices of Len Carl and Atwood Richards.

LORRAINE HARTIGAN has joined The Lampert Agency, New York, as a media buyer. She had held a similar position with Vos & Reichberg.


FREDERICK J. SLAMA has joined Bozell & Jacobs, New York as a media buyer. He had been a media group supervisor for McCann-Erickson and, before that, was a planner-buyer for Batten, Barton, Durstine & Osborn.

metro  
**ROCKFORD**

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

**CBS**  
on

**WCEE-TV**

**WCEE-TV 23** 

A CBS Affiliate

The "Big CEE"  
Rockford-Freeport, Illinois  
Represented by The Meeker Company



of the buyers on the account.

**Gillette-Toni**  
(*North Advertising, Chicago*)  
A week buy for PAPERMATE PENS  
other Gillette-Toni products breaks  
issue date for six weeks in a nation-  
wide campaign. Early and late fringes only  
being used, with adults the prime  
target. Pam Russo made the buy.

**Levi Brothers**  
(*Walter Thompson, New York*)  
Various LEVI BROTHERS products  
being seen in a series of 60s and 30s  
which broke just before issue date  
and will run through August.  
Housewives are the goal in this national  
campaign. Patricia Whitby is one of  
the buyers on the account.

**Porton Norwich**  
(*Porton & Bowles, New York*)  
Six-week campaign for various  
PORTON NORWICH products starts on  
September 1 in some 70 markets.  
The 60s and 30s will appear  
in day and fringe spots, directed  
primarily toward women, 18-49, and total  
men. John Gaskell did the buying  
for the campaign.

**Pillsbury**  
(*Allen, Barton, Durstine & Osborn,  
New York*)  
Several flights for Pillsbury's  
FACE STICKS and SWEET-10 begin  
early September, running for  
various lengths in markets throughout  
the Midwest and Far West. Mostly  
in the 60s, the ads are slotted into all time  
periods, with children over 6 and  
adults under 50 the prime targets.  
Beila McCormack did the buying.

**Quaker Oats**  
(*Compton, Chicago*)  
A nine-week buy for CAPT. CRUNCH  
WITH CRUNCHBERRIES starts on  
September 8 in more than 30 markets.  
Running in early fringe only, to attract  
children. The 60s were placed by I. Thawani.

**Ralston Company**  
(*Gardner, St. Louis*)  
A major campaign for RALSTON  
URINA DOG & PUPPY CHOW breaks  
starts September 8 in more than 35 markets.  
The 60s will go in  
in early and late fringes, intended primarily  
for housewives. Dan Clark worked  
on the buy.

**Century Insurance**  
(*Grey, New York*)  
A nation-wide campaign for  
CENTURY INSURANCE breaks through-  
out September and October, with various  
flights running an average of a week.  
Early and late fringes are  
being used to attract men, 18-49.  
Sina Levine executed the buy.

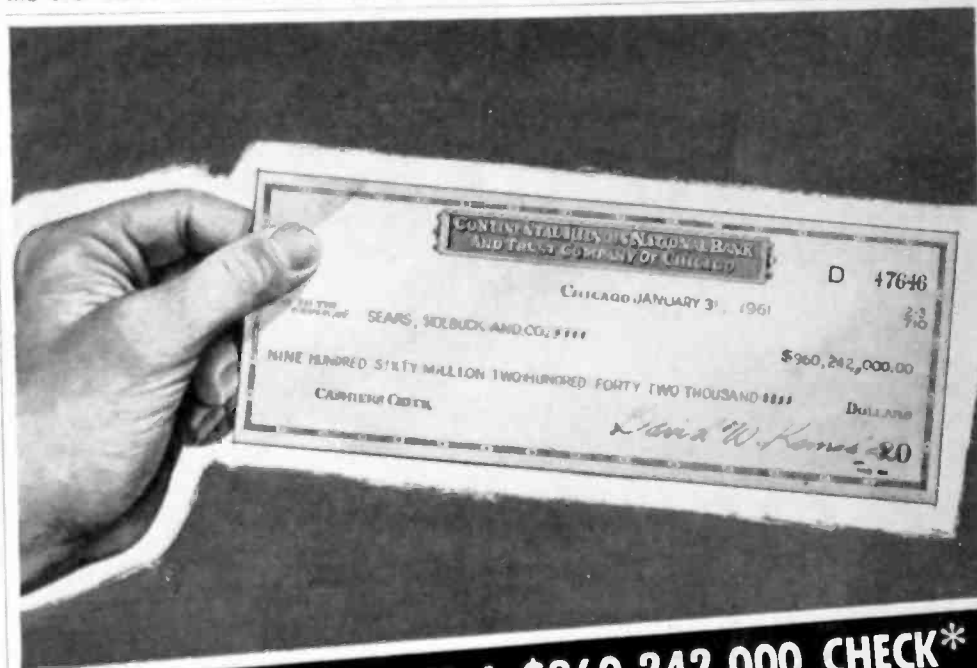
**Sinclair Gasoline**  
(*Cunningham & Walsh, New York*)  
Thirty-five to 40 markets will be  
tested in a push for SINCLAIR GAS,  
starting September 2 for eight weeks.  
The 30s will be aired in primetime  
and early and late fringes, with men,  
18-49 the main target. Joel  
Cohen is one of the buyers on the  
account.

**Standard Brands**  
(*Ted Bates, New York*)  
Various STANDARD BRANDS will be  
advertised in a flight of 60s and 30s  
starting on August 31 for four weeks in  
more than 25 national markets. Day and  
fringes are being used for the edification  
of total women. Bonnie Sprecher  
did the buying.

**Stouffer's Frozen Foods**  
(*Ketchum, MacLeod & Grove, New  
York*)  
A special four-week flight pushing various  
STOUFFER FROZEN FOODS, in  
conjunction with the Apollo 11 crew  
quarantine feeding program, broke just  
before issue date in 22 major markets.  
Day and fringe spots are being used for  
the 30s. Carol Sibenac is the buyer.

**Tect, Inc.**  
(*Venet Advertising, New York*)  
A buy from ZOOMZ drain cleaner  
in Hartford, Springfield and New  
Haven breaks on September 14 for  
13 weeks. Composed of 60s,  
the flight will appear in day spots,  
aimed at women, 18-49. Betty Onstead  
did the buying.

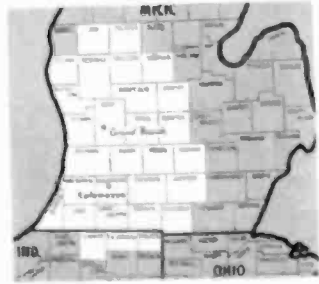
**3-M Company**  
(*Young & Rubicam, Chicago*)  
A nation-wide campaign for AEROSOL  
SCOTCHGARD breaks on issue date for  
four weeks, with a second series of  
flights scheduled to run six weeks starting  
in October. Being used are 30s in  
day and fringe spots, to influence  
women, 35-49. Bebe Gunther  
organized the buy.



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

**BUT . . . in the 38th TV market you'll see  
retail sales 2 1/2 times as big**

**WKZO-TV MARKET  
COVERAGE AREA • ARB**



With 2 1/4 billion dollars in retail sales and  
half a billion in food alone, the Grand  
Rapids-Kalamazoo market is 33rd in  
total retail sales.

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

Ask Avery-Knodel how you can cash in.  
Source: SRDS and ARB, Feb./March 1968.

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



**The Tower Stations**  
RADIO  
WKZO KALAMAZOO-BATTLE CREEK  
WJEF GRAND RAPIDS  
WFRS GRAND RAPIDS-KALAMAZOO  
WWSB/WRV-TV-FM CANTON

TELEVISION  
WKZO-TV GRAND RAPIDS-KALAMAZOO  
WWSB-TV CANTON-TRAVERSE CITY  
WFRS-TV SAULT STE. MARIE  
WJEF-TV LINCOLN, NEBRASKA  
WWSB-TV GRAND ISLAND, NEB.

## WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids  
For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

**WHO'S WHO  
FOR SPORTS  
IN DES MOINES?**



**WHO TV**  
...that's who!

**CB • COLOR 13 • DES MOINES, IOWA**

**Spot** (From page 50)

(Erwin Wasey, Los Angeles)

A nation-wide campaign, beamed into more than 50 markets, breaks on September 8 for various CARNATION products. Running until December 7, the 60s and 30s will be used to sell women, 18-49. Gwendolyn Mason worked on the buy.

**Carter Wallace**

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

Carter's LITTLE PILLS are being promoted in a campaign in the Midwest from September 1 to September 28. Employing 30s in early and late fringe, the prime target is women over 35. Barbara Castellano handled the buy.

**Clorox Company**

(Jack Tinker, New York)

A national campaign, embracing more than 70 markets, will break on September 15 for eight weeks, booming LIQUID PLUMBER. The 60s and 30s will appear in day, early and late fringe spots, with women, 18-49, the intended audience. Sam Chisholm executed the buy.

**Clorox Company**

(Honig, Cooper, & Harrington, San Francisco)

A major buy for CLOROX BLEACH starts on September 15, appearing in more than 25 markets, aimed at total women and women, 18-49. The 60s are being used in day and prime, early and late fringes. Shirley Patrone is the buyer on the account.

**Coca-Cola Food Division**

(Marschalk, New York)

A buy for HI-C breaks on September 1 in about a dozen markets, running for seven weeks. The 60s are aimed at women, 18-49 in day and early fringe spots. Rose Mazzarella executed the buy.

**Folgers Coffee**

(Cunningham & Walsh, New York)

A national campaign embracing more than 60 markets is being launched on issue date for various FOLGERS' COFFEE products. Using 60s and 30s, the push is appearing in day, early fringe, prime and late fringe spots. No cut-off date has been picked. Joel Cohen is

**Media Personals**

ERWIN H. EPHRON has left Papert, Koenig & Lois to become vice president, director of media, programming and media research at Carl Ally, New York. He had been a



EPHRON

vice president and media and market research director at PKL. Previously, he was associate media director, media analysis and computer applications at Batten, Barton, Durstine & Osborn. In his new post, Ephron succeeds BOB WOLF, who has left Ally.

SHELDON MARKS, senior media buyer, has been promoted to associate media director, AC&R Advertising, New York. He has been with the agency for 19 months, joining after three years with Charles Schlaifer & Co.

JAMES FAGAN and GEORGE KARALEKAS, assistant media directors, have been appointed vice presidents at Grey, New York. Both joined the agency in 1963.

JOHN P. HOLLAND has joined North Advertising, Chicago, as associate media director on the Toni and Paper Mate accounts. He was with Post-Keyes-Gardner and D'Arcy as media research supervisor.

AMY SCHWEITZER has joined Tracy-Locke, Dallas, as media coordinator. She previously held a similar position at Ted Bates, New York.

MARY ANN OKLESSON, formerly a media buyer with Rumrill-Hoyt, New York, has joined Warren, Muller, Dolobowsky in the same capacity.

CAROL BILD has been promoted to media buyer at Clinton E. Frank, Chicago. She joined the agency in 1967 and was, successively, media assistant, and assistant media buyer.

ELAINE ROTH has joined the Los Angeles office of Albert Frank-Guenther Law as radio and television time buyer. She comes from the New York offices of Len Carl and Atwood Richards.

LORRAINE HARTIGAN has joined The Lampert Agency, New York, as a media buyer. She had held a similar position with Vos & Reichberg.

FREDERICK J. SLAMA has joined Bozell & Jacobs, New York as a media buyer. He had been a media group supervisor for McCann-Erickson and, before that, was a planner-buyer for Batten, Barton, Durstine & Osborn.

metro  
**ROCKFORD**

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

**CBS**  
on

**WCEE-TV**

WCEE-TV 23

A CBS Affiliate

The "Big CEE"  
Rockford-Freeport, Illinois  
Represented by The Meeker Company

of the buyers on the account.

**Gillette-Toni**  
(North Advertising, Chicago)  
Six week buy for PAPERMATE PENS other Gillette-Toni products breaks issue date for six weeks in a nationwide campaign. Early and late fringes only being used, with adults the prime target. Pam Russo made the buy.

**Lever Brothers**  
(Walter Thompson, New York)  
Various LEVER BROTHERS products being seen in a series of 60s and 30s which broke just before issue date and will run through August. Housewives are the goal in this national campaign. Patricia Whitby is one of the buyers on the account.

**Borton Norwich**  
(Benton & Bowles, New York)  
Six-week campaign for various BORTON NORWICH products starts on September 1 in some 70 markets. The 60s and 30s will appear day and fringe spots, directed mainly toward women, 18-49, and total men. John Gaskell did the buying for the campaign.

**Pillsbury**  
(Matten, Barton, Durstine & Osborn, New York)  
Several flights for Pillsbury's SPACE STICKS and SWEET-10 begin early September, running for various lengths in markets throughout the Midwest and Far West. Mostly women, the ads are slotted into all time periods, with children over 6 and adults under 50 the prime targets. Sheila McCormack did the buying.

**Quaker Oats**  
(Compton, Chicago)  
Nine-week buy for CAPT. CRUNCH WITH CRUNCHBERRIES starts on September 8 in more than 30 markets, running in early fringe only, to attract kids. The 60s were placed by I. Thawani.

**Ralston Company**  
(Gardner, St. Louis)  
Major campaign for RALSTON URINA DOG & PUPPY CHOW breaks in September 8 in more than 35 markets. To run for eight weeks. The 60s will go in early and late fringes, intended primarily for housewives. Dan Clark worked in the buy.

**Sentry Insurance**  
(Grey, New York)  
A nation-wide campaign for SENTRY INSURANCE breaks throughout September and October, with various flights running an average of a week. Early and late fringes are being used to attract men, 18-49. Nina Levine executed the buy.

**Sinclair Gasoline**  
(Cunningham & Walsh, New York)  
Thirty-five to 40 markets will be tested in a push for SINCLAIR GAS, starting September 2 for eight weeks. The 30s will be aired in primetime and early and late fringes, with men, 18-49 the main target. Joel Cohen is one of the buyers on the account.

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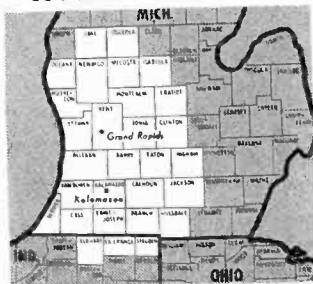
**3-M Company**  
(Young & Rubicam, Chicago)  
A nation-wide campaign for AEROSOL SCOTCHGARD breaks on issue date for four weeks, with a second series of flights scheduled to run six weeks starting in October. Being used are 30s in day and fringe spots, to influence women, 35-49. Bebe Gunther organized the buy.



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With 2 1/4 billion dollars in retail sales and half a billion in food alone, the Grand Rapids-Kalamazoo market is 33rd in total retail sales.

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

Ask Avery-Knodel how you can cash in.

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

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



**The Feltzer Stations**  
RADIO  
WKZO KALAMAZOO-BATTLE CREEK  
WJEF GRAND RAPIDS  
WJFM GRAND RAPIDS-KALAMAZOO  
WWAM/WWTV-FM CADILLAC  
TELEVISION  
WKZO-TV GRAND RAPIDS-KALAMAZOO  
WWTV CADILLAC-TRAVERSE CITY  
WWUP-TV SAULT STE. MARIE  
KOLN-TV LINCOLN, NEBRASKA  
KGIN-TV GRAND ISLAND, NEB.

**WKZO-TV**

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids

For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives



# SUSAN...

## interviews in Belgrade.

Susan White, WMAR-TV news reporter, stood in a public square in Belgrade, Yugoslavia, on Sunday, July 20th, just before the American astronauts prepared to touch down on the moon. In color, sound-on-film, she interviewed Yugoslavs to learn if they would have preferred that a Soviet cosmonaut be the first to land on the moon. They said it was enough to have a man on the moon, the specific nation notwithstanding. That was Sunday. The following night, back in Baltimore, Susan White was on Channel 2 NEWSWATCH, The 7 P.M. Report, and NEWSWATCH, The 11 P.M. Report with another exclusive!

But then — viewers of Channel 2 have become accustomed to "exclusives" by the NEWSWATCH girl-on-the-go.



*In Maryland*  
Most People Watch **COLOR-FULL**

**WMAR-TV**  CBS AFFILIATE

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

# Wall Street Report



**household word.** As a major manufacturer of equipment, Ampex is well known to every broadcaster. As an investment, the stock of Ampex is not classed with the broadcasting group—the company also builds equipment for computer systems, information systems and mining exploration—but the concern's fortunes are closely tied to those of the broadcast business because about 40 percent of sales are to radio and tv stations and networks or customers in related fields.

This connection is one of the principal reasons why Wall Street analysts who follow the volatile electronics stocks are optimistic about Ampex. As a company that has moved forward in a fast-changing but basically solid market, it is considered a relatively safe and stable issue for investors who want growth potential. However, growth potential is definitely what an investor would be buying; Ampex has not been paying dividends and none are apparent on the horizon.

**Pretty strong.** This year, Ampex stock has sold for as much as \$44.75 a share and as little as \$32.50 on the New York Stock Exchange. It has been fairly strong in the recent bear market, changing hands lately at about \$38. This is around 21 times the latest year's earnings, a rather low multiple for the electronics group.

They set records last year, and they can hardly miss setting records this year."

In the fiscal year ended May 3, 1969, Ampex cleared \$13.7 million, or \$1.35 a share, on sales of \$296 million. The after-tax earnings were up sharply from 80 cents a share the year before, but the 1968 fiscal year was affected by a strike in the fourth quarter. A better comparison is with the 1967 results, which showed net income of \$10.3 million, or \$1.09 a share, on sales of \$215 million.

In the current fiscal year, the first quarter has just ended, but Ampex said the other day that no financial results were yet available. A spokesman said, "We just filed a \$60 million debenture offering with the S.E.C., and we probably won't issue quarterly figures until that is cleared."

However, securities analysts said that, if the industry churned along at the current pace, Ampex might show sales for the full year of close to \$350 million and net earnings in the neighborhood of \$1.50 a share.

The analyst who called Ampex "one of the better" growth speculations, remarked, "That would make the stock-price ratio closer to, say, 18, which would make the issue damned attractive."

Not so long ago, Ampex was having a hard time finding a friend like this in Wall Street. The company was formed near the end of World War

however, was the video tape recorder developed later and first marketed in 1956. The equipment almost sold itself, but in spite of rising volume, Ampex started running into profit trouble. In fiscal 1961, sales were \$70 million but the loosely managed company lost nearly \$4 million.

William E. Roberts, thought at the time to be next in line for the top job at Bell and Howell, decided to switch careers at the age of 47. He accepted an invitation to move to Redwood City, Calif., as president of Ampex. Under the direction of Roberts, Ampex has shown increased sales every year since he arrived and—except for the period of the strike—steadily rising earnings.

**Standard procedure.** Most of what he did was standard operating procedure for aid to troubled companies. He centralized the administrative control and got rid of product lines that were not pulling their weight. But he also maintained and even increased the concern's relatively large outlays for research and development.

Recalling that period, an analyst said the other day, "A lot of people in the industry thought he was nuts, and I wondered myself if he shouldn't be pulling in his horns a little on the spending side. But he was right. In that business, they sell new technology all the time. If they don't have something new, they die." ■

AMPEX CORP. INCOME DATA

Year ended	Sales (\$ million)	(adjusted)		Earnings per share	Annual change	
		Operating income as % of sales	Net Income (\$ million)			Net income as % of sales
4/69	\$296.32	12.9%	\$13.70	4.6%	\$1.35	+68.8%
1968	233.43	10.6	7.67	3.3	.80	-26.6
1967	215.53	12.5	10.33	4.8	1.09	+19.8
1966	169.54	12.3	8.52	5.0	.91	+9.6
1965	152.74	13.3	7.67	5.0	.83	+9.2
1964	140.05	13.6	6.95	5.0	.76	+16.9

One analyst recently put it this way: "It's no General Motors. It's another long-term growth speculation. But it's certainly one of the better ones at that earnings ratio.

II to make radar equipment. A couple of years after the war, it developed the sound-tape recorder that still is the foundation of a large part of its business. A bigger breakthrough,

prevented it from being shipped to Toronto. The tape was forwarded to Los Angeles where it was put on a plane for Toronto.

One syndicator reports that when a shipment is missing, Chicago is the first place that's checked. "O'Hare is not only the world's busiest airport, it's the bottleneck of the nation." But once syndicators get away from the big airports, things are eased.

Group W has its syndication dubbing and distribution operation in Pittsburgh. Between *The Mike Douglas Show* and *The David Frost Show* (with a couple of Griffins completing their tour of duty), Group W ships some 3,000 reels of tape weekly. They claim to be the major air freight customer in the city, and as such they are treated quite well.

They have designed their tape boxes so that they'll be easily spotted, should they get lost in a warehouse. The boxes are white with a large Group W logo in red on the sides.

Reeves Production Services has done the same thing for their tape. The Reeves' boxes are light blue and are likewise marked with a red label.

### *Avoid big towns*

The problem of airport transfers has caused some syndicators to ship via smaller transfer cities like St. Louis and Kansas City rather than big cities like Chicago or New York. Several airlines, including TWA, have major facilities in St. Louis and Kansas City, so while there may not

be as many flights in and out per day as there are in major cities, there is also less freight being handled.

MPC tries as much as possible to avoid transfer cities (where the cargo must be unloaded and then re-loaded on another plane for the final leg of its trip, which is usually a smaller city). They now use air mail special delivery to those cities and avoid the transfer.

The shipping problem at the station and is not as easy to isolate and solve. No one can really say for sure what is the biggest reason for delayed and missing tapes.

One of the prime reasons for errors is that many stations put traffic in the hands of young people, who seldom understand the importance of getting the programming through on time. Smaller, less-prosperous stations often hire school kids to work part-time and handle the traffic.

Other than the lack of experienced help at some stations there seems to be no specific reason for missed programs. "There's a thousand reasons and then there's no reason," explained one traffic manager. "These things happen and when they do we just have to get another copy there as quickly as possible. You cannot miss a deadline."

One New Orleans station called up a syndicator late in the day and reported a tape had not arrived. A quick check of airline schedules showed the syndicator that a reserve tape he had in New York would never

make it to New Orleans on time for an early morning telecast.

It was late at night when the syndicator woke up the general manager of a station a few hundred miles away who agreed to fly the tape he had over the next morning in his private plane.

A print procurement house found out that a Midwest station located halfway between two airports didn't get its tape. Rather than track it down, they put a man on a plane who flew to one of the airports with a copy. After renting two cars (the first hardly made it out of the parking lot before it died), he was on his way. Halfway to the station he got a flat tire. While it was being fixed, he called the station to check on his meeting point with the station's messenger, who would meet him halfway.

After the rendezvous was missed the man from the procurement house went all the way to the station and got there with less than 15 minutes to spare.

### *Perils of busing*

A Philadelphia station called to report that they hadn't received their program. The New York-based syndicator immediately put a copy on a bus which he thought was the fastest way to get the program there. Later, the station called when the program didn't arrive. "You used the wrong bus line," screamed the station's traffic manager. "They never can be depended upon. Use the other carrier."

When that tape didn't arrive either, the syndicator sent a man down by bus carrying the tape. He got to the station at the same time the bus company's messenger did.

The award for stick-to-itiveness goes to the syndicator who shipped a program to the Philippines. The first tape got there, but when it was screened it was found someone had put it near a motor, or something which ruined the image.

A second tape was sent but, when this one arrived, a piece was missing out of the middle.

The third tape arrived shortly thereafter, but no one ever got to screen it. The messenger who was carrying it from the airport to the station on his bicycle was hit by a truck. Only the messenger and the bicycle escaped injury. ■



At luncheon in New York recently given by KTVU Oakland-San Francisco are, l. to r., Marilyn Raikan, Dancer-Fitzgerald-Sample; Roger Rice, vice president and general manager, KTVU; Al Westermann Tele-Rep; Anne Pietras and Phyllis Janis both D-F-S.

the one it originally presented last year. ARB has not made official announcement of how revised program will operate; apparently, it's still in flux. One agency man who has his doubts about the effectiveness of computer timebuying is Sam Vitt, president and executive director of the media department at Ted Bates, New York. "We were able to get to the moon with the help of the computer because it had fixed values to cope with," notes Vitt. "The computer works brilliantly, accurately and rapidly on a fixed-quality science. But timebuying isn't a fixed-quality science, it's an art/science. And when it comes to this kind of operation, the computer tends to be pretty clumsy."

**Programming quicksilver**

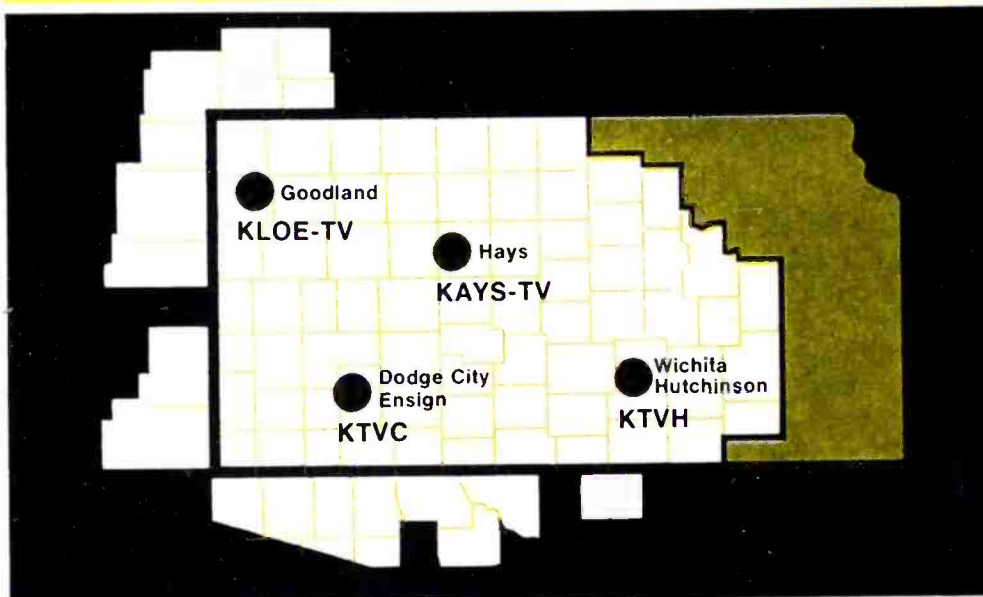
What complicates matters, adds Vitt, is that certain areas of timebuying have become terribly sophisticated. Negotiation and ratecard "softness" could drive a machine crazy, he feels. "Computerized timebuying can't come about with any degree of feasibility unless rate cards become fixed, and the likelihood of that coming about is pretty remote," he goes on to say. "You can't program quicksilver."

One media man at a major agency likes to tell the true story of the brilliant systems analyst who, after automating many agency procedures, boasted that he could program any rate card in existence. The media man took up the challenge and handed the programmer the most complicated rate card he could find, which happened to belong to WCBS-TV New York. That was four years ago, and whenever the media man and the systems analyst meet in the hall, the conversation goes something like this:

Media man: How's that rate card program coming?  
 Systems analyst: Don't be funny.

Another agency exec who questions the future of the ARB and Nielsen plans is Frank Gromer, vice president and director of marketing services, Foote, Cone & Belding, New York. "The amount of paperwork has made it nearly impossible for buyers to do the work we pay them to do," he says. "There is a definite need for the kind of system proposed

# ONE BUY DELIVERS \$3.5 BILLION KANSAS TELEVISION MARKET



**KANSAS BROADCASTING SYSTEM**  
 Delivers – MORE Homes Viewing Each Day  
 MORE Total TV Homes  
 MORE Population  
 MORE Consumer Spendable Income  
 MORE Total Retail Sales  
 Than any other regional broadcasting system in Kansas!

	KANSAS BROADCASTING SYSTEM	STATE Network X	STATE Network Y
Homes Viewing Each Day	225,300	219,200	159,300
Total TV Homes	307,800	302,000	228,800
Population	1,037,200	1,009,600	758,200
C S I (000)	\$3,068,182	\$3,014,025	\$2,273,787
T R S (000)	\$1,959,478	\$1,918,419	\$1,401,061
50% and over – Avg. Daily Circulation			

Source: ARB Television Coverage/65  
 ARB 1968-69 Estimated TV Households  
 Standard Rate & Data – June 1969

**4** Independently owned stations with local leadership  
 ONE ORDER – ONE INVOICE – ONE CHECK

## KANSAS BROADCASTING SYSTEM

**KTVH**  
 Wichita  
 Hutchinson

**KAYS-TV**  
 Hays

**KLOE-TV**  
 Goodland

**KTVC**  
 Dodge City  
 Ensign



by ARB and Nielsen. Agencies would be wise to assume that one of them, or an independent entrepreneur will produce an attractive computerized time-buying system. But it may take five to 10 years, and the need is now. Here's the predicament: what do you do in the meantime?"

Gromer suspects that larger agencies now using the computer for billing, estimating and payroll functions may be able to add "front end" avails programs to their present systems, or else turn to other sources, like data processing services or other agencies' programs for a way out.

"What makes the problem particularly frustrating," says Gromer, "is the knowledge that someone is working on a solution to your problem, but you don't know when that solution will come."

Another agency research expert looked at the Nielsen and ARB proposals this way: "When they were first presented, they appeared to be of limited value. But large agencies will be able to do computerized timebuying themselves by the time Nielsen and ARB have their systems

perfected. If reps submitted their avails on tape, we could put them on the computer and rank avails ourselves. Maybe the ARB and Nielsen systems would have some value to small and medium-sized agencies."

### Some attempts made

A handful of agencies have already started tinkering with their own inhouse computers, trying to get an automatic avails program to work. Young & Rubicam is reported to be in the process of computerizing spot buying, and both Grey and Gardner say that they have succeeded in computerizing spot and network buying functions, respectively, on their computers. Media men like Gromer feel that programs like these could be leased to other agencies between now and the time Nielsen's and ARB's systems are ready. Then, if the latter prove better, a switch-over could conceivably take place.

Several outside data processing centers have also announced plans to tackle the media monster, and, if they get the solutions first, ARB and Nielsen may find themselves with an expensive solution to a

settled problem.

The attitude of station reps toward the computerized proposals is, generally, "we'll wait and see." At first, reps sent up a hue and cry when the ARB plan was announced. Under the initial scheme, agency specs were to be transmitted directly to a computer, where they were to be married with a station's inventory. The rep's role became that of editor and messenger boy. Sensing that reps would not cooperate with the system, and stations would be unwilling to turn their inventories over to a third party, ARB laboriously redesigned its system. These changes have somewhat allayed the reps' fears, although a few on the selling end still feel that ARB's system would really work better *without* the rep. One company, in fact, took a copy of ARBSEC's flow chart, eliminated the rep's role entirely, reducing the number of separate stages from 25 to 15, without appreciably changing the timebuying procedure.

Reps, however, are at least willing to pay lip service to the computerized timebuying concept. When asked what they think of the idea, most reply, "Anything that helps solve the paperwork tangle is a step in the right direction."

Still, many reps hold to the opinion that there is an inherent danger in the ARB system and delays are anticipated in both ARB and Nielsen versions. They doubt that either will be the final solution of the spot paperwork dilemma, because of the great number of variables involved in spot buying.

### Robbing 'creativity'

There is also the ever-present concern that computerization will rob timebuying of "creativity." "My main fear is that younger timebuyers will rely too much on the machine and the ratings," says Mike Levinton, tv research director for Edward Petry & Co. "I suspect they'll take the easy way out and buy exclusively by cost-per-1,000. A more experienced buyer would have the insight to know that ratings and cost-per-1,000 aren't everything, and would consider other factors—like the 'flavor' of a program or the quality of the station."

When it comes to comparing the individual systems, both agency men and reps seem to feel that too little

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known about either to make an intelligent choice at this point in the time. Martin Goldberg, vice president and director of research for ARB Television, summed up the viewpoint of many with this remark: "The proposals at the moment are rough. There is no programming, no specific proposals. The presentations we've seen are based on grand strokes. That's a logical first step, of course, but eventually you have to get down to the fine pencil work before you can get to implementation. There's several million dollars worth of work and several years involved before either of these systems is ready to be bought and sold, and we couldn't decide which is better until now."

### **Bet on ARB**

Most buyers and sellers, when pressed to make a prediction as to which research bureau will come out the winner in the race to put its system on the market, would bank on ARB. That's because they assume ARB is more actively pursuing the quest.

They note that ARB has beat a steady path between reps, agencies and the drawing board every time it makes a modification in its original plan.

Nielsen, meanwhile, has stuck pretty much to its original proposal, only tidying it up a little with an announced change early this Summer (see *Spot Report*, TELEVISION AGE, June 16, 1969).

Bill Hamill, vice president of Nielsen, denies that ARB has any technical lead, but adds "We won't ask people to underwrite this system until it's completely workable, has been pilot tested and debugged."

His reference is to ARB's initial intention, no longer the case, of asking reps and agencies for help in financing the \$12-15 million system, money said to be necessary to start up TVX even before any plan was perfected.

Dr. Langhoff clears up ARB's position on this: "We envisioned a system owned half by reps and half by agencies," he says. "We thought the industry would be happier owning its own system. As a subsidiary of Control Data Corporation, we have no need for outside money."

Now, Langhoff adds, plans to finance the system, though still un-

certain, will probably be on a lease or sale basis. Nielsen envisions the same kind of financing for its system.

The main difference between ARB's original concept and its present one is that the agency will not have access to the rep's inventory, as the rep will take out only what he wishes to show the agency. "Inputs are minimal," Langhoff says, "but the system drastically cuts down on paperwork."

Though ARB will not disclose details of its new system as yet, it's believed that it will work something like this:

The station feeds into the system inventory, audience estimates and rates, which are stored in a spot inventory file. These are taken out by the rep and matched with agency avail requests, ranked and printed out as proposals. Later come market evaluations, orders, confirmations, etc.

Hardware necessary for either the ARB or Nielsen system is another concern of agencies and reps. Neither ARB nor Nielsen has announced specifics of cost or the amount of hardware needed to join the system, but from initial indications, agencies and reps will need at least a cathode ray tube editing device and typewriter terminals with paper tape keyboards to feed information to the computer. As plans stand now, the subscriber to one system will probably be able to use the statistical rating information of the other, since the computer doesn't really care where the numbers come from.

### **First phase revision**

Changes in the Nielsen system, announced earlier in the Summer, revolved around a new first-phase, recognizing the proliferation of group reps and sales divisions within independent rep firms. This step automates calling of reps.

In the Nielsen system, the agency loads the computer with request data, the rep punches a paper tape of avails and brings it to the agency. In succeeding steps, the avails are ranked by various criteria, with budget control and lost-buy analyses included in other phases.

Those who doubt that ARB and Nielsen will be able to get their systems off the ground are already considering alternate ways to ease

the paperwork crush. One is Jerome J. Klasman, president of a two-year-old software firm called Integrated Computer Concepts, devoting itself exclusively to a computerized relationship between reps and stations.

His solution, he hopes, is a system his firm is presently trying to sell to reps called SOL (for "Spot On Line"). In it, the station feeds demographics and avail information into a central computer for the use of its rep only, as airlines now have instant access to reservation information. Confirmations, contracts, broadcast logs, traffic logs, invoices and management reports are by-products of the system. Klasman notes that the system will cost the rep no more than 10 per cent of his present cost of doing business, with a great deal more information provided. (See page 19.)

Another solution to the paperwork problem, far simpler than any of the others yet proposed, might be the elimination of the 60-second piggyback and installation of the independent 30 in its place. "If the 30 was adopted," estimates Sam Vitt of Ted Bates, "for accounts heavily involved in piggybacking there would be at least a 30 per cent improvement in the amount of paperwork. And it wouldn't surprise me if that improvement were as much as 60 per cent."

If the standard 30 doesn't evolve soon, and ARB's, Nielsen's or similar computerized timebuying proposals are as far away as most people believe, media departments have little to look forward to except more paperwork, more drudgery and more chaos. ■



*William P. Dix, Jr., formerly general manager KTHI-TV Fargo-Grand Forks, N.D., has been appointed general manager of WEAT-TV-AM-FM West Palm Beach, Fla.*

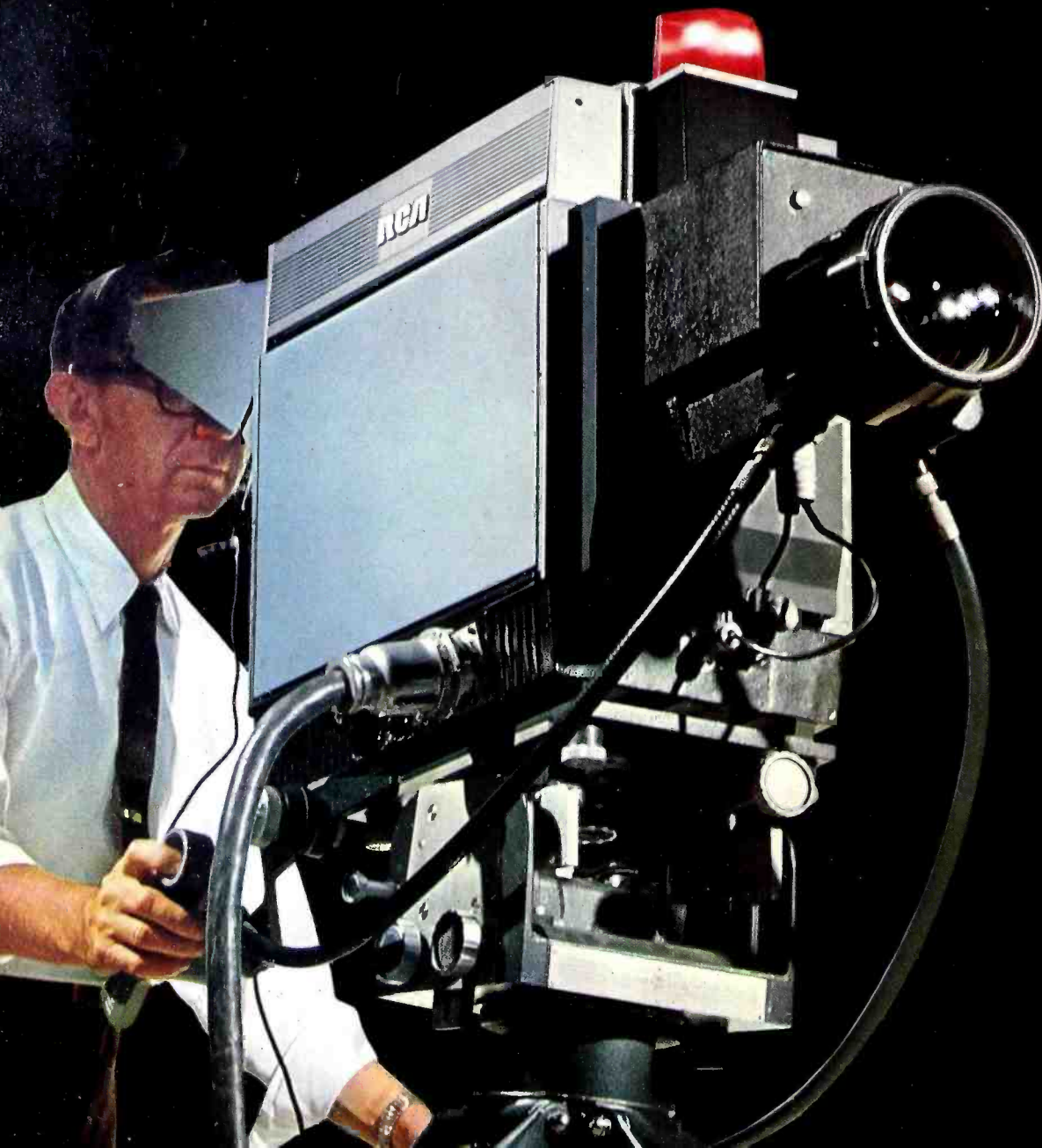
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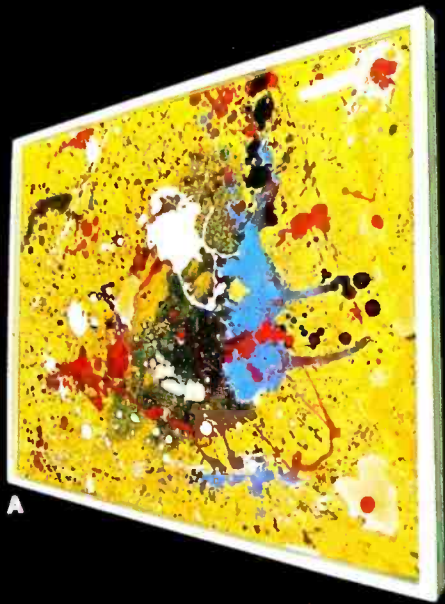
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## Predictions (From page 27)

the series which was pre-empted will hold on to that added audience for a while.

This also works in reverse; when a special attracts an audience less than that found watching the pre-empted series, the latter will suffer for a while since those driven away to competitive programming by the special will continue watching the competitive programming for a while. However, if an audience is dissatisfied with a special, this will not rub off on the pre-empted series. This bit of tv behavior is particularly important since the average special attracts less audience than the average series.

### Can't predict specials

It is difficult to predict how most specials will do, since people approach the viewing of them without knowing what to expect in most instances. In the case of a series, the audience knows in advance what to expect from the characters, even if they don't know the plot of a particular episode. With this kind of situation to deal with, the program analyst can rely on patterns of behavior

which are somewhat predictable.

There is still, however, a large element of judgment in successful predicting, Cornell says. The Ayer analyst, moreover, believes that this judgment cannot be programmed into a computer.

"Of course, you have to have a great deal of numerical information on how a program did in the past and how it performed against the competition. I go back six seasons to get information about how a show performed—if it was on that long. With a new show, you rely partly on information about how similar types of shows behaved in the past in various competitive situations."

But numbers can't do it all, Cornell insists. There is a point at which the analyst must fall back on intuition, sharpened by experience and knowledge.

"I'm not saying this because I have some secret I don't want to give away. There are no formulas. As a matter of fact, I wish there were more objective factors to predict how a show will do. It would eliminate the errors that we inevitably commit."

Here, then, is Cornell's judgment on the upcoming schedule as it un-

folds through the week:

## Monday

The week starts with two new shows pitted against one of the longest-running series on tv. CBS' *Gunsmoke* will begin its 15th year on the air September 22. It appeals to older adults as most westerns do and its appeal to children is enhanced by the fact that it starts at 7:30. This adds up to the familiar "U" audience composition profile, so common on tv.

During the past season, *Gunsmoke* had little competition for the older adult audience since it was facing *The Avengers* on ABC and *I Dream of Jeannie* on NBC. Next season it will face *The Music Scene* on ABC and *My World and Welcome To It* on NBC.

The latter deals with a cartoonist and writer with an overly active imagination. It is based on the cartoons and writings of James Thurber and combines fantasy with a family setting. It will have appeal to some older adults and, because one of the characters is the 10-year-old daughter of the cartoonist-writer, some appeal to children. It promises to be a "quality show" but the question remains whether it will have genuine mass appeal.

*The Music Scene* is a 45-minute show, one of two back-to-back in the 7:30-9 p.m. slot—a genuine novelty on the network schedules so far as program length goes. It features contemporary music and, hence, appeals to teens and adults up to 25 or 30.

This type of show goes over stronger with women than men. However, pop music shows, except for the Tom Jones program, haven't done too well in the past.

ABC's ploy of carrying *The Music Scene* into the first 15 minutes of *Laugh-In* won't work. The show will be a loser in its time period. *My World* will give *Gunsmoke* a little competition among older adults but won't seriously threaten the western.

*Gunsmoke* overlaps the Rowan and Martin show, which will continue to be a runaway in the ratings. However, *Laugh-In* doesn't take much audience from *Gunsmoke* but builds on new tune-in at 8.

At 8:15 *The New People*, the second new ABC show, succeeds *The*

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*Music Scene* and should inherit its audience, since it deals with college-age types. The idea of young people establishing their own society and making mistakes as they go along won't appeal to older adults. *The New People* appears to be a reasonably well-produced show but the selective appeal and the combined competition of *Gunsmoke*, Lucille Ball at 8:30 and *Laugh-In* will be too much for it. *Lucy* has put her own children into the show and its appeal to teenagers has increased. One consolation to ABC is the likeli-

hood that *The New People* will do better than *Peyton Place* this past season.

At 9, ABC unveils its third offering in an evening with all new shows. It's *The Survivors*, an hour-long drama which faces the CBS parlay of *Mayberry RFD* and Doris Day and the NBC movies. *The Survivors* is not a good candidate for survival. *Mayberry* seems pretty certain to be the time period winner, though the movies will attract the younger adults.

Doris Day replaces *Family Affair* at 9:30 and since she did well with

older adults last season, the new slot should be a good place for her since her lead-in, *Mayberry*, also lures the older adults.

The final ABC Monday debut, at 10, is *Love, American Style*, an anthology, which must battle Carol Burnett. The comedienne inherits the older adults passed along by *Gunsmoke-Lucy-Mayberry-Doris Day*. Meanwhile, the movie's share goes up as older adults and children go to bed.

Overall, movies will do about as well as this past season, but not as well as the season before that. For the advertiser seeking to reach the younger adult, there are few vehicles better than features. Possibly half of all viewing by younger adults (under 50) is to movies.

Teenagers have always been an integral part of the movie audience, but young children don't seem to cotton much to them, even if they're allowed to stay up.

To sum up Monday: With its new shows, ABC will do better than last season but will still end up a poor third. It's unlikely any of the new shows will see more than one season on the air. Maybe one of the *Love, American Style* stories will provide the ingredients for a series.

## Tuesday

At 7:30, NBC moves in *I Dream of Jeannie* from Monday and pits her against the returning *Lancer* on CBS and *The Mod Squad* on ABC. NBC will now have a string of three situation comedies leading into the movies.

*Jeannie* will take some of the kids and younger adults from *The Mod Squad*, while *Lancer* will corner the older adults. The three programs will split viewing homes pretty evenly.

The new *Debbie Reynolds Show* follows *Jeannie* at 8, while the other networks stay pat. There's no pilot available, but a story about a go-go suburban housewife with a family circle indicates the show will inherit kids and attract teenagers and younger adults. However, it won't be enough to prevent the new show from ending up third—by a small margin.

Real competition shapes up at 8:30, enough to push-up sets-in-use. There's ABC's new 90-minute *Movie of the Week*, CBS' Red Skelton and NBC's *Julia*. That's enough competi-

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on for the ABC entry, though it will be helped by the young audience it inherits from *The Mod Squad*.

As *Julia* ends at 9, to be followed by the movies, Skelton picks up some audience from the departing situation comedy. CBS introduces its first new show of the week at 9:30—*The Governor and I.J.*

The Dan Dailey series looks great. It will undoubtedly attract large numbers of older adults and would do better with teens under different circumstances, but the movies offer stiff competition here. Dailey is definitely of the establishment, but the teenage appeal comes from his daughter, offering by-play on the generation gap.

Probably the best of ABC's new shows comes at 10—*Marcus Welby, M.D.* It's about an older doctor and his young assistant—which has a familiar ring—but Robert Young comes over strong. The *CBS News Hour* won't give *Welby* much competition, of course, and the doctor will do about as well as the NBC movie in homes and share.

The ABC show has a pretty "flat" audience composition profile, appealing basically to older adults but getting young people from *Movie of the Week* and the generally younger-than-average ABC audience.

Tuesday is an NBC night, but ABC will do well and, if the *CBS News Hour* is included in the calculations, a little better than CBS.

## Wednesday

ABC moves *The Flying Nun* into the 7:30 spot, but it won't do it much good against Glenn Campbell and *The Virginian*, both pretty strong shows and about equal in homes reached. Campbell will get the younger adults, the western, the older adults. *The Flying Nun* is pretty much a show for kids.

At 8, ABC unveils its seventh new show of the week—*The Courtship of Eddie's Father*. The new show will have difficulties, being pitted against two shows already in progress, in addition to which two episodes of the show in the can didn't look promising.

A new ABC entry follows at 8:30. It's *Room 222*, a show with a message, about a Negro high school teacher. This won't do much better than *Eddie's Father*. It faces the *Beverly Hillbillies*, moved up from 9

and benefiting from Campbell, a stronger lead-in show (last season, CBS started off Wednesday night with *Daktari* and *The Good Guys*). *Room 222* also faces *The Virginian*.

The lineup at 9 is the movie on ABC, *United Medical Center*, one of the five new CBS shows, and NBC's *Music Hall*. The *UMC* pilot was nothing to brag about; the use of an older and younger doctor in the cast makes it appear that most program people feel there's only one sure-fire formula for a medical series. *UMC* benefits from the lead-in, however, and the Kraft show isn't the competition it used to be.

Further, the ABC movie is one of the weaker ones of this genre. However, with *Music Hall* getting the older adults and the movie getting the younger adults, *UMC* is in a crunch and is lucky it follows the *Beverly Hillbillies*. In terms of homes, the 9-10 hour is a Mexican standoff.

*Hawaii Five-O* on CBS and *Then Came Bronson*, a new NBC entry enter the lists at 10 opposite the movie. The former has been doing well, but *Bronson* looks like a flop.

Summing it up, it's a CBS night with Campbell and the *Hillbillies*. ABC is the loser.

## Thursday

CBS has the strongest opening hand with *Family Affair* combatting *The Ghost and Mrs. Muir*, a former NBC show now on ABC, and *Daniel Boone*. *Family Affair* moves up from



Barry Zorthian, executive vice president, Time-Life Broadcasting Corp., formerly director, Joint United States Public Affairs Office and Minister-Counselor for Information of the American Embassy in Vietnam, was given the Marine Corps League's 1969 "Iron Mike" award.

Monday and will walk over *Mrs. Muir*. She showed some promise last season but had the bad luck to be opposite Lawrence Welk and *My 3 Sons*. Boone has more competition this year from *Family Affair*, which also pulls the older adults.

At 8, *That Girl* on ABC and the new Jim Nabors variety hour on CBS come in opposite Boone. *That Girl* has been shifted around quite a bit and her new slot will not help her from being a loser.

Nabors looks like a winner. The show will appeal to older adults and, in addition, Nabors will inherit kids from *Family Affair*.

Nabors will have his mettle tested during his second half hour, when *Bewitched* and *Ironside* come in at 8:30. The combination of these three strong shows, each of which will have homes ratings in the 20s, will boost set-in-use.

At 9, it's Tom Jones on ABC, the movies on CBS and the rest of *Ironside*.

The movies now have a better lead-in with Nabors (a second-season switch put Jonathan Winters in at 8 last December). Jones has been doing quite well this summer against reruns but faces tougher competition in the Fall.

The singer opened the ABC Friday schedule starting last February and couldn't make it. In May, he was moved to his present spot, where *Bewitched*—like most fantasies, big with teens—fed him audiences. He'll be number three, however, in the Fall, facing not only *Ironside* on NBC, but *Dragnet* at 9:30.

Jones is followed by *It Takes a Thief* at 10; this ABC show not only contends with the movies but Dean Martin as well and will do worse than Jones. In addition to the competition, there's the fact that the Thursday 10:30-11 period had been station time, so the question of clearances must be raised. On the plus side, *It Takes a Thief*, which appeals to young adults, will benefit from the preceding Jones show.

Except for *Bewitched*, it's a bad night for ABC. The CBS schedule will have the edge, being strengthened with *Family Affair* and Nabors.

## Friday

Both ABC and CBS start off the evening with program shifts. *Let's*

*Make a Deal* moves up from later in the evening (to where it was moved in February). *Get Smart* moves from NBC, where it was opposite Gleason, to CBS, opposite *High Chaparral*.

The western will get the older adults, *Get Smart*, the under-50s and the kids and *Let's Make a Deal* the leftovers.

ABC brings in *The Brady Bunch* at 8, a new show characterized by a frantic opening episode. It faces *The Good Guys*, which should do well in its new slot. *The Brady Bunch* will improve the ABC audience level very little over the preceding *Let's Make a Deal*.

Ditto for *Mr. Deeds*, the second of ABC's three new shows on Friday. *Deeds* is opposite *Hogan's Heroes* on CBS and *The Name of the Game*. The CBS show, aided by its lead-in, will be strong in both kids and older adults. The NBC show, with a general appeal to under-50 adults, plus men, will get some older adults from its lead-in, *High Chaparral*.

ABC moves *Here Come the Brides* from 7:30 Wednesday, where it showed a surprising appeal to kids, to 9 on Friday, where it will give up much of that audience. The CBS movie had Gomer Pyle for a lead-in last season and *Hogan's Heroes*, while good, isn't that good. *The Name of the Game* should be number one by a small margin and *Here Come the Brides* should be third by a small margin.

The movies face two new shows at 10 and should do better than both of them, although it is one of the weaker

network movies. On ABC, the Lennon sisters will get the over-50 crowd without much trouble, since there won't be any competition for the seniors. NBC's new *Bracken's World*, with glamorous Hollywood as a backdrop, will attract younger adults and will be fed the same by *The Name of the Game*. But the movies, also attractive to younger adults, will take the 10-11 time period.

Friday is the weakest night of the week in terms of sets-in-use, probably because of a history of poor programming. It should do a little better this coming season than last. ABC will do better than last season but it's a CBS-NBC horse race.

### Saturday

NBC throws in a refurbished Andy Williams hour opposite Gleason as the evening opens. While Williams will do well, he would do better a little later in the evening because of his appeal to older adults. Gleason gets the kids, though Williams has some appeal to teenagers. The two game shows on ABC, *Dating Game* and *Newlywed Game* will attract older women, but this audience is also attracted to the competition, which weakens the ABC shows. There is, apparently, a minimum of counter-programming here.

At 8:30, Lawrence Welk will get older adults not only from the game shows but from Gleason and Williams. This will hurt Adam 12 on NBC, which though it has some appeal to kids, is basically adult-oriented in its story line. *My 3 Sons* on CBS is really big with the kids.

CBS puts in *Green Acres* at 9 in place of *Hogan's Heroes*. *Green Acres* had followed *Beverly Hillbillies* on Wednesday, which was a good show for it to follow. However, now it will be a better lead-in to *Petticoat Junction* at 9:30. The Gabor/Albert opus, however, has to battle Welk for the older adults but it shouldn't have any trouble getting a nice hunk of whatever kid audience is available. This effect of this on the NBC movie is to accentuate its appeal to younger adults.

At 9:30, *Junction*, with its new lead-in, is strengthened vis-a-vis *Hollywood Palace*, both of which attract older adults. *Junction*, however, will attract the kids.

From 9:30 on, it's the same as last year, with *Mannix* on CBS at 10.

Starting at 7, the lineup is *Land of the Giants* on ABC, *Lassie* on CBS, *Animal Kingdom* on NBC. All, of course, appeal primarily to young children. However, *Giants* has some appeal to teens and *Lassie* has some for the over-50 viewers.

CBS brings in John Forsythe, the bachelor father, in a new setting—*To Rome, with Love*, at 7:30. The show will be reasonably attractive to kids, but Disney, who also comes in at 7:30, will remain number one in the kid department.

With Ed Sullivan and the FBI coming in at 8, children who had been watching ABC and CBS will switch to Disney. The three shows are all strong, with the FBI exhibiting a "flat" demographic profile and Sullivan getting a lot of the over-50 audience.

NBC has what looks like a real winner, a half hour of Bill Cosby as a high school teacher who moonlights as a private eye. Though nominally a situation comedy, there will be some bite to it.

Leslie Uggams is CBS' second new show of the evening. She will face the ABC movie and the strong *Bonanza*; tough competition, but she may hold her own against the movie.

NBC brings in *The Bold Ones*, a new trilogy, at 10. It faces *Mission: Impossible* and the ABC movie. The new show looks like a number three, but it will be an improvement over last year. With Disney, Cosby and *Bonanza*, that makes it a pretty good NBC night. ■



Gerry Mulderrig has been named to the newly-created position of national sales manager for Tele-Rep. He had been sales manager for Metro TV Sales' New York and Chicago operations.



Ray A. Karpowicz, sales manager of KSD-TV St. Louis, will fill the post of general manager vacated by Harold O. Grams, vice president in charge of broadcasting for the Pulitzer Publishing Co. which owns the station.



and on creative design because you can't altar the working area. Whether the product is something of beauty or as prosaic as a lawn mower, it is possible to build a unique picture, starting with the product's shape and then comparing it with other forms and combinations of design.

Variations within the tv format can work wonders, complimenting the product and pushing it dramatically to the attention of the viewer.

**Photography:** Even the best artwork or scene will not reproduce well on television if it has been photographed incorrectly. In most situations the lighting should be even, the camera exposure on the nose, and the photographic lab must be sure the film is developed and printed to standards.

Uneven lighting on artwork confuses the tv electronic system. Suppose it has been photographed with even light on the left side, while the right side is slightly under-exposed or rather dark. The tv system will most likely set itself to reproduce the well-lighted side of the picture

and let the right hand area go nearly black.

Television equipment can go only so far in compensating for pictures which are too dark or too light overall. As a general rule, tv can do more in righting a picture which is too light than one which is too dark.

In photographing artwork for television, the right contrast balance can be maintained by (1) lighting the over-all artwork evenly; (2) taking an exposure meter reading of each piece of artwork and adjusting the camera lens for that particular contrast, and (3) using film which has a medium contrast range.

When photographing indoor scenes for television, proper contrast is maintained by: (1) lighting the over-all scene evenly; (2) using spot lights to fill in deep shadows or to add extra light to dark objects; (3) using small spot lights to softly pinpoint any area in the scene that is to stand out, and (4) using film which has a medium contrast range.

The contrast of outdoor scenes photographed for use on television, as slides or camera cards, is more difficult to control. However, a photographer who is familiar with tv's peculiar electronic nature will do the following: (1) use a positive-type film or negative which is manufactured to give medium contrast; (2) expose pictures so they will be just a little lighter than picture made for viewing by eye; and (3) keep deep shadows out of the scene if possible.

If you must photograph a subject in shadows, be sure the background is also in shadows. This will give an even contrast to the picture and thus reproduce fairly well on television. Camera exposure should be a bit on the light side.

**Compatibility:** Just when something of a definite nature in working rules was beginning to take shape within the confines of the black and white tv screen and the peculiarities behind it, along came color television and compatibility.

Where black and white tv production brought only headaches, color and compatibility brought hysteria. Fortunately, there will be an end to it some day when all black and white television sets have been replaced by color sets. Then it will not be necessary to look at a beautiful color slide and shiver over the prospects of what it will look like on b&w tv.

Still, there will remain the problems of contrast control. We will still be plagued with (1) color slides that are too dark or too light; (2) black lettering on a dark brown background; (3) someone photographed against a clear sky; (4) a subject photographed in the shade with the sunlight just beyond; (5) a hodge-podge of artwork looking like a newspaper ad; (6) products shot against white walls; (7) artwork that is unevenly lighted; (8) artwork devoid of imagination or rendered in pastels with no depth, no center of interest, dull designs, scattered picture elements, and (9) forever, the unalterable tv format and the peculiarities of the electronic tv system.

The point is that, basically, there are no "mechanical" differences between preparing artwork or taking photographs for black and white or color television. The electronic rules of the game are the same. ■

### About the author



William P. Banner began a career in tv when the first stations in the South went on the air. He had previously worked in radio. He has produced "thousands" of tv commercials on slides and film and is presently producing commercials and film programs and supervising the photographic department at WLOS-TV Asheville, N.C. Banner has written many articles for national publications and is completing a book on tv advertising.

### Rawls honored



Richard B. Rawls, general manager of WPGH-TV Pittsburgh was honored recently to mark his 30 years with the television industry.

Rawls began his career in 1939 with CBS as studio manager of the CBS experimental television station. He has held numerous executive positions in television with CBS, ABC, and most recently with the Meredith Broadcasting Co.

He is a charter member and a member of the board of directors of the Society of Television Pioneers, and a director of the Academy of Television Arts and Sciences. A prolific writer, he has contributed to many textbooks on the subject of television.

looking for a way to put together a bigger 'package,' to hit more people than our competition. Some people, we know, are reached through newspapers, but some are not. With television, we felt we would hit everybody."

Ash usually ties in all media in his promotions, so that each reinforces the others. In a typical promotion, tv usually starts things off on Tuesday and the 70-odd spots continue through Friday, running 7 a.m. through Midnight on the three Rochester stations, WHEC-TV, WOKR-TV and WROC-TV.

The print ads appear on Wednesday in the morning and evening papers. This is supplemented in two small dailies plus 20 weeklies. If the campaign during a specific week is for, say, a Dollar Day sale, their print, direct mail, radio (when used) and tv all stress the same theme.

Ash explains tv's reinforcement role: "Our tv spots first appear not

on Wednesday, but a day earlier. By starting on Tuesday, we reach many people who see our print ad and they relate this back to the tv commercial. In this way, we get two chances to get people in our stores. For those who did not see our tv spots before reading the newspaper ad, we still have another chance to remind them through tv because our spots continue to run through Friday evening."

Star's commercials are now mostly on slides and the chain has amassed a collection of some 700. When the firm started on tv, it used film, but found it too rich for their budget and too full of problems like color inconsistency from one scene to another.

To avoid monotony in the slide advertising, Ash changes the look of Star's commercials every once in a while. He's now planning his fourth change. The first "look" featured items shown on shelves, the second at the check-out counter, the third in the kitchen and the current campaign spotlights merchandise in grocery carts.

cery carts.

Unlike many other food chains, Star features both national brands and its own private label, Food Club. The ad manager says there is no co-op money involved in the national brands advertised on tv, which illustrates the problems tv still has in the co-op area.

Ash is able to test tv's ability to pull traffic and generate sales by highlighting five or six items in each minute announcement. However, he also uses 20-second ads with two or three items to get into nighttime chainbreaks.

Here's what Ash says about tv's ability to sell items: "Soon after we started on tv, we sold out on a number of items featured on tv. That told us television sells specific items. Since then, we've also learned that you can build good sales with offbeat items that normally do not pull from other advertising.

"Prior to Thanksgiving, we showed a table setting in a film commercial with many food items normally served at this time, but some of which are not good movers even around the holidays. The camera picked up a baked turkey and a variety of cooked vegetables plus the trimmings.

"None of this was shown in cans or packages. We exhibited the cooked foods in dishes. Our sales were very good on all items featured and we also received lots of nice comments about the commercial from our customers.

"That taught us that television will sell many products that won't attract much business from other advertising."

### Shapiro to head Group W stations



SHAPIRO

After a year's search to find a successor to Larry Israel as president of the Westinghouse Broadcasting Station Group, that chain has named Marvin L. Shapiro to the post. Israel left the position to become chairman of the Post-Newsweek stations.

Shapiro was also elected executive vice president of Group W, which includes the station group, film producing operation and has interests in CATV and the rep firm, TvAR.

Shapiro had been president of TvAR. That post will be filled by Howard Marsh, who had been vice



MARSH

president of the rep firm.

In his two new positions, Shapiro will be the chief operating officer of all Group W stations, and second-in-command of the Westinghouse complex, under Donald H. McGannon, president and chairman.

Shapiro has been with TvAR since 1961 as Eastern sales manager, executive vice president and president. Marsh had been national tv sales manager for Group W and general manager of KPIX San Francisco before becoming TvAR vice president.



Sherman K. Headley, assistant manager of WCCO-TV Minneapolis, has been named general manager. He has been with the station since 1948.

# In the picture



**Ed Papazian**

*Buyers must understand research*

media approach differs from the BBDO account and why. Through a concise form, it gives BBDO media management an insight into the buyer-planner's knowledge of the marketing requirements.

**O**ther things Papazian is striving for include elimination of cliques. "Let's forget points and imagine what the customer will see.

"When a buyer or planner says he is going after 100 grp's he often doesn't think of what that means. The thinking should be reoriented to conceive of the buy in terms of what the consumer will see on his television.

"If we are talking about 100 grp's that may mean a customer may see a spot once every 14 days. The buyer or planner then has to think to himself, 'What effect would seeing this spot once every couple of weeks have on me?' When a buy is analyzed in everyday terms it sometimes takes on a different appearance."

Another development Papazian will strive for is more communication between buyers and creative people. "A buyer who has an idea of what the commercial is all about will have a better idea of how it should be placed."

Papazian also plans to offer buyers and planners more incentives, to try and get them to do a more creative job. We want them to be more positively constructive. The people who will be getting promoted in this department are those who will be able to take a new approach to buying and planning." ■

to be a creative media planner, says Ed Papazian, vice president of the newly named media director of Ben, Barton, Durstine & Osborn, "You must be quantitative in his thinking to start. Once you know a lot of many truisms, you can predict things more accurately."

Papazian who replaced Herbert Meloveg, BBDO media director since 1960 and now a member of the agency's strategy review board, started up the agency's ladder as a research trainee. With a background in that area he is certain to point the media department in a new direction. "Guys who don't know much more in yesterday's cpm can't project new media plans," explains Papazian. "Too many buyers can only spew out guesses when asked who watches tv. They don't know about income, product usage data, metro versus DI or the combined effect of various media."

Papazian believes a knowledge of research is extremely valuable for a buyer and planner. "How can a buyer get information from a research report if he doesn't understand how the research was conducted? You have to know that in order to understand the limits of reliability of the information. In other words, you have to know basically how your car is put together before you can intelligently make it go 100 mph. You can race it without knowing all the facts but you might ruin it in the process; just as you might misuse information and produce a bad plan or make a poor buy based on what on the surface looks like good information."

**P**apazian is one of a new breed of media directors who have come up on the research side of the department only to change over later on. Julius Fine, media director at Ogilvy & Mather is another example. Because of the increasing stress on effective buying, he believes the research-oriented media man will play an increasing prominent role in the industry.

Papazian's career began in 1955 when he joined BBDO after getting

his MS in marketing from Columbia College. After five years in the radio-tv research department he was made department manager.

In 1961 he became an associate media director and manager of the media analysis division. Since that time he has supervised BBDO's linear programming operation, its media research and network timebuying divisions and media planning of Lever Brothers, Gillette and Scott Paper.

Other indications of the directions Papazian will steer the media department toward are evident from his contribution in the research and planning field.

Most notable was his participation in the development of the Simmons syndicated service and more recently its tv attention level studies. He also prompted the first widespread radio demographic studies, got ARB to offer local area marketing data as part of their rating studies and has participated on many ARF committees evaluating media surveys and techniques. He has also served as president of the Radio-Tv Research Council and was the first president of the Agency Media Research Council.

**J**ust what will Papazian's background mean to the thinking of the media department?

"There is always the chance that a buyer or planner might misunderstand what the marketing objectives for a product are. To overcome this the agency has taken several steps."

One of the more immediate steps is the circulation of a confidential questionnaire to all media and planning people on a regular basis. They will be required to fill out a two-page form which queries them about their basic knowledge of the accounts they work on. These forms will then be examined by media management who will then be able to point out to specific individuals what misinformation they might have about their accounts.

The questionnaire probes the buyer-planner's knowledge of the brand's specific goals, the demographics, in terms of as many factors as possible, who the competition is, how their

# Inside the FCC

## The Renewal Branch

**T**he Renewal Branch of the FCC is like the eye of a hurricane these days. Some might call it the Big Wind. Plenty is swirling around it. But this is no Wizard of Oz fantasy. It's for real, and it involves untold millions, as well as the basic structure of the broadcast business.

Renewals have been held up and challenged on such stations as KRON-TV San Francisco, WCCO-TV Minneapolis, WNAC-TV Boston, WPIX New York, KNBC-TV Los Angeles. The license renewal of KHJ-TV Los Angeles was jumped on by an outfit called Fidelity Television Inc., and the examiner's initial decision (which will be appealed to the full Commission by RKO General) recommended that the license be taken away and given to the competing applicant, Fidelity.

Milton J. Shapp has filed a petition to deny the renewal of license of WFIL-TV Philadelphia. Drew Pearson is going after the license of WFAN-TV the UHF in Washington. And the industry is still reeling from the decision on WHDH-TV Boston.

At the vortex of this activity is Evelyn Frances Eppley, a bustling, energetic veteran FCC lawyer who is head of the Renewal Branch. Miss Eppley has been prominently mentioned as a candidate for the FCC Commissioner's post soon to be vacated by James Wadsworth. A native of Riverside, N.J., she was educated in Philadelphia parochial schools before going to the University of Pennsylvania, where she received her Bachelor's and Master's degrees in education in 1935. The following year, she joined Hugh Scott, now Senate GOP whip.

Though not a lawyer, she handled many of his legal chores, and was manager of his Philadelphia office. Congressman Scott sent his bright staff member to Temple University Law School at night, where she received her law degree in 1948. Thereafter, she became an associate in Scott's law firm. Evelyn Eppley became involved in

mained until taking over the Renewal Branch. She oversees the renewals of more than 7,000 three-year licenses.

Miss Eppley has a staff of six lawyers, five broadcast analysts, two accountants and three engineers. One of the major functions of the Renewal Branch is checking out programming performances versus promises at license renewal times. Statements made three years before by the licensee are checked to determine whether or not he has lived up to previous commitments as judged by the composite week of programming submitted.

Miss Eppley in her own articulate manner has strong opinions about the current renewal controversy. She emphasizes with a certain amount of righteous indignation that her duties involve no "rubber stamp approval" of renewal applications, as has been charged by Commissioners Kenneth Cox and Nicholas Johnson.

"Despite a limited staff," she says "we go into each application in depth. Nobody gets away with anything, as far as we are concerned. We have standards, and we see that they are met. There is no cursory examination."

Although she concedes that the Commission has not yet formulated guidelines in some areas, Miss Eppley says that the trend is toward more stringent requirements in the public interest, and her branch is doing all it can to see that renewal applicants are adhering to them. "I don't like the phrase 'strike application', or at least, I don't think it applies to the situation".

She said that only bonafide applicants whose qualifications are checked out by the Broadcast Facilities Branch are allowed to file on top of a license renewal, and these should not be regarded as harassing or strike contestants. "It takes from \$100,000 to \$250,000 to make a serious effort to challenge the license of a major broadcast facility. I don't think many people are going to risk this kind of money."

Then why the sudden rash of challenging applications?

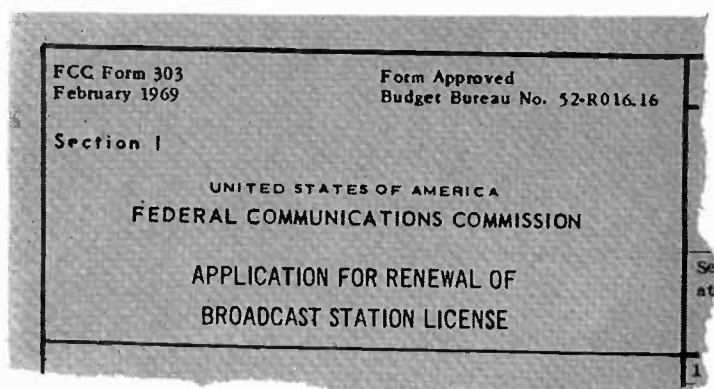
One of the FCC Commissioners observes that the WHDH-TV decision has encouraged applicants who were in the wings to take the chance and go ahead and file. The recent KHJ-TV examiner's report may even encourage more of these applications.

Although Nick Johnson denied before the Senate Commerce Subcommittee that he had gone out and encouraged local groups to jump on a facility with a competing application at renewal time, there seems to be no question but that his "spade work" is also stimulating this activity.

At the same time, the hearings on the Pastore Bill before the Senate Subcommittee delineated the complex problems of the broadcaster.

As ABC president Leonard Goldenson stated, "A license renewal approach that seems to suggest a station must essentially start over again each three years (or at least be subject to such a challenge), critically undercuts the financial structure of the industry." And Frank P. Fogarty, vice president of Meredith Corp., said that unless the Pastore Bill is enacted, "I foresee the drying up of venture capital in broadcasting, the exodus of talented personnel, general deterioration of broadcast services and ultimate chaos."

*(More on renewal problems in the next issue.)*



*The law's the same, the atmosphere has changed.*

presidential politics in 1952 when Scott was active in getting the nomination for General Eisenhower. She was active in the campaign that year, working out of Republican headquarters in New York.

The following year, Miss Eppley became legal aid to FCC Commissioner John C. Doerfer and served in the same capacity while Doerfer was chairman, 1957-1960. In 1961, she joined the Rules and Standards Division of the Broadcast Bureau as a senior attorney, where she re-



**A BIG  
LEAD!**

**all stations: FIRST  
metro share 73  
9 am - midnight**

**NBC stations: FIRST  
metro share 73  
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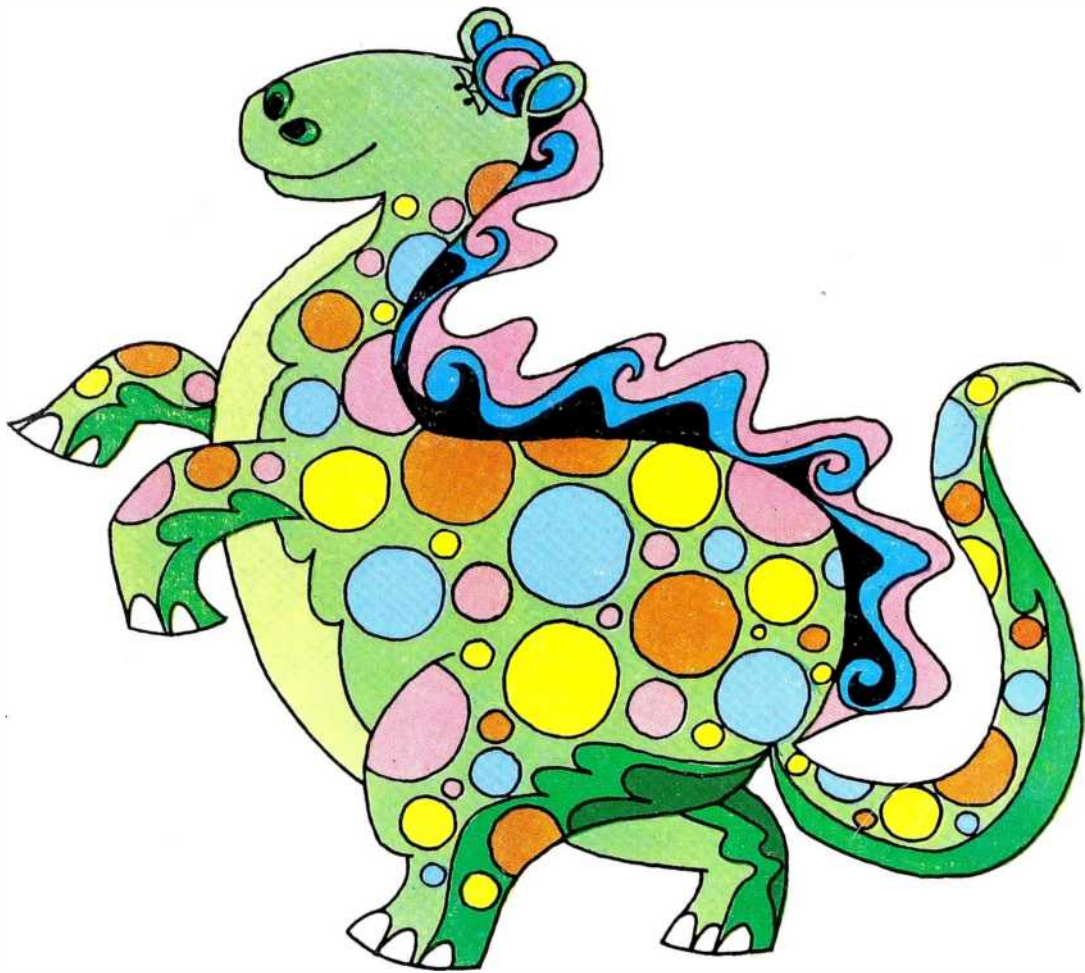
NBC/COLUMBIA, SOUTH CAROLINA

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# The Care and Feeding of Spot

The care and feeding of Spot isn't easy. For one thing, he's a giant. A giant billion-dollar medium. So, we provide accurate, reliable, well-researched information to minimize risks for those who invest in him. In 69/70, we'll be measuring Spot in the largest 70 markets five times, putting the most data where the most money is spent.

Unlike the proverbial leopard, Spot's spots are constantly changing; by season, for example. That's why our five major measurements will give the most comprehensive seasonal information available for Spot in 69/70. Spot is also famous for changes in programming.

Thus, each NSI 69/70 V.I.P. report provides normal program ratings and audience composition data, excluding pre-emptions for special programs telecast on an irregular basis. (Sample sizes permitting.)

Finally, *buying* Spot is enormously complex. NSI's answer: The introduction of a simplified buyer's report. It's called, **THE TIME BUYER'S FRIEND**.

These are just a few of the new things we'll be doing about The Care and Feeding of Spot in 69/70. Want to know the rest? Call us.



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15