

8 PR

Television Age

How the UHF independents are elbowing into key markets **PAGE 25**
 Marschalk: top management teams seek the perfect agency blend **PAGE 28**
 Pepsi-Cola blows its cool in revamped ad approach **PAGE 30**

Indiana University
 NOV 28 1969
 Library

There are 844,100*
television households
in the
Twin City market area.

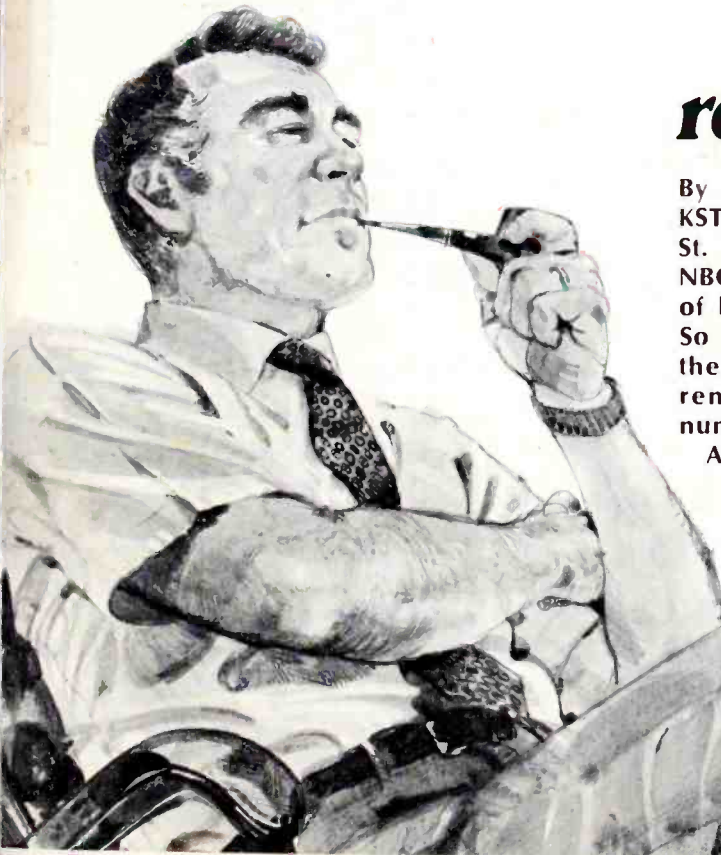
How do you, a smart, ambitious,
hard-working media
man reach this lucrative market?

relax and take five.

By Take Five, we mean Channel 5, KSTP-TV. We blanket the Minneapolis-St. Paul buying area with high-rated NBC shows and a far-ranging spectrum of local programming. So if you want to buy the big numbers, just remember this little number: 5. Take Five. And relax.



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



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

There is a "turkey" at your station.



It does not belong there.
Replace it with a successful show.

COUNTRY HAYRIDE. The sound that turns on America today—showcased in a contemporary format spanning the sophisticated tastes of a widely varied, country-oriented television audience. 30 and 60 minute formats. On tape, in color.

THE PHIL DONAHUE SHOW. Instant involvement. Interviews with famous personalities combining journalism and showmanship. No holds barred discussions on every subject. Available for stripping as half hour or 60 minute programs. In color, on tape.

FIVE AVCO BROADCASTING SPECIALS: *Appalachian Heritage. The Last Prom. The Wheels to Eternity. Death Driver. Whose Home This Holy Land?* Among the honors shared by these programs are a *Regional Emmy, The Alfred P. Sloan Award, The Ohio State Award, The Chic Award, The Columbus Film Festival Award* and three *NATPE Program Awards*. Responsible broadcasting. Contemporary filmmaking. Important involvement for you on a local level.

300 MOVIES. First run off-net. First run syndication. First run in your market—and lots of reruns now available. Titles, including Academy Award winners, are from *The Kickoff Catalogue, Sons of Hercules, Adventure 26, Top Time, 28 For 68* and *Plus 12*.

DODO, The Kid From Outer Space. 78 five minute cartoons as timely as the moon shot. Science fiction that's fun, not violent. Space age entertainment for *today's* kids.

Call or write: E. Jonny Graff, Vice President for Television

AVCO EMBASSY PICTURES CORP./TELEVISION

1301 AVENUE OF THE AMERICAS • NEW YORK, N.Y. 10019 • (212) 956-5528

WOR/AM's Rambling with Gambling

—Radio's Largest Audience—

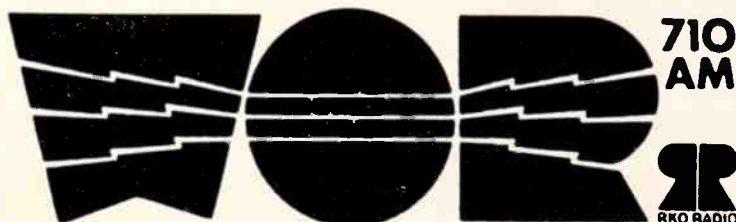
Outdraws

- Walter Cronkite...**
 - Huntley-Brinkley**
- # **Primetime TV News!**

Here are the facts in the New York Market

	Adults 18+
Rambling with Gambling	6-9:00 a.m. Mon.-Fri. 705,800*
Walter Cronkite (CBS News)	7-7:30 p.m. Mon.-Fri. 680,400**
Huntley-Brinkley Report	7-7:30 p.m. Mon.-Fri. 677,900**

*RADIO—JULY/AUG. 1969 ARB, Total Survey Area—Av. ¼ hr. **TV—JULY/AUG. 1969 ARB, Total Survey Area—Av. ¼ hr.
Audience measurement data are estimates only and are subject to the qualifications set forth by the indicated service.





A rat-infested neighborhood may sound bad. But you can't truly appreciate it until you see one for yourself. For those of you who'd never make

the visit in person, we can help. By bringing the filth and sickness and despair right into your living room.

Millions of Americans live along streets like the one in this picture. For them, the American dream is a pair of new shoes and one decent meal a day.

Welfare was supposed to solve their problems. Unfortunately, the only

way they can keep on welfare is to keep on living in slums and shacks.

Of course, there are agencies to help look after their kids. But you don't have to look very far to find kids going blind from lack of vitamin A, their bodies deformed by a diet of cupcakes and soda pop.



**the best way to get rid of rats, garbage,
and disease is to bring them into your home.**

These are some of the things
masters have tried to let you know
and make you care about.
television programs like our
"A Book of Welfare" and "The Other
Sins." And our radio series, "A
Book at Black America."
But we at Group W have done is
a small part of what broadcasting
can do. And that itself just scratches
the surface.

Television and radio must be
relevant to our times.

It's easy for us to help you
escape reality.

But we do more good by making
you face up to it.

GROUP



WBZ • WBZ-TV BOSTON • WINS NEW YORK
KYW • KYW-TV PHILADELPHIA • WJZ-TV BALTIMORE
KDKA • KDKA-TV PITTSBURGH • WOWO FT. WAYNE
WIND CHICAGO • KPIX SAN FRANCISCO • KFWB LOS ANGELES
WESTINGHOUSE BROADCASTING COMPANY

Broadcasting does more than entertain you.

NOVEMBER 17, 1969

Television Age

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Good management and better programming are breaking the VHF stronghold in some major markets

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New management team at Interpublic affiliate wants to regain agency's lustre by balance of marketing and creative abilities

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Selling a scent is different—advertising alone can't do it. Jean Naté's ad manager has his own secret

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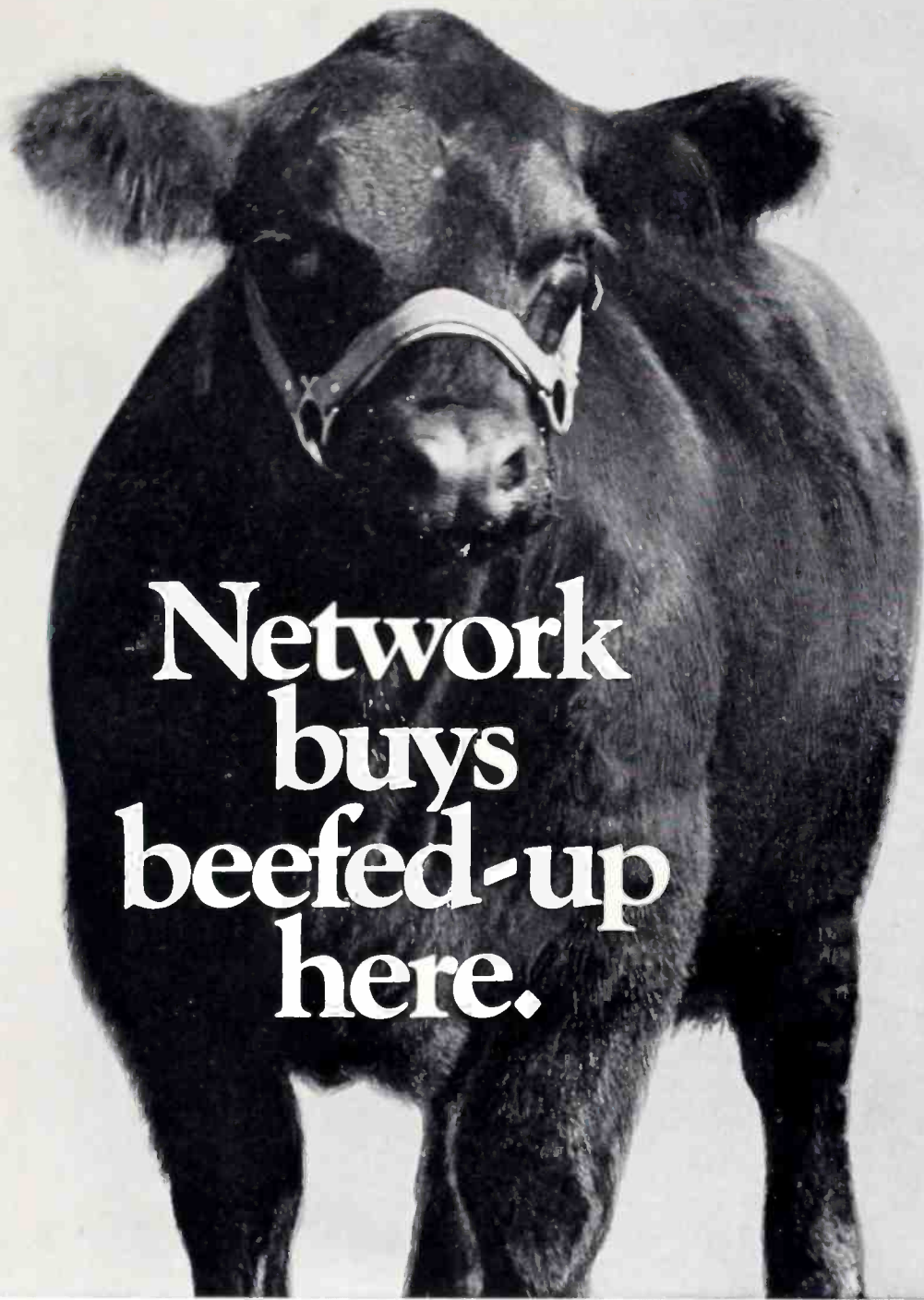
JAN. 12, 1970

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of **NEW**

Television/Radio Age

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Network buys beefed-up here.

Even with a network schedule you need a spot buy on WCCO TELEVISION to effectively reach the Minneapolis/St. Paul market. Because Channel 4 completely dominates all time periods.¹

To prove it, seven of the top ten television shows (total homes) in our Twin Cities are broadcast by WCCO TELEVISION, capturing 22 "first" half-hours, while our nearest competitor can claim only 15.²

In fact, WCCO TELEVISION delivers 697,400 net weekly TV homes.² Our own local newscast, "The Scene Tonight," shows up five times in the top 10 Twin City programs (total adults²). No other local news show even makes the list.

So when you're taking stock of your January network buys—remember, the most powerful way to beef up your buy in Minneapolis/St. Paul is Channel 4. For specifics, call Peters, Griffin, Woodard, Inc. Or the WCCO TELEVISION sales herd. Pronto.

ST. PAUL—MINNEAPOLIS

WCCO TELEVISION **4**

Our secret is people.

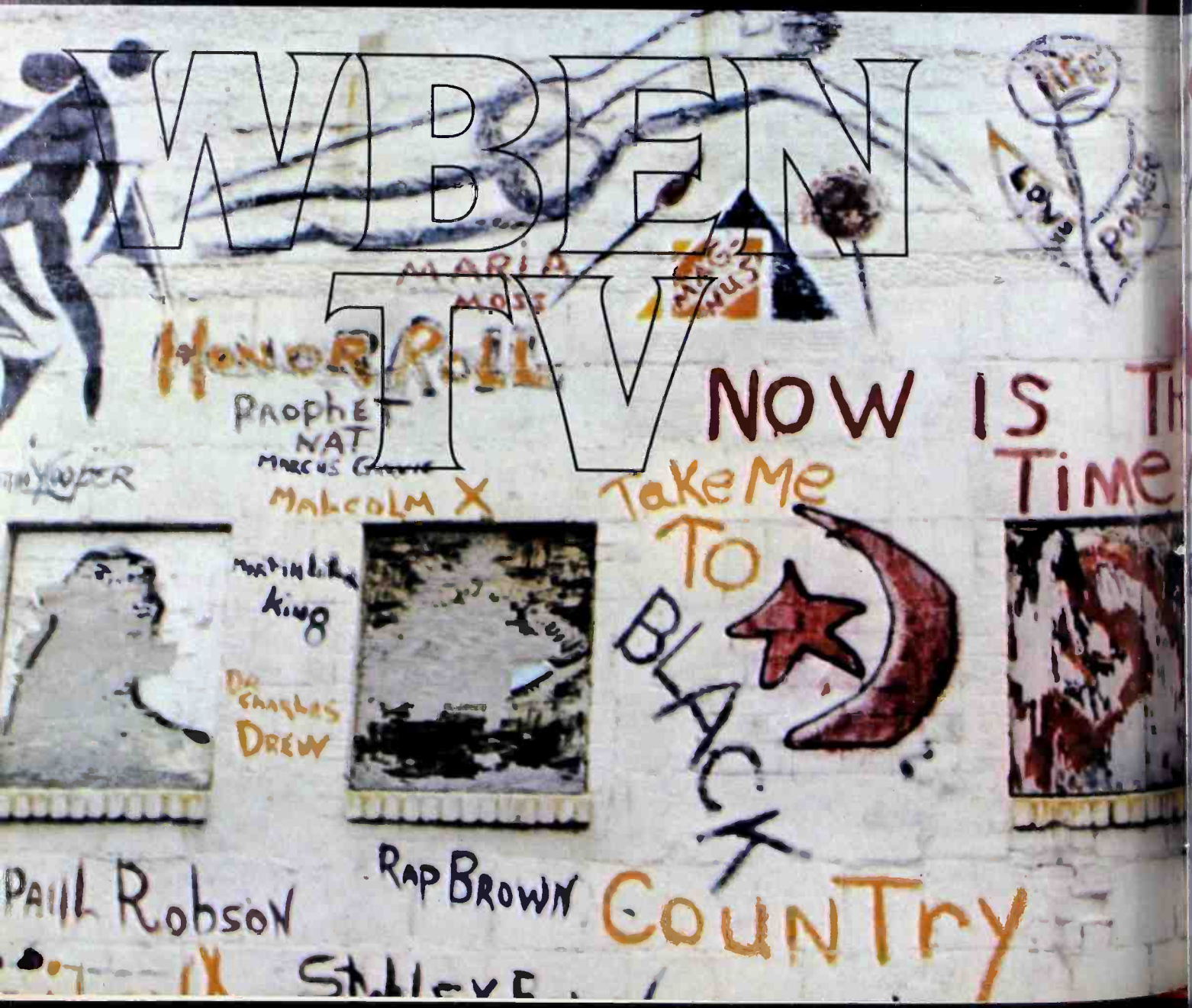
1. ARB "Telestatus," Broadcasting, Aug. 4, 1969

2. ARB, Feb-March, 1969

Audience figures are estimates only, based on data supplied by indicated sources, and subject to the limitations thereof.

THE WALL OF PRIDE WAS THERE AND WBEN-TV WENT BEHIND IT

WBEN-TV made Buffalo aware of what was happening in the inner city. What youth was thinking. What they were doing for themselves and for their community. What they needed. WBEN-TV made facilities available to the militants. The Puerto Ricans. The African Cultural Center. The new organization, BUILD School. The television tours that WBEN-TV conducted into the ghetto this summer were entitled "Five Weeks in August." They were filmed on location. They were not pleasure tours. When something's happening, someone must go there and report it. In Buffalo, WBEN-TV does.



hrp

HARRINGTON, RIGHTER & PARSONS, INC.

TELEVISION INNOVATORS

hrp blue

WAPI-TV	Birmingham	NBC
WTPA	Harrisburg	ABC
WTIC-TV	Hartford	CBS
KHOU-TV	Houston	CBS
WJAC-TV	Johnstown	NBC
WHAS-TV	Louisville	CBS
WCKT	Miami	NBC
WSIX-TV	Nashville	ABC
KSLA-TV	Shreveport	CBS
KTVI	St. Louis	ABC
KOTV	Tulsa	CBS

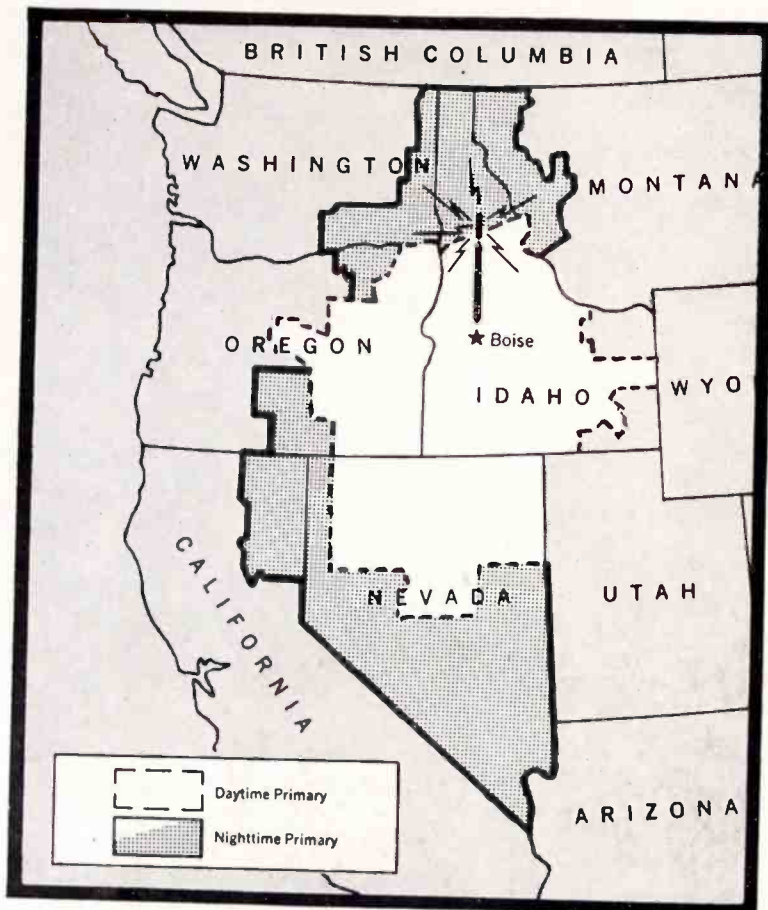
hrp gold

WRGB-TV	Albany/Schenectady/ Troy	NBC
WBEN-TV	Buffalo	CBS
WANE-TV	Fort Wayne	CBS
WFMY-TV	Greensboro/High Point/Winston-Salem	CBS
WATE-TV	Knoxville	NBC
WJIM-TV	Lansing/Flint/Jackson	CBS
WTMJ-TV	Milwaukee	NBC
WTAR-TV	Norfolk	CBS
KOIN-TV	Portland	CBS
WSYR-TV	Syracuse	NBC
WMAL-TV	Washington, D.C.	ABC



KBOI

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



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

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

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

KBOI

BOISE, IDAHO

50 kw on 670 kc daytime
25 kw nighttime
CBS

Represented by:
McGavren-Guild-PGW Radio Inc.

Television Age

VOL. XVII

No.

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KTXL-TV FACTS

TO "FORTY" FY YOUR TV BUY

in SACRAMENTO/STOCKTON

- 1 KTXL-TV HOMES INCREASED 36%** in early evening fringe to prime time. KTXL, Channel 40 now delivers an average share of audience of 11% between 5-7:30 PM in spite of network & local news and Perry Mason programming on the other stations.
- 2 PRIME TIME RATINGS (7:30-11 PM avg. M-F) SHOW KTXL-TV NOW DELIVERS 30% MORE** homes than in March '69. THIS AMAZING INCREASE is in spite of competition from 3 major network stations.
- 3 KTXL-TV IMPORTANT 5-6 PM RATINGS INCREASED TOO!** TV Homes increased 62% with Munsters/Martian programming. Channel 40's SHARES increased to a 17 in May ARB — almost double the shares shown for that period in the March ARB.



P.O. Box 40 Sacramento, CA 95814
Telephone (916) 447-2943 Teletype (910) 367-3522

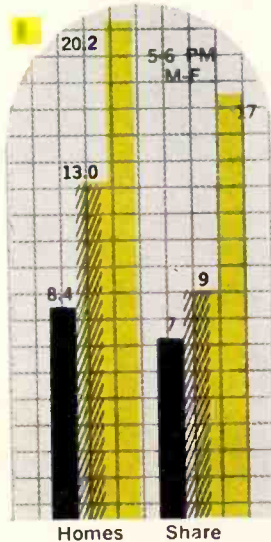
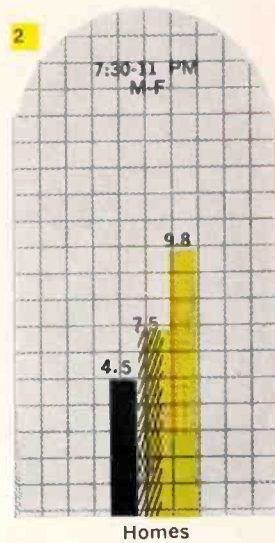
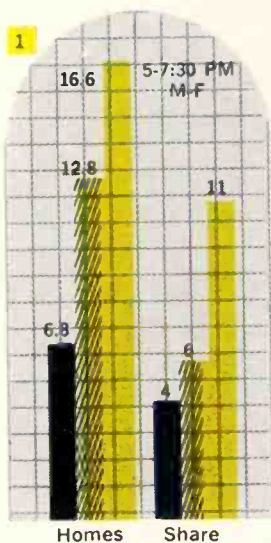
NET WEEKLY CIRCULATION INCREASED 13%

between March & May while audiences on the other 3 stations declined!

NET WEEKLY CIRCULATION

Station	Nov ARB	Mar ARB	May ARB	Change
KTXL	76,400	130,200	147,700	+13.4%
KCRA	610,400	608,600	588,000	-3.4%
KOVR	572,400	564,900	536,000	-5.1%
KXTV	524,700	529,900	528,000	-0.4%

KTXL-TV SETS IN USE INCREASED SUBSTANTIALLY while the other 3 stations experienced normal Spring decreases.



KEY FOR GRAPHS

- Nov. '68 ARB
- Mar. '69 ARB
- May '69 ARB

All statistics referred to above are subject to errors, variations, and interpretative restrictions inherent in sampling surveys.

REPRESENTED BY

AVERY-KNODEL, INC.

Detroit (313) 961-9607
St. Louis (314) 241-5051
San Francisco (415) 981-2345

Los Angeles (213) 385-6394
Atlanta (404) 872-3871
Dallas (214) 747-7761

New York (212) 421-5600
Chicago (312) 467-6111

Where can you buy a
\$12,000 tire swing?



Where else but

Topeka!

The 50-acres-under-one roof Goodyear tire plant at Topeka is the world's top producer of those giant tires you see on earthmovers and the like. Goodyear employs 3100 people in Topeka on a \$30,000,000 payroll to roll out 2,000 different ones, including auto tires...25,000 per day!

Topeka is full of other surprises, too.

It dominates distribution in the populous eastern third of Kansas, where two-thirds of the people

live...just as WIBW-TV dominates the viewing in the area with the best of CBS plus community-involved, people-endorsed programming. WIBW-TV—the only commercial VHF signal from the state capital—is the authoritative source of state government, financial, business and sports news...the news Kansans want to hear.

It's the big market, too: 150,000 homes, delivered to you direct and via 48 cable systems. Many never get another signal.

Where else but Topeka are big (and little) wheels so well accommodated? Let Avery-Knodel unroll the whole picture for you. They're tireless. Or call (913) 272-3456.



TV Radio FM
Topeka, Kansas

Affiliate: KGNC, TV Radio FM, Amarillo, Texas

Letters to the Editor

Indie gets recognition

The article *Can the VHF indie hold their gains?* (TELEVISION AGE, October 20, 1969) was extremely comprehensive and informative.

The Washington chapter of the National Academy of Television Arts and Sciences upheld your editorial convictions about the independent, and particularly WTTG, by awarding our station there with five Emmy Awards for the *Ten O'Clock News* and *Panorama*.

The article mentioned the increased quality of programming as being a factor in the independents' increased competitiveness. Ratings and share tell us the audience agrees. Now, so does the industry—at least in Washington.

ARTHUR PARKS

Assistant director, public relations
Metromedia, Inc.
New York.

Media buying viewpoints

Your article, *Will the media buying services kill the commission system?* (TELEVISION AGE, October 20, 1969) is one of the more comprehensive and thoughtful pieces that has appeared on the subject.

BUD SAWYER

The Sawyer Group, Inc.
New York.

You covered a number of very sound areas relating to the needs of the advertisers and agencies. This whole concept of management of resources is timely, significant and important. There are a number of areas that we feel deserve clarification.

For one, the so-called involvement of Norman King as a principal shareholder of U.S. Transit is subject to clarification and validation. In addition we have a number of buyers who are not "ex-Wyman-aids" and those who were with Wyman were there a relatively short period of time.

ALBERT B. SHEPARD

President
Media Corporation of America
New York

"Focus"



Metromedia Television gets right to the point of public service... community involvement.

April, 1968, Charlotte Morris of WNEW-TV, New York, produced the first "Focus" public service one minute announcement.

Since then, over 800 New Yorkers — people deeply concerned and involved with problems — with issues big and small — have presented their views on "Focus."

WNEW-TV viewers have seen and heard the words of a corporation president whose company offered job training for "unemployables," encouraged other businesses to join the program; a housewife who pleaded for neighborhood support to stop teenage drug experiments, and a black minis-

ter and a rabbi whose appeals cooled an explosive situation.

"Focus" announcements are scheduled throughout all time periods to reach the maximum number of viewers. Results are gratifying: A year ago, a former dropout from the Harlem Preparatory School who had returned and is now in college on a scholarship, pleaded with dropouts to return to school. They did... and 36 went on to college, followed by 100 more the next semester and 200 this year!

Today, "Focus" highlights the total involvement of all Metromedia Television stations, communicating,

changing attitudes, bridging community gaps. The "Focus" format has been adapted by other TV stations across the country.

In recognition of its effectiveness in better serving the public interests, the National Conference of Christians and Jews recently presented a special award to Charlotte Morris and "Focus."

MM
METROMEDIA
TELEVISION

THE VITAL NEW FORCE IN BROADCASTING

WNEW-TV NEW YORK/KTTV LOS ANGELES/KMBC-TV KANSAS CITY/WTTG WASHINGTON, D.C./KNEW-TV SAN FRANCISCO

Represented by Metro TV Sales



Make more waves.

That's how we stay Number One in St. Louis news coverage. We keep the town more current, informed, thinking . . . with our "Eyewitness News" service. ■ And with no small ripple of information formed, thinking . . . but a surge of top-rated local news coverage written and produced by the largest, news staff in St. Louis. We even add a big splash of NBC News to complete each day. ■ Another of the extras that help make us the lead story in St. Louis television. Fastest way to spread more of your good news.

First in St. Louis



REPRESENTED BY
BLAIR TELEVISION



THE BROADCASTING SERVICE OF THE PULITZER PUBLISHING COMPANY

KSD Radio, St. Louis, Mo.; KSD-TV, St. Louis, Mo.; KVOA-TV, Tucson, Ariz.; KOAT-TV, Albuquerque, N. M.

Botway gets Miles' network business

Cliff Botway's new agency, Clifford A. Botway, Inc., will kick off with an estimated \$30 million in billings from Miles Laboratories. The shop will be the agency of record for all nighttime and adult daytime network buys. Botway bought or supervised buying for Miles when they were at Tinker, of course. He is probably best known for his network buying savvy. Tinker was given the network buying chores for Carnation even after the agency lost the account.

Since Botway will not be doing creative work for Miles, the agency will probably be compensated on a "15-on-15" basis. The new shop, a unique operation, is a "full-service" agency that emphasizes marketing, research and media placement, so Botway expects to be serving both clients and other agencies.

Programs for retailers

Further evidence of the increasing inducements tv is putting in front of retailers lies in the new plan for specials and special-audience shows Filmways and StoreScope Tv will produce and market.

Eleven programs are planned, most tailored for syndication to department stores and chain organizations. Some of the shows are designed for sponsorship by national manufacturers.

Under the agreement, announced by Jack Noble, president of StoreScope and Al Burton and Bart Ross, president and vice president, respectively, of Filmways' youth marketing division, the latter will provide the creative services of Burton and Ross while Noble's operation will direct the approach so it's geared to the promotional needs of department stores and resources. Burton and Ross have done network specials for Bristol-Myers, Pepsi, Celanese and Pontiac.

Two of the StoreScope-Filmways shows are available for immediate distribution. They are *Visual Girl*, a half-hour aimed at teenagers and designed to run as a strip and *1970 A.D.—A Film Odyssey*, an hour-long youth-oriented special. The other nine will be available for airing in 1970, said the principals. Production facilities will be provided by Filmways.

Aneth-United's ambitious tv plans

Ed Gray, president of newly-merged Aneth-United, has been in tv production and distribution from way back, but it looks as though 1970 will be his most ambitious year to date.

He plans to produce 11 entertainment projects. These include tv musicals; a one-hour video series based on the *Twilight* novels; *Portraits of Lovers*, a tv series based on famous love stories; movies, and several stage musicals. Aneth-United is a combination of Barrett Film and Aneth, the latter a holder of oil and land leases. Gray stresses that they are an "entertainment company." All shooting for these initial projects will be done in England and on the Continent. Immediate company objectives also call for the acquisition of a record firm, a music publishing company and a book publishing business.

One-time president of Sovereign Productions, Gray produced several *Dupont Cavalcade of America* shows, and others. He can remember the day, he muses, when he couldn't sell English movies to the Boston tv market because of Irish resistance. He might have the same trouble today.

Calgon wants instant visibility

"Listen," said the spokesman from Needham, Harper & Steers, "the detergent manufacturers spend a fortune every year in tv advertising. The only way Calgon can make a place in that market is with high visibility. That's why we came up with 'Second-Hand Rose.'"

"Rose" is the first commercial in what is going to be a year-round campaign of daytime scheduling in 60s and 30s to "reposition" Calgon water conditioner. It'll be on all three networks. Calgon has been used as a water softener for bath and kitchen; the idea is to position it exclusively as a laundry product.

The first commercial depicts a group of children handing down clothes among themselves to the tune of "Second-Hand Rose." The clothes wouldn't look so old "beyond their years" if mother had used you-know-what.

JWT collects Japan awards

American entries swept 11 of the 22 prizes at the 9th ACC Commercials Festival, sponsored by the All Japan Radio & Television Commercial Council, it was just learned. Of these 11, four were won by J. Walter Thompson. In addition, one of the English prizes was snapped up by JWT's London office.

There is no doubt that the agency places importance in these international, as well as national, competitions. JWT's awards administrator in New York, Elsy Slavkovsky, screens about 2,000 commercials a year.

Other U.S. agencies winning ACC awards were Benton & Bowles, Carson/Roberts and W. B. Doner.

TvB competition tells it where it's going

A post-analysis of TvB's Second Annual Local Commercials Competition disclosed some revealing figures. Of the 600 film and tape commercials entered this year, 77 were for department stores, 54 for banks, 51 for auto dealers and 26 for clothing retailers (men's shops and ladies' specialty stores).

To the judges, the most remarkable feature of the 1969 submissions was the "change in quality" over their predecessors. They were almost exclusively in color, and they were "far more sophisticated . . . creative . . . playful in technique . . . with a tremendous sense of timing. . ."

In keeping with this light-hearted response, it is no surprise that the winner turned out to be a humorous one-minute entry, a film by KVOS-TV Bellingham, Wash., for the British Columbia Telephone Co. The commercial features a man tripping around in the dark to answer a telephone that rang in the night.

Awards of merit were given to WBTV Charlotte for a Town & Country Ford commercial and to KHOU-TV Houston for its Sea-Arama Marineworld film.

A modest miracle from RCA

or how to get more VTR for your money...for less money)

The TR-60. The only thing modest about this unique studio and mobile VTR is the price. It's lower. But it's capable of superior performance! What's the secret? An RCA exclusive. 48 years of experience in the broadcast business. The most. With that kind of background, it's easier to make the best for less.

Only RCA could have produced a modestly priced VTR with correct color field editing carried down to a single frame (to avoid color disturbance). Plus line-by-line correction of hue and saturation error with (optional) "CAVEC" for life-like playback reproduction. Plus an erase head that makes tape scratch impossible. Plus total remote control over editing sessions. Plus in-phase dropout correction (optional) that puts the right color back in the picture. Plus reactance and resistance controls that give you more uniform color. Leave it to RCA to get all the imperfections out of the VTR color picture...and, for less money.

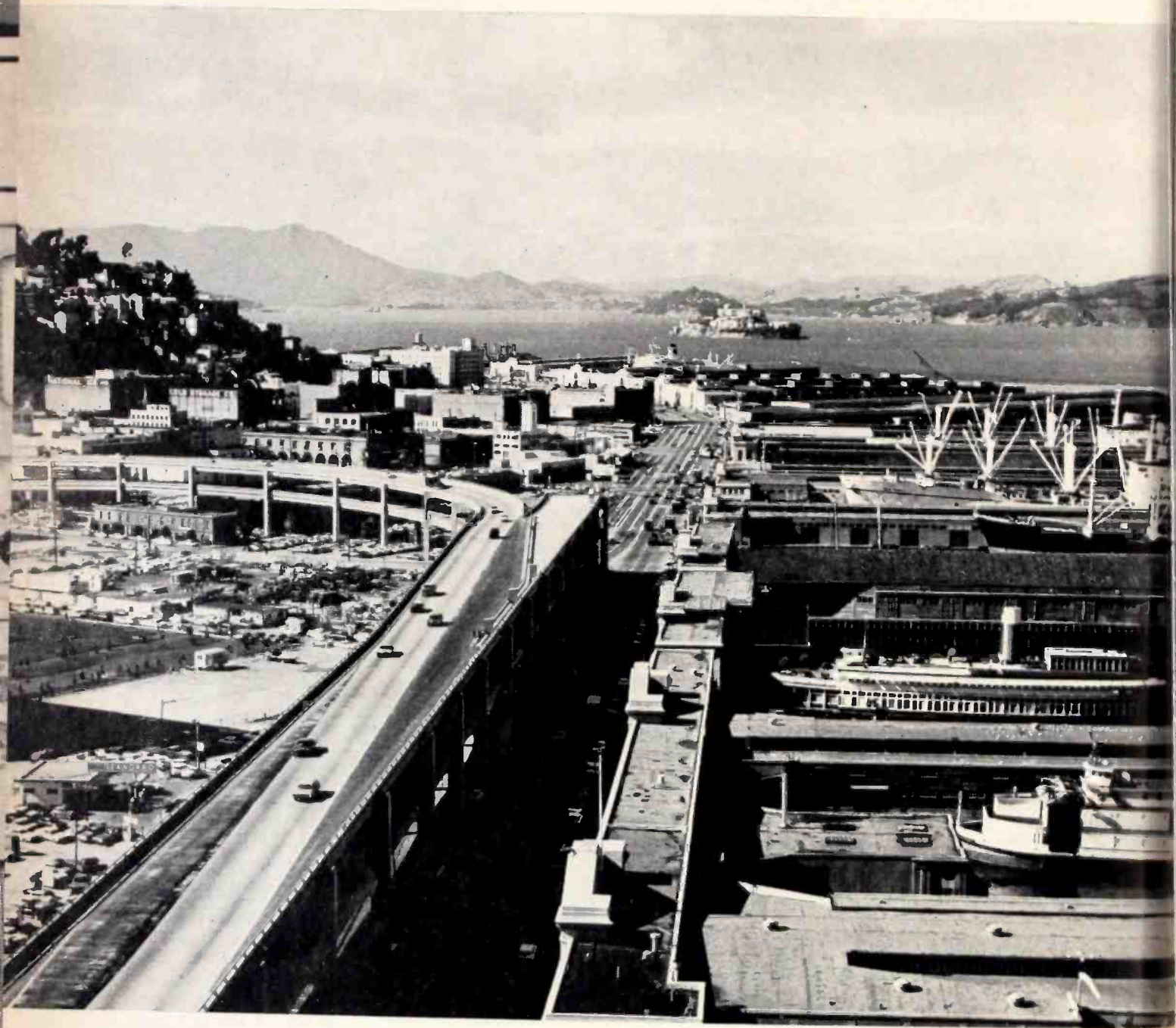
Get all the facts. Call your RCA Broadcast Representative or write: RCA Broadcast Equipment, Bldg. 15-5, Camden, N.J. 08102.

IMPORTANT NEWS:
The TR-60 can also be used as a master VTR with the world's first automated video cartridge tape recorder/player — the show-stopper of the 1969 NAB! Write for details.



RCA

If you lived in San Francisco...



... you'd be sold on KRON-TV

Business barometer

The pickup in spot billings during August was accompanied by (relatively) good local business and the best level of network compensation this year. It's a measure of the vitality of local business on tv that the 17.4 per cent rise in that category during August represents a so-so advance over the year before. Five of past eight months scored higher advances and the August rise is lower than the average for the year thus far. At any rate, the August level of local billings came to \$37.1 million, compared with \$31.6 million in 1968. The "Business barometer" sample of stations averaged a 2.1 per cent rise in local billings during August over July.

Network compensation climbed 12.1 per cent in August, a shade higher than the previous record in June—12.0 per cent. Billings came to \$20.5 million, as against \$18.3 million the previous year.

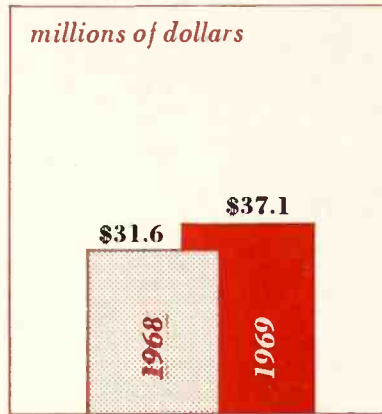
The smaller stations turned in the best local performance in August by far. It was the first month this year that the smaller stations beat out the other categories of stations. As a matter of fact, the smaller outlets were bottom man on the local totem pole during six out of the eight months this year.

The larger stations scored highest in network compensation, but the differences among the three categories of stations were relatively minor.

Local billings for the eight months now come to \$308.6 million, as compared to \$258.3 million last year. This represents a rise of nearly 20 per cent.

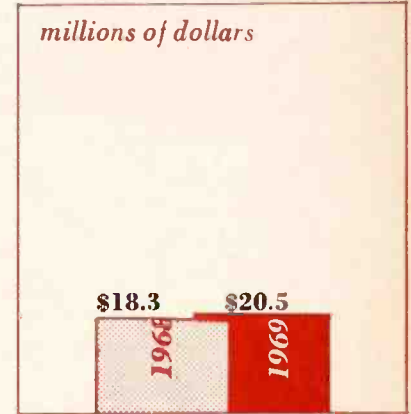
Next issue: spot revenue figures for September.

LOCAL BUSINESS



August (up 17.4%)

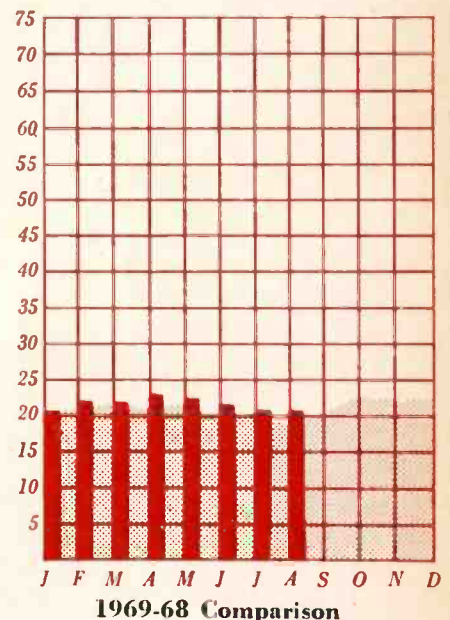
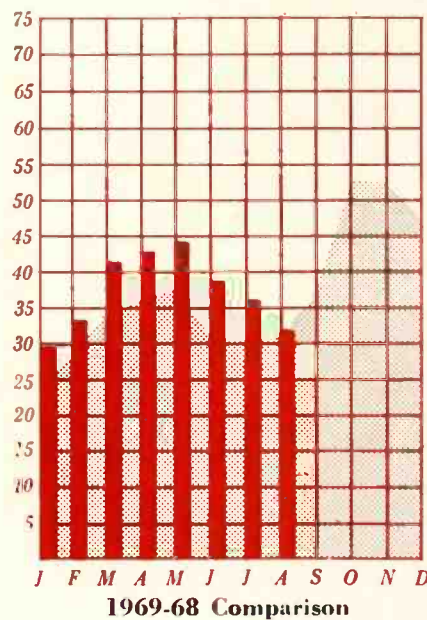
NETWORK COMPENSATION



August (up 12.1%)

Year-to-year changes by annual station revenue

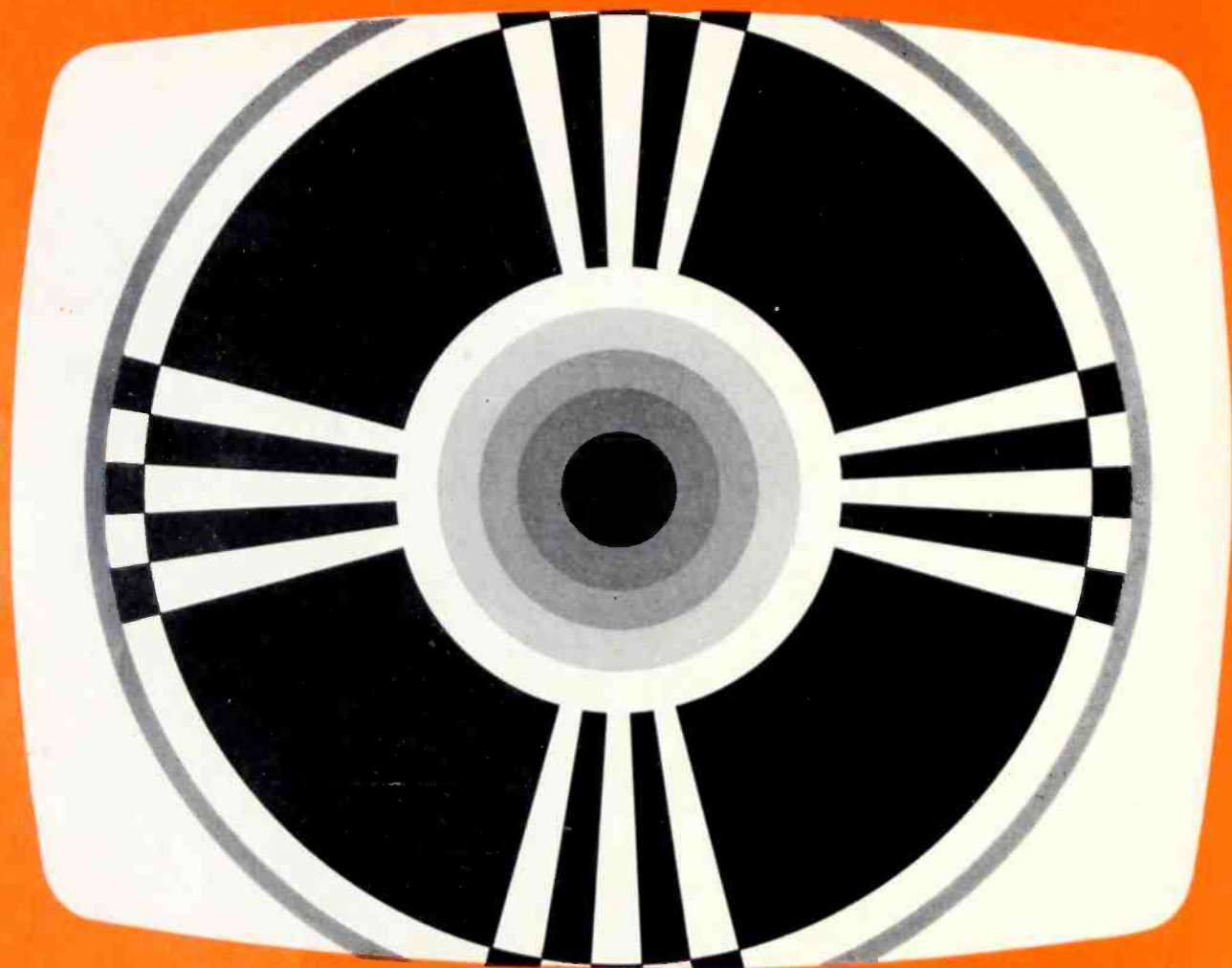
Stations Size	Local Business	Network Compensation
Under \$1 million	+27.5%	+10.1%
\$1-3 million	+ 9.5%	+ 7.5%
\$3 million-up	+19.0%	+13.5%



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.)

**Quality signal costs you
thousands of dollars**

But viewers look at programming



**When you look for quality
in television programming...**

**Look for Feature Films
from Warner Bros.-Seven Arts'**

Outstanding Library of Top-Rated Entertainment



WARNER BROS.-SEVEN ARTS

NEW YORK · CHICAGO · DALLAS · LOS ANGELES · TORONTO · LONDON
PARIS · ROME · BARCELONA · BEIRUT · SYDNEY · TOKYO · MEXICO CITY

&B surrounds spot

What makes the major reorganization of Benton & Bowles media department different from recent shuffles at other agencies is this: B&B is installing a special spot broadcast buying unit in *each* buying group, whereas other agencies have set up separate buying pools, or regional teams, to wrestle with spot tv.

B&B's clients have unanimously applauded the restructure, reports the agency, because the all-important spot buying unit isn't going to be dissociated from the rest of the media department. It will work as an integral part of that operation.

B&B's plan is to divide its media section into three, and perhaps four groups, by account. Group 1, handling General Foods, has been functioning under the reorganized setup since last August 1; Group 2, concentrating on Procter & Gamble, will be fully reorganized by next January and Group 3 (and possibly 4), taking on all the agency's other clients, will go on the new system February 1. (The General Foods regional buying plan won't be seriously affected by the change, B&B reports.)

Changes cause change. The reason for the reorganization, naturally, has been the tremendous change in buying procedure—piggybacking, efficiency buying, demographic concern—and the upheaval in the way that business is being done today compared to 20 years ago, when most agency placement was in radio, newspapers and, eventually, network tv. "The change," notes Bern Kanner, B&B's director of media management, "clearly reflects how business conditions have evolved over the years. Our clients are looking for new ways to utilize the computer."

Battling the spot tv paperwork drain by use of the computer has been one of B&B's major aims over the past few years. B&B is heavily involved in computerization, since it is a piggyback agency.

Many of the spot planning, buying, estimating, evaluating and accounting functions for B&B clients are being computer-processed, and the media department shuffle is in-

tended to fortify this operation.

"I'd hate to think what business would be like today if there were no computers," Kanner observes. "If that machine weren't here, I doubt if this building would hold enough people to do all the work."

Fundamentally, each of the new media groups at B&B will be divided into three sections, all reporting to an associate media director. The spot buying group will be headed up by a spot buying supervisor, who will oversee a team of buyers and assistant buyers. Two assistant media directors assigned to each group will manage separate teams of planners.

The buying group will buy only spot radio and tv and will be freed of planning chores. The planners will be liberated from spot buying responsibilities, but will buy print and other media and, of course, concentrate on campaign planning.

Network unaltered. Network buys will continue to be placed by a special programming group, headed up by Kanner and George Simko, media department manager.

Up to now, B&B's media arm was organized into groups of buyers-planners, reporting to an assistant media director. These groups bought and planned for all media and reported to an associate media director.

The buying group supervisor is the key to the new setup. It's anticipated that he'll have five to seven years of media experience, and will place 20-30 per cent of the spot broadcast buys himself. The remaining 60-70 per cent will be done by the individual buyers, each to have two to three years buying background. Assistant buyers, with 12-18 months training will fill out the groups.

Simko expects that a modest number of assistants will be added to the media department, but B&B expects to continue its long tradition of not going outside the agency to hire personnel above the grade of buyer.

Advantages of the new system, according to Kanner, are improved flow of information between planners and buyers; eased traffic and paperwork handling; more intimate knowledge of the client's goals and media; increased specialization, and others.

Tv and small businessmen

The Bank of America, in an issue of its *Small Business Reporter*, devoted exclusively to advertising, reports that television is the medium the majority of small businesses would like to try. But they haven't, according to a survey of them, because most consider it too costly.

The study, however, found a "definite trend" toward use of tv by local advertisers, especially as national retail chains invest in the medium for their local outlets. As the big retailers make money spent in the medium pay off for them, and thus break the retailer's traditional dependence on print, "smaller businessmen will experiment with tv too, to the best of their ability to buy in."

Local independent stations are making an effort to make it easy for small businesses to enter tv, by helping with the production of commercials and offering special buys, such as joint sponsorship of special events. The *Reporter* cites a local UHF station's six-hour coverage of the 1969 Rose Bowl Parade as an instance where local advertisers had a chance to advertise on tv at a minimum cost.

Tv's advantage. Tv has unique advantages, in spite of high cost, for certain types of small businessmen, in the *Reporter's* view.

Small businessmen with more than one retail outlet within "a unified city-plus-suburbs area" are an example given. One tv station, it is noted, will cover such a retailer's entire market area and be less expensive than buying space in the area's metropolitan daily plus the two or three suburban newspapers that might be needed if he stayed exclusively with print.

The small businessman who wants to reach a young, under 25 adult audience would find tv his best medium, too.

The *Reporter* says that the argument that newspaper ads get heavy competition from others on the same page "is a valid one." It notes that tv sound, motion and color are directed into the living room with no competition from program material or other ads. ■

18 of the nation's top 20 spot TV advertisers share our point of view.

In October, 1969 WFLD/TV went to the top of Chicago. From our new antenna on top of the John Hancock Center, all of Chicagoland is able to see us, including places that couldn't see us before. Like Rockford, Kankakee, South Bend and South Milwaukee. That new antenna means 2½ times the power we started out with or 2½ million watts. And, it means the kind of Chicagoland audience that you ought to look into, too.

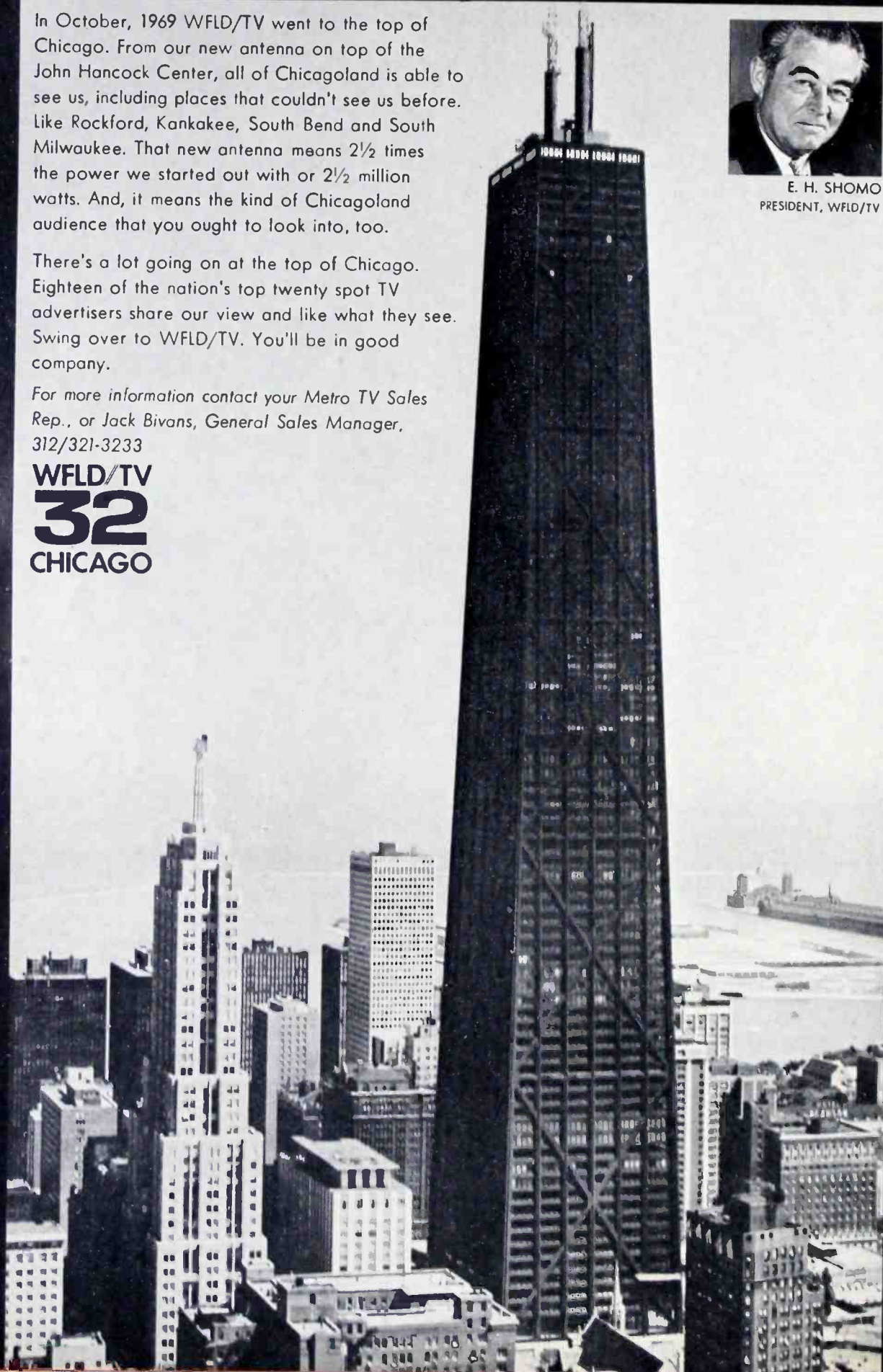
There's a lot going on at the top of Chicago. Eighteen of the nation's top twenty spot TV advertisers share our view and like what they see. Swing over to WFLD/TV. You'll be in good company.

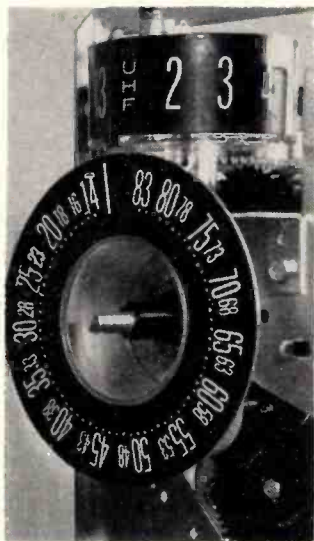
For more information contact your Metro TV Sales Rep., or Jack Bivans, General Sales Manager, 312/321-3233

WFLD/TV
32
CHICAGO



E. H. SHOMO
PRESIDENT, WFLD/TV





How the UHF indies are elbowing in

Good management and better programming are breaking the VHF stronghold in some major markets

It was 7:00 p.m. on a Friday evening.

A visitor to a UHF station in a major market observed that at that late hour, the manager, the commercial manager, and the program director were hard at work.

At about the time the managers of the VHF's in the market were on the dessert course at home, the UHF station manager was having a sales conference.

There is no doubt about it, the UHFers are the most hardworking and aggressive segment of the television business.

But, in addition to the drive to survive, UHF requires money—and lots of it.

David Sarnoff said in the late 40's that television was no business for a "poor millionaire." This goes double for UHF.

A study of independent UHF stations across the country reveals that they *are* making progress. UHF presents a mixed bag of stations in various stages of maturity and development.

The contention by UHF stations that they are just another form of independent broadcasting has been more than supported this year.

Certainly the all-channel law has made certain that most of the public can receive UHF.

Here are a few ARB per cent figures on UHF metro penetration. For February-March, 1969, the

latest ARB sweep figures available: Milwaukee: 86; Philadelphia: 82; Cleveland: 75; Houston: 73; Boston: 72; Washington: 74; Pittsburgh: 63.

The solution to signal quality and to terrain problems has been brute power, a signal so strong that it pushes its way through. For the most part, this answer seems to be the right one.

In all other problem areas, UHF solutions have come down to the fine art of independent station management, never a game in which under-financed amateurs can play.

By and large, the successful UHF stations today are centered in large cities with sufficient local and national billing to support tv stations that need only a small slice of a big pie to subsist.


Among these cities are Philadelphia, Detroit, Cincinnati, Houston, Cleveland, Atlanta, and Milwaukee. Less successful, but still coming on strong, are Boston and Miami. Chicago is improving, Washington is hoping for greater progress this season, New Orleans is making it, aided by several network shows.

In some large markets, success has been more elusive. These include Los Angeles and San Francisco, which remain problem areas for new independents, except those that service ethnic audiences.

A significant roadblock on the path to profits in UHF is a strong independent VHF. In Washington, the VHF WTTG competes almost evenly with the network affiliates. This has made the task of WDCA-TV, a UHFer, difficult. Better financed under its new ownership, it is making a stronger programming effort than before. However, in Los Angeles, there are three well-entrenched independents and the competitive factor is fierce.

San Francisco is even rougher. It has three well-managed network affiliates, a top educational tv channel, a good VHF independent, and four





Almost 1,400 feet above Chicago's streets, ironworker John Rukovina makes final check of UHF tower atop 100-story John Hancock Center. In all, the six antennas there cost \$1.3 million. Fearless photographer Joan Dovydenas climbed near top of 349-foot tower to get the picture.

UHF stations, all of which began telecasting within a single 12-month period.

UHF moves most briskly toward success when the station is the fourth in the market—essentially *the* independent. Such is the case for the U.S. Communications stations in Cincinnati and Pittsburgh, WXIX-TV and WPGH-TV, respectively. The first has not been telecasting a year, and the second about 15 months. They've done very well.

Large-market success

UHF can and does succeed when it is the fourth and fifth station in a large market such as Cleveland. Even with three UHF stations competing against each other (and against three network affiliates), as in Philadelphia, a good station can survive. Market size and competition, then, are not factors to be lightly considered.

In the smaller markets independent UHF is having a harder time. WCTV Charlotte has gone into receivership. KKOC-TV Ventura, Calif., an unusual operation begun with much fuss and fanfare, has given up, and reports are that many other UHF stations in small markets are in trouble this year.

Time, of course, is another key factor. KHTV Houston signed on the air in January, 1967. At that time its metro shares were in the neighborhood of three per cent for certain day parts. Now its shares for those day parts range from eight to 19, the latter in the early fringe periods, according to ARB data.

In Chicago, WFLD-TV had an ARB share of six in October, 1968, in its early fringe strip. By May, 1969, that share had risen to nine. In the same six-month period in the same ARB books, the station's primetime share rose to five, an audience curb that is continuing upward.

WKBD-TV Detroit was the first UHF placed in operation by Kaiser Broad-

casting Corp. in 1965. In the February-March 1969 ARB report, the station had 1,700 more households viewing per average quarter hour than CKLW-TV, VHF independent in the market. This is the first time in the history of the industry that a UHF station has outrated a competing VHF station in the same market.

In major markets where several UHF's compete for independent billings, the combined ARB share can be impressive. In Philadelphia the three stations together had a 23 share in early fringe time, and a 10 share in primetime in the May-June, 1969, ARB.

WPHL recently beat out all the three VHF network affiliates with an evening telecast of a Philadelphia Eagles-Baltimore Colts NFL football game.

The Philadelphia market is by far the No. 1 UHF market in the nation. Approximately \$4.5 million of national spot time will be placed on the 3 U's in the market in '69, and the station managers are making optimistic projections that bill will be increased by almost 50 per cent in 1970.

Big money vital

In Cleveland in the two UHF stations together received a 20 share in the early fringe strip, and an 11 share in prime periods.

Because of the importance of well-financed UHF management, the presence on the scene of such major broadcasting entities as Kaiser, U. S. Communications, the WKY TV System, United Artists Broadcasting and Storer has made a big difference. The entrance of Taft into Philadelphia with the relettered WTAF-TV should improve its performance.

In Cleveland, the management of John Serraro, formerly with Kaiser, sent United Artists' WUAB winging. In many periods, the Kaiser station, WKBF-TV, was topped, but Kaiser

(Continued on page 54)

The Marschalk Co. has for some time, and with some irregularity, been run by a two-man marketing-creative team. Chance elements always play a role in this kind of situation but the philosophy behind this practice is the quite plausible and not particularly original contention that the best kind of agency is the one which can produce the perfect balance of art and science, of great ideas and sound facts, of soaring imagination and bedrock common sense.

One problem is to find the right two guys.

The team of Stuart Watson and F. William Free—the former the chairman-marketer, the latter the president-creator—is associated with Marschalk's most brightly-burnished image in the past. They were the prime Marschalk builders at a time when it was developing a reputation as a new products agency.

When Watson left, the colorful, individualistic Free carried on by himself as president. But it became clear to the powers-that-be at the parent Interpublic that he needed a partner and Marion Harper brought in Paul Caravatt in 1967 to keep the machinery going as chairman and take over the account management and marketing reins held loosely by Free. However, the creative half of the team was bursting to be free—which he became, in setting up his own agency.

Covered with laurels from his creative work on Ajax at Norman, Craig & Kummel, Richard Bowman then replaced Free. But the latter was a hard act to follow and Bowman was moved out after only 10 months of service. Caravatt added the president's title to that of chairman.

That was last year, when Marschalk lost considerable billings. Some of it, in all fairness, could not be called Marschalk losses since they were billings of agencies folded into Marschalk in the Great Revamping which followed Harper's ouster. These included accounts from Fletcher Richards and Johnstone.

But there were some indubitably

Marschalk losses, chief among them being P. Lorillard's Century 100s and International Nickel. Caravatt doesn't like to talk about the cigarette account and leaves the impression there were problems beyond the agency's control.

Things are looking up for Caravatt this year in more ways than one. Billings have bounced back from 1968's \$65 million to an estimated \$69 million this year, which was about what it was in 1967. And he's got himself a new president, John Avrett, a lean, elegant creative man, strong on copy but no slouch in marketing.

Avrett had learned his way around the drug field before coming to Marschalk and that's an important new business ace in the hole since Marschalk hasn't any accounts in that area.

Made Contac

The new president acquired his drug expertise while working on Contac, including its introduction, at Foote, Cone & Belding, where he spent about seven years and became a group creative director.

It was at FC&B, where Caravatt also worked on Contac and where he was a senior vice president, that the Marschalk chairman first came across Avrett and was able to watch him.

The fact they both worked on Contac turned out to be something of an embarrassment when the account was up for grabs. Caravatt had been talking to Avrett about coming to Marschalk before the account was available. To avoid making it look as if Caravatt was bringing Avrett in from SSC&B to get the Contac business, the president's appointment was announced weeks ahead of time.

Avrett has had no previous soft drink experience but he'll get plenty of it at Marschalk, which has the Coca Cola Co.'s allied brands (Tab, Fresca, Sprite and Fanta) and its Food Division (Hi-C beverages, as well as Minute Maid and Snow Crop frozen orange juices). Coca Cola Co. billings add up to about a third of Marschalk's total.

Marschalk seeks the perfect blend

New management team at Interpublic affiliate wants to regain agency's lustre by balance of marketing and creative abilities

Three equals two, meaning there are two teams represented in this picture. Marschalk chairman Paul Caravatt, l., brought in John Avrett, c., to be president and creative half of top management creative/account management team. Avrett brought in Gennaro "Jerry" Andreozzi, senior vice president and executive director of art and production, to be graphics half of copy/graphics creative team.

The new president subscribes wholeheartedly to the concept of balancing creative and marketing strengths in an agency and makes clear he's not talking theory.

He pointed out that one of the reasons he left FC&B to go to Wells, Rich, Greene was because of his feeling that the former agency didn't carry enough responsibility.

At WRG he found plenty of responsibility but noted that the "businessmen" weren't able to influence advertising very much and, on second thought, he wasn't sure that that was a good idea, either.

It wasn't that Avrett didn't enjoy himself at Mary Wells Lawrence'semporium. Besides the heady creative atmosphere, Avrett earned considerable respect among account men because he was able to articulate strategy and work with them step by step blending the marketing and creative aspects.

Avrett left WRG for an opportunity in marketing-oriented SSC&B, at the other end of the spectrum from WRG. Caravatt's tempting offer cut short that part of his career.

When Avrett left WRG to go to

SSC&B, he talked WRG art supervisor Gennaro "Jerry" Andreozzi into going with him. Andreozzi was installed as a group creative director, one of six supervised by Avrett, who was associate creative director of the agency. Andreozzi followed Avrett to Marschalk, where he is now senior vice president and executive director of art and tv production.

This sounds as if Avrett and Andreozzi are a creative team and the counterpart of Caravatt and Avrett, with the latter supervising copy and Andreozzi the graphics. And that's exactly the intention. Avrett, as president of the agency, is, of course, more equal than Andreozzi but the two will be working very closely together. Their offices are wings of the same secretarial anteroom.

Andreozzi is a mod type with hip-huggers and long hair. Like most talented creative people, he isn't overly happy about the administrative aspects of his job. But he makes a distinction between *administrative* and *executive*.

The 34-year-old art director com-

pares Marschalk with Gilbert Advertising, a small agency where he was senior vice president and creative director, and contrasts it with Wells, Rich.

The latter, he said, is something unusual. "The creative department consists of writer-art director teams responsible only to the agency principals. There are no juniors. All we had to do was create commercials. But we didn't feel part of the agency. Like at Gilbert, at Marschalk I can *build* a business."

Andreozzi got plenty of tv experience at WRG, which is why he went there. He also got a variety of experience by virtue of his being a sort of trouble-shooter. He worked on new business, Benson & Hedges, American Motors, Bristol-Myers and General Mills snack products.

Didn't Jibe

Like Avrett's, his career at SSC&B was short. Nor does he regret leaving there. Nothing personal, but his creative point of view and that of SSC&B's just don't jibe.

The "Jack and Jerry" team supervises five creative groups, each under a supervisor. The Coca Cola Co. brands are spread out among them. No one group has only Coca Cola Co. brands, a policy reflecting the client's desire to have different teams for its beverages.

One of Andreozzi's assignments is to see where he can improve the creative department's setup. A hint of his thinking: "I would prefer strong teams to strong groups. The agency should be the big thing, not the group." But that doesn't necessarily mean he's going to change the current structure. He hasn't been at Marschalk long enough to know the answer yet.

No creative executive wants (or says he wants) a specific "look" to his agency's advertising. But that's not to say creative leadership isn't important. Andreozzi has firm opinions on this. He wants the agency's creative output to have a "point of

(Continued on page 58)



For years, the Pepsi-Cola Company has been pushing pretty people and frosty bottles as the symbols of its advertising message.

Most recently, in its "Beats the Others Cold" campaign, the icy soft drink was downed by some of the most beautiful quaffers on tv.

Before that, the same types populated "The Sociables," "Those Who Think Young" and "The Pepsi Generation."

But by the time wearout was beginning to show through on the "Beats the Others Cold" spots, Pepsi's agency, Batten, Barton, Durstine & Osborn, was becoming aware that pretty people were getting pretty passé.

A new campaign was about to be devised, only now the ground rules were slightly different.

"Overnight, America simply ran out of giddy young people with nothing on their minds but fun, nothing on their faces but grins, nothing in their hands but Pepsi," remarks John Bergin, BBDO's assistant creative director on the Pepsi account.

"Overnight, those tanned, frolicsome, happy-go-lucky Pepsi people began to become advertising anachronisms. To put it bluntly, they became square to the very people we were aiming at."

Pepsi's new campaign, backed by one of the largest fourth-quarter television expenditures in the company's history (actually twice the outlay for the comparable period of 1968) broke recently. It expounds, "You've Got a Lot to Live. . . Pepsi's Got a Lot to Give."

It's more down-to-earth, more personal, more dramatic than Pepsi's previous messages. The frosty soda bottle has definitely been shifted to second fiddle behind real people doing real things: walking hand in hand along a beach, splashing around in a swimming pool, squatting cross-legged in the quad.

The reason for the switch in emphasis is simple: the hard-core consumer of soft drinks, the youth aged 13-26, had changed. He was tired of painted-on phoniness, glutted with

unnatural portrayals of his life style.

Another reason for Pepsi's hard drive is a change in the soft drink business itself. Private label brands, once a nonentity in the beverage picture, are beginning to creep into some prominence, now accounting for some 20 per cent of the total Pepsi-Coke take-home sales. This has made Pepsi, as well as Coca-Cola and the other name-brand sodas, more alert to shifting consumer sentiments.

So while Pepsi was working on its new look, it was not exactly a surprise that Coke was doing pretty much the same thing. Although Coke's new campaign is based on essentially the same theme as Pepsi's—real people doing real things—there are some differences. Pepsi's visual appeal is quick-cut film footage, Coke's is quick-cut still photography. Both efforts act as backdrops to strong rock beat musical scores, defined by Pepsi as "jubilation rock."

Face lift

Another big difference is that Coke's campaign ("It's the Real Thing—Coke") is part of a revitalization of Coke's entire image. Everything connected with the company—uniforms, vending machines, logo, trucks, cartons—is getting a face lift. Pepsi is introducing new packaging plus a new drink, Skandi, a citrus-flavored cola.

It was also ironic that no more than a few weeks after both the Pepsi and Coke campaigns lifted off the ground that the ground opened up. The Department of Health, Education and Welfare announced that cyclamates in bottled drinks would be banned from consumption after January 1, 1970. When this pronouncement was made, both Pepsi and Coke *did* have a lot to give, give up, that is.

But the HEW ruling affected only Pepsi diet drinks, Diet Pepsi and Tropic Surf, and Coke's Tab and Fresca.

All soft drink manufacturers had been working for some time on new formulations for their sugar-free sodas—since HEW had made public its

Pepsi blows its cool



Changes in young America's life style and market shift cause beverage firm to switch its thrust from the 'golden people' and frosty bottle

attention to investigate cyclamates for health reasons.

But the suddenness of the HEW decision caught all the players off base. New formulations, containing sugar and saccharin, had to be pushed through the laboratory and onto the market.

Advertising the drinks with the new ingredients was likewise a team roller job. By issue date most soft drink makers had, or expected to have, their bottlers well supplied with new formulations and media well supplied with superlatives about how much better their new products were than the older ones with cyclamates.

As to the formulations themselves, most soft drink people were pleased. The sugar-saccharin combination is generally considered to taste better than the cyclamates they replaced, and the additional calories are usually termed "only a handful," 40 or so in a 12-ounce bottle, compared to one or two with the cyclamate formulations.

More important over the long run are the implications of the new campaigns. Both Pepsi and Coke admit that American youth has turned into a new personality, and not to change with it could do damage to their business.

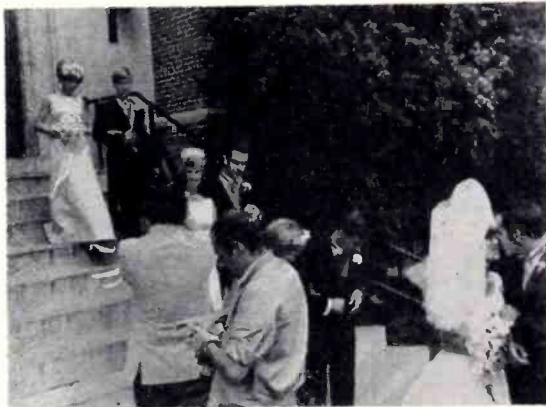
Wouldn't have changed

Noted BBDO in explaining the rationale behind the "You've Got a Lot to Give" campaign: "We have consistently shown a Pepsi world that embraces one aspect of the good young life—the relentless pursuit of energetic pleasures. . . We would not, in fact, urge a change in this strategy if young people themselves had not changed.

"The continued and exclusive portrayal of such individuals in Pepsi advertising can, we believe, eventually weaken our brand's acceptance among our best customers."

Bill Munro, Pepsi's vice president of marketing, explains some of the background that has led to this transformation of youth. Young people,

(Continued on page 61)



Two camera crews fanned out across country to film Pepsi's new campaign. Ed Vorkapich (opposite page) headed one, Jerry Shor the other. Some of the scenes they shot are shown here, from top: salt flat racing, young couple courting, another couple more serious. At right, a contemporary art form, and, above it, the frosty Pepsi bottle, now out of the limelight.



The unflappable Walter Cronkite

The moment when astronauts Neil Armstrong and Buzz Aldrin landed on the moon last July marked two transcendent events. One was the sheer scientific marvel of the lunar landing itself. The other was that for the only time in his life, Walter Cronkite, who was broadcasting the entire moonshot, was speechless. "I just went blank," he says.

Through wars and disasters, tragedies and epic accomplishments, the 53-year-old newsman has reported the major news stories of our times with a brisk, unruffled competence that has made him the most watched tv newscaster in the world.

The television coverage of the moon landing attracted the greatest audience in television history, with hundreds of millions of viewers around the world. And Cronkite won the greatest share of that audience.

The Nielsen national rating service figured that 53.5 million homes watched the Apollo 11 coverage at one time or another. This represents 94 per cent of all U.S. homes with tv sets. For the 50 hours of Apollo 11 coverage, Cronkite and his CBS News associates racked up a rating of 13.5 compared with 11.2 for NBC.

Despite his brief speechlessness when Eagle landed on the moon, Cronkite did a masterful job of reporting the entire moonshot. "Next to the three explorers themselves," said critic Richard Watts, Jr., "it was Walter Cronkite with his unfailingly warm-hearted commentary who was the hero of the great event."

Cronkite is so technically knowledgeable about the space program that he was sometimes called "the fourth astronaut." Perhaps as remarkable as his expertise was his amazing seemingly effortless on-camera endur-

ance in covering the marathon moon shot drama. During the 31 consecutive hours of programming, Cronkite broadcast for more than 24 hours. He subsisted on sandwiches, tea and soft drinks, hastily snatched during three-minute breaks for film clips or commercials. When he finally signed off, after Apollo 11's successful splashdown, Cronkite seemed to be just getting his second wind.

Adrenalin flows

Walter has a record for endurance that a marathon runner might envy. During the Presidential election in November 1968, he logged 17 hours in front of the cameras at one stretch. Back in November 1963, when the news that President Kennedy was shot came over the news ticker, Walter belted into the studio in his shirt sleeves and went on camera. He was before the cameras for three hours describing the chaotic events in Dallas. When he made the official announcement that the President was dead, his voice choked with emotion and tears filled his eyes.

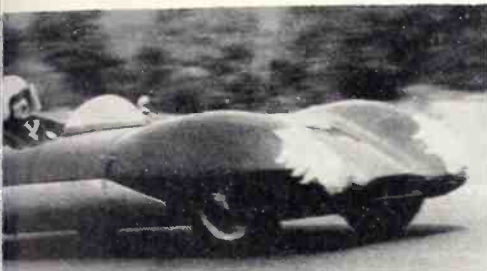
"I don't get tired," Walter says of these marathon performances. "Once you start broadcasting a story, the old adrenalin starts flowing." In addition to covering great national events, Cronkite has done the half-hour *CBS Evening News* each weekday night at 6:30 p.m. Eastern time, and a five-minute weekday radio news show called *Walter Cronkite Reporting*. Until this year he had a weekly half-hour program on Sunday nights for 16 years.

One reason for Cronkite's durability is that he enjoys uncommonly good health. At six-feet and nearly 200 pounds he is sometimes described as "bear-like," so he watches his diet



For 20 years he's treated high pressure events with low pressure calm, making him television's number one newscaster

BY JOHN REDDY



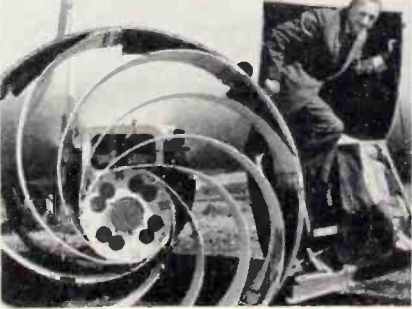
and keeps active by playing tennis and sailing. He rarely has any ailment more serious than a common cold. Once he phoned his physician and before he could describe his symptoms the doctor told him he was suffering from tracheal bronchitis. Baffled, Walter asked how he knew. "I've been watching you for several nights," the doctor said. "I was wondering when you'd call."

Perhaps the chief reason for Cronkite's immense success is his broadcast style: a blend of friendly formality with a brisk, business-like delivery. His tanned, open face, well-groomed gray hair and neatly trimmed mustache make him look like the man next door, or a nice uncle. This combination of avuncular appearance and straightforward personality somehow gives Cronkite an exceptional degree of credibility. "People know that newspapers can make mistakes," the *New York Times* once observed. "But they are convinced that Walter Cronkite has never lied to them." One tv editor has called him "the nation's electronic security blanket." "I'm not a religious man," Jack Paar has said, "but I do believe in Walter Cronkite."

Polls confirm faith

Cronkite's believability stands tall at a time when tv is under attack from many quarters for its news coverage. And he is probably one of the reasons that most Americans, despite the broadsides aimed at tv, basically trust the medium. This has been shown by numerous Roper polls done for the Television Information Office but a recent Louis Harris Poll sponsored by *Time* confirmed the fact.

For example, when Harris pollsters
(Continued on page 63)



Since 1964, when the Jean Naté division of Lanvin-Charles of the Ritz began using spot television, annual sales have zoomed from \$1 million to over \$16 million.

But tv advertising alone did not bring about this impressive gain in the opinion of Al Koswick, Naté's general manager.

For a product to be a success in the marketplace, Koswick says, three ingredients must be present:

- (1) the product must be a good one;
- (2) the advertising must be good;
- (3) both the product and the advertising must be properly merchandised.

So an important part of Naté's promotion for its line of bath oils, soaps, after-bath sprays and other fragrant products involves merchandising the company's television advertising to its drug wholesalers and retail merchants.

"In the eyes of the retailer, tv has been badly exploited by the average manufacturer," Koswick states. So Naté decided to "educate" the retailers, as well as wholesalers' salesmen "in the proper manner of exploiting the medium so they'd get maximum results from our tv advertising."

In most of the 40 to 50 markets that Naté has used in the past three years, tv stations and station representatives have arranged luncheon sessions for the wholesale salesmen and/or cocktail-dinner parties for the retailers.

Ham Andon, vice president for sales development at Television Advertising Representatives, one of the reps putting on these sessions, notes that wholesale drug salesmen handle

many lines of products. So, the basic goal of the presentations is to get the salesmen enthusiastic about the Naté line and its advertising plans.

This is done, Andon says, by using a basically simple approach that explains what spot television will do for the salesman.

A tv coverage map of the market is shown, followed by the advertising schedule that Naté has purchased. Rating points are explained and the salesmen are told how many homes and women the schedule will cover in one week's time and the unduplicated audience that will be reached over a four-week period.

A little ego building is involved too, as the salesmen are thanked for the great job they've done in the past. But, it's emphasized, with the planned tv campaign, their sales and their commissions should be even better in the future.

The sweet success of smell

*Selling a scent
is different—advertising
alone can't do it;
Jean Naté's manager
has his own secret*

The formal presentation, which usually includes screenings of Naté commercials, is purposely kept short and is followed by a period of questions and answers. The questions asked, Andon notes, are usually good indicators of whether the presentation has been a success.

But the wholesale salesman is only one step along the route from manufacturer to consumer. The retailer is constantly bombarded with a deluge of new products, all with promotions planned, and all seeking space on his shelves.

Druggist parties

So Naté and stations carrying its advertising also hold cocktail-dinner parties for druggists. They too receive details of the company's advertising. Hopefully, the wholesale salesman's job is made easier through this extra effort.

In 1969, Naté's advertising budget is an estimated \$1.5 million with, according to Koswick, a "considerable" part of it going to television. In the course of a year, its advertising is seen in flights of varying lengths in 45 to 50 markets. The strongest push is saved for the fourth quarter with the emphasis on the top markets.

It was in 1964, after Lanvin, of which Jean Naté was a part, merged with Charles of the Ritz, that Naté began its tv advertising.

It is interesting to note that Naté's ad budget today (\$1.5 million) is bigger than its total sales of only four years ago (\$1 million). With a good product, good advertising and effective merchandising it would seem to be pure guesswork to predict what the future holds for Jean Naté. ■



Al Koswick, Jean Naté's general manager (r.), discusses planned merchandising sessions for wholesalers with Ham Andon, vice president for sales development at Television Advertising Representatives.

New season, new appraisal

Before any television pundit has the temerity to predict the fate of new shows, certain disclaimers are in order. It is still a month too soon to make any definitive judgment of them, and ratings are only one part of the entire picture. Okay? With that cushion, a cautious critic can shyly predict that almost the entire list of new programs is a debacle. What happened?

The first thing that happened was that timid programmers and management—whipsawed by fear of poor ratings, fear of competition, fear of advertisers, fear of the unknown, fear of the government, fear of success—declined to try anything new. What they did was hide behind vacuously bland variations on existing shows. No one person can explain how some of the ideas ever got past the one page development stage, much less to pilot and contract.

It is entirely possible that the power of the television medium in the average home—whatever that is—has succeeded in so numbing the viewers that they would feel unhappy if they were not smarter than the boob tube. Those who elected to sample the new shows and then went back to the shows they found comfortable and repetitive are too numerous to dismiss as a statistical fluke. It must be fun for them to anticipate all the situations, deliver the punchlines ahead of the actors, and place their companions in the ribs as they predict how the plot is going to unfold.

Collapsing closet

Perhaps radio was a little like that in its later days. The old familiar shows went on year after year—like *Robert McGee* and *Molly*—with nothing more than slight variations on the same plot. The main attraction was that the characters got so familiar they were like old friends. The audience looked forward to the collapse of the broom closet or its equivalent. Now this doesn't say much for the audience, but it sure says a lot about what makes money and gets renewed.

In that magic list in television the undisputed champion is Lucille Ball. As long as she wants to go on she'll have an audience. The *Beverly Hillbillies* similarly seem indestructible. Jackie Gleason gets lazier and duller by the week, but he can do no wrong. Red Skelton ran out of fresh tricks 15 years ago but still manages to please the *hoi polloi*. *Gunsmoke* and *Bonanza* represent their white horse—black horse confrontations with monotonous regularity. Programs to doze off to are the order of the day.

One of the most remarkable recent survivors, still going strong, is *Laugh-In*. This type of burlesque blackout humor is the most vulnerable in show biz. This corner predicted several years ago that its kind of humor was difficult to keep fresh, hard to understand, too fast and hostile for the typical television audience, and a candidate for the honeypot. What was incorrectly estimated was the fact that the television audience enjoys chuckling at

the failings of familiar shows and may feel that in order to be in, and with the now generation, they've got to laugh whether they get the joke or not. Indeed, the gags go by so fast few people can get all of them and the sight gags are obscured by the limitations of normal television sets. Perhaps most underestimated are the sexy bare-skin elements of the show. That's a gimmick that has done well for thousands of years.

High Hope

There are other standbys whose familiar titles are still leading the rating roles. Bob Hope is certain to do well whenever he appears. He is one of the few stars of radio who has made the transition comfortably and stayed with it. Another infrequent but welcome guest is the National Geographic specials. If only there were more like these. Other properly promoted specials or variety shows bring relief to the opiate of the people even though they vary widely in quality. At least they are a break in the monotony and many talented people work for a long time to make them come off. This effort is always apparent whether the show makes it big or not.

Of all the new shows, only *Jim Nabors*, a variety show which is only as good as its acts, and *Marcus Welby* appear to be assured continuity. This is an even sadder commentary when it is remembered that in past days the



Laugh-In loonies with Graham: burlesque show

public could sample shows in sufficient numbers to assure several early triumphs of sorts. Now it appears that the disillusioned viewers won't even try to pick a winner—they prefer to vegetate with the old familiars.

Perhaps the most frightening thought of all is this: as time progresses and new shows get hokier and hokier, the next generation of old familiars is going to be even worse than the present one. What's to become of tv's audience then?

The television medium continues to be the most persuasive advertising medium yet devised by man. The volume of entertainment is prodigious. No one has a right to expect totally high entertainment values. The main complaint, however, seems to be that the median of those values is slipping from a criterion that wasn't so high in the first place. Shape up, old tv medium. Soon you will be over 30 and already your years are showing.—J.B.

Film/Tape Report

WARNER'S LEIDER

As the new president of Warner Bros. Television, Gerald J. Leider will strike out in a number of directions and, while it's not number one in his list of priorities, program sales to advertisers for spot placement ranks importantly in his plans.

Leider is convinced this is an area with growing potential. He sees a variety of factors working toward more advertiser participation in multi-market program spreads. From the marketing point of view, he points out, an increasing number of consumer product manufacturers have concluded they're better off concentrating in the top 50 markets, where 80 to 85 per cent of their customers are located, than going network. They can reach the same 50 markets with scattered spot announcements, of course, but, Leider points out, a client can merchandise a program better than brute advertising weight.

The Warner Bros. tv chief also feels clearance problems will be alleviated by the station's needs for its own program originations. And, finally, he foresees Washington pressures pushing stations toward more program originations.

From an immediate point of view, he's got plant and animation facilities to be utilized and the spine of his effort initially will be to use facilities for network program production—and this includes primetime shows, daytime strips for housewives and the Saturday morning animated kiddie block. At present Warners has only its ABC-TV FBI show on the networks. Leider is shooting for the 1971-72 season, though he holds open the possibility he can squeeze under the wire for next season with something.

But he intends to be "fully competitive" and that means also pushes in off-network and first-run syndication plus international sales. He is well aware that he's number six among the majors—the others being Universal, Screen Gems, 20th Century-Fox, Paramount and MGM.

In the meantime, he's staffing up, looking for all-round types who can recognize a good show when they see one, put together the elements and sell it.

REEVES WORKSHOP ON TAPE

A group of about 100 advertising and production people attended *Production '70*, the Reeves Telecom workshop in videotape techniques held in New York last month.

Those who were unable to attend can see the entire workshop in their own cities. Reeves taped it, and will have it available after December 1.

One of the main speakers at the two-day workshop was Morton Dubin, vice president, MPO Videotronics. Dubin pointed out that the word videotape began to be "misused" to mean multiple camera shooting techniques.

"People began to confuse videotape as a medium of recording with videotape as a technique of produc-



Echoing image used in Max Katz film.

tion," he said. Users of tape, said Dubin, should be concerned with final outcome, not technique of production.

"In film you don't concern yourself with whether the animation stand is an Oxberry or Salzman machine. Don't worry about our disc machine. Tell us your idea—then let's talk creative."

Creative experimentation and a "humanizing" approach to videotape was the point of Max Katz, president of Max Katz Productions. He used a special face mask to create negative colors, retarded color beams to produce a smearing effect, had chroma-keyed images of various sizes moving into themselves to produce a Busby Berkeley production quality. These and other effects could strongly influence tv commercials.

Director Paul Bogart praised the ease of "control" that tape offers, what he called the "sophistication of the editing equipment."

Those interested in viewing the tapes should contact Dick Christian, director of workshops, Reeves/Actron, 565 Fifth Avenue, New York 10017. The Katz tape is available from Max Katz Productions, 315 East 65th Street, New York.

ANSWER TO JENSEN

Though few advertising people have read the Jensen Report from cover to cover, most understand that Prof. Arthur R. Jensen's controversial report suggested the genetic inferiority of blacks.

William Van Praag of Van Praag Productions has produced an educational film, *The Results*, which answers the Jensen Report. Van Praag was asked to take on the assignment by Prof. Martin Deutsch of the Institute of Developmental Studies. Van Praag took time out from a busy commercial schedule to do the rebuttal.

He also had some strong comments on the subject:

"The report has all the fundamentals of a good advertising campaign—research, unique selling proposition and millions of people who were prone to buy what Jensen is selling."

The Results, made with the cooperation of the Institute for Developmental Studies at New York University, shows what can be accomplished if poverty children are taught in the right environment with proper methods. The picture clearly demonstrates, says the producer, that compensatory education works in spite of Jensen's theory. Van Praag points out that the black problem in education is environmental, not genetic.

The half-hour film won the Grand Award for Education at the International Film and Tv Festival.

RETAIL TARGETS

Local and retail advertising on tv is an expanding field, ideally suited to fashion and home furnishings selling, as well as other product areas. So contends R. Paul Arleo,

resident of Viking Communications

d. In line with this belief, Viking has acquired Retail Spot Syndicate Corp.—to be known hereafter as Telefashion—and will operate the company as a subsidiary. Telefashion's job is to help apparel makers use tv as a selling tool and to serve their key tv accounts.

"Major stores and chains have found tv high in impact and market reach, particularly effective with youth and young married audiences," Arleo said.

Viking foresees the rapid development of new techniques for merchandising local tv advertising at point-of-sale. Operations will also be broadened to serve manufacturers in cosmetics, appliance and home furnishings fields through the tv campaigns of their principal retail customers.

BARNETT RE-INKS

Jackie Barnett, the independent producer, has signed a new contract with Screen Gems to produce entertainment specials and series to be distributed exclusively by that syndicator.

Barnett, who has done tv variety shows, completed 13 one-hour specials for Screen Gems under the title *Screen Gems Presents*. The series has been sold in 70 markets, including Los Angeles, New York, Philadelphia, Boston, Detroit, San Francisco, Cleveland, Washington, D.C., Pittsburgh, Baltimore, St. Louis, Dallas, Atlanta, Miami and Buffalo.

The specials have also been sold abroad, in England, Canada, Ireland, Holland, Sweden, Finland, Yugoslavia, Thailand, Singapore, the Philippines, Malaysia, Hong Kong, Bermuda and the Virgin Islands.

YOUTHFUL PARAMOUNT

When Stanley R. Jaffe was appointed executive vice president and chief operating officer of Paramount, the chairman of the board of Gulf Western, the parent company, pointed to Jaffe's youth and said the youth market was what the industry was appealing to "first of all." Jaffe is young, 29, but he has already done some excellent work. As an independent film producer he turned out *Goodbye, Columbus* and a few other successes for Paramount and for United Artists.

LIKE NEWSPAPERS

The theory behind *Celebrity Byline* has been defined by Martin J. Brown, whose company produced and distributes the series:

"We are translating the newspaper syndication tradition into a television journal of the air concept . . . If a nationally-known syndicated columnist can contribute to an increase in circulation and, accordingly, advertising rates for the local newspaper, we can expect the principle to do the same for the local television station."

Byline is composed of five-minute taped segments using different celebrity host-reporters. Already signed for appearances on a regular basis are Sylvia Porter on home economics; Oleg Cassini on fashion; Arlene Francis for travel, and Polly Bergen on beauty care.

Subscribing stations are offered flexibility in terms of the number of different personalities delivered and of the latitude with which a station may schedule the series segments.

A station can choose to run *Byline* as a morning and/or daytime strip, use it to launch an afternoon movie, insert it into an early fringe or late news program as a regular feature, or schedule it each day on a multiple run basis.

GRAND OLE XMAS SPECIAL

An hour tv special, *An Old-Time Country Christmas*, featuring the *Grand Ole Opry* stars, has been prepared by Show Biz, Inc., a Nashville based syndicator. The hour has been bought in 26 markets.

Among these are: Cox Broadcasting Stations in San Francisco, Pittsburgh, Dayton and Charlotte. Also, Baltimore, Birmingham, Denver, Orlando, Decatur, Ft. Wayne, Lexington, Louisville, St. Louis, Memphis, Amarillo, Wheeling, Eau Claire, Syracuse, Ottumwa, Bangor, Charleston, Monroe, Lincoln, Jackson, Kansas City, Omaha and Tucson.

P&P DEVELOPS PROJECT

P&P Productions has signed a development deal with NBC-TV for a project entitled *Audience Participation Theatre*. The idea is based on the Czechoslovakian drama system introduced to American audiences at Montreal's World Exposition about a year

ago. The idea is that the audience chooses the direction of the play. The suspense dramas will be presented in two one-hour programs in late October or early November, 1970.

P&P is also in the pre-production stage of *Holiday Cavalcade for Children of the World*, an hour-long Christmas variety program in association with UNICEF, for 1970 Christmas airing. It is hoped *Cavalcade* will become an annual event.

ZOOMING IN ON PEOPLE

EDWARD BLEIER has been named vice president in charge of network programming and sales for Warner



BLEIER



**RALPH KESSLER
NEIL KOBIN**

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

Bros. Television. He'll work with agencies in developing animated series, specials, documentaries and live-on-tape. He was previously the president of his own television programming and packaging organization and, for 14 years, he was with ABC-TV as vice president in charge of daytime programming and sales.

Warner Bros.-Seven Arts has also announced two other appointments in its network and syndication programming department. JACQUELINE SMITH is now director of special projects and JORDAN P. DAVIS is director of tv business affairs.

Mrs. Smith, who was executive producer for daytime programs at CBS-TV, Hollywood, takes over responsibility for the development and overseeing of new animated series, and for network sales and syndication distribution. She will headquarter in Burbank.

Davis was director of talent and program administration at NBC-TV and director of business affairs for ABC-TV. He will have charge of negotiations on all production, talent, network and syndicated series deals from the Burbank studio.

FRED A. NILES, president of Fred A. Niles Communications Centers, has been elected secretary-treasurer of the International Quorum of Motion Picture Producers.

Movielab's West 54th Street plant in New York has a new vice president for production, PETER CARDASIS. Cardasis joined Movielab in 1952 as office manager.

EDWARD R. SCANNELL has been appointed midwest division manager for Avco Embassy-TV and will be responsible for program sales throughout that area. He was formerly an account executive at WAJA-TV Miami and worked at Triangle Programs and Screen Gems.

At Screen Gems, incidentally, word



BELCHER

has come through that THOMAS V. BELCHER has joined EUE/Screen Gems, West Coast as executive producer-director. Belcher will concentrate on the video-tape operations of the West Coast office. He had been in advertising with Compton.

FILMMAKERS' SKETCHBOOK

To become a regular feature of *Martin Agronsky's Washington*, a project tentatively called *Filmmakers' Sketchbook* is going to be a show-place for short and experimental film work done by free lancers throughout the country.

Perin Film Enterprises has been retained by WTOP-TV Washington, D.C. to seek out and screen short films—not to exceed ten minutes—made by pros and amateurs spanning a range of subject matter, light or heavy.

Richard E. Perin, president of the film syndication firm, believes that contemporary movie making includes a gold mine of new techniques and ideas which are not given a chance on the air. His task is to find it where it is being made, the kind of film work that is too often shown "only to friends" or at clubs or museums.

COMMONWEALTH IN TV

Commonwealth United's entertainment division is heading into tv production. Director of the new endeavor will be Moose Charlap, who contributed to the score of *Peter Pan* on Broadway and whose *Hans Brinker*, an original musical, will be seen on NBC-TV, December 14. Charlap will develop new television films and specials and supervise creative talent.

AUSTRALIA'S SCREEN GEM BUYS

Feature films worth about \$3 million were among the programming items in that recent agreement between Australia and Screen Gems International. Lloyd Burns, president of the international arm of Screen Gems, announced that his firm had licensed "virtually all of its available product" to several Australian companies for an approximate figure of \$5 million, most of this for the films.

At home, Screen Gems has signed Connie Stevens to star in the pilot of a weekly half-hour comedy series for ABC-TV. *The Connie Stevens Show* is set for telecasting in the 1970-71 season.

AD MAKERS

HOWARD STABIN has been elected vice president and co-group head Kenyon & Eckhardt. Stabin will handle the following accounts for the agency: Quaker State Oil Refining Autolite, Magnavox and Lincoln Mercury. Before joining K&E, he spent 13 years at Grey, where he served for awhile as creative director.



STABIN

Before that he was at the New York *Daily News* and with WPIX's advertising promotion department.

PAUL A. HOWARD and THEODORE J. MCNEIL have joined LaRoche, McCaffrey and McCall as art directors. Howard was previously with Wyse Advertising, McNeil with Daniel & Charles.

Lennen & Newell/Pacific has added RICHARD FERBER as vice president and creative director of its newly established consumer division.

GEORGANN CITRON, formerly an art director at Foote, Cone & Belding, has joined the Chicago division of Needham, Harper & Steers as an art director.

BARRY SHADORF has been named a senior art director at Kenyon & Eckhardt. Before coming to K&E, Shadorf was vice president at Bozell & Jacobs and art supervisor at Ted Bates.

PBA AWARDS

Five tv stations have won Gold Medals of Excellence in the Broadcasters Promotion Association's 1969 Audience Promotion Competition. BPA president Joe Costantino presented the awards November 11 in Philadelphia.

The Gold Medals were won by WLBW-TV Miami, WITI-TV Milwaukee, WWL-TV New Orleans, KDKA-TV Pittsburgh and WSPD-TV Toledo.

Special awards for tv sales pro-

WPSD-TV's mini ME-4 processor proves that little goes a long way.

...needed color for local news and documentaries in order to keep one step ahead of the game," says Mike Sift, Chief Photographer for the WPSD-TV, Kentucky station. "We were investigating processors for the Kodak ME-4 Process and probably would have spent a lot more for one, except that one of the newer mini ME-4 machines was highly recommended to us. It was when things started moving.

With the addition of color film, our advertisers pulled out all stops. We had a few that said, 'Make my commercials in color, and make three or four while you're at it.' We cover a four-state area, so sometimes we have to drive as far as 150 miles round trip to shoot a spot. But it's worth it. We do our own production, because there

are no local ad agencies or production houses. We now have a backlog of commercials to shoot, and it keeps us hopping.

"The Kodak ME-4 Process? We couldn't be happier, especially with the stability of the chemicals. We've got four different staff members who operate the processor at differing times. The chemicals are so easy to mix, all you have to do is be able to read.



"Yes, we've kept ahead of the game in our market with color. It's really been great for us. I guess it would help any station, large or small."

The Kodak ME-4 Process is within your reach. ME-4 processors come in all sizes and prices. Packaged chemicals make amateurs into pros. Kodak helps you set up, and is a phone call away at any time. Call a Kodak Regional Chief Engineer for precise data on an installation for you. In Hollywood, John Waner. Chicago, Dick Potter. New York, Ray Wulf. Make the step now.

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

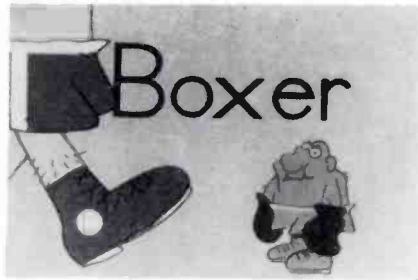
Advertising Directory of SELLING COMMERCIALS

Alka Seltzer • Jack Tinker & Partners



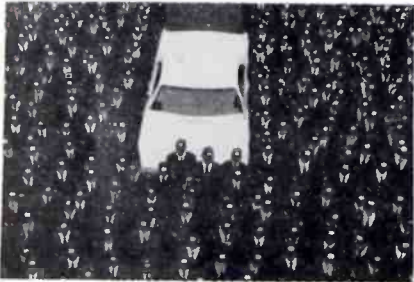
CASCADE CALIFORNIA

Children's TV Workshop



PANTOMIME PICTURES, Hollywood

Avis Rent A Car • Benton & Bowles



WYLDE FILMS, INC., New York

Cracker Jacks • DDB



ROSE-MAGWOOD PRODUCTIONS, INC.

Booth Fisheries • Stern, Walters, Simmons



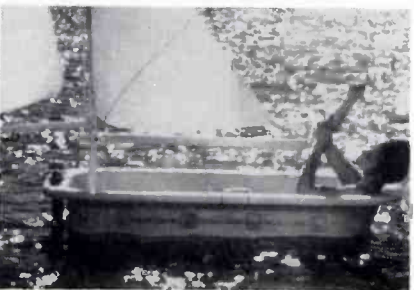
PELICAN FILMS, INC., New York

Ford Mustang • J. Walter Thompson



DVI FILMS

Calgon • Ketchum, MacLeod & Grove



FILMFAIR, NEW YORK

Frontier Airlines • Tracy-Locke



GERALD SCHNITZER PRODS., Hollywood

motion went to WTVJ-TV Miami and the NBC 6's. Honorable mention went to Avco Broadcasting and the CTV-TV Network. (See picture, page 49.)

TRIBUTE TO SCHAEFER

The New York Cultural Center (formerly the Gallery of Modern Art) will honor producer-director George Schaefer with a retrospective showing of his tv drama. The tribute will run Nov. 18-23. Schaefer has won 23 assorted tv awards. The Cultural Center show will start with a premiere of *The File on Devlin*, a not-yet-televised drama which Schaefer directed for the Hallmark Hall of Fame series.

DAN ROSE TO SCENE 70

Leaving WQED-TV Pittsburgh, where he was a producer-director, Dan Rose has been called in for producing duties on Scene 70. The show, produced by National Teleproductions, features top recording artists in on-location settings, and is seen on more than 70 stations weekly.

'ANDY' AWARDS

For the first time a nation from behind the Iron Curtain—Yugoslavia—will participate in the International Broadcasting Awards. Zagreb Films, already known for its animation work, including an Academy Award winning movie cartoon titled *Ersatz*, plans to enter five tv commercials in this year's International contest.

This entry and the inclusion of eight other countries that sat out the awards last year will enable IBA to top last year's record of 39 participating nations.

Chairman for the final judges selection committee will be Eddie Smardan, who is vice president-media for Carson/Roberts, Los Angeles.

TRIANGLE'S AUTO RACING

Triangle is bringing the American Road Race of Champions to tv for the first time as a national color-cast. The sports special, filmed in Daytona Beach, Fla., will be seen on at least 175 stations. It will be sponsored by Nissan Motor Corp.

This is Triangle's 34th production of the year and it follows the sales pattern of national first-run syndication implemented by the station group with motor, travel and oil advertisers. The special will be filmed

Advertising Directory of SELLING COMMERCIALS

from Nov. 25 to 30. Station lineup includes WFIL-TV Philadelphia, WNBC-TV Binghamton, WFBG-TV Altoona-Johnstown, WNHC-TV Hartford-New Haven, WLYH-TV Lancaster-Lebanon and KFRE-TV Fresno.

PERSONNEL NOTES

GEORGE A. SPERRY has been appointed director of radio and tv for E. W. Baker, Detroit. Sperry has done promotional work for Transcontinent, RKO General and Kaiser Broadcasting.

TIM HERR, formerly with Papert, Koenig, Lois, has joined E. E.



HERR

Spitzer, New York, as art director. This will involve Herr in tv accounts.

National Educational Media, Hollywood-based producer of training and promotion films, has named ANDREW M. PERLER vice president of marketing.

MUSIC MAKERS

Two vice presidents have been named at Herman Edel Associates, the New York-based music production house for commercials. BUDDY EDWARDS, one of those appointed, will be general manager, and SUSAN HAMILTON will be in charge of production. Edwards, one of the founders of the firm, will also head up the music publishing wings—Redbridge and Radell Music (ASCAP) and Jardette (BMI). Miss Hamilton has worked on campaigns for Eastern Airlines, Bankers Trust and the Give a Damn campaign. She will act as liaison with creative departments of ad agencies.

Composer and arranger DAVID LUCAS has done three tv spots for Sam Dandy Dog Chunks (Henderson Advertising, Greenville). The agency producer was Ed Rizzel. Lucas also composed spots for Florida Citrus

General Mills "Kaboom" • D-F-S



FILMFAIR, HOLLYWOOD

Nelson Bros. Furniture Stores • E.H. Brown



WGN CONTINENTAL PRODUCTIONS, Chicago

Lever Bros.-Dishwasher All • SSC&B



TOTEM PRODUCTIONS, INC., New York

Peter Pan Peanut Butter • McC-E



SANDLER FILMS, INC., Hollywood

Master Charge Card • Doe Anderson



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

Peter Paul Almond Joy • D-F-S



THE HABOUSH COMPANY, Los Angeles

Maxwell House • Ogilvy & Mather



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

Peugeot 504 • E. T. Howard Company



N. LEE LACY/ASSOCIATES, LTD., New York

Required Reading

for everyone
who makes his
living in the
television industry.

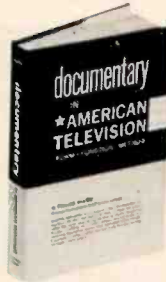
Published by Hastings House

DOCUMENTARY IN AMERICAN TELEVISION

by A. William Bluem, Syracuse University

"Easily the definitive book on the television documentary, this work's value will not be diminished by the passing years." *Lawrence Laurent in The Washington Post.*

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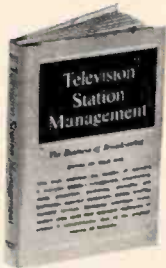


TELEVISION STATION MANAGEMENT

The Business of Broadcasting
edited by Yale Roe, ABC-TV Network

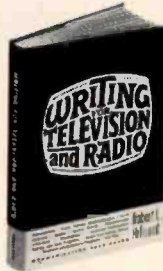
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(McCann-Erickson).

CHICO HAMILTON has been called in to do a new version of *Light & Fire* for Buick's Opel tv campaign (McCann-Erickson). Hamilton also composed and produced *Kalimba* for Dristan's newest campaign (Esty).

EMIL ASCHER, distributor of background music, has announced the sale of music to the NBC-TV daytime program, *Bright Horizon*. Ascher's west coast office, Regent Recorded Music, also completed the sale of music to Bill Burrud Productions for three syndicated programs and one CBS-TV network show.

COMMERCIALS MAKERS

HARRY CHANG, previously an editor at Pelican Films, has moved over to Rose-Magwood Productions. Chang has had commercials experience with Pentoff Films and Robert Lawrence Productions.

Eastern Video Production Services has brought in PHILIP MCENENY as account executive. Formerly, McEneny was vice president and treasurer of Logos Tele-Productions in New York.

At MPO Videotronics, MARVIN FIREMAN has joined the firm as film director. Most recently associated with Doyle Dane Bernbach as tv art supervisor, Fireman boasts awards from such groups as the N.Y. Art Directors Club, C.A., AIGA, and the American TV Commercials Festival.

WOLPER & PLIMPTON

George Plimpton has been signed by David L. Wolper to star in and write three tv specials for Wolper Productions for the 1970-71 season. It has not yet been decided whether the shows will be marketed to syndicates or network.

Plimpton will be ever-present, of course, participating in writing, acting and narrating. Wolper signed Plimpton on the heels of his recent deal with the *Ladies Home Journal*, for which Wolper will do a series of specials. Plimpton is the author of *Paper Lion* and specializes in humorous profiles of sacred institutions.

ON THE DOTTED LINE

The 38th *Santa Claus Lane* parade down Hollywood Boulevard has been made available for the first time in national syndication by Metromedia Program Sales. The two-hour spe-

ial has so far been booked by WNEW-TV New York, KTTV Los Angeles, KBTB Denver, WTTG Washington, WSYR-TV Syracuse, KMBC-TV Kansas City, KPLR-TV St. Louis, WNEW-TV San Francisco, WXIX-TV Cincinnati, WPHL-TV Philadelphia and KMSP-TV Minneapolis.

MPS estimates that at least 50 cities will be viewing the festivities prior to Christmas via color videotape.

Warner Bros.-Seven Arts has been hitting the international markets in a big way. *Bronco* was sold to Corporacion Televisiva Ecuatoriana; *Darling* to Towns Television Ltd., Toowoomba, Australia; and *Abu Dhabi* to Abu Dhabi Television. *Cheyenne* went to Far North Television, Cairns, Australia; *Darling Downs* to Darling Downs Television, Toowoomba; *Caribbean* to Caribbeantel, Venezuela; *Caribbean Broadcasting Corp.*, Barbados; and *Aurora* to Aurora Film GmbH & Co., Germany. *Walt Disney World* added some additional markets, including *Compania Peruana de Radiodifusion*, Peru; *Kanlaon Broadcasting System*, Philippines; and *Caribbeantel*, Venezuela. *Lawman*, *Maverick* and *Sugarfoot* have also racked up their share of international stations.

Warner Bros. also has added 4 new markets and one repeat market to show its Mahalia Jackson annual, *The Story of Christmas*. Stations signed up at this time are KERO-TVakersfield, WKEF-TV Dayton, KCOY-TV Santa Maria and KMTC in Springfield, Mo. WHIZ-TV, and NBC-TV affiliate in Zanesville, Ohio, is the station repeating the Yuletide special.

BARBARA GETS THE AIR

Barbara Coleman's *Here's Barbara* show, an interview format that emanates from Washington, D.C., is be-



COLEMAN

ing picked up throughout the country. She's an ex-fashion editor and a Romper Room teacher. Stations

carrying the show include WPIX-TV New York, WTTG-TV Washington, KPLR-TV St. Louis, WJAN-TV Canton, WCIX-TV Miami, WWTW Milwaukee, WJRJ-TV Atlanta, WXIX-TV Cincinnati, KHTV-TV Houston, WPHL-TV Philadelphia, WKBC-TV Boston, KNEW-TV San Francisco, WTCN-TV Minneapolis, WMCV-TV Nashville, WKBS-TV Cleveland, KTXL-TV Sacramento, XETV-TV San Diego, WTOG-TV Tampa, WBOC-TV Salisbury.

UNIVERSAL PROMOTES

Stuart Erwin, Jr., who joined the Universal Television staff in March, 1968, has been named a vice president. Currently, Erwin is supervising production of the studio's three weekly primetime series on ABC-TV, *Marcus Welby, M.D.*, *The Survivors* and *It Takes A Thief*, and *The Virginian* on NBC.

Before joining Universal, Erwin was director of advertising and marketing services for the Ralston Purina Company. Before that, he served as associate programming director for Benton & Bowles. Erwin was also connected with CBS-TV's *The Ed Sullivan Show* and other variety programs.

Universal's vice president for television production, Sid Sheinberg, also reports that all nine series being produced by the studio have been picked up for a full season. In addition to the four mentioned above, the list includes *The Bold Ones*, *Ironside*, *The Name of The Game*, *Dragnet* and *Adam-12*.

STORESCOPE

StoreScope TV has taken over the assets of People Enterprises, which includes a music publishing firm, a management office and a record label, People Records. StoreScope has been involved in tv programming and advertising for retailers. The purpose of the acquisition, say the principals, is to zero in on the youth market.

AIR FREIGHT, SHIPPING

A new shipping and express service is offering help to advertising people and commercials makers in matters of shipping, forwarding and all traffic services. Hans T. Ahlers, president of ADX Express Service, says that his know-how in air freight saves the client money because he knows which freight outfits to deal with and which are scalpers.

Advertising Directory of SELLING COMMERCIALS

Sommers Rexall Drug • The Pitluk Group



BANDELIER FILMS, INC., Albuquerque

Standard Oil of Ky. • Burke, Dowling Adams



JEFFERSON PRODUCTIONS, Charlotte

VEPCO • Martin & Woltz, Inc.

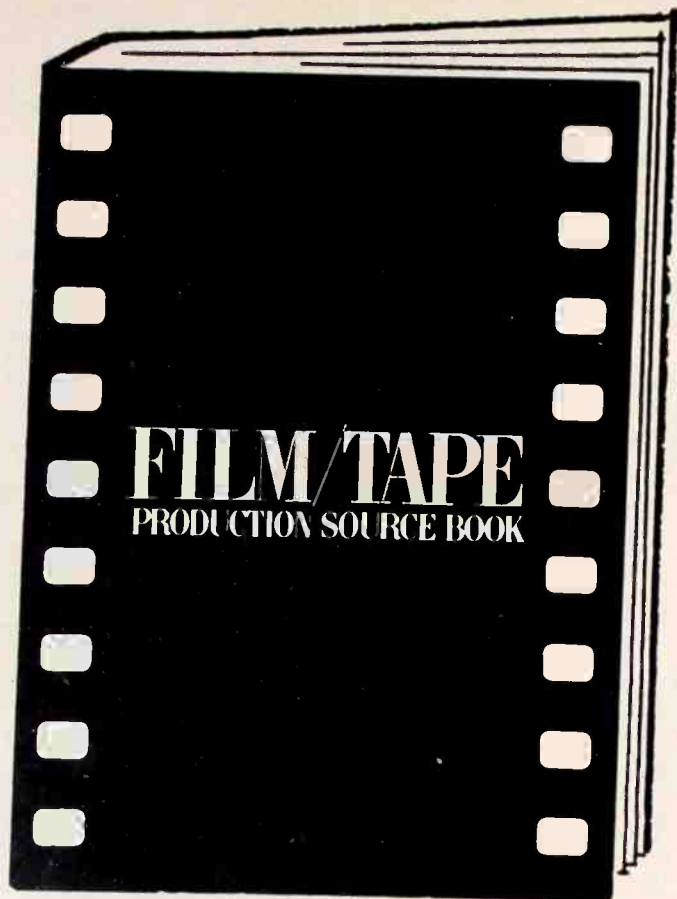


LOGOS, LTD., Washington, D. C.

Zales Jewelry • Bloom



JAMIESON FILM CO., Dallas



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1969**

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TELEVISION AGE SPOT REPORT

a review of
current activity
in national
spot tv

S ometime in 1970 the guillotine will probably drop cutting off all cigarette advertising revenue for spot television. Spot's share of the total cigarette television budget is about 25 per cent, or over \$50 million in estimated billings in 1968, so the problem of filling the void created by the eminent departure of cigarette billings is not as big for stations and their representatives as it is for the networks. And the problem is smaller for independent stations vs. network affiliates, because cigarette advertisers have a long history of tending to buy time on network affiliates instead of on the independents.

What, if anything, are reps and agencies doing to fill the anticipated void?

For the present, at least, most have adopted a wait-and-see attitude. For one thing, just what form will the kit of cigarette advertising take?

Will it be a gradual phaseout ordered by the FCC?

Or will a bill banning cigarette advertising by January 1, 1971, approved early this month by the Senate Commerce Committee by a 10-9 vote, become law?

Or will it take the form of a sudden cancellation on September 1, 1970, of all cigarette tv advertising by the advertisers themselves?

The latter will take place only if Congress grants the cigarette manufacturers the antitrust exemption they may need if they are to take unified action to end all tv advertising at one time.

Chances of the cigarette manufacturers getting their hoped-for anti-

trust exemption are said to be dim by Washington observers. Senator Philip Hart, chairman of the Senate Antitrust Subcommittee is said to oppose exemptions of this type, regardless of their ultimate purpose.

One tv rep firm has not been able to "wait and see" what happens in Washington before taking action, however.

Television Advertising Representatives, which handles the Group W stations and the Post-Newsweek stations, is already searching for new business to take up the cigarette void.

Both groups last spring announced that when current cigarette spot contracts expired they would not be renewed. TvAR immediately expanded its sales development department under Ham Andon, vice president.

Andon says the cigarette gap has not been completely closed yet, but that progress is being made through



Robert Turner buys for the General Foods, International Coffee, Humble Oil, Mead Paper and Georgia Pacific accounts at McCann-Erickson, New York.

bringing new advertisers to the spot medium.

Approaches used include calls on agencies that are not spot oriented, where spot is explained and hopefully a tv-spot test plan is sold. New-business development includes before and after evaluations of campaigns for new advertisers in the medium. Advertisers using only network tv are approached with the idea of using a media mix—spot in addition to network. "We don't knock network" in such an approach, Andon says.

This approach, he adds, has resulted in some cases of network advertisers expanding their tv budgets to include spot, first on a test basis, and then permanently and then sometimes beyond TvAR's list of stations.

The cigarette gap will only be filled by attracting as many new dollars and new clients to the spot medium as possible. And, in the end, whenever the axe finally falls, there won't be \$50 million or more standing on the sidelines ready to leap into spot. It will be a gradual process. The sales development people definitely have their work cut out for them.

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

Billy Graham Evangelistic Assn.
(Walter F. Bennett, Chicago)
Seven one-hour programs of Graham's ANAHEIM CRUSADE are being placed in all U.S. markets that have not

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

(ARB MAR. '69 CIRCULATION DATA)

NET WEEKLY
CIRCULATION

1. WSB-TV 671,300
2. WAGA-TV 670,400
3. WQXI-TV 595,300
4. WTVM CIRCULATION
242,100



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



WHO TV
...that's who!

WB • COLOR 13 • DES MOINES, IOWA

Agency appointments

HERBERT A. ARNOLD has rejoined Benton & Bowles, New York, as senior vice president, management supervisor, and will be elected to agency's board of directors. He was



ARNOLD

vice president, account supervisor, at B&B in 1962 when he joined Norman, Craig & Kummel. He subsequently formed his own marketing consulting firm before rejoining B&B.

DAVID MACKINTOSH and GEORGE J. SHAVER, Jr. have been named senior vice presidents of Dancer-Fitzgerald-Sample. Mackintosh is account supervisor for Sterling Drug and Shaver is account supervisor for R.J. Reynolds Tobacco and Schick Electric.

PAUL BODEN, vice president for client services and account management at Earle Ludgin, Chicago, has been elected to the board of directors.

JAMES E. FASULES, deputy division director of Needham, Harper & Steers, Chicago, and NORMAN VALE, director of agency's New York account executive department, have been elected senior vice presidents. ROGER P. LAVEN, account supervisor in the Chicago office, has been elected vice president.

GEORGE G. MILLIKEN, former execu-

tive vice president of Norman, Craig & Kummel, has joined Kenyon & Eckhart as vice president and management supervisor. ROBERTA E. MANDELBAUM, formerly with J. Walter Thompson, has joined K&E as copy research project supervisor.

WILLIAM A. FRICK, associate media director of one of McCann-Erickson's collaboratives, has been elected a vice president of the agency.

BETTY MARTIN, with William Hart Adler, Skokie, Ill., since 1948, has been elected a vice president.

HAROLD N. DUDA, vice president of Campbell-Ewald, Detroit, has been named supervisor of the United Motors Service account. He replaces WILLIAM P. MAYER, vice president, who has been assigned to the North American Rockwell account.

DAVID HILL, former vice president and management supervisor at Compton Advertising, has joined Norman, Craig & Kummel as an account group supervisor on the Colgate-Palmolive household products account.

EUGENE GILMARTIN, former vice president and account supervisor at Communications Counselor's Network, has joined Lennon & Newell as account supervisor for Stokley-Van Camp's Gatorade.

KENT BOSWORTH, assistant account supervisor at Hoefer, Dieterich & Brown, San Francisco, has been promoted to account supervisor.

TED PITERA, formerly with Benton & Bowles, has joined Tatham-Laird & Kudner as an account executive.

JOHN B. COLLINS and THOMAS M. ALLEN have joined LaRoche, McCaffrey & McCall as account executives. Collins was with Papert, Koenig, Lois and Allen was with Doyle Dane Bernbach.

previously carried the series in the week of December 1. Jane Gunther is the buyer.

Benrus Watches
(William Esty, New York)

In a nationwide buy involving about 25 markets, BENRUS WATCHES are being pushed in a campaign which broke just before issue date, lasting until December 13. To reach all adults, 30s are being used in prime and fringe periods in a buy executed by Susan Feit.

Brother International
(Milton Samuels, New York)

SEWING MACHINES and TYPEWRITERS are the subjects of 20s and 30s in three-day pitches starting on November 19, December 4 and December

11 in a limited number of markets. Fringe and primetime periods will be used to reach all adults and all women. Larry Mandell is the buyer.

Chesebrough-Ponds
(Papert, Koenig, Lois, New York)
PRINCE MATCHABELLI and WIND-SONG are the subjects of 10s and 20s to run in primetime from November 27 until December 22. All women are the goal of the effort to be seen in about 20 markets. Buyer is Carol Lewis.

Colgate-Palmolive
(Ted Bates, New York)

Various products are being pitched in a push that started before issue
(Continued on page 48)

One Buyer's Opinion . . .

LETTERS FROM THE GOOD FAIRY

Mr. Douglas Wills
WEAK-TV

Dear Doug:

Many thanks for sending me the five copies of television contract 51488111 covering the two-week flight we ordered for Five Star Ground Hog repellent. Per your request, we have signed all five copies and are returning same for your countersignature. It is our understanding, based upon your instructions, that three (3) copies will be returned to us after your signature is affixed for distribution to Five Star, our billing department and our files.

Mr. Herman Curthers
USA Spot Sales

Dear Herm:

I just received a fresh copy of the new ARB and naturally rerated my schedule with you. I guess you really do know the market a lot better than I. Almost all your predictions came true. You no doubt remember that the package we're running with you was estimated at 50 grp's per week. According to the new book, that same schedule delivered 60 grp's per week, a 20 per cent increase. Consequently we are enclosing a check for \$150, which is 20 per cent above the original cost of the schedule.

Mr. James Weekly
Marketer Television

Dear Jim:

Attached is the competitive information you requested on the recent buy. To facilitate your report, the data is grouped by market. Individual stations' schedules include adjacencies, costs per spot, and efficiencies by demographics on the latest Nielson. Actually, what these are are our buy sheets, Jim. Please let us know if you need further information.

Mr. Graham Sanders, sales manager
The Daus Agency

Dear Mr. Sanders:

This letter is being written about one of your salesmen, Ernest Carew. Ernie has been calling on our shop since I first started over two years ago. During that time it has been my experience to deal with many, many reps and now that I am leaving the agency for a position outside of the business I thought you should know that Ernie is by far one of the most astute and professional salesmen I have ever had the pleasure to work with. Not only is he highly competent and personable, but a gentleman as well.

Mr. Jerrold Overrunn
Video Associates

Dear Jer:

One of your competitors was in the other day to get competitive information on the Flex-o-Walk Galoshes buy I made last month. As you remember, it was a five-week flight based on the March book. Well, it was pointed out that the Thursday late news that you sold me in Wilcox, Ariz., might have an inflated rating. It seems that during the rating period there were three primetime movies that ran over. Two of these were *Gone With The Wind* and *Ben Hur*. This probably hypo'd the 11-11:30 p.m. rating somewhat. I wonder if your late news really does get a consistent 39 rating. Obviously, these over-run movies slipped your mind, but in light of this I wonder if we might be able to work out a couple of bonus spots somewhere.



Adam Young Speaks . . .

**EQUAL TIME FOR
THE SILENT MAJORITY**

The President of the United States recognizes the great silent majority.

At one point in time it might have been said with some justification that the minorities were not as well served as they might have been. However, under the not too gentle prodding of the FCC and minority groups, this has changed quite considerably. As a matter of fact, the pendulum has swung far enough so as to annoy the average viewer.

The current im-balance in programming, in order to satisfy the minorities, must be upsetting to the average viewer on two counts—1) The amount of time given to these groups is so great as to now be a big bore. 2) In spite of the FCC's policy of equal time, only one point of view is constantly presented and it ranges from liberal to urging the overthrow of this country's institutions.

All of this must be upsetting to the great silent majority, but this large group is not organized and seems to count on our society and institutions to protect them.

I think it is generally conceded that Newscasts as presented by some stations and some networks appear to be edited in the ultra-liberal direction. Any crack-pot can put on a demonstration for the most ridiculous cause and appear on a coast-to-coast network. The militant minorities, both black and white, have learned to use these sympathetic news media to the fullest. Who is the final dupe—the great silent majority!

How about *equal time* that presents all points of view and is *truly equal*? How about presenting news with some concern for balance? Is this form of government and the institutions that have taken us this far worth protecting?



adam young inc.

3 EAST 54th STREET
NEW YORK, NEW YORK 10022

Spot (From page 46)

date and lasts until November 29 in about 50 markets. Day and fringe periods are being used for 30s and 60s to reach the total female audience. Buyers include Mike White and Sylvia Thompson.

Consolidated Foods

(Doyle, Dane, Bernbach, New York)

A four-week campaign for SARA LEE CAKES runs until December 6 in about 20 markets. Aimed at all women are 60s scheduled in fringe periods. Charlotte Corbett was the buyer.

General Foods

(Benton & Bowles, New York)

Enthusiasm for COOL WHIP is being whipped up in campaigns lasting up to eight weeks in length starting in several markets on various dates in early and mid November. Fringe time periods are being used for 20s aimed at all women. Jim Bracken was the buyer.

Media personals

ELAINE ART and JERRY MITTY have joined Carl Ally as media supervisors. Miss Art, with Papert, Koenig, Lois for eight years, will handle Northeast Airlines, Pearl Brewing Co. and Krystal Corp. accounts. Mitty, who was with Young & Rubicam, will handle Chris-Craft Industries, WTS Pharmacraft and Carter-Wallace Products accounts.

General Foods

(Young & Rubicam, New York)

FIVE-MINUTE VEGETABLES are being introduced in the South and the Midwest with 60s and 30s in day time periods. Campaigns last until November 30 and December 14 and are aimed at all women. With the latest expansion, the product is now in all sections of the U.S. except the East. Buyers included Heidi Benoit.

Gerber Products

(D'Arcy, New York)

SO BIGS, a protein food for toddlers, is being introduced in 75 markets with 30s. Aimed at women, the buy was placed by Jane Tassonan.

Andrew Jergens

(Cunningham & Walsh, New York)

Adults 18-34 and teen-agers are the goals of a pre-Christmas blitz for LIMEY. Fringe and primetime periods are being used in a campaign that runs until December 23. Mike Spitalnik placed the buy.

Kraftco

(C. E. Frank, Chicago)

DOG FOOD is being pushed with daytime 60s and IDs in several Missouri markets. All women are the target of the campaign, which runs until December 18. Buyer: Ty Mattson.

(Continued on page 50)

VALDOSTA, GEORGIA . . .

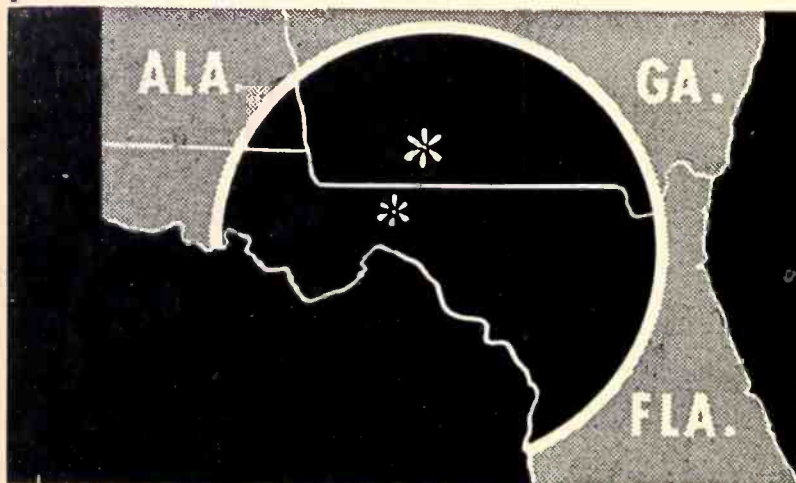
A VITAL PART OF

WCTV-land

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

Valdosta, growth city of South-Central Georgia is definitely WCTV Country—and we're proud of it! An old and beautiful city, with much to attract tourists, it has kept pace with modernity with a steady and well-planned industrial growth guided by the Valdosta-Lowndes County Industrial Authority.

Lowndes County has a population of 63,760 and Valdosta, 38,500. It is proud of its religious environment, the beauty of its agricultural acres, and its educational facilities. No city can boast a more congenial atmosphere or friendly spirit. WCTV is proud to serve her!



WCTV-6

TALLAHASSEE THOMASVILLE



BLAIR TELEVISION



A CBS AFFILIATE

Irene Rubin, broadcast media evaluator and only timebuyer at Chirurg & Cairns, New York, is young and footloose. In the year just drawing to a close, she has worked at three agencies—two in New York and one in Los Angeles.

It was while visiting the West Coast this Spring that she decided to try out what she had been told was a slower pace in the advertising business than the hectic tempo of New York.

So it was that after about 18 months as a timebuyer on the American Can account at Hicks & Greist, New York, Irene packed her bags and headed west, where she worked for about five months with Carson/Oberter, Los Angeles.

She found, indeed, that the western school of advertising was conducted at a slower tempo, so slow, in fact that "it upset me. I was used to the pace, beat and excitement of New York agencies, and I missed them a great deal." She thinks the feeling was strictly a personal one, but it pushed her to bring a "certain lack of enthusiasm" to her work on the West Coast.

The pace of that work, and the



"monotony" of the climate brought her back east in late September to her position at Chirurg & Cairns.

Irene describes C&C as "a young agency with young ideas." Broadcast accounts include Gravy Master, Binney & Smith (Crayola crayons, Liquitex paints, Delta brushes), Bonnie Bell cosmetics and *New Yorker* magazine.

A 1966 graduate of Brooklyn College, 25-year-old Irene's first agency job was with Frank B. Sawdon, checking bills, which she describes as "hard work, but the best way to learn what media is about." She next went to Gumbinner-North where she again checked bills, but the job en-

compassed cost estimating, so she got involved in media buying as an assistant buyer and eventually as a media buyer. Over 80 per cent of her work involved the broadcast media, the remainder print. She bought for "everything from toys to tomato juice" at G-N, "learned the difference between broadcast and print" and liked the former "much better."

Irene knows the other side of the business, too. After Gumbinner-North, she moved to CBS where she was an assistant sales co-ordinator. "I learned about sales and learned I didn't like it. But, it's easier now to work with salesmen."

After six months of informing CBS salesmen of what was available in the network's daytime schedule, it was back to the agency side of the street as a timebuyer at Hicks & Greist, followed by her short-lived flirtation with the West Coast.

Irene considers the timebuying area of agency work "a great field for women, and one that, I think, they pretty much dominate."

For the future, Irene wants to "learn and absorb as much as I can about my work. Wherever it takes me will be fine with me."

New England votes

The New England Assn. of Radio and Tv Representatives has elected 1969-70 officers. They are: Diane Gosdanian, Petry Co., president; Ted O'Rourke, Katz Agency, vice president; and Jack Kettell, Kettell-Carter, secretary-treasurer.



E. Paro, general manager of WRC-TV Washington, NBC-owned station, since Oct. 1, has been elected vice president of NBC.



The 72 entries in the Broadcasters Promotion Assn.'s Sales Presentation Awards contest were judged by (seated, from left): Donald Keenan, advertising manager, Beecham Products; Rand Plass, brand manager, National Biscuit; Frank B. Kemp, vice president and media director, John F. Murray Advertising, and John C. Nicholas, president, Cary Drug. Members of the BPA Awards Committee watching the procedure were (standing, from left): Lon King, director of creative services, Peters, Griffin & Woodward; Sally Beauchamp, promotion director, Harrington, Righter & Parsons; Ken Mills, director of promotion and research, The Katz Agency, and Robert L. Hutton, Jr., vice president of tv promotion, Edward Petry.

Spot (From page 48)

Lehn & Fink

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

Fringe time periods will be used in a November 24-December 21 campaign for LYSOL BRAND DISINFECTANT. Women 18-34 are the goal of 30s to be seen in about 25 markets. Georgette Robinson is the buyer.

Magnavox

(Kenyon & Eckhardt, New York)

Men will be zeroed in on with IDs in primetime for various products. About 20 markets will be used from November

23 to December 13 in a campaign placed by Joel Kaufman.

Plumrose Hams

(Daniel & Charles, New York) SLICED HAMS for the Christmas dinner table will be promoted to the cook of the house in 30s to run in fringe and primetime periods in about 25 markets. The buy, to be seen from December 1 until December 21, is being placed by Joan Rutman.

R. J. Reynolds Foods

(Norsworthy-Mercer, Dallas) PATIO frozen Mexican foods are getting a six-week push through December 14 in Southern California markets.

Using 30s and 60s in day and fringe periods the campaign is aimed at the female audience.

Riviana Foods

(Allen, Anderson, Niefeld & Pale Chicago)

Day and primetime 30s are being used in most Florida markets during November for HILL'S DOG FOOD. Buyer Dennis Mergan zeroed in on the female audience in the buy.

Rep report

New divisional titles will become effective January 1 at The Katz Agency. JAMES L. GREENWALD, who has headed the radio division since 1966 as vice president, will become president, Katz Radio. MICHAEL T. MEMBRADO, vice president, tv sales, East-South, will become president, Katz Television. Membrado had reported to SCOTT DONAHUE who retires at yearend. FRANK MCCANN has been elected vice president, tv sales, and GORDON ZELLNER will replace McCann as sales manager, Katz Tv Midwest.

JAMES J. SMITH and STEPHEN P. MATHIS have been named sales account executives in the New York office of ABC Television Spot Sales. Both had been sales account executives in ABC's Chicago office.

EDWARD PADDOCK and JAMES DOERNER have been appointed account executives in Chicago office of NBC Spot Sales. Paddock had been account executive at NBC's WKYC-TV Cleveland. Doerner had been account executive in the Los Angeles office of NBC Spot Sales.

ROGER C. RIDDELL, on local sales staff of KWST Los Angeles, has joined West Coast sales office of Peters, Griffin, Woodward.

ANTHONY B. CASSARA has joined the sales development department of Metro Tv Sales, New York. He had been a tv spot buyer at Cunningham & Walsh. ANNA RODRIGUEZ has been promoted from secretary to promotion assistant in the special services department.

MARTIN J. MCHALE, JR., has joined Edward Petry & Co.'s tv department as an account executive. He was a planner, assisting the associate media director at Sullivan, Stauffer, Colwell & Bayles. RON LEPPIC, former account executive at WBBM-TV Chicago, has joined Petry's Chicago tv sales staff.

MICHAEL KAUFMAN and DANIEL P. BERKERY, JR. have joined the sales staff of Storer Television Sales. Kaufman was with Avery-Knodel and Berkery was formerly with Harrington Righter & Parsons.



YOU MAY NEVER SEE A 7½-FOOT TUBA*

BUT . . . in the 37th TV market you'll see that WKZO-TV has the most oomph.

WKZO-TV MARKET COVERAGE AREA • ARB



With a 43% prime-time share in the 3-station 37th TV market, WKZO-TV gives you one of the lowest costs-per-thousand in the top 50 markets.

Ask Avery-Knodel how you can blow your horn in this giant 21½ billion dollar retail sales market with WKZO-TV.

Source: SRDS and ARB, Feb./March 1969.

*A tuba with 39 feet of tubing was constructed for the John Philip Sousa band.



The Felger 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
WWTV-TV SAUK STE. MARIE
KOLN-TV LINCOLN, NEBRASKA
KQIM-TV GRAND ISLAND, NEB.
KMCC-TV SIOUX CITY, IOWA

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

California awards

Five California tv stations were winners of the 1969 John Swett Award of the California Teachers Assn. for significant contributions to public understanding of educational issues, programs and needs. They were:

KNXT Los Angeles: for an outstanding locally produced program interpreting educational issues;

KRON-TV San Francisco: for outstanding and balanced local coverage of crisis conditions in education (the educational crisis at San Francisco State College);

KPIX San Francisco: for outstanding analytical coverage of crisis conditions in education (the Richmond schools crisis);

KNBC Los Angeles: for outstanding continuous coverage of educational issues, problems, events and achievements;

KTLA Los Angeles: for an outstanding and penetrating analysis of critical classroom teacher problems by Tom Reddin, former Los Angeles police chief, on his *Reddin Report*.

Helena Rubinstein

Penyon & Eckhardt, New York
 Women and teen-age girls are the targets for a three-week HEAVEN TV campaign to start December 1. The 30s are being purchased by Louise Gainey.

Amsonite

Wells, Rich, Greene, New York
 GAGE is the subject of 30s aimed at women and running through December 14. Fringe periods are being



James Marino, eastern sales manager of RKO Television Representatives, has been named general sales manager of RTVR.

used in the buy placed by Neal Faber.

Scott Paper

(J. Walter Thompson, New York)
 VIVA TOWELS are being pushed with primetime 10s and 20s and day and fringe 60s and 30s. Aimed at all women, the campaigns run for varying periods of time in several major markets.
 Buyer: Sarah Wind.

Scott Paper

(Batton, Barton, Durstine & Osborn, New York)

Starting on issue date and running until January 4, 1970, is a fringe period burst of 30s in about 25 markets for CALYPSO. Aimed at women 18-34, the purchases were made by Jim Cox.

St. Louis Ford Dealers Assn.

(J. Walter Thompson, New York)

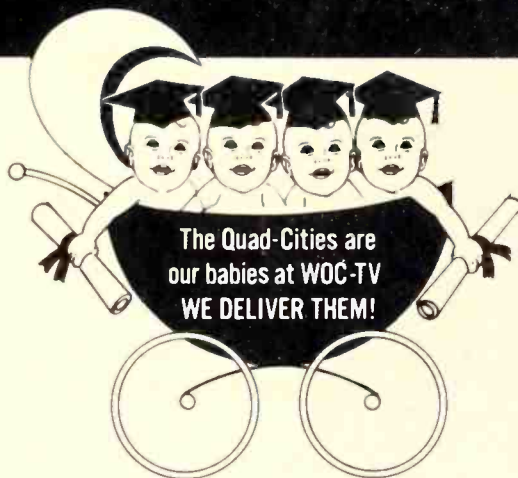
A four-week effort started yesterday using 20s and 60s in fringe and primetime in Missouri markets. The buy, aimed at men 18-49, was placed by Sandy Birnbach.

Washington State Apple Commission

(Dancer-Fitzgerald-Sample, San Francisco)

The fall APPLE crop is being pushed in about 25 markets through November 27. Day and fringe periods are being used for 10s and 30s aimed at women. Barry Hosford was the buyer.

The Quads. At the head of their class.



With great honors and then some, as a regional market. Just take a look at their competitive class record.

	Population	Households	Effective Buying Income	Retail Sales
Quad-Cities	87	83	77	79
Des Moines	115	105	88	89
Peoria	89	85	80	80
Rockford	124	116	94	95

(SM Survey of Buying Power, 1969)

The Quad-Cities* lead the way in their part of the Midwest. The figures define a dominant midwestern market... well educated to your marketing requirements. Direct your message to ready-made sales potential. That's the "Quads." At the top of the list in all the vital qualities of a prime market. Check the figures and then contact WOC-TV. We deliver the "Quads." They're our babies.

*Davenport/Bettendorf, Iowa
 Rock Island/Moline/East Moline, Illinois



We Deliver the Quads

Exclusive National Representative — Peters, Griffin, Woodward, Inc.

BRAGER-GUTMAN'S

LEXINGTON ST. & PARK AVE.

MU. 5 2222

BALTIMORE 1, MARYLAND

September 19, 1969

Mr. Donald Campbell
General Manager, WMAR-TV
6400 York Road
Baltimore, Maryland 21212

Dear Mr. Campbell:

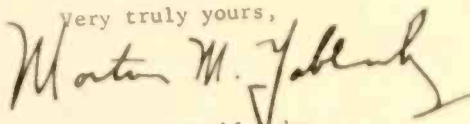
Good news should always be shared and I find it difficult to contain my delight in our customer response to a recent commercial on Sylvia's show.

We did a one-time commercial on September 3rd for an exercise device called "Trim-Twist". When the "Woman's Angle" went off the air our phone board was deluged with calls to the point where we had to open order-taking stations in at least six stations around the store. Long story short - - we sold 355 units from the single commercial.

Just thought this news might brighten your day as it did mine.

Best regards.

Very truly yours,



Morton M. Yablonsky
Vice President

mm;vk

c.c. Mr. Marvin Friedman
Trim Twist, Inc.
90 Beacom Boulevard
Miami, Florida 33135



SYLVIA SCOTT
"The Woman's Angle"

Brager-Gutman's Department Store sponsors a five-a-week schedule in "The Woman's Angle" with Sylvia Scott, telecast live from 1 to 1:30 P.M., Monday through Friday. And with great success! We, at WMAR-TV, have long maintained that the continued loyalty of viewers to Sylvia, with her reputation for integrity (and that of the station), transcends mere size-of-audience yardsticks. *But* — we hasten to add — Sylvia leads in her time period, share and total audience, according to the February / March and May ARB.* (There are no availabilities in "The Woman's Angle" at the moment, but you might keep it in mind!) The above is an unsolicited letter.

In Maryland

Most People Watch **COLOR-FULL**

WMAR-TV 

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

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

Wall Street Report

American Brands. What with the uncertainties about the future of cigarette advertising, tobacco company stock is generally considered far from the best buy in the market, so even a favorable minority opinion is worth examining.

This opinion relates to American Brands, until recently, The American Tobacco Co. At a recent price of around 38, American Brands offers good value as a combination of growth prospects and current income, say some analysts.

Over the years, the company has steadily improved its earnings power and this consistency gives added value to the issue. Considering the adverse publicity surrounding cigarettes, this record is not bad.

Recently disclosed third quarter profits were 93 cents a share, up about 11 per cent from the 1968 corresponding quarter. For the nine months ending September 30, profits were \$2.64 per share, up from \$2.39 per share, or slightly less than 11 per cent, for the like '68 period.

Minority view. Those analysts who think American Brands is probably a good buy at the moment say the

think it will be trading at a higher price per share.

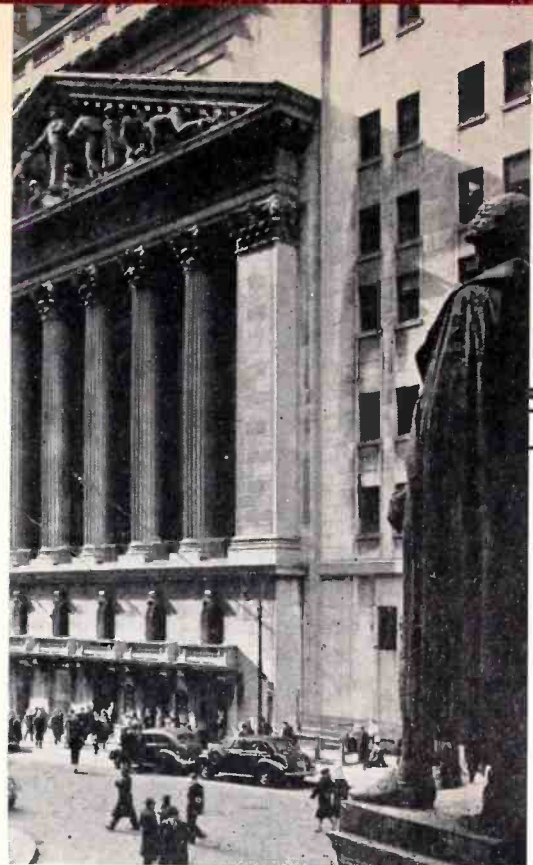
In support of this view, it's pointed out that the market price for the stock for most of 1969 has been less than 10 times the latest year's earnings—depressed mainly by the tobacco-and-health publicity.

At this level, the shares have considerable "downside protection"—by which the analysts mean that the price is unlikely to fall much lower. It would be very unusual for a Big Board company the size of American Brands to drop to something like five times earnings.

Dividend yield. In addition, the indicated annual dividend on American Brands is \$2 a share. If the share price went much lower, the stock would be yielding something like the rate on government bonds.

As one analyst pointed out, if an investor had bought American Brands last December, "he'd be down a lot less than the market as a whole and if he'd got in back in September, 1968, he'd be even."

These are reasons, of course, why some analysts think the stock will not drop much more. Why do they



got to allow for foreign markets. Foreign cigarette sales are doing well."

The subject of what will happen to the money when cigarettes are no longer permitted to advertise on tv is one which fascinates security analysts—particularly since it looks to many as if some of the ad money will end up being added to the bottom line.

One development favorable to American Brands stock is the indication that some Congressmen will look with displeasure on any tobacco company dumping large amounts of ex-tv money into print.

There has been considerable talk about couponing, which has been quite successful in England, but it has yet to be tested here on any large scale. One security analyst noted the feeling among some admen that couponing is self-defeating, since it ends up as an additional cost of doing business. However, many admen say that if any major tobacco company goes into couponing in a big way, the others will have to follow.

More acquisitions? Of critical importance is the acquisitions which American Brands may make and how the current acquisitions are doing. The latter include Sunshine Biscuits, Beam Distilling and Duffy-Mott. They represent about a quarter of the company's net sales (sales excluding excise taxes) and are considered highly profitable. ■

AMERICAN BRANDS, INC.

Income data (adjusted)

Year ended Dec. 31	Net* sales (\$mil.)	Operating income as % of sales	Net income (\$mil.)	Net income as % of sales	Earnings per share	
					Amount	Annual Change
1968	\$1,117	22.1%	\$93	8.3%	\$3.38	+7.3%
1967	953	21.0	89	9.3	3.15	+4.7
1966	919	19.3	86	9.4	3.01	+4.6
1965	908	19.7	86	9.5	2.88	+7.0
1964	689	22.6	73	10.6	2.69	+7.2
1963	678	22.8	69	10.2	2.51	-0.7
1962	664	22.9	69	10.4	2.53	+5.4
1961	647	23.5	66	10.2	2.40	+5.3
1960	724	20.5	63	8.7	2.23	-0.3
1959	681	21.6	63	9.3	2.31	—

* Excluding excise taxes

optimistic majority is making the basic mistake of assessing the long-term outlook for the cigarette market instead of the immediate outlook for the common stock of American Brands.

This minority does say that an investor who bought it would have to watch it closely and would have to make a careful decision on whether to sell at the end of another year or 18 months. But, by that time, they

think it will go up?

Said one member of the optimistic minority: "The cigarette market is not going to fall apart next week. We think a smaller proportion of teenagers will smoke as they come of age, but more teenagers are coming of age. All in all, we expect the market to be nibbled away at the rate of one or two per cent a year.

"Meanwhile, you've got to allow for higher cigarette prices and you've

UHF Indies (From page 27)

has reacted this season, and the competition will be sharp.

In Houston, KHTV is flourishing, but KVVV-TV Galveston-Houston went off the air after about a year of operation. United Artists and U. S. Communications, however, are preparing future moves into that market.

The major UHF operators stress the importance of duplicating VHF coverage and a number of stations have achieved or have gotten close to five megawatts (five million watts) of effective radiated power (ERP).

In the last year, a notable assist has been given these stations by the networks, whose programming has become significant in building non-affiliate UHF audiences. The networks have increasingly turned to UHF stations when their VHF affiliates decline to clear daytime and nighttime shows.

WXIX-TV and WPGH-TV have become important outlets for these shows because of clearance problems in those key markets. WXIX-TV begins telecasting at 9 a.m. It offers two CBS strips, two ABC strips and one NBC strip. WPGH-TV carries three CBS soap operas, and two soaps from ABC, one during the day and another in the 7 P.M. strip, as well as the Joey Bishop late-night show and the Wednesday night movie. For NBC it telecasts the Tuesday night movie and the second half of the AFL doubleheader Sunday afternoon.

WWOM-TV New Orleans is another beneficiary of this type of largesse. (30 hours of network programming a week.)

The station has been making it to a considerable degree on its local business. It has 15 salesmen who have brought in many radio-type accounts.

A large number of other UHF stations carry rather substantial network schedules. WSBK-TV Boston has 24 hours a week of such programming, and KTXL Sacramento has 25 hours weekly.

Stations clearing for evening network shows are in a fortunate position: they have little to lose. By clearing, they put a form of pressure on the regular affiliates which see UHF audiences building through programming they would ordinarily carry. If the regular affiliate should

change its mind and take the network feed, the UHF then is left with some residual audiences and its most valuable inventory, primetime minutes.

Daytime network clearances are something else, but are also immensely valuable. In most cases, the early daytime hours have been filled by UHF stations with movies and reruns of old tv series. Not only do network daytime clearances bring business that UHFs ordinarily would not receive, but many of these stations can begin telecasting earlier so as to offer viewers more service.

As always, programming is the key to the fate of tv station operation. Part of the problem of managing a UHF station in a market like San Francisco is the shortage of first-rate programming when there are eight purchasers clamoring for it.

Today, UHF stations must be well financed to be able to pay for programming. Whatever slight price concession film distributors once made to UHF stations is gone.

Less sports now

At one time, sports programming was considered a necessity for a UHF station. Such is no longer the case. Though many UHFs carry some sports programming, they are not as heavily loaded with it as before.

Kaiser Broadcasting UHF stations, are a case in point. The group is slowly phasing out sports. In basketball, it has dropped the Detroit Pistons, the Boston Celtics, the San Francisco Warriors; in hockey, it has dropped the Detroit Red Wings and the Philadelphia Flyers.

There are several reasons for this. Sports are extremely costly and are becoming costlier. It is an arduous task for a UHF outlet to sell enough time to break even, despite the popularity of sports programming among both advertisers and audiences.

Second, station executives find that this kind of programming quickly reaches its maximum in audiences, unless something unusual happens, such as winning a championship.

The third reason is that sports interrupt the continuity of strip programming, one of the basic programming tactics among independents.

As for news, only recently has it become an important element in UHF programming. The success of news

at the Metromedia independent WNEW-TV New York, WTTG Washington and KTTV Los Angeles has emboldened UHF operators too.

Kaiser took the bit in its teeth and presented an hour of news on WKBS-TV Philadelphia. It didn't work. Kaiser now has a half hour of news in Philadelphia, Cleveland and Detroit and, according to Dick Block president, Kaiser is quite satisfied with the ratings.

Other UHF operators remain unconvinced. They recognize the difficulties inherent in news costliness and news franchises established by network affiliates and strong independents.

Another example of differences between the Kaiser stations and other UHF operators is Kaiser's adherence to counter-programming and strips. In this they differ significantly from stations managed by U.S. Communications and United Artists.

These two broadcasting chains have a 9 p.m. movie. Their approach is that 9 p.m. is now the movie hour on tv. They feel they can truly offer viewers an alternative to network movies.

United Artists, of course, had a very large library of features for WUAB. Those features, coupled with purchases from other distributors, have had a great deal to do with the success of the station in primetime.

U.S. Communications has been accumulating features and recently bought packages from Screen Gems, MGM and United Artists.

In these packages are many features that have never been seen in primetime in some USC markets.

Motion pictures also have viability in other markets. KTXL Sacramento presents movie strips at 6:30 and at 9 p.m. It receives the most comment from viewers on its movies. This station says that it reaches more audiences than all three San Francisco UHFs combined.

San Francisco may be a difficult market for UHF stations, but station operators continue to remain optimistic.

The UHF stations in the Bay City are being forced to create their own programming. KNEW-TV reports that its new kids' show, *Meet Mr. Mitch*, is being well received. Mondays through Fridays the station program 28½ hours of first-run production of a total of 42½ broadcast hours.

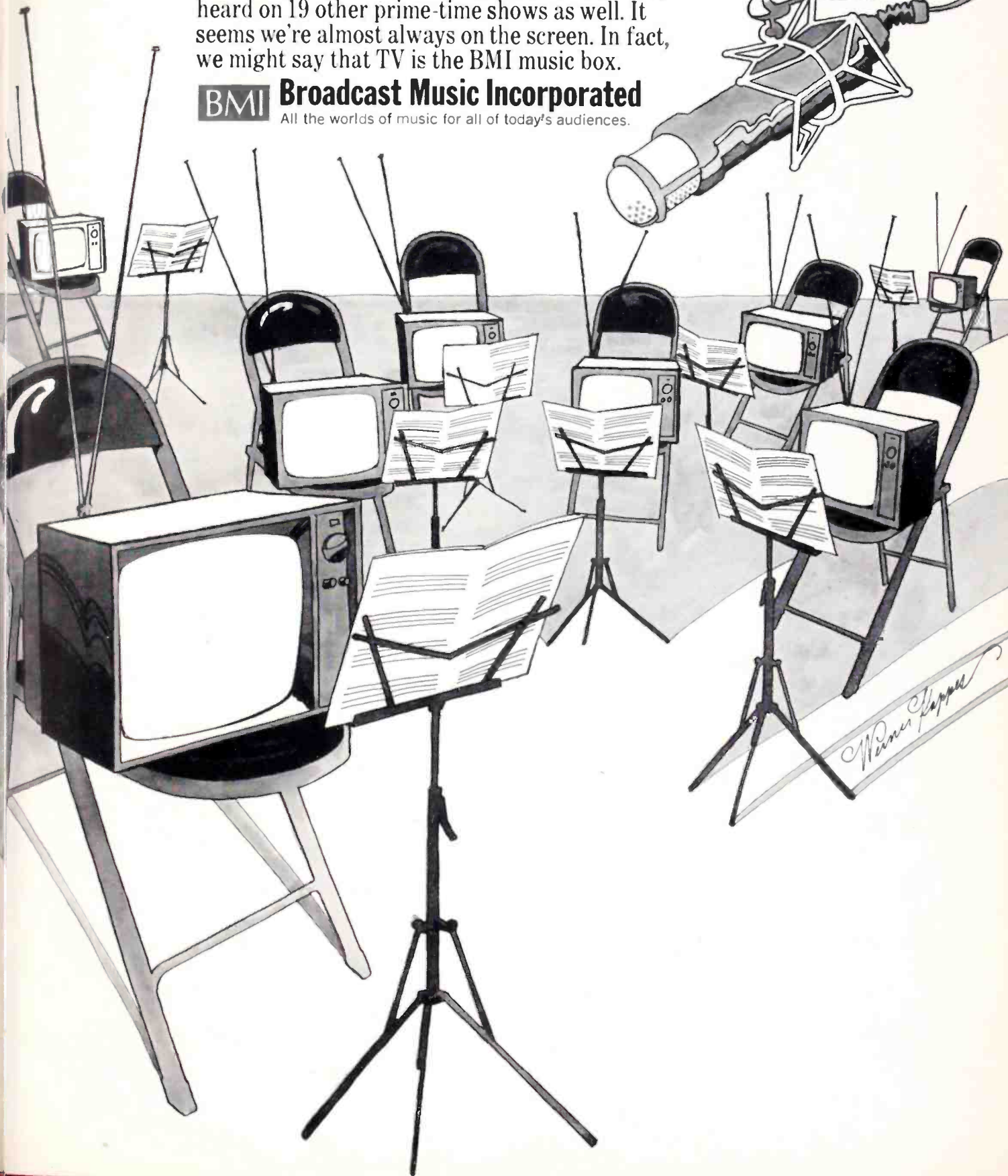
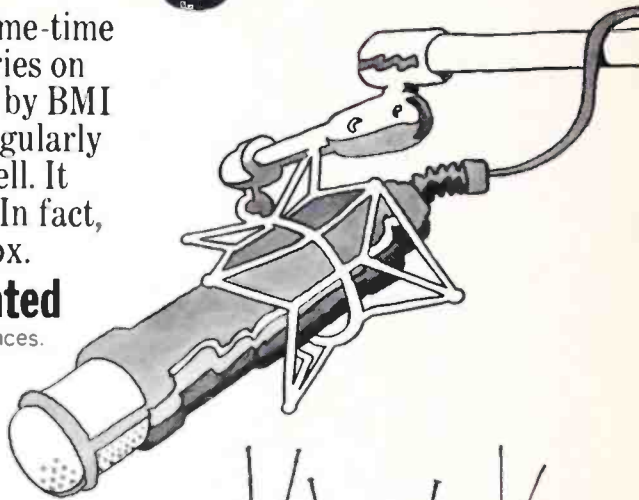
In the final analysis, of course,

BMI music is worth watching

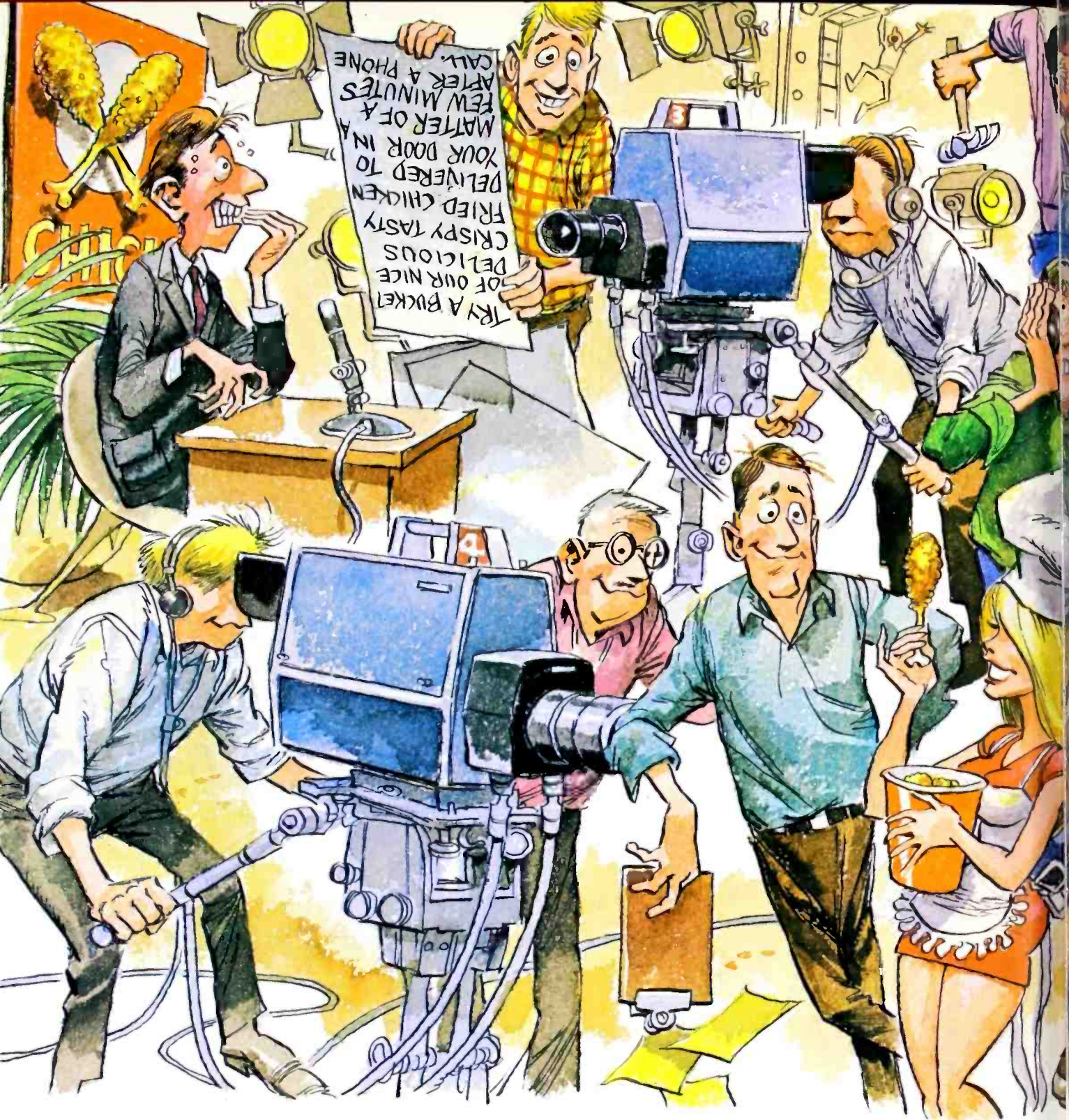
Most of the original music you hear on prime-time TV is ours. 45 out of the 81 continuing series on network television have scores or themes by BMI affiliated composers. And BMI music is regularly heard on 19 other prime-time shows as well. It seems we're almost always on the screen. In fact, we might say that TV is the BMI music box.

BMI Broadcast Music Incorporated

All the worlds of music for all of today's audiences.



Warner Kapper



How to rescue spots and win sponsors.

Start with the cameras and recorders that make the most of your talent.

Then experiment creatively right before your eyes with special tape editing effects: montages, freezes, animation, mini-people. Polish for client approval without leaving the studio. And go on the air in record time.

Ampex has everything you need, including outstanding financing and service plans. Call your Ampex sales representative located in major cities in the U.S. and throughout the world, or write

Video Products Sales Manager
Ampex Corporation
401 Broadway
Redwood City, Calif. 94063



BC-300/VR-3000 Portable Recording

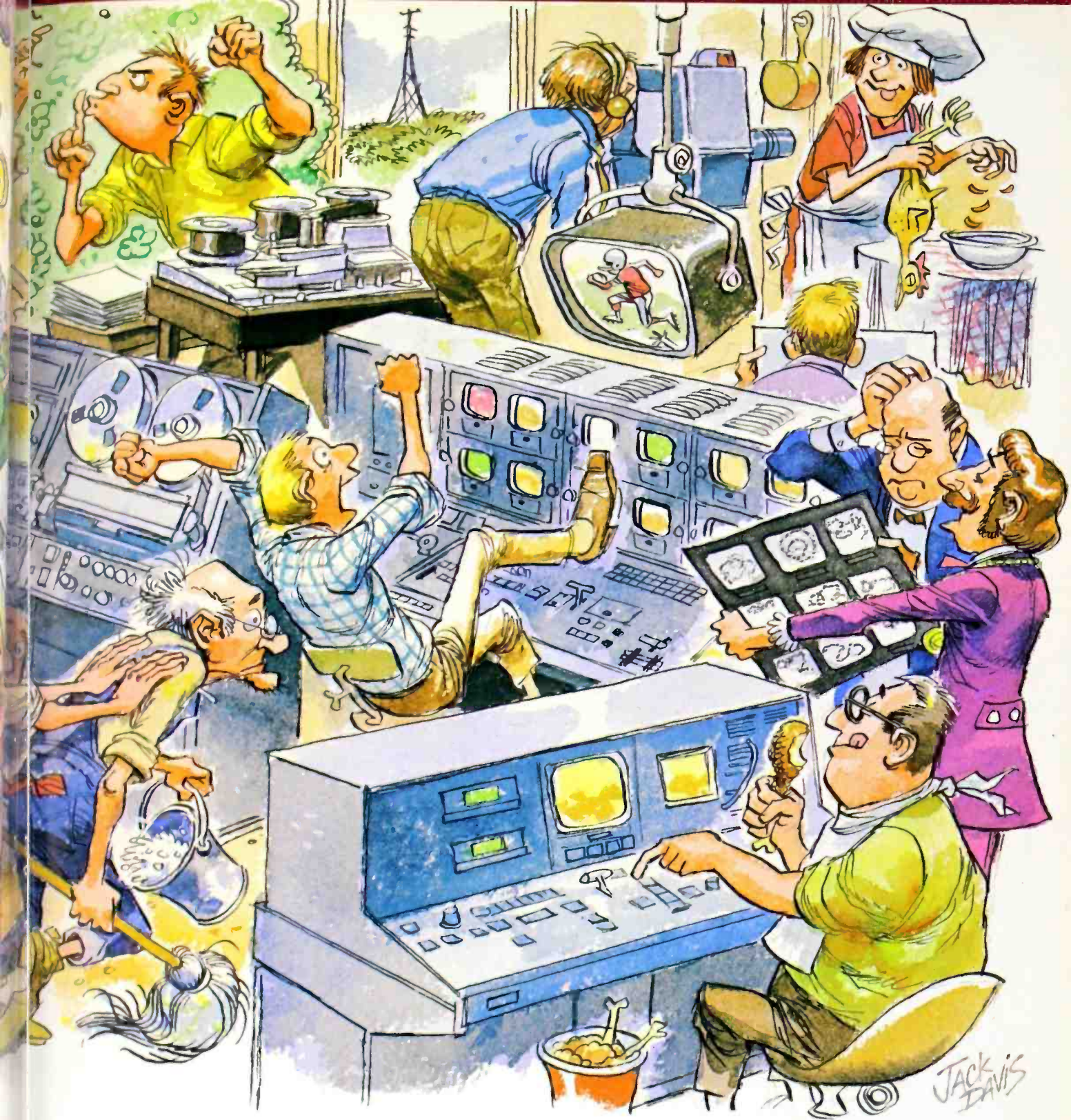
Makes videotape as fast and field-portable as still photography. Tapes are available for immediate "on air" playback. Records NTSC/PAL/SECAM in monochrome to SMPTE recommended practice. US and EBU standards. Auto cue-up minimizes break-takes between sequences during edited playback.



BC-210 Studio Color Camera

Brilliant, sharp color even in difficult lighting spots. Only two Plumbicon® tubes and high-sensitivity optics. Features lightweight 1/2-inch cable. Only one registration re-set-up time. Available in monochrome version. Easy to handle, maintain and own.





**200 High-Band Color/Monochrome
Videotape Recorder**

...better than 1.5% with maximum
...Complete system capability with
...unit, Intersync† servo and Amteck† time
...compensator. Extended bandwidth for
...cool. Has excellent signal-to-noise ratio and
...noise. Second only to our VR-2000B.



HS-200 Special Effects Editor

Extends creative freedom and versatility of videotape with: freeze frame, instant frame access, time-controlled freeze frame, double speed playback, computer logic for sequential programming, variable frame animation, automatic dissolves of variable length, and more.



**The total
TV scene.**

AMPEX

it is the advertisers and their business that determine the success of these stations. The list of blue-chip advertisers now buying UHF stations indicates more than a modest measure of acceptance.

It would be fair to say that they are doing business with 80-85 per cent of the advertisers on a regular basis. There are a few hold-outs, the bargain-shoppers and the cigarettes, but for the rest, the barriers are down.

WFLD-TV Chicago illustrates this increasing acceptance. Its 1969 fall rate card reflects a 12 per cent in-

crease in primetime spots, and appropriate increases in all other time periods. Business on the books for the fourth quarter is 27 per cent higher than for the same period of 1968, and 53 per cent of that is from new national advertisers not previously on WFLD-TV.

So the picture for UHF is a vastly brighter one than ever before. These stations are, of course, not rolling up huge profits but they are on their way toward profitability. They are making independent tv a major factor in the leading markets of the country. ■

Marschalk (From page 29) view," a level of taste that's consistent. He's very involved in Marschalk's output to make sure it's produced well and designed well.

In production, Andreozzi says he always looking for "new peop hungry people." He doesn't belie in concentrating large amounts work in one studio in order to sa money. Coca Cola Co. policy rquires bids for commercials, but th does not necessarily mean the agenc must accept the lowest bid for th client's brands.

In common with many creati people, Andreozzi is no great enthusiast for the bidding system, b he allows that it's a check again out-of-line costs and thus benefits th client.

The installation of Avrett an Andreozzi has centralized creative r view. For a while, the groups wer working independently with clients now the pair review all creative wor before it goes to the client.

With creative leadership installed Caravatt now feels Marschalk has leg up on recapturing its lost lustr and new business efforts have been stepped up.

New Products

Caravatt is particularly proud of Marschalk's record in new product introductions. This record consists of such names as Tab and Fresca for Coca Cola; the British Sterling, Bravura and calendar watchband lines for Spiedel; Trevira polyester fibre for Hercules and Club cocktails for Heublein.

He pointed out that Interpublic's New Product Workshops began at Marschalk under the Watson/Free regime. These later became independent, but The New York Group, a creative-marketing unit of 10 people directed by Harry Thompson and Francine Wexler, and working under the Marschalk banner, is now heavily involved in new product work.

The Marschalk name goes back to 1923, when the agency started with International Nickel as its first account. Known as Marschalk & Pratt, it was taken over by Marion Harper in 1955, when it became a division of McCann-Erickson. In 1960, it became known as McCann-Marschalk and four years ago was cut loose to operate as an independent unit within the Interpublic fold.

TAFT enters the PHILADELPHIA TV picture



New schedule! New programs! New personalities!

Bright new stars and personalities: Dennis Wholey. Jack McKinney. Barbara McNair. Della Reese. Plus the best of off-network shows: Flipper. Lost in Space. The Big Valley. Judd for the Defense. Tarzan.



Taft Broadcasting Company

WTAF-TV 29 Philadelphia
Call Katz for full details!

Caravatt has had his share of new product experience going back to &G's Golden Fluffo in the early 50s. He was then an account executive at the erstwhile Biow agency, working for American Home Products (Anacin, etc.), in addition to P&G.

Biow was Caravatt's first agency job, but he had had both product sales and media selling experience. These prior jobs were taken on the advice of an uncle (married to his other's sister) who had a profound effect on his life and career.

The uncle, Percival Dyson-Skinner, was a founder of Compton and an air force marshal of the Royal Air Force

World War II. Because of his uncle, Caravatt's only ambition was to get into the advertising business. "I'm one of the few who's done what's wanted," says Caravatt.

In 1956, he was hired by David Ogilvy, who was looking for account men with marketing background. Caravatt worked on Lever brands, Borden-American spaghetti, Tetley and International Paper, eventually becoming a senior vice president.

Wanted to split

In 1960 Ogilvy wanted to split the agency into two account groups, putting the package goods under James Heekin (now president of Ogilvy & Mather) and the non-package goods under Caravatt. But Lever asked Caravatt to move to FC&B as management service director, which he did.

Enter Smith, Kline & French, which wanted to enter the proprietary drug area. Caravatt and others at the agency investigated and decided the cold market looked ripe for picking. The product came up with a weaker version of an ethical sustained release ("tiny blue pills") product and it was called Contac. Everybody knows the rest of the story.

In 1964, a call came from James McCaffrey, who Caravatt had known at O&M and who was chairman at LaRoche, McCaffrey and McCull. Caravatt joined his old friend as executive vice president, member of the executive committee and officer responsible for account management and marketing. After two years, he shifted to Carl Ally as president, remaining there a year before coming to Marschalk.

Caravatt may yet add another ex-

ecutive to the Marschalk management roster. There was some talk of Clifford Botway, former media director at Jack Tinker & Partners, coming in as executive in charge of media, research and information services. But that fell through. Botway has set up a full-service ad agency that emphasizes marketing, research and media placement, and that will serve both agencies and clients.

Marschalk has a relatively small media department for its size, the reason being the bottler advertising for Coca Cola Co.'s allied brands which would normally be handled there is placed by Communications Counselors Network, Interpublic's recently beefed-up local timebuying operation.

If the department is small, the experience is large. Two of the three buyers (all women) have a total of 45 years experience in buying spot. Johnny John boasts 30 and Rose Mazzarella, 15. The third buyer is Gertrude Bergen.

"We're not big enough, to train buyers," explains John Oliver, 32-year-old vice president and director of media, "so we have to staff ourselves with people who are fully experienced."

The remainder of the media department is made up of Larry Colen, associate media director; Dorothy Schwartz, vice president in charge of network buying and five planners, Alan Berkowitz, Phil Dunning, Al Krackow, Fran Oster and Vera Barta.

Marschalk has evaluated the outside buying services. "We can do just as well," says Oliver. "There's no secret. It's the calibre of the people."

But he's not writing off these services—at least, not so far as the agency business in general is concerned.

"They have a future. They're an obvious answer for a small agency."

Oliver feels the middlemen have provided a service to the ad business by showing agencies that professional buying staffs can be assembled. "Of course, the agency must have a lot of spot to place so as to keep the well-paid buyer busy."

As for CCN: "That's a unique option for our clients. It provides a method of efficient buying by people on location. But some clients like to have a full-time buyer they can talk to."

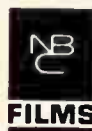
Caravatt might say that's another example of Marschalk's balanced blend approach. ■

ISPY

Portland, Ore. — KGW-TV / Sat / 5:00-6:00 pm
(Rep: Blair Television)

ISPY delivered 45% more homes than the syndicated program it replaced . . . 80% bigger ratings than its competing syndicated program!

Source: ARB



30 Rockefeller Plaza / New York, N.Y. 10020 / (212) Circle 7-8300

Call for Entries.

To: Chairman ARB Innovator
Awards Program
4320 Ammendale Road
Beltsville, Maryland 20507

Name _____

Yes, we're interested in achieving
Industry-wide credit for creativity
in the use of audience measure-
ment data. Please send me com-
plete information and _____
entry forms.

Organization _____

Street _____

City, State, Zip _____

Credit Application.

The American Research Bureau is proud to announce the Second Annual Innovator Awards Program to recognize outstanding applications of audience data . . . with new and separate categories for, radio stations, television stations, and their sales representatives.

For 1970, awards will be presented for innovative applications by -

Television Stations

Radio Stations

Station Representatives

Any project employing the use of audience measurement data from

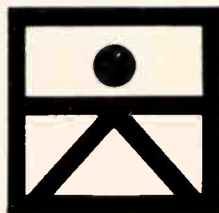
any source may be entered — local and national sales presentations, brochures, advertisements, etc.

Your entries will be judged by a panel of industry leaders, and gold, silver and bronze plaques will be awarded in each category based on creativity, originality and effectiveness.

Entry deadline: January 31, 1970.

For complete information and entry forms for the Second Annual ARB Innovator Awards, clip and mail the above coupon today.

Credit for Creativity.



American Research Bureau
2nd Annual Innovator Awards Program

notes, are exposed to "15,000 hours of formal education, of mixed-p, warmed-over cant, half-truths and capsulized wisdom, versus 30,000 hours of exposure to commercial TV. This means exposure to 300,000 commercials, along with old movies about Hollywood love, bad marriage and human heart-break."

John Bergin at BBDO describes a good proportion of today's youth as "serious, sullen and cynical." Pepsi advertising, he says. "Better say something more meaningful than, 'Drink me, kid.'"

On the opposite front, Coke was coming to the same conclusion in plotting its new campaign. Said Coke, "responds to research which shows that young people seek the real, the original and the natural as an escape from phoniness."

Bad for actors

One of the first elements to get moved off the train from both the Pepsi and Coke campaigns were models and actors. Coke hired some of the best-known still photographers—Jay Maisel, Peter Turner, Marvin Newman, George Elliott, Dick Olsen—and turned them loose to photograph typical American scenes as the setting of its crusade.

Pepsi did essentially the same thing, only its photographic teams were composed of camera crews headed by two of a new breed of cameraman-directors, Jerry Shor and Ed Vorkapich. (The latter, incidentally, had to be flown in from his villa in Spain to handle the assignment.)

To complement both sets of commercials, new musical themes were written. Coke's was supplied by William Backer, a senior vice president at McCann-Erickson, Coke's agency. Pepsi's came from Joe Brooks, a professional composer of commercials. Again, similarities exist. Both agencies call their music "songs, not jingles." Differentiates Ira C. Herbert, Coke's brand manager: "Jingles are manufactured, songs are real."

The idea for Pepsi's campaign started with the assumption that ferment among today's youth wasn't necessarily all bad. "We wanted to show there's a lot to live in the U.S.," observes Richard Van Glahn,

management supervisor on the Pepsi account at BBDO. "We wanted to show that not all young people are disoriented."

The idea for the quick-cut visual concept grew out of the *cinema verité* and multiple screen techniques to which youngsters are exposed and acclimated.

"This group—the 18-29 heartland—is raised on tv, has tv eyes and tv ears," explains Robert Olsen, creative supervisor for the Pepsi account at BBDO. "The younger generation reacts instantly to cuts and things subliminal. You don't have to be literal with them as you do with older people."

The decision was made early to combine the two theories—America can be beautiful, and young people catch on to clues. The next hurdle was selling the concept to the client.

Instead of using a storyboard to explain its concept, BBDO went to a pilot. A dummy film was taped together from footage left over from other BBDO commercials. Dubbed over were five or six sets of music and lyrics, to give a "feel" of the finished product. This would have a staccato light-show impact, with a

strong rock beat permeating throughout.

The dummy film "showed the client what we had in mind, like a pilot for a series," notes Olsen. "When you consider how much money was involved, you couldn't expect a client to say 'Okay, go ahead,' just like that."

Though the eventual filming was expensive, the pilot was not. Compared to the average of about \$13,000 which a pilot filmed on location might cost, this one cost close to nothing since it was put together from existing unused, on the shelf footage.

Once the idea has been approved ("After about a million meetings," according to one BBDO executive), bids were submitted on filming. Of these, two were selected, Shor's and Vorkapich's.

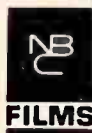
The individual crews (each packing along a BBDO assistant creative director) fanned out, one taking a northern route across the country, the other a southern route. In all, they visited about two dozen cities, shooting America and Americans at all sorts of locations—swimming pools, ball parks, weddings, country fairs,

ISPY

Spokane — KREM-TV / Mon-Fri / 6:00-7:00 pm
(Rep: Blair Television)

Boosted the station's ratings 56% higher than the programming it replaced, and delivered 133% bigger ratings than its lead-in program.

Source: ARB



30 Rockefeller Plaza / New York, N.Y. 10020 / (212) Circle 7-8300

beaches. The filming took about six weeks of the nine months it took to create the campaign, from idea to finished proofs.

To protect against the danger that the random footage might turn into a loose pot pourri of visual stabs without meaning, it was decided to "track" each commercial under a general theme. The five 60s were organized into groups. "Young Love," "School," "Family Love," "Nightlife," and "Portrait of America" were the labels given to them.

The total effectiveness of the ad is only partly visual. Brooks' music, played at a tempo slower than the fast-jumping film, has a contagious beat and a simple but effective lyric. BBDO thinks it will win even more popularity than its famous "Girl-watcher's Theme" from the Diet Pepsi commercials.

After six weeks of filming, the crews turned their footage over to a single editor who was able to give the five separate commercials a uniformity of style that a number of editors could not.

In all cases, save one, the films have the light-show quality as hoped. The exception is "Young Love,"

which uses slow dissolves and dappled illumination to keep peace with its delicate theme.

Total cost per commercial ran to \$35,000 to \$40,000, almost double the \$20,000 that it normally costs to produce a single 60. However, each 60 was used for lifts of 40s, 30s, 20s and IDs, so per-commercial cost was substantially reduced.

Another important facet of the ads is that none is so striking that it will make a quick impact, then burn out like a roman candle. "The commercials had to be fairly innocuous," notes Bob Olsen. "Since they will remain Pepsi's trademark for a minimum of two years, and probably longer than that, and considering the great tonnage they'll receive, they could eventually drive people up a wall."

The ads were presented to Pepsi's 532 independent bottlers at their annual convention early in the Fall, when they were enthusiastically received. Pepsi has placed them on several network shows and fully-sponsored specials. The individual bottlers use them for their own local spot campaigns. Pepsi buys no spot itself.

Some of the network shows which Pepsi has inserted the ads include *Bonanza*, *Land of the Giants*, the Sunday night movie, *Along Came Bronson*, *The Newlywed Game*, *Naughty of the Game*, *The Lennon Sisters*, and *I Dream of Jeannie*.

John F. Corbani, Pepsi's brand manager, has pointed out that in the last quarter of 1969 alone, the schedule is expected to make 75 million home impressions, reaching women, 18-49, an estimated 40 million times; teens, 12-17, 14 million times, and men, 18-49, 30 million times.

23rd largest

As Olsen suggested, the tonnage will be great. Pepsico, Pepsi's parent company, is the nation's 23rd largest advertiser, and expects to spend well over \$40 million on advertising this year, 5 to 10 per cent above last year's budget. This rise was not exactly intended, since the original budget was to be about the same as 1968's.

However, the additional expense of advertising its new non-cyclamate formula kicked it up and a few more dollars were put into the budget to boom the new campaign.

Last year, of a \$39 million total ad budget, \$15 million went for Pepsi commercials. Pepsico poured \$25 million into tv. Network advertising accounted for \$12.01 million, and spot \$12.8 million. (The spots were bought for other Pepsico products not Pepsi-Cola.)

By way of comparison, Coca-Cola the nation's 13th largest advertiser last year spent \$56 million to promote Coke and its allied soft drinks and foods. Spot tv (by bottlers) was the largest single medium used, getting \$30 million. Network participation amounted to \$8.3 million.

How has this advertising paid off in terms of market shares? Pepsi and Coke combined make up half the take-home market; in supermarkets, where the consumer gets a face-to-face choice, Coke and Pepsi are about even.

As to on-premise consumption, however, Coke is the leader, outselling Pepsi 2 to 1.

Considering all soft drink alternatives, the consumer will pick Pepsi one time in five. If she were choosing colas only, the chances are one in three she'd pick Pepsi. ■

A Good Impression



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

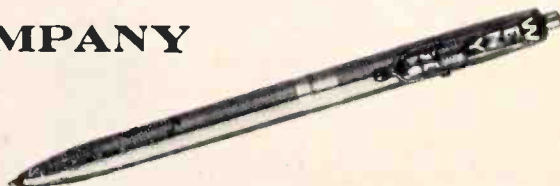
LOGO AD can also secure for you high-quality name brand merchandise—or services—including air travel, credit cards, and hotels on a reciprocal trade basis.

Call Hy Finkelstein. You'll be impressed.

HY FINKELSTEIN

"LOGO" AD COMPANY

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



ronkite (From page 33)

asked the public which medium they'd pick if they could have only one source of news, nearly half chose TV, while only a third preferred newspapers.

For all his success, Cronkite and his vivacious wife Betsy live in unpretentious style in a remodeled brownstone on New York's fashionable East Side. His office is similarly unostentatious — a cluttered cubicle just off the studio where he does his nightly newscasts at CBS news headquarters, a converted dairy known to denizens as "the cowbarn." Betsy Cronkite is a witty former Kansas City newspaper woman whom Walter met when he was a young reporter and she was writing a column called *Ask Hope Hudson*. Walter did, and she said yes. (They had to wait until he was making \$35 a week to tie the knot.)

The Cronkites have three children: Nancy, 21, who is married and attends the University of Hawaii with her husband; Kathy, 18, and Chip (Walter Cronkite III), 12, who attend school in New York. Walter particularly enjoys sailing with his family in their 35-foot ketch *Wyntie*,

and frets that his heavy schedule keeps him from spending more time with his children. Some years ago he was voted "Radio Father of the Year." At the ceremonies he and Peter Ustinov, who was "Stage Father of the Year" began proudly comparing photos. A kibitzer looked over their shoulders, expecting to see snapshots of their children—only to discover they were comparing snapshots of their sport cars.

Cronkite is a long-time sports car buff, and competed in races and rallies until his work schedule became too demanding. His interest in sports cars first manifested itself in a manner which reveals his pixie side which lurks just below the sober-sided broadcast personality. One day in 1956, before he was making the fat six-figure annual income he now commands, he got a check for \$1,685.90 for a lecture. It represented his fee plus expenses, and came to him by mistake instead of going to his agent. Impulsively, Walter hied himself to a used car lot and asked, "What kind of sports car do you have for \$1,685.90." The surprised salesman produced a used Austin Healey and Walter jumped in and roared happily away.

For quite a spell he was hooked on sports cars and began participating in road rallies and races, including the grueling 12-hour race at Sebring, Fla. In 1961 he was nearly killed when the Triumph TR3 he was driving in an international rally skidded off a road in the Great Smoky Mountains of Tennessee. The car tumbled end over end and disappeared into a lake 100 feet below. Cronkite miraculously emerged — soaked but uninjured. Not long afterward he gave up competitive driving, which his wife thinks is just as well. He seems in peril around automobiles, even when he isn't driving.

On the 20th anniversary of D-Day, he visited the Normandy beachheads with General Eisenhower and did a tv program with Ike reminiscing about the historic invasion. Walter drove over the beaches in a jeep while interviewing Eisenhower, sitting beside him. Mrs. Eisenhower and Betsy Cronkite watched from a nearby sand dune. Suddenly the General asked if he could drive for a while, so the two men changed places. At this, Mamie Eisenhower grasped Betsy Cronkite's hand. "My dear, your husband has never been in such danger," she said. "Ike hasn't driven

Commercial 'firsts'

Some unusual "firsts" were recently recorded by commercial producers.

Director Ted Devlet of DVI claims the honor of having made the highest and lowest commercials on record.

He recently made a commercial for Lever Bros. Phase III soap on the Alkaline Flats of Death Valley, Calif. That's 282 feet below sea level. Producer was Norm Stevens, cameraman was Eddie Hughes and production manager was Doris Lim.

Two years ago, Devlet filmed a Whirlpool spot on the 14,495-foot peak of Mt. Whitney, highest point in the 48 states.

Rose-Magwood Productions lit up a quarter-mile drag strip in Orange County, Calif., using 21 electricians and eight of the 14 titan arcs said to be available anywhere in the world, plus numerous brutes and smaller arcs. The commercial was for Certs and lit up the area "from night into day." Director was Jim Rose of RMP; producer was Barry Lisse of Ted Bates.

ISPY

Denver — KOA-TV / Sun / 5:30-6:30 pm
(Rep: Blair Television)

ISPY attracts more adults than any other syndicated film on the air!

Source: ARB



30 Rockefeller Plaza / New York, N.Y. 10020 / (212) Circle 7-8300

On Monday, October 13th, **WPHL-TV Philadelphia** became the first UHF independent in the United States to beat out all three VHF network affiliates on a single evening in prime time

8:30-11 PM*

WPHL-TV	NFL FOOTBALL (Eagles/Colts)	Rating 22	Share 31
Network Station A	Laugh In Bob Hope Mitzi Gaynor	21	30
Network Station B	New People Survivors Love American Style	13	19
Network Station C	Here's Lucy Mayberry R. F. D. Doris Day Carol Burnett	11	16
All Others**	Various	3	4

Thus, once and for all, we have dispelled the tired, shop-worn myths about UHF viability. This rating was achieved over the #1 and #2 rated programs in the United States that week (Bob Hope Special and Laugh-in) according to the NTI FASTIE, Oct. 13-19. What's more, we accomplished it with our own veteran sports remote crew, play-by-play announcing team and director.

**IN PHILADELPHIA
 THERE'S ROOM AT THE TOP!!!**



WPHL-TV

Flagship Station, U. S. Communications Corp.

Represented by: **METRO TV SALES**

*ARB Coincidental: 587 calls attempted, 73% Completed.
 **Includes Indie Stations B & C plus Ed. Ch. 12

in 25 years." However, despite her apprehension, and a jerky start on Ike's part, the jeep got underway again and went jouncing along the beach with a beaming Eisenhower at the wheel.

Cronkite can not quite get used to the fact that simply covering the news, as he has all his adult life, has made him rich and famous. "I got paid \$77.50 a week for doing more or less the same kind of work for the United Press in London during World War II," he observes. He has an old-shoe kind of modesty that expresses itself in statements such as, "There are 5,000 disc jockeys with more talent than I have."

Party person

Unlike many well known personalities, Cronkite does not shrink from the public. He is a gregarious man who, his wife says, is a "frustrated cruise director" and likes to go to cocktail parties where he can meet 100 strangers. He tells of a party where he fell into a conversation about oceanography with Charles Lindbergh. After chatting awhile, Lindbergh told Cronkite that he would like to have his wife meet him. Walter smiled appreciatively. As Lindbergh led him toward his wife, he suddenly hesitated and asked Walter, "What did you say your name was, again?"

Success did not come easily to Cronkite, and he encountered some rough patches in his career even after he was established as a top-flight tv newsman. In 1954, CBS launched a two-hour weekday *Morning Show* with Cronkite handling news, interviews and the like. The program was slotted directly opposite NBC's well entrenched *Today Show* then pre-empted by Dave Garroway. When the Cronkite-hosted *Morning Show* failed to make an appreciable dent in the *Today Show's* audience, CBS decided to change the format from information to entertainment, and replaced Walter with comedian Jack Paar. The network kept an informal coreboard to learn how the switch from Cronkite to Paar was being received by viewers. One day a CBS producer sheepishly handed Paar a letter and said, "We don't know how to score this on the board." The letter said, "We enjoyed Walter Cronkite so much and hated to see him leave." It was signed by Paar's

mother.

One thing that sets him apart from other leading newscasters is deep personal involvement. In pursuit of stories he has dived to 2,500 feet in a two-man submarine off California, experienced weightlessness in space training, and broadcast from a camp under the ice in Greenland. He has been to Vietnam twice to cover the fighting there.

As a United Press correspondent in World War II, Cronkite went on eight bomber missions over Germany, and crash-landed in a glider near Eindhoven, Holland, with the 101st U.S. Airborne. He had a narrow escape in that bitter engagement. The Germans attacked furiously and Cronkite and CBS correspondent Bill Downs were pinned down by machine-gun fire.

As the Nazi attack intensified and night fell, the two became separated. Although the Germans were dropping butterfly anti-personnel bombs, Cronkite wandered through the dark, shell-torn woods calling Downs' name. Finally he gave his friend up for dead and set out to make his way to Brussels. He eventually got there, haggard, dirty and badly shaken.

Walter decided to go to the bar of the Metropole hotel for a quick, badly needed bracer. There he found Downs, dapper in a fresh uniform, regaling a small crowd of avid listeners with a vivid account of his narrow escape.

"I thought you were killed," the astonished Cronkite blurted. "I walked around in the woods calling your name." Downs assured Walter he was equally concerned about him. "But I didn't walk through the woods calling your name," he said. "If the Germans heard me yelling 'Cronkite' I'd probably be in a Berlin hospital now." (*Krankheit* means "sickness" in German.)

Despite the name, Cronkite is of Dutch descent, mainly. An ancestor named Sieboutzen arrived in New Amsterdam with the first Dutch settlers in the early 1600s and promptly changed the family name to Cronkite. Walter was born in St. Joseph, Mo., the only child of a dentist. He went to the University of Texas, where he was campus correspondent for the *Houston Post*, and dropped out in his junior year to become a fulltime reporter for the *Post*. From the outset he relished his actual involvement in

ISPY

West Palm Beach — WEAT-TV / Tue / 10:00-11:00 pm
(Rep: The Meeker Company)

ISPY is one of the top two syndicated programs on West Palm Beach television!

Source: ARB



30 Rockefeller Plaza / New York, N.Y. 10020 / (212) Circle 7-8300

events, just as he does now. "I'd go to classes a couple of hours in the morning and then go over to the capitol hobnobbing with politicians, observing the political scene at the grass roots level." He knocked around the midwest for a number of years, as a reporter and sportscaster, before joining the United Press in 1939. When America entered World War II, Cronkite was dispatched to Europe where he covered the fighting from the first landings in North Africa through the German surrender and the Nuremberg trials of the Nazi leaders. Later he was the UP bureau chief in Moscow for two years before returning home in 1948.

When the Korean war broke out in 1950, Cronkite joined CBS in Washington with the understanding he would be sent to cover the fighting. While awaiting assignment to Korea, Cronkite was asked to do a local news program. To the astonishment of his colleagues, he would ad lib the day's news without recourse to a written script.

Admirable ad-libber

"I never saw anything like it," CBS producer Jack Beck says, "Walter would simply study the news as it rolled off the press service teletype. Then he would sit down and talk it into the camera from memory, telling it in his own words." Cronkite regards this as no great feat and says he would still do it except for the increasing complexity of television news with its far-flung correspondents, film clips and other gimmicks.

"Broadcasting the news is just like going to a party and having someone ask you what happened that day," Walter says of his fluent style. "You'd simply tell it in your own words. I always think of myself as talking to a couple of people in their living room, rather than to an audience of millions."

Cronkite soon had two sponsored daily newscasts and the network refused to let him leave them to go to Korea. "I started raising Cain," he says. "I stormed up to New York, furious, but it didn't do any good."

Cronkite's ability to ad lib effortlessly and almost endlessly came to national attention in 1952 when he headed up CBS's convention coverage during the Eisenhower-Stevenson campaign of that year. Thereafter he was one of tv's best-known

newsmen, seen on a wide variety of programs. In 1953 he became narrator of a program called *You Are There* on Sundays at dinnertime. After four years *You Are There* was replaced with a program called *Airpower*, also featuring Cronkite. *Airpower* lasted only a year before it gave way to *20th Century*, with Walter again at the helm. After five years *20th Century* evolved into *21st Century* which ran three years before ending this year. Between the assorted programs, Cronkite had occupied the same Sunday night time slot for 16 consecutive years.

High concentration

After the 1952 presidential campaign, Cronkite became a fixture as anchorman on CBS's convention coverage. He was utterly unflappable, even under the most frenetic circumstances. Wearing earphones, Walter could listen to separate conversations in each ear while at the same time talking fluently to an audience of millions—an almost incredible feat of concentration. At the 1964 Republican convention in San Francisco, however, NBC's team of Chet Huntley and David Brinkley proceeded to clobber Cronkite and CBS in the convention coverage ratings. CBS then replaced Walter for the upcoming Democratic convention with the new team of Robert Trout and Roger Mudd. Walter accepted the blow with customary equanimity. "I hope this is only a temporary aberration," he philosophized. It was. The Trout-Mudd team failed to do any better than Cronkite in the ratings, and Walter was restored as anchorman for the next national election. Moreover, he began gaining ground on his old rivals Huntley and Brinkley in their nightly eyeball-to-eyeball confrontation on their respective newscasts. For some time Walter's *CBS News* ran second best to NBC's team in the ratings, but gradually pulled ahead in June, 1967 and now enjoys the biggest audience—18 million people—of any news program.

During the October-April span last season, Nielsen credited the Cronkite evening strip with a rating of 17.4 and a 33 share, while Huntley and Brinkley received a 16.2 rating and a 31 share.

When the U.S. space program began gaining momentum in the early 1960s, Cronkite was picked to

head up coverage of the program for CBS. He boned up on the project with characteristic diligence. He got to know the astronauts, collected volumes of material on all phases of the program, and travelled to see every tracking station between Florida and Ascension Island. Once he left on short notice and a CBS executive called Mrs. Cronkite to tell her. "Walter's in Ascension," the executive said.

"My goodness!" exclaimed Mrs. Cronkite. "How many times has he gone around?"

Cronkite broadcast the story of the early sub-orbital flights of Scott Carpenter and Alan Shepherd from the back of a station wagon. When the giant rocket carrying John Glenn lifted slowly and ponderously off its pad, for the first successful U.S. earth orbit, Cronkite spoke for the millions watching when he said, emotionally, "Come on, baby; oh, come on baby!" "Mr. Cronkite made engrossing sense of the miracle otherwise beyond the comprehension of the hundred million Americans who were watching," Alistair Cooke of the *Manchester Guardian* wrote.

Excitable, too

Although Cronkite's coverage always reflected the deadly seriousness of the space shots, he also had a way of capturing the viewers' feeling of elation and relief at a successful conclusion. This was illustrated when Armstrong and Aldrin, after their successful moonwalk, blasted off from the moon to rendezvous with Michael Collins in their Apollo 11 command module. Water's usual serious demeanor evaporated as he exclaimed a heartfelt, "Oh boy! Hot diggity dog!"

Although he is now at the top of his profession, Cronkite puts in a strenuous schedule. He arrives at his office at about 10 a.m. and puts in a full, busy day, preparing for his nightly tv newscast, which goes on live at 6:30 p.m. Eastern time. (It is shown taped on some stations a half hour later or repeated live if the news changes.) Once that is finished, he relaxes by watching Huntley and Brinkley on their nightly newscast. After they have said "Good night, David," and "Good night, Chet," Cronkite says "Goodnight, boys," and heads home for dinner with his family. ■

In the picture

An Armenian immigrant recently threw a king-size barbecue for the people of Bloomington, Ind., and the surrounding six counties. It was both a fitting occasion and fitting place for the festivities.

The party-giver was Sarkes Tarzian, who came to this country 63 years ago when a stripling (he is now 69). The party, given in the university of Indiana field house and adjoining grounds, marked two occasions—the 25th anniversary of the Sarkes Tarzian Co., a pioneer in the manufacture of tv set tuners and the 50th anniversary of Tarzian's station group, which now consists of two tv and four radio outlets. Both businesses were born in Bloomington.

It's characteristic of Tarzian that all his stations started from scratch. He doesn't like the idea of buying stations—or selling them, for that matter. Similarly, he started his electronics business at the bottom and has no intention of exchanging it for a large block of stock in a conglomerate. There's his son, Thomas, for the thing.

Tarzian put two Bloomington stations on the air in 1949—WTTV and WTTT, the latter an AM outlet. The video station was no profit-maker in the beginning. When it went on the air there were half a dozen sets in the whole town and Bloomington had less than 30,000 people at the time. It might be considered the prototype of the small-town station and it was something of a phenomenon at the time.

The equipment was scratch-built by Tarzian engineers and the job took them a year. Tarzian travelled this route because he wasn't about to lay out \$250,000 for store-bought equipment.

His experience in building the station led him right after the freeze was lifted to plan a UHF station equipment package for an incredible \$35,000. This included a 1 kw transmitter and vidicon camera. The price was based on the expectation of a boom in UHF construction and sales of about 100 packages a year. In a short time, it became apparent that Tarzian's plan would not get anywhere since the FCC's concept of termixed allocation was placing a cruel burden on UHF stations.

Tarzian later built WPTA, a UHF station in Fort Wayne, an all-UHF market, where it is an ABC-TV affiliate. WTTV started as an independent, later carried all three networks at one time or another and is once more an independent today. However, Tarzian figures that the Bloomington station is one of the five most profitable independent outlets in the country.

In recent years, the electronics manufacturer and station owner has moved into the newspaper field. True to his style, he founded the *Bloomington Tribune* in 1966, but then became acquisition minded. He took over the *Star Courier* in Bloomington and the *Tribune* became the *Courier-Tribune*. Two Indiana acquisitions followed—The *Greencastle Daily Banner* and the *Martinsville Democrat*. His wife, Mary, publishes the *Banner*.

His latest newspaper move, also in Indiana, took place last year and displayed Tarzian's innovative streak. He started a regional paper called *Six-County Topics* and distributed it gratis to 73,000 homes in Monroe, Owen, Greene, Brown, Lawrence and Morgan Counties.

This dedicated Hoosier was born in the Armenian town of Kaharpoot in Turkey. His father was a retail merchant who came to this country before his family, settled in Philadelphia and became a weaver. After the family followed, young Sarkes turned out to be a crack student and was awarded a scholarship which he chose to use at the University of Pennsylvania. He received a B.S. in electrical engineering and later an M.S. on a fellowship.

Tarzian worked 12 years for Atwater-Kent, a name once a synonym for a radio set. Then he switched to RCA, where he spent eight years, four in Buenos Aires and four in Bloomington, where he helped organize the RCA plant and became chief engineer.

He set up his own company with \$40,000 and three employees. The company is now a \$40 million business with plants in Bloomington, Jasper, Ind.; Brownsville, Tenn.; Pennsauken, N.J. and Mexico and Tarzian is opening a partnership operation in Taiwan.



Sarkes Tarzian

Dedicated Hoosier from Armenia

The company, by virtue of a number of patents, supplies 60 per cent of tv set tuners in the U.S. It also makes a variety of other electronic equipment, including rectifiers (it specializes in power rectifiers), and video equipment, both for broadcast and closed-circuit uses.

A recent Tarzian development in broadcast equipment is the company's computerized production switching system. It is now in use at a few stations, including Tarzian's Bloomington outlet.

Tarzian sees a great potential in this aspect of electronics. He believes that in a few years stations will become completely automated, with accounting, billing, traffic, production and sales procedures linked together by a master control system. Tarzian's Broadcast Division chief, Biagio Presti, looks to broadcast automation as an economic bonanza for the electronics industry with a billion dollar potential.

Outside of business, Tarzian maintains a lively interest in politics. He was Monroe County GOP chairman from 1962 to 1965, a vice chairman of the National Republican Finance Committee and delegate to the 1960 and 1964 national conventions.

He was a trustee of the University of Pennsylvania for six years, has been a trustee of the Indiana Institute of Technology for 10 years and received an honorary degree from the latter institution last June. ■

Inside the FCC

The new Chairman

In a matter-of-fact, low-key ceremony, Dean Burch was sworn in as FCC Chairman. His inauguration speech consisted of a brief thank-you for those on hand and some unadorned words to the effect that he looked forward to working with them.

For Burch, it was a time to brace himself for running the gauntlet of challenges ahead. He had been around town for several weeks—plenty of time to have a realistic look at what's in store for him.

For Rosel Hyde, it was a time for handing over the burden of office to another man—a generation his junior—after 45 years in the federal service.

The pressures that are brought to bear on the Chairman of the FCC were relentless to the very moment of Hyde's stepping down. He was engaged in a critical jurisdictional donnybrook with the House Commerce Committee. The Committee, in a shoddy two-bit display of partisanship, had voted to cite him for contempt for refusing to hand over records in a renewal case.

We talked to Hyde as he was seated at the Chairman's place in the FCC hearing room for the final time, cleaning out documents and notes which he had made during the last Commission meeting.

"I've had some tense moments in this chair," said Hyde as he looked over the rostrum at the empty tables and chairs of the room where major cases are argued and where the decisions are made that govern the destiny of the communications industry. Hyde remarked rather philosophically that, "One of my colleagues said several years ago that the FCC stood for From Crisis to Crisis."

Later, in his office, Hyde was asked if he had any advice for the young Tuscon lawyer who had taken over the Commission. He reiterated his credo that "one must not take himself too seriously as Chairman of the Commission . . . there are six other Commissioners who have an equally important voice in the decisions we make."

Dictates of conscience. He elaborated: "I have made my decisions according to my best judgment and according to the dictates of my conscience. I think this is the only way.

"Whether others like my opinions or not, I have the satisfaction that I made my decisions according to the best of my ability and with honesty."

But he seemed most pleased about the recent announcement on the Commission's attitude towards broadcast news activities. The FCC took the position that it would not occupy the "censor's role" in determining the veracity of news accounts, and would take steps on news distortion allegations only when executive station or news management were shown to be involved.

"I think this statement was very healthy and highly significant," Hyde said, "putting the emphasis on the First Amendment rights of broadcast journalists.

"We made it clear that it is in the public interest to

encourage rather than to second-guess the reporter his news judgment. I think the unimpeded flow of information is the best protection which we have for social and governmental institutions. All have to be open to examination so the public can make their judgment on the basis of the widest spread of information.

Hyde leaves a legacy of problems for his successor. He could not have been expected to have presented Burch with a tidy package of neat solutions.

Broadcasters, and even the public to some extent, are confused and apprehensive about the directions the Commission has been taking. The FCC has been accepting competing applications at license renewal time, and the licenses of established broadcasters have been designated for comparative hearings, sometimes on flimsy grounds. Petitions to deny license renewals by hastily organized ad hoc groups, with somewhat questionable credentials, are being given serious consideration.

License renewals. Another source of concern to the industry is the failure of the FCC to give a comprehensive answer to what broadcasters must do to satisfy the requirements of the community surveys that must be conducted at license renewal time.

Other issues that Burch must cope with include the whole uncertain question of concentration of media control, which is implicit in the one-to-a-market rulemaking. This rulemaking was singled out by a top White House aide as a priority item for Burch to resolve. The FCC has been handling the media concentration question on a temporizing basis, and broadcasters with multiple station ownership and newspaper affiliations are not sure where they stand.

The all-important domestic satellite policy has yet to be enunciated.

Burch also must ride herd on the elaborate CATV rulemaking which was launched last December. Determination of the CATV question has enormous implications. Will cable television remain an adjunct to over-the-air tv, or will the nation become a grid of wired cities?

There is also the 50-50 network program ownership proposal which has been hanging fire for years and is begging for resolution. The decisions by Burch and Wells on this question could very well determine whether or not the networks will be curtailed in their control of primetime tv as well as their syndication activities.

But as Hyde bequeathed to Burch achievements and problems, he also threw him the torch of tradition and the highest standards of public service. As this journal commented some four years ago: "Through the years Rosel Hyde has stood unchanged in defense of free broadcasting. Beyond that modest mien, a firm resolve that has not faltered no matter the temper of the times. He draws his conviction and his courage from the deep well of experience. Watch not only the man but the shadow he casts. His words compose a catechism of free communications."




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