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Will tv networks offer 30s on their rate cards next year? 30

Television/Radio Age

SEPTEMBER 7, 1970 FIFTY CENTS

KOCO-TV OKLAHOMA CITY

The growth station in the growth market, America's 42nd A.D.I....only station to show a total-day average-audience gain, February-March 1970 over 1969...an ABC Television affiliate now tied for first in Prime Time Metro Share of Audience (ARB estimates, subject to limitations of source material.) KOCO-TV is now part of...



COMBINED COMMUNICATIONS CORP.

The growth company in diversified communications ...Television, Radio, Outdoor, Magazines. Organized in 1968, CCC already includes KTAR-TV-AM-FM, Phoenix; KBLU-TV-AM, Yuma; KYCA Radio, Prescott; Eller Outdoor Companies in Arizona, Michigan, Kansas City; Eller Electric Sign Co., with offices and plants in Phoenix, Detroit, and Kansas City; Phoenix Magazine; Arizona Wildlife Sportsman...and now KOCO-TV, Oklahoma City.



AVERY-KNODEL, INC.

Avery-Knodel is proud to grow with Combined Communications Corp. Having represented KTAR-TV and Radio for thirteen years, we are pleased to be appointed national sales representative for all broadcast operations owned by CCC. Effective September 1, 1970, KOCO-TV, Oklahoma City, is sold nationally by Avery-Knodel, Inc.

It's Lively at the Top!

In the wondrous atmosphere at the top of the nation—Metro Denver, Colorado—KWGN Television has set new patterns of programming and public service.

Everything is upbeat. Ratings. Shows. Tempo. Awards. (KWGN was Top News Film Station of the Year in selections by the National Press Photographers Association.)

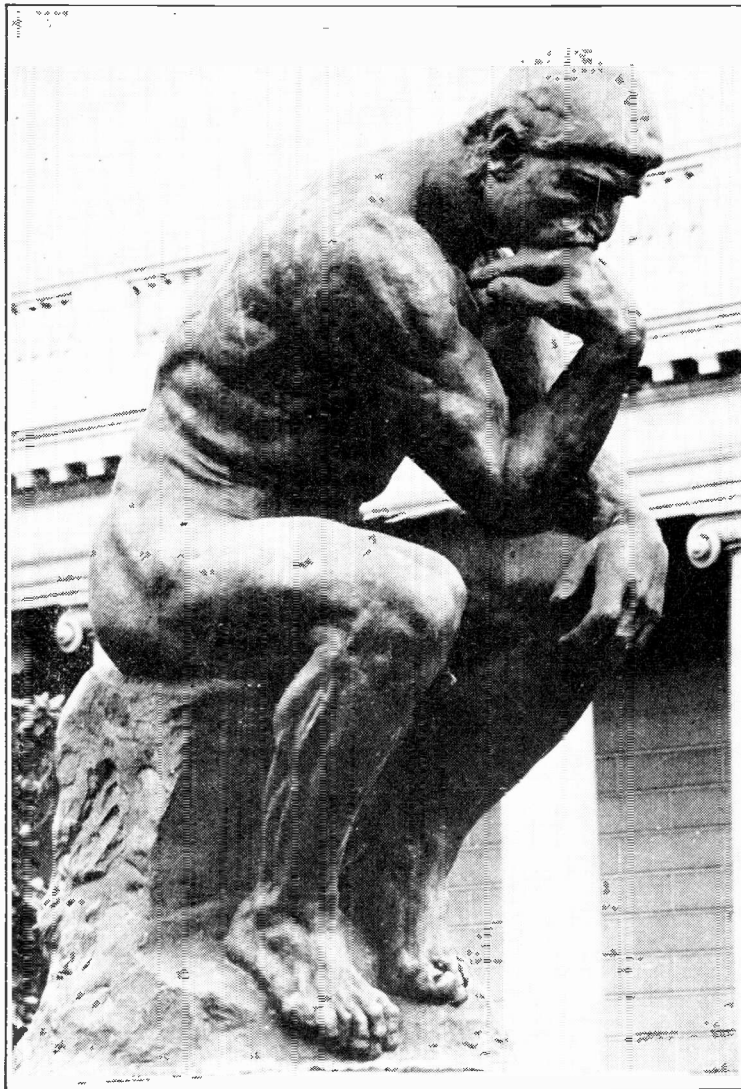
A great feeling. For one of the greatest non-network television stations in the nation. That's why KWGN is lively. And getting livelier! **The WGN of the Rockies**

2
KWGN
TELEVISION

A WGN Continental Broadcasting Company Group Station



the thought-provoker



The Thinker by Auguste Rodin (1840-1917)
Photograph, courtesy California Palace of
the Legion of Honor

When it comes to public affairs programs, *KPLR-TV's Bill Fields Show* brings to mind guests like *Al Capp, Jerome Cavanagh, Congressman William Clay, Senator Thomas Eagleton, Reverend James Groppi, McKinlay Kantor, David Schoenbrun, Chuck Stone, Congressman James Symington, Senator Stuart Symington* . . . and many others, week after week . . . guests who bring to our studios something to say and leave our viewers with something to think about.

Think about that.



Nationally represented
by
METRO TV SALES

This is David Hunter. He's the most popular boy in his class. He's a pusher.



David is the guy in his class with the connection. If some of his classmates want some grass, they just give David the money and he'll get it for them. If they want pills, David can get ups (Speed or Amnes). And he can get downs (Redbirds or Yellow Jackets). He can get LSD. David can even get the heavy stuff. Heroin. Why not? David's connection knows that David's classmates all come from

goodhomes with lots of money. And you thought drugs were only in poor neighborhoods in the city. Stop fooling yourself. It's happening everywhere. If you don't believe us, ask your children. How do you keep the dope dealers away from your children? You start by being the kind of parent you should be. Get to know your children. Do things with them. Talk to them.

But before you start talking about drugs, make sure you know what you're talking about. To help you, we've put together a special package of information about drugs. Hard, straight facts. And some answers. While you still have a chance to keep your children off drugs, write WGN, Box 4919, Chicago, Ill. 60677. We'll send you a special package called "Cold turkey isn't something you eat." We think you should send for the package today. If you won't talk to your children about drugs, there's always a pusher who will.

WGN Continental community service

My son, the speed freak.



I'd raised Johnny to be a good boy. I never thought he'd start taking any kind of drugs. About two months ago, I started

to notice he was acting differently. He had always been active, but now he was on the go almost all day and all night. He never seemed to get tired. Every day he got more nervous and jittery and jumpy. I would fix him delicious meals and he wouldn't eat. He got skinny. I got worried. Then, three weeks ago today Johnny came home at four in the morning and went straight to his room and slarr-med the door. He wouldn't talk to me. He thought I was his enemy. That I was part of a system that was out to get him."

Johnny became paranoid. Speed made him think everybody was his enemy. And it led to violence. How can you keep this from happening to your son? Or daughter? You start by being the kind of parent you should be. Get to know your children. Do things with them. Talk to them. But before you start talking about drugs, make sure you know what you're talking about. To help you, we've put together a special package of information about drugs called "Cold turkey isn't something you eat." Hard, straight facts. And some answers. While you still have a chance to keep your children off drugs, write WGN, Box 4919, Chicago, Ill. 60677. We'll send you a special package called "Cold turkey isn't something you eat." We think you should send for the package today. If you won't talk to your children about drugs, there's always a pusher who will.

WGN Continental community service

Cold turkey isn't something you eat.



Cold turkey is the withdrawal you go through when you can't get the heroin you're hooked on. It's hell. Your head explodes. Your muscles cramp. Suddenly you're freezing (like you're naked in a blizzard). And you're burning up with fever at the same time. It's like coming down with double-pneumonia.

You choke. You gag. You vomit. Cold turkey lasts three, four, or maybe five days. But that's never going to happen to you, Right? You aren't on this drug. But what about your son? Or your daughter? How do you keep it from happening to them? You start by being the kind of parent you should be. Get to know your children. Do things with them. Talk to them. But before you start talking about drugs, make sure you know what you're talking about. To help you, we've put together a special package of information about drugs. Hard, straight facts. And some answers. While you still have a chance to keep your children off drugs, write WGN, Box 4919, Chicago, Ill. 60677. We'll send you a special package called "Cold turkey isn't something you eat." We think you should send for the package today. If you won't talk to your children about drugs, there's always a pusher who will.

WGN Continental community service

Sometimes you want to forget your problems. And everybody else's problems. Just get some of the pressure off. So you try a little something to get high. Not hooked, just high. Before you know it, you're turning on every weekend. Then every other day. Until one day you get enough courage to take the big step. Heroin. Suddenly you are hooked. With a habit that costs 30 dollars a day. And up. So

you have to steal and rob to pay a pusher. Then one night, you override it. And you get away from it all. Forever. But that's never going to happen to you. You're not on drugs. But what about your son? Or your daughter? Keep it from happening to them. Start by being a better parent. Get to know your children. Do things with them. Talk to them. But before you start talking about drugs, know what you're talking about.

To help you, we've put together a special package of information about drugs called "Cold turkey isn't something you eat." Hard, straight facts. And some answers. While you still have a chance to keep your children off drugs, write WGN, Box 4919, Chicago, Ill. 60677. We'll send you the package. If you won't talk to your children about drugs, there's always a pusher who will.

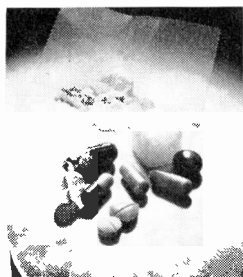
WGN Continental community service

Drug Addiction: It's a great way to get away from it all.



Photog. Peter Popadopolous

**You don't have to
get hooked on the
stuff for it to kill you,
you could be lucky the
first time.**



**Ask not what your
pusher can do for you.
But what you can
do for your pusher.**

That's the way they look at it, you know.

Cold turkey isn't something you eat.

Cold turkey is the withdrawal you go through when you can't get the hard drug you're hooked on.

But a lot of people don't know that.

We're in the communications business, so it's up to us to help people understand one of the biggest problems our country has. Drug abuse.

That's why we're conducting the public service advertising campaign you see here in the Chicagoland area (served by WGN Radio and WGN Television), Denver (KWGN Television) and Duluth-Superior (KDAL Radio/Television).

We hope it'll help a lot of people understand the horror of being a slave to drugs.

We hope it'll help keep a lot of people off drugs.

We hope it'll help save some people's lives.

You're in the communications business. You should help.

You can. By running this same campaign in your community. And you don't have to put our name on it. You run it. Put your name on it. Just run it.

Write us for the details. Together, we can begin to solve this problem.

Sincerely,

Ward L. Quaal, President
WGN Continental Broadcasting Company

Write to: DRUG ABUSE
WGN Continental Broadcasting Company
2501 Bradley Place, Chicago, Ill. 60618

Please send me a complete set of ad proofs, school posters and information on how to set up the program in my community.

Name.....

Title.....

Company.....

Address..... City..... State..... Zip.....

new books

for the
broadcast industry

RADIO PROMOTION HANDBOOK
By William A. Peck

\$9.95

comb-bound

A complete guide to help stations increase sales, develop better ratings and improve results.

On-air and off-air campaigns including contest, promotional announcements, public service, news programming, etc. are discussed and studied for effectiveness.

**ANATOMY OF LOCAL
RADIO-TV COPY**

By William A. Peck

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Contains hundreds of ways to increase station billing with sales-proven copy. Many "impossible" prospects have been sold using the copy methods provided in this idea-packed book.

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Edited by Verne M. Ray

\$5.95

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Indispensable for station personnel. Covers such important facets as Program Log Requirements, the Fairness Doctrine, Fraudulent Billing, Advertising, Libel and Slander, etc.

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ANATOMY OF LOCAL
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INTERPRETING FCC
BROADCAST RULES AND
REGULATIONS \$5.95

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Television/Radio Age

Volume XVIII Number 3

September 7, 1970

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Exclusive estimates on who will watch which shows

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Soft economy, fading cigarette revenue
may soon put 30s on tv network rate card 30

Most insiders think network 30s are 'inevitable'

ARB puts it all 'in one place' to make
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Changes in reports include more demographics

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

KBOI RADIO

COVERS 8 WESTERN STATES

..with NEWS • MUSIC • SPORTS • WEATHER

and **MARIGOLDS**

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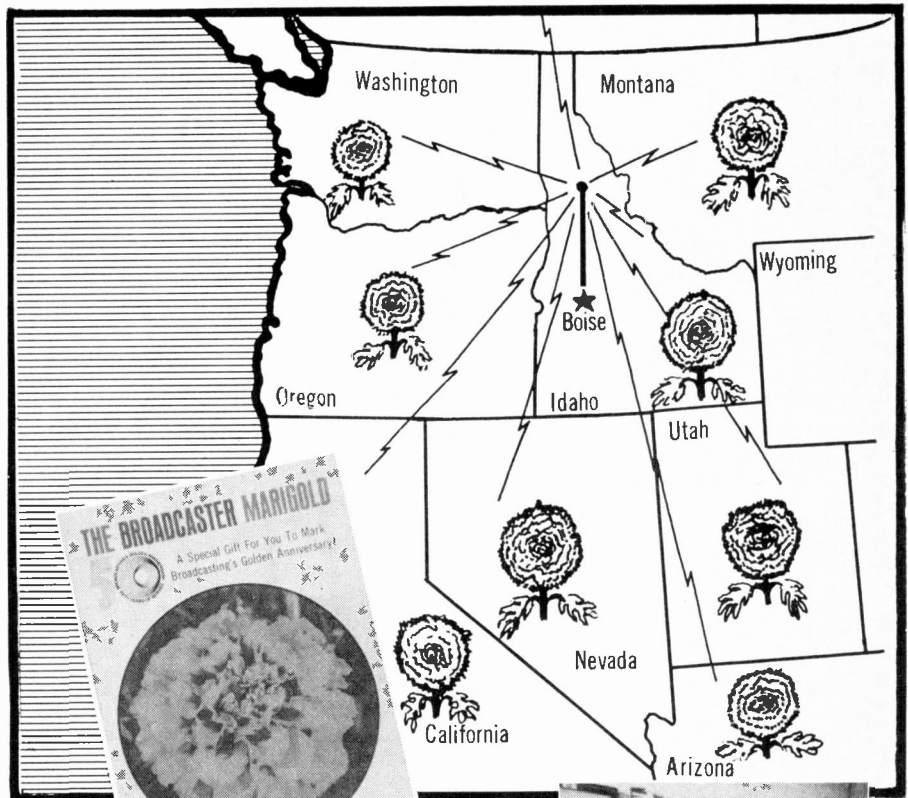
UNITED KINGDOM

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

Member of Business
Publications Audit of
Circulations, Inc.



TELEVISION/RADIO AGE is published every other Monday by the Television Editorial Corp. Sol J. Paul, President; Paul Blakemore, Vice President; Lee C. Sheridan, Secretary. Editorial advertising and circulation office: 1270 Avenue of the Americas, Rockefeller Center, New York, N.Y. 10020. Phone: (212) PLaza 7-8400. Single copy: 50 cents. Yearly subscription in the U.S. and possessions: \$9; Canada: \$9; elsewhere: \$15. © Television Editorial Corp. 1970. The entire contents of TELEVISION/RADIO AGE are protected by copyright in the U.S. and in all countries signatory to the Bern Convention and to the Pan-American Convention.



To commemorate broadcasting's golden anniversary KBOI Radio offered free packets of "Broadcaster Marigold Seeds" to its listeners. Requests for the seed packets came in from eight western states and Canada. KBOI's popular morning man, Marty Holtman, was inundated with his listener's overwhelming response—proving that KBOI Radio really does cover the West . . . with news, music, sports, weather and—marigolds.



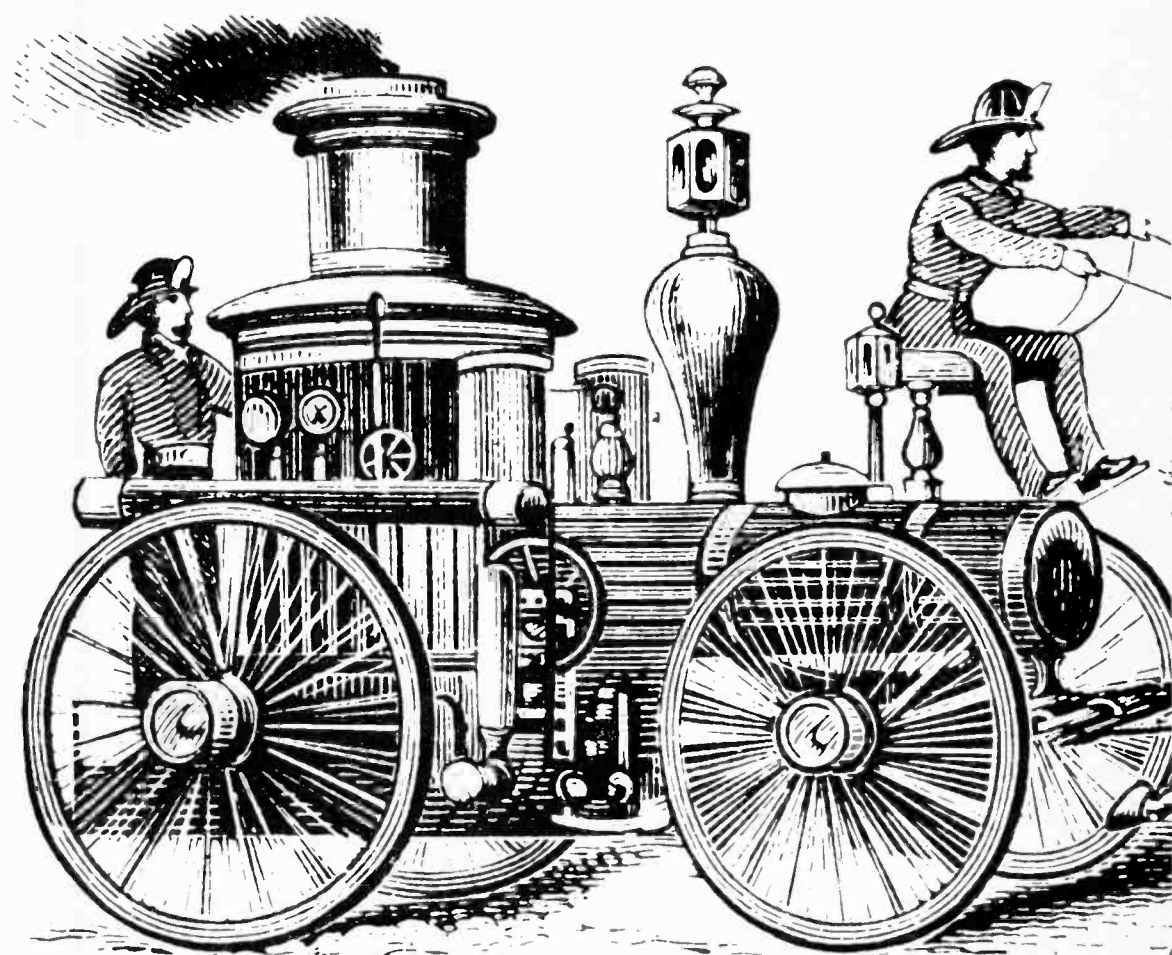
KBOI

BOISE, IDAHO

50 kw on 670 kc daytime
25 kw nighttime
CBS

Represented by:
McGavren-Guild-PGW Radio Inc.

**YOU COULD HARDLY
CALL IT A DULL
YEAR FOR NEWS...**



One of the prime commodities in which the broadcast industry deals is coverage of news. It has never been so important, so challenging (and so much under fire) as in the past 12 months.

This is why the September 21 issue of TELEVISION/RADIO AGE — for the 14th time in this publication's history — will be devoted to our annual in-depth examination of today's broadcast journalism. Now, for the first time, the analysis will encompass radio as well as tv news coverage.

TELEVISION/RADIO AGE's experienced editorial staff is already compiling facts that will make this issue one of the year's most significant. Based upon a carefully-selected sample of the nation's television and radio stations, their investigations will seek the answers to such questions as these:

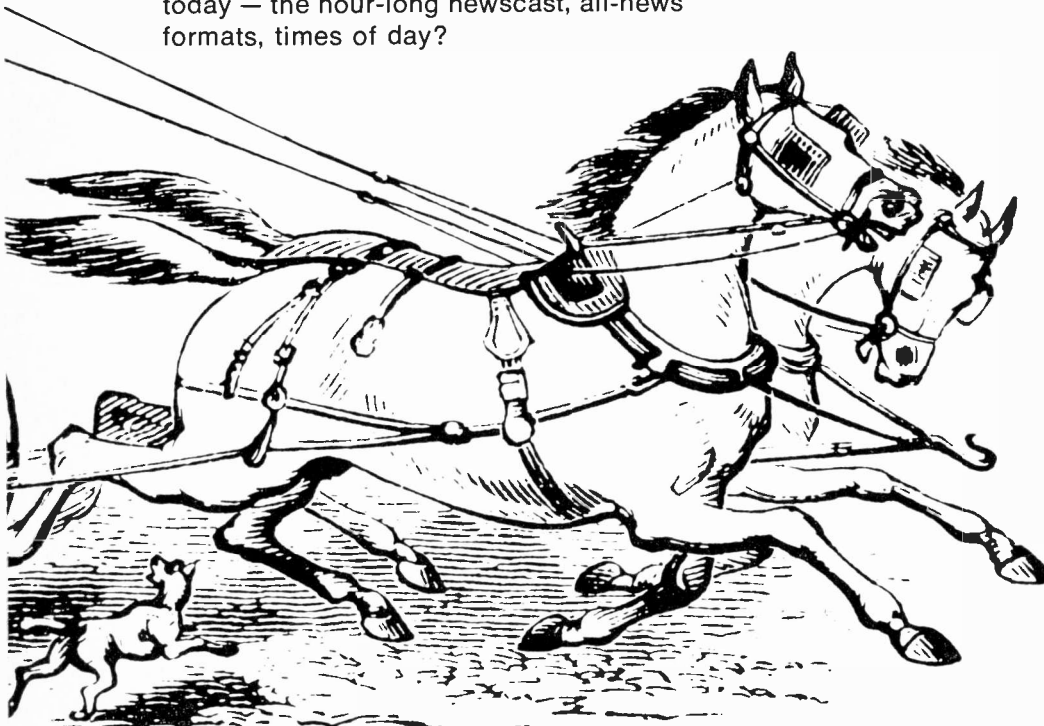
- What share of operating costs were allocated to coverage of the news in the last 12 months? Have these risen faster, slower, or at the same rate as other operational expenses?
- To what extent do today's stations editorialize? How many times a week are editorials presented? Are there limitations on subject matter — and what are they?
- What trends are apparent in news coverage today — the hour-long newscast, all-news formats, times of day?

- How do all these factors relate to size of station or market, network or independent status, television or radio?
- What is the outlook for broadcast journalism in the year ahead? How will new challenges and obligations be met (and what are they likely to be)?

This will provide the most comprehensive probe of broadcast journalism available anywhere, conducted with the reportorial thoroughness for which TELEVISION/RADIO AGE is so noted. The September 21 news issue represents the kind of highlight compendium that decision-makers throughout the broadcast industry read with attention and retain for future reference.

It's also an effective forum wherein to present your own message for a profitable share of that attention. The space reservation deadline is September 7. Write, wire or phone now for the most favorable position in this best-read issue.

Television/Radio Age



Publisher's Letter

Television/Radio Age, September 7, 1970

Comte editorial on discrimination

George Comte, vice president and general manager of WTMJ stations Milwaukee laid it on the line in a direct and articulate editorial. Because of the importance of what he said here is the full text.

COMTE: I'd like to talk about discrimination. The dictionary says discrimination is a difference in a treatment between persons and things.

On January 1 a Federal Law will ban cigarette advertising on radio and television. But it won't ban such advertising in newspapers, magazines, or on billboards. That law discriminates.

If it covered all forms of advertising, the law would be a fair one but it doesn't, and, so, in our mind, it isn't. It discriminates.

Congress is now putting together another law that would discriminate—discriminate against the broadcasting industry, again. It would limit spending in political campaigns and, further, force broadcasters to reduce rates to politicians. But again, nothing is said about the dollars spent for newspapers, magazines or billboards, let alone preferential rates in those media. The supposed purpose is to cut down the high cost of political campaigning. But, who is going to stop the transfer of funds that would be spent in broadcasting from being spent in other forms of advertising? No one, of course. The legislation is gross discrimination.

We agree that limitations and controls should be put on political spending. But, we say this discrimination against the broadcasting industry it not in the public interest.

We say this won't get the job done. We say—restrict *all* advertising of cigarettes—*all* political spending.

Economic indicators on the upswing

There was good news out of Washington for the optimists and bad news for the pessimists. For the benefit of the professional Cassandras among some of the business community here is what happened:

Interest rates continue to decline. Rates on municipal bonds, always an important indicator in the money markets, have dropped a full percentage point below the May peak. The index on unit labor costs went down in July. If this continues it will definitely mean less upward swing on prices.

The President's Council of Economic Advisors also reported that consumer prices this Summer did not increase at the rate they did last Winter and last year. The most competent economic observers agree that the economic slowdown hardly qualifies as a recession. It also appears that the Government economic policies are checking the rate of inflation.

Wholesale prices in August turned downward for the first time in 24 months. At the same time July retail sales rose sharply to a total of \$30.9 billion.

The big questionmark not only in the economy generally but in the broadcast business specifically as to what will happen this Fall in the automotive labor negotiations. Many of the observers close to the Detroit scene are predicting a 30 day strike. This will give the foreign made compacts a sharp boost in sales and the foreign compacts have been heavy users of the broadcast media.

Cordially,



Letters

McGannon pleased

Your article about me in the August 10 issue captured the points we discussed with clarity and perception. The interview was personally enjoyable and the writing and reporting were excellent.

DONALD H. MCGANNON
*President and chairman of the board,
Westinghouse Broadcasting Co.,
New York*

What's news?

Your story on the *Phil Donahue Show* (*Programming*, August 10) is another indication of your excellent reporting. Once again your magazine has picked up what is new and interesting for those station and programming people who have long since learned to turn to your magazine for information.

DONALD L. DAHLMAN
*Vice president, general manager, WLWD
Dayton.*

Captured points

Considering the fact that your interviewer and I covered a broad range of topics and we spoke rather rapidly, I thought he captured the important points in your *In the Picture* (August 10) and did an excellent job.

IRVING SONN
*Executive creative director, Ted Bates,
New York*

NSI job

You did a fine, objective job of reporting (*NSI changes include new sweep, more DMA ratings*, August 24). I did not find any errors in the article.

GEORGE BLECHTA
*Vice president, product manager, NSI,
A. C. Nielsen Co. New York*

On the button

I read your *Viewpoints*, August 24, on broadcasting hiring practices. Russ Barry is right—I have sent my resume to at least 25 outlets and received three replies. No openings at present, will keep resume on file, when openings arise will let you know. Please—where do I go from here?

JOEL R. KLEIN
Yonkers, New York

Cartridge comments

I think you did a splendid job on the August 24 article on cartridge tv.

Your magazine is to be congratulated on sorting out the many facets of an industry which, except for EVR, is all yet to be.

ROBERT E. BROCKWAY
*President, CBS Electronic Video Recording,
New York*

Quoted aright

I read with interest your August 10

article *With major advertisers using more radio 30s, can the piggyback be far behind?* The only comment I'll make about my quote is that you reflected my statements fairly accurately.

CHARLES H. WARNER
*Vice president CBS Radio Spot Sales,
New York*

ARE YOU A MEMBER OF SNI ?

DO YOU HAVE YOUR RESERVATION
FOR THE UP-COMING SKI SEASON?

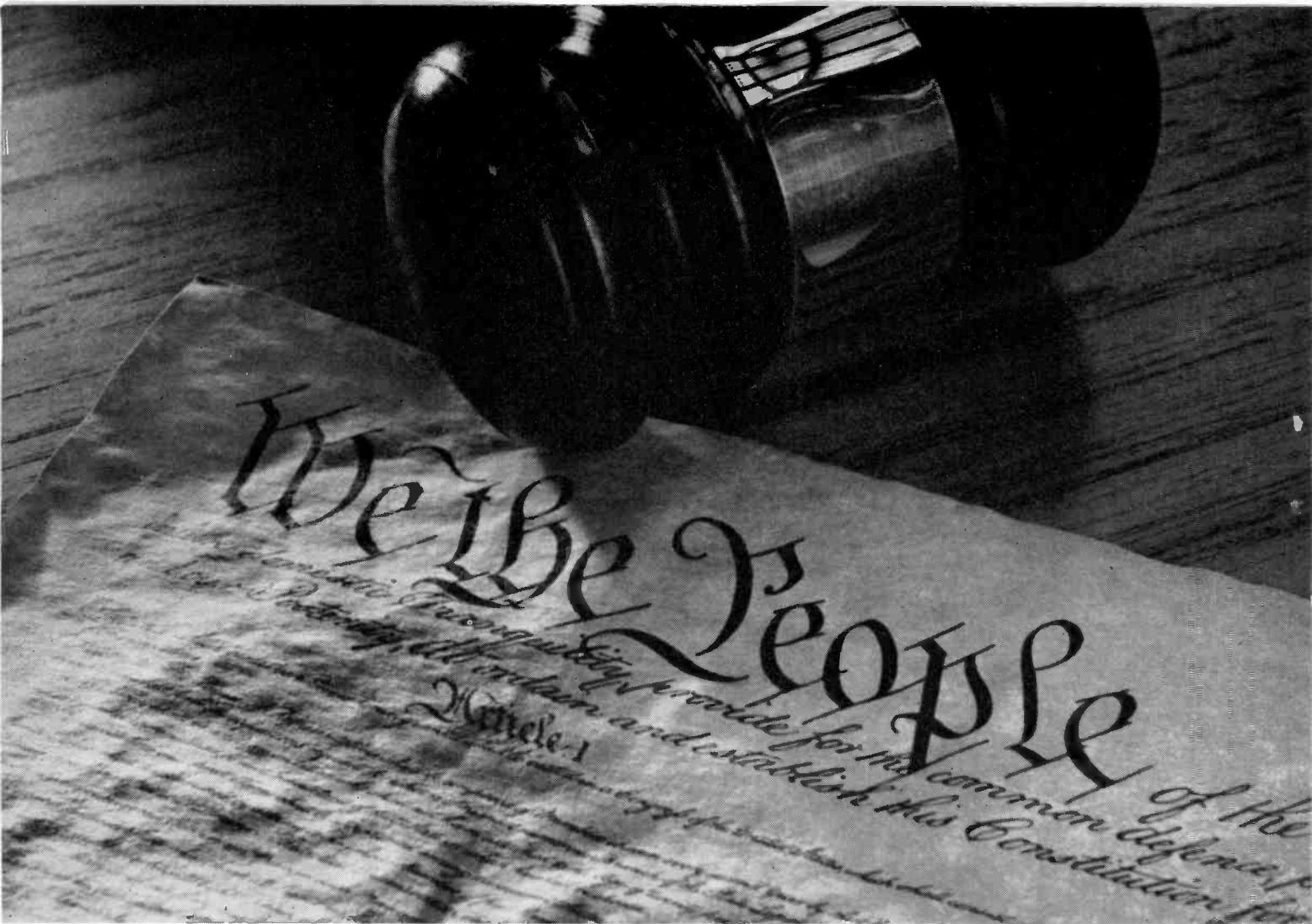
Ski Network International provides daily phone ski reports from major ski areas throughout the United States and Canada; and weekly reports from the Alps and Scandinavia are also scheduled.

Stations may tape phone reports for frequent replay if desired, no extra cost. Time of reports are limited to 60 seconds.

Your station is protected against the possibility of another station, either radio or television in your coverage area carrying SNI programming. Of course, reservation is determined on a first-come, first-serve basis.

Terms: stations are billed every 14 days: \$5 a report; i.e., \$70 every two weeks. To ensure your station of carrying Ski Network programs for the up-coming season, send the first two weeks payment (\$70) and your coverage map. This will be sufficient for opening an account with your station.

SKI NETWORK INTERNATIONAL
12440 28th ave. so./Seattle 98168
Phone: 206-244-2960



“...a more perfect union”

When the framers of the Constitution drew up the rules for running our country they designed a system to bind us together—not pull us apart.

In an effort to make our laws more effective instruments of the people, KHJ, Los Angeles, recently began a special year-long series of activities. Every day the station broadcasts announcements designed to bring citizens, courts and enforcement agencies into closer understanding. Also, seminars devoted to the explanation and discussion of various aspects of the law will run throughout the year on the public affairs programs, “SPECIAL ASSIGNMENT” “SPECTRUM” and “CLOSE-UP.”

KHJ thus hopes to contribute to the re-establishment of “domestic tranquility” through radio, the great communicator.



WOR · WOR-FM New York
KHJ · KHJ-FM Los Angeles
CKLW · CKLW-FM Windsor-Detroit
WRKO · WROR Boston
KFRC · KFMS San Francisco
WGMS · WGMS-FM Washington, D.C.
WHBQ · WHBQ-FM Memphis

Represented Nationally by
RKO Radio Representatives, Inc.



Radio Report

Though fewer stations are carrying sports, ad interest is up

Despite perennial reports of its demise, radio sports programming continues to flourish and draw strong advertiser enthusiasm. In fact, not only are there more sporting events carried because of professional league expansions, but more sports packages are being offered to stations.

"You always hear industry people saying that 'next season' baseball is not going to have the appeal it once had," notes Alan Torbet, president of his own rep organization. "They complain that people don't want to listen to the lengthy play-by-play and the relatively slow-paced action. And yet every year timespots are always sold out."

Baseball, however, doesn't dominate the radio limelight as it once did. Football, in terms of both sponsorship and viewers is said to outpace baseball on a per game basis. And several other sports, too, are doing well on the medium. Golf has returned to radio via the Golf Network (TELEVISION/RADIO AGE July 27) with an impressive advertiser roster. And boxing, because of local television blackouts, also commands good advertiser support.

Just as football will consume a greater percentage of the television pie this Fall, station reps see the sport also gaining on radio. In addition to professional and college football being aired via regional networks, the medium this season will hear a new form of the sport emerging from the speaker—computerized football. Produced by Javelin Sports, *The Computerized NFL Game of the Week* will run 18 weeks. Each week the top National Football League game will be "played" by an IBM 360 computer and aired a day before the live game. After Javelin chooses the game, the computer will produce the play-by-play action from the more than 400,000 plays and player statistics stored in its memory.

National advertisers shy of local interest

While football, and sports in general, are expected to enjoy a boom year on radio, they will be carried by fewer stations. "With radio becoming more specialized than ever," says Torbet, "stations don't want to interrupt their regularly scheduled programming for a sports event. There are exceptions, but generally the same stations that now carry baseball in the Summer also air sports in the Winter."

Not all sporting events are suited for radio, however. "Basketball and hockey have done well on television," says another radio station rep, "but not on radio. Football, baseball, golf and boxing can be described aurally much better than the other two," he explains.

While advertisers have flocked in large numbers to the sports packagers, one rainstorm has arisen (in baseball first) that may dampen some of their wings. While it is very difficult to judge the effectiveness of a sporting event by ratings, the cost of sports packages is climbing. "This," says another rep, "is causing some advertisers to eye other sports programming."

National advertisers, however, will remain with the national or regional events rather than go locally, according to the consensus of radio reps. "For diplomatic reasons alone," Alan Torbet says, "an advertiser will not sponsor a local event no matter how popular that team may be within the area. By sponsoring a local game, the advertiser is supporting (and indirectly favoring) one of his distributors over another, which leads to internal friction within its sales division. They would rather sponsor a national or regional game which encompasses a major market."

Renault's heavy radio push pays off

As part of its overall advertising efforts, Renault's recent 18 week push in four major markets, Los Angeles, San Francisco, Chicago and New York, represents a good testimonial for radio's selling powers, especially at a time when other automotives report slumps in general. Having used radio before only on a minor basis, the company, in conjunction with its agency, Gilbert Advertising, Inc. decided to test both radio and tv in various select markets. Running from 120 to 80

Radio Report

(continued)

radio spots a week in a high and low pattern on several stations in a market, the ad boasted a free Instamatic Camera for those who came in for a test drive. Results were immediate, says Mike Greenberger, executive vice president at Gilbert. "Our biggest problem is supplying enough cars, though shipments are underway." National sales, reports the executive, are up 10 per cent since the inception of the campaign. A 12-week Fall campaign is scheduled to start September 20, on the same basis. In addition, plans are almost completed for using radio in several South and Southwestern markets. By 1971, the agency expects 75 per cent of Renault's advertising to be in broadcast.

FM portable sales outrank AM, report shows

According to **Consumer Electronics** for 1970, published by the Electronic Industries Association (EIA) total radio set sales (51,353,000) increased by over 60 per cent during the five year period 1964-1969. Television sales (10,498,745) for the same period, rose only 16 per cent.

During 1969, portable radios accounted for more than half of the total sales. FM/AM and FM only portables (14,504,000) rose 28 per cent over 1968, while AM portables (12,428,000) rose 24 per cent.

The greatest growth (22,582,000) sets or an increase of 422 per cent over 1964 is in the field of FM/AM and FM only portable, clock and auto radios. According to Marvin Roslin, director of sales, planning and research at RKO Radio Representatives, Inc. contributing factors to this growth include the fact that FM stations have developed distinctive programming due to the FCC's 50-50 separation rule and the cost of FM/AM and FM only receivers has dropped to competitive prices with AM receivers. In addition, this is the first time FM/AM and FM only portable set sales (14,504,000) have exceeded those of AM portables (12,428,000).

Public radio program winners go national

Two winners of the 1970 CPB Public Radio Program Production Grant project will appear on nationwide radio this year. KPFK-FM Los Angeles' proposal to tape a series of two-and-a-quarter hour concerts by the Los Angeles Philharmonic Orchestra, Zubin Mehta, music director is the \$25,000 winner of the open project national category.

The winner for the specified national category, calling for programming to reach high-school and college-age listeners is WBUR-FM Boston's Harvard Square, a continuing drama produced in five 15 minute segments each week, drawing its material from current political and social problems.

In addition two other grants were awarded for the local programming category. These winners are KUAT-AM Tucson's local news program *Interchange* which promotes on-air phone conversations between the audience, the reporter and when possible, the newsmaker, and WETA-FM Washington's coverage of live events in the capital. At the end of year, KUAT will provide a summary "how to do it" for other public radio stations.

IRTS Workshop will study radio commercials

Radio as a demanding medium for commercials, is the keynote of the International Radio and Television Society's (IRTS) day-long Radio Commercials Workshop on October 20 at the Waldorf-Astoria, New York. The 9:30 to 2:30 program will be opened by Maurie Webster, IRTS vice president and vice president Division Services, CBS Radio and closed by Bob Alter, executive vice president of the Radio Advertising Bureau. The morning festivities include seven presentations by commercial radio producers, agency creative directors and client/management representatives. Each presentation will feature successful case histories including specific radio commercials. Featured workshops will deal with new trends in radio commercials. Stephen B. Labunski, managing director of WMCA Radio is the committee chairman.

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Very possibly. Don't let the casual campus dress fool you. Aware. Bright. Creative. These university students are future communicators. By intelligence, interest and inquisitiveness, if not necessarily dress, they are typical of the thousands of college students that members of the Broadcasters Promotion Association are meeting, encouraging and instructing in BPA-initiated seminars every year.

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Edward Petry & Co., Inc.



JAM session, Jacksonville style!

It all started on a Saturday night at 8:30 and played until high noon the next day, collecting some thirty grand in pledges along the way! It was WJKS/TV's JAM-a-thon, composed of volunteer telephone operators and lots of local and national talent, offering entertainment ranging from chamber music to blue grass . . . all assembled for one purpose . . . to raise funds for the far-reaching projects of the Jacksonville Art Museum. Understandably described in the press as "a remarkable display of civic awareness and generosity," the JAM-a-thon is Rust Craft Broadcasting's way of operating. It's Rust Craft's manner of letting its viewers know that it's there to serve the needs of the community as well as offer entertainment.

WJKS abc TV17

 ANOTHER RUST CRAFT SUCCESS STORY

Tele-scope

CBS-TV's older-adult skew will be pared below NBC-TV, Ayer predicts

If N. W. Ayer's predictions about the demographics of the upcoming primetime network season are right (and they have had an excellent batting average) CBS-TV will succeed in cutting down its 50-and-over adult rating below that of NBC-TV. The agency estimates that for the average nighttime half-hour during November-December, regular CBS shows will average 15.6 for the older crowd, while the NBC average will be 16.7. Last Fall's average was 16.8 for CBS and 15.8 for NBC.

The data behind this switch: Predicted ratings for the 50+ viewers among shows retained by CBS is 16.2, for NBC, 17.1. The actual older-adult ratings last Fall for CBS shows dropped was 18, the comparable average for NBC was 14. Finally, among the new shows, Ayer predicts an average 50+ rating for CBS of only 12.8 for six shows, while NBC's four program debuts are estimated at 14.5

As for ABC-TV, its predicted average among older adults during the coming season is 10.3. The third network is strongest among adults 18-34 with a predicted average of 11.9, compared with 10.7 for CBS and 12.3 for NBC.

Agency merger puts emphasis on tv

Following the consummation of the Adams Dana Silverstein-Gaynor & Dukas merger last June, G&D is shifting its television gear into high. Before the merger, the print-oriented agency allocated only 7 per cent of its billings to television. "Currently," says Charlotte Solomon, one of the agency's account executives, "we are about 20 per cent in tv, but this percentage is steadily increasing." ADS is traditionally considered a television agency. With the merger, the combined billings of the two agencies are \$24-million.

Among G&D's clients partially in television are Van DeCamp (baked goods), Texas International Airlines and Wool Carpets of America. Two of its toy company accounts, Child Guidance (educational) and Aurora Plastics (model planes, etc.), representing combined billings of \$3 million are almost exclusively in television. First of the agency's clients to dramatically intensify its television advertising is Collins & Aikman (fabrics). And two of its other accounts presently heavily involved in print, FAS (Scandinavian airlines) and Mutual Benefit Life are seriously considering moving into television.

Lazarus has answer to mini-midi puzzler

Believing that it will get the lion's share of any increased sales in women's fashion, the F&R Lazarus Department Store, Columbus's largest department store, decided to single handedly attack the mini-midi-maxi dilemma which is expected to plague most women's apparel retailers this Fall. With the fear that the confusion in styles will result in a severe reduction in new clothes buying, Lazarus, through its agency, Byer & Bowman, produced a half-hour, no commercials, fashion program entitled *The Fashion Puzzle and How to Put It Together*. With fashion authority Peter Glen narrating, the show explains the fashion issues and how a woman can intelligently make the differences in styles work best for her.

Ampex on the list of video tape competitors

Add the name Instavision to the growing roster of video tape players which will begin making the consumer market debut in mid-1971. Instavision is the trademark of the Ampex Corp. which will market a line of four models functioning with half-inch video tape. Prices start at \$800 for a monochrome player and reach a peak of \$1,300 for a color recorder/player and monochrome camera. Using a cartridge which is compatible with reel-to-reel machines, the enclosed blank tape will sell for approximately \$13 for a half-hour of recording time. Ampex says that with mass marketing of the equipment and cartridge the prices should drop significantly. The company will offer the video tape cartridge line globally, except for Japan.



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Business Barometer

**Local tv billings slow
down as May remains static;
Five month total: up 6.5%**

For the first month this year, local tv time sales in May showed no forward movement compared with the year before. The 0.6 per cent advance, which for all practical purposes means no advance and, in an inflationary economy, actually means a decline, follows a pattern of increasingly smaller rises in local time sales. Local billings during the first four months were, in order, 10.5, 12.9, 6.6 and 4.5 per cent.

Through May, local time sales are up 6.5 per cent, from \$196.0 million in '69 to \$208.7 million this year. This represents an increase of \$12.7 million. Local dollar cumulative increases were less than spot decreases for the first time. The latter total through May was \$13.6 million.

To this net loss of \$0.9 million must be added a \$4.4 million decline in network compensation for the first five months. The drop went from \$106.1 million in '69 to \$101.7 this year. This represents a decrease of 4.1 per cent.

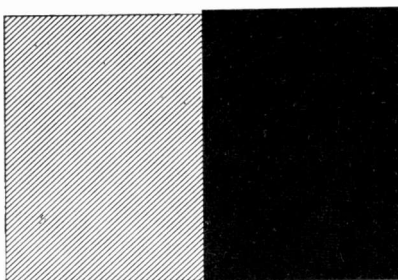
Next issue: spot tv time sales in June.

Local Business (millions \$)

May (up 0.6%)

1969 1970

\$44.8 \$45.1

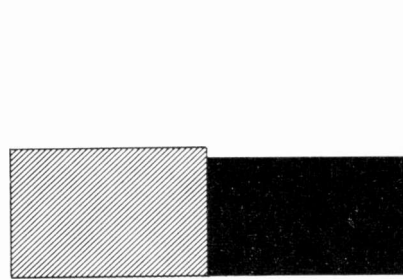


Network Compensation (millions \$)

May (down 6.2%)

1969 1970

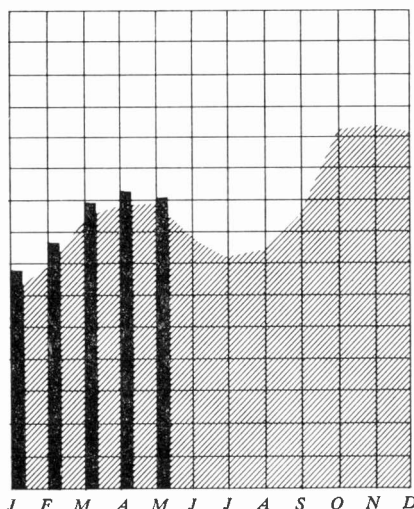
\$21.8 \$20.4



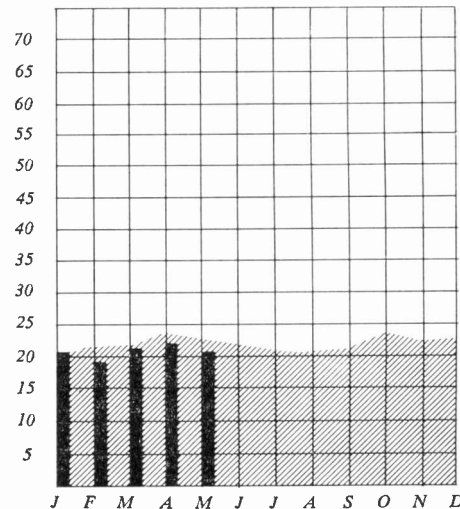
Year-to-year changes by annual station revenue

Station Size	Local Business	Network Compensation
Under \$1 million	+ 3.5%	- 1.8%
\$1-3 million	+ 0.4%	- 4.1%
\$3 million up	+ 1.0%	- 12.9%

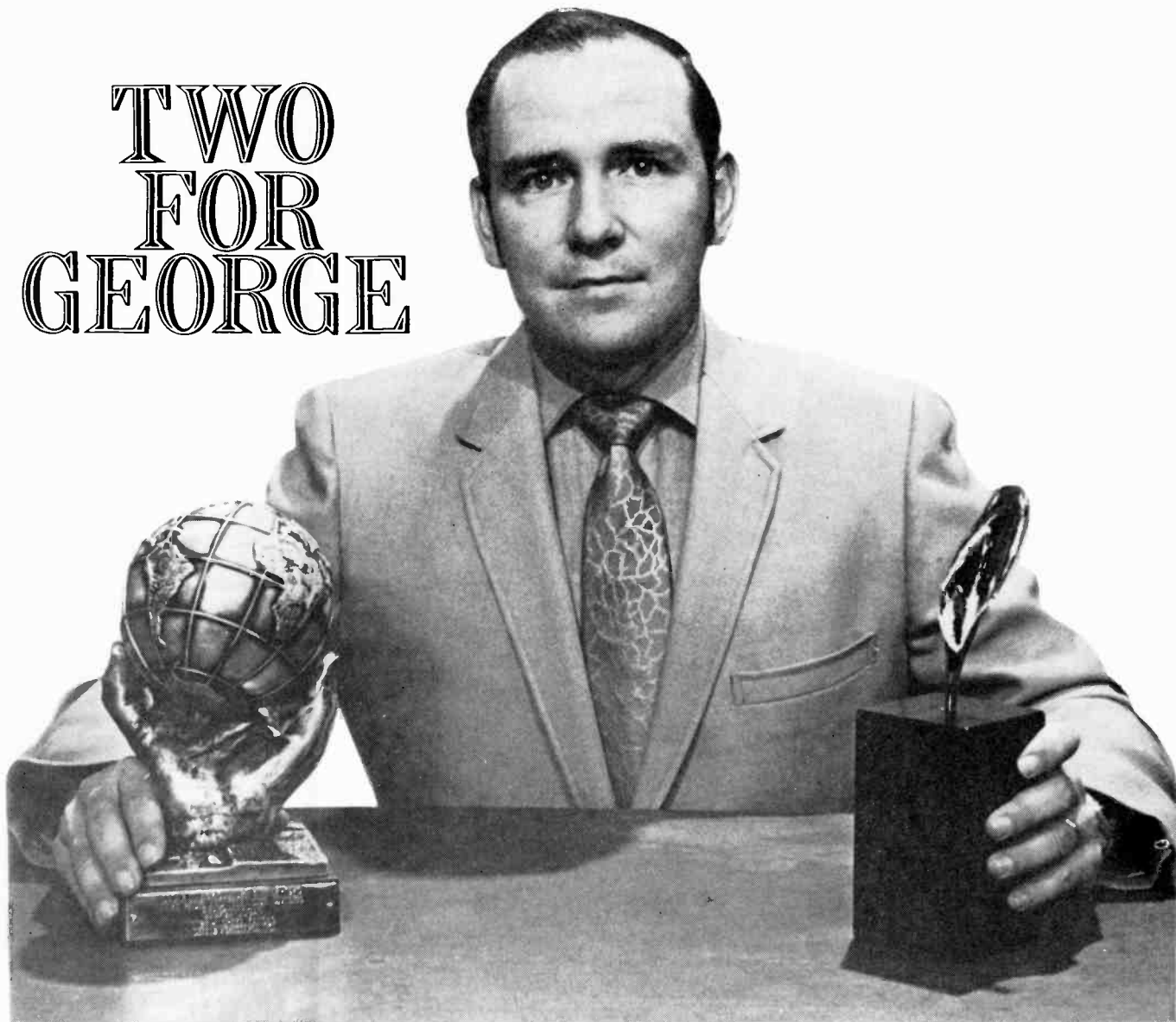
1970-69 comparison



1970-69 comparison



TWO FOR GEORGE



George Logan WIBW TV-Radio Farm Director

George Logan, WIBW-TV Radio Farm Director has the winning way with two major agricultural awards this year.

George was honored by Geigy Agricultural Chemicals in their first annual Farm Broadcaster of the Year Award for his contribution for agriculture and food products on July 24, in New York City. George was presented the award and then departed for a tour of agricultural research facilities and farms in Europe.

On August 7, George won the 1970 DeKalb "Oscars in Agriculture" Award in the field of Radio and Television for his superior contributions in furthering the advancement of American agriculture.

George Logan is a top Farm Director and a super salesman. If you are interested in agri-business, consider what George could mean to you and your business.

George makes a personal call in thousands of homes every day, seven days a week and 52 weeks a year. He is invited into these homes because farmers depend on him for his variety of information and they have learned that he is a man that they can trust. Since he attends many of their meetings and farm events the chances are that many of them have met him and know him personally . . . and he knows them. George Logan, our Farm Editor Virg Huseman, and Farm Reporter Rich Wilke, will give you the personalized selling job that only farm broadcasting . . . and in Kansas only WIBW-TV and Radio . . . can offer. Just ask Avery-Knodel or call WIBW 913-272-3456.



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Network tv's schedule: predicted demographics

Agencies and advertisers have paid lip service for almost two decades to the importance of demographics in broadcast audience data, but it is only in recent years that the concept has been widely applied. Even on network television, where, presumably, the most sophisticated clients appear, the top 10 syndrome was a powerful force for many years—and still is, in some cases. There are still occasional stories of advertisers shying away from primetime programs whose household ratings are so-so, even though the target audience figures would suggest a bargain.

The networks themselves are household rating-oriented for plausible reasons—they're after big audience numbers and they're selling programs, not products—but growing advertiser knowledge of marketing is putting pressure on the chains to cut the cloth more precisely, to tailor program demographics more consciously to the demands of most of network television's customers.

Whether this is correct public policy is another question. The fact remains that, for example, ABC-TV has been talking about its young audience for some time and is catching on with that line of strategy. CBS-TV, which had been making hay for years with key high-rated shows bolstered by older, heavy-viewing, lower-income, non-metro adults, has had to do some refashioning to tilt the old/young balance the other way. This is not only to strengthen the network as a competitor but to increase the take of its big-market o&o's, where the CBS broadcast division gets most of its profits.

How well CBS-TV is succeeding is highlighted in the fourth and latest set of primetime network predictions published exclusively by TELEVISION/RADIO AGE and prepared by N. W. Ayer for its clients.

The agency has developed thousands of demographic estimates for the 83 programs which will appear starting this month. About 2,500 of them are printed in this issue.

The heart of the estimates are in the nine basic demographic breaks

Program	Adults		Men		Women		Adults			Children			18-49 LOH by Family Income (\$000)					LOH by Family Size				
	Total Viewers	W	M	Children		18-34	35-49	50+	2-5	6-11	12-17	W	M	Both	+\$15,000	\$10-15,000	\$5-10,000	-\$5,000	9+	1-2	3-4	Homes
				18+	2-17																	
Young Rebels	12	11	12	12	12	11	11	13	11	12	12	11	12	11	9	9	12	12	10	12	11	17
Mannix	12	14	13	12	13	14	14	15	14	13	14	14	13	13	15	13	16	15	15	15	13	19
Carol Burnett	12	17	12	15	8	7	11	17	13	14	25	10	13	21	3	8	11	14	9	12	15	20
Mod Squad	12	11	10	11	15	11	12	8	13	12	8	14	11	12	12	15	17	14	14	16	11	19
Marcus Welby	12	17	12	14	7	13	12	11	20	17	13	16	15	12	3	7	12	19	17	19	15	22
Lawrence Welk	12	16	13	15	6	5	10	24	7	11	29	6	11	26	7	7	6	9	7	8	12	20
Storefront Lawyers	12	14	12	13	10	13	11	12	14	14	14	13	12	13	8	8	15	14	12	13	15	18
Movie of Week	12	13	11	12	11	14	12	8	17	15	8	16	14	8	6	10	14	16	16	10	15	21
Monday Movies	12	15	13	14	7	13	16	12	17	16	13	15	16	12	5	7	10	17	14	16	17	20
Hawaii Five-O	12	15	13	14	8	11	14	14	14	15	16	13	14	15	3	6	12	15	12	14	14	18
Sunday Movies	12	13	14	13	8	16	17	9	16	17	9	15	17	9	5	6	13	16	16	16	9	20
Lassie	11	11	10	11	14	7	11	14	7	11	15	7	11	15	18	16	8	9	9	9	11	17
Nancy	11	14	11	13	8	10	12	12	14	14	15	12	13	14	5	7	12	14	13	14	14	18
Tuesday Movies	11	14	12	13	8	11	13	12	14	15	14	13	14	13	4	7	11	15	12	13	13	19
Mary T. Moore	11	12	9	11	12	9	10	10	12	12	12	11	11	11	7	15	12	12	10	11	12	18
Eddie's Father	11	9	7	8	18	7	7	6	11	10	7	9	9	7	20	22	12	11	7	9	10	17
Name of Game	11	13	12	13	7	11	12	15	12	12	16	12	12	16	6	8	8	12	11	12	14	19
Kraft	11	14	12	13	7	8	11	17	9	12	21	8	12	19	5	8	8	10	9	10	11	19
Friday Movies	11	13	11	12	9	10	12	12	14	14	12	13	13	12	4	12	11	13	10	12	13	18
Jim Conway	11	12	12	12	8	12	13	11	14	13	11	13	13	11	5	7	13	14	12	13	15	18
Barefoot In Park	11	14	9	12	10	10	10	8	16	14	11	13	12	10	6	10	12	15	10	12	12	20
Dan August	11	13	12	13	7	13	11	11	16	13	12	14	12	11	4	8	10	14	12	13	13	17
Brady Bunch	11	10	7	8	16	6	8	7	10	10	9	8	9	8	17	20	10	10	7	9	10	16
Interns	11	12	10	11	8	11	11	10	13	13	13	12	12	11	6	8	12	13	11	12	13	16
High Chaparral	11	12	12	12	8	8	9	19	7	10	18	8	9	18	8	8	8	9	8	8	7	18
Bold Ones	10	14	11	13	4	10	11	14	13	13	17	12	12	16	3	4	7	13	10	12	16	
Young Lawyers	10	9	8	9	14	10	9	6	12	11	6	11	10	6	11	14	15	11	10	11	13	16
Governor & J.J.	10	12	10	11	8	9	9	12	11	12	14	10	11	13	6	7	11	11	9	10	10	17
Newlywed Game	10	11	10	10	9	7	9	13	9	10	15	8	10	14	10	11	7	10	8	9	11	18
Odd Couple	10	13	10	11	8	9	10	11	13	12	13	11	11	12	4	8	10	13	10	11	12	18
Wild Kingdom	10	11	11	11	10	9	10	14	8	10	14	9	10	14	10	11	8	9	10	9	11	14
Bracken's World	10	12	10	11	5	10	10	13	13	10	14	11	10	13	3	5	7	12	10	11	13	15
The Immortal	10	13	11	11	6	12	12	11	14	13	12	13	12	11	3	6	9	13	12	12	14	18
To Rome	10	12	9	11	8	6	8	14	8	10	17	7	9	15	7	9	8	9	7	8	11	15
Thurs. Movies	10	12	11	11	6	10	13	10	12	12	12	11	13	11	4	6	9	12	12	12	14	18
Silent Force	10	10	9	10	10	10	9	7	12	11	8	11	10	8	7	10	13	12	10	11	8	18
Medical Center	10	12	8	10	8	8	9	8	12	12	12	10	11	10	5	8	12	12	9	10	13	18
Partridge Fam.	10	7	5	6	16	6	5	4	8	8	6	7	7	5	17	20	12	8	6	7	14	
That Girl	9	10	6	8	11	7	7	5	11	11	7	9	9	6	9	12	12	11	7	9	10	15
Love, Amer. Style	9	10	7	9	10	7	8	5	12	12	8	10	10	7	6	10	12	12	8	10	9	13
Four In One	9	11	10	10	5	8	11	12	10	11	12	9	11	12	2	3	10	10	10	12	12	17
Matt Lincoln	9	10	8	9	10	8	9	7	10	10	9	9	9	8	6	9	14	10	8	9	8	16
Let's Make A Deal	8	9	8	9	8	6	7	11	8	8	12	7	8	11	9	10	6	8	7	8	10	17
Most Deadly Game	8	11	9	10	4	5	9	14	7	9	16	6	9	15	4	5	5	8	7	7	14	17
Tom Jones	8	11	7	8	7	7	8	6	12	12	8	10	10	7	4	6	10	12	8	10	12	14
Football	8	7	11	9	5	12	12	10	9	8	6	11	10	8	2	4	7	9	12	10	9	15
CBS News Hour	6	8	8	8	2	6	8	10	6	8	11	6	8	11	2	2	3	7	7	7	8	11

(men and women 18-34, 35-49 and 50+ and children 2-5, 6-11 and 12-17) and combinations of these nine. In all, there are 20 of these age and sex demographics. Household rating estimates are also made, though Ayer does not believe that they have any value for an advertising decision.

In last year's estimates (see *Primetime profiles*, TELEVISION AGE, August 25, 1969), a major category was added to the predictions—viewing by the lady of the house, broken down by family income. (The breaks: under \$5,000, \$5-10,000, \$10-15,000 and \$15,000+.)

This year LOH viewing levels by size of family are added. The breakdown of family size is 1-2 members, 3-4 members and 5+ members, with the latter group being particularly important to advertisers, being large volume consumers of most food, soap and drug products. The significance of the large-family group is emphasized in being chosen by Ayer as the key demographic category in the network schedule shown on these pages.

It may be of interest to note that

among the predicted top 10 shows, ranked by LOH viewing in 5+ member families, three are movies—and all three are NBC movies, Monday, Tuesday and Saturday. The weekend movie was the top rated of the three (19) and the only shows to do better were *Laugh-In* and the Johnny Cash hour, both with 20.

(For *Laugh-In* to qualify is no novelty, of course. It is the top-rated show in 17 out of the 28 categories for which predictions are published, including total households, total persons, total adults, total 18-49 adults and upper income LOH.)

Work of Cornell

These and the other estimates developed by Ayer are the work of James H. Cornell. The agency's veteran program analyst has been turning out predictions for the agency for 13 years and before that had considerable experience at the networks, principally NBC.

Cornell's predictions cover, as usual, the November-December, 1970,

period. This gives viewers time to sample the new shows and decide which they like. The period ends before the shakeup of the "second season" in January.

First, a brief look at overall dimensions of the new season.

There will be 21 new programs, representing 22 per cent of the nighttime schedule. This continues the pattern of the past two seasons, which followed a steady decline in new programs since the early 1960's. In 1963, there were 35 new programs, comprising 63 half-hours and representing 43 per cent of the primetime schedule. In 1964 there were 40 new programs, but they represented 57 half hours and 39 per cent of the schedule. The new program total dropped to 34 in 1965, 31 in 1966, 26 in 1967 and 21 in 1968.

ABC has more new programs this season than the other two networks combined—11 out of the 21. CBS has six new shows and NBC, four. The ratio is about the same in new half hours programmed—the ABC total is 17 out of 33.

Predicted ratings for lady-of-the-house in large families

Growing refinement of demographic data has focused attention of marketers on large families (defined as families with five or more members). Numbers in the network schedule at right are predicted ratings by N. W. Ayer for viewing by the lady-of-the-house in families with five or more members.

	Monday			Tuesday			Wednesday		
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
7:30	Young Lawyers 13	Gun-smoke 11	Red Skelton 13	Mod Squad 13	Bev. Hillb. 14	Don Knotts 12	Eddie's Father 12	Store-front Lawyers 15	Men from Shiloh 8
8:00	Young Lawyers 14	Gun-smoke 12	Laugh-in 19	Mod Squad 15	Green Acres 10	Don Knotts 13	Danny Thomas 13	Store-front Lawyers 15	Men from Shiloh 9
8:30	Silent Force 15	Heres Lucy 12	Laugh-in 22	Movie of Week 14	Hee Haw 13	Julia 15	Room 222 17	Gov. & J. J. 11	Men from Shiloh 10
9:00	Football 12	May-berry 13	Movies 17	Movie of Week 15	Hee Haw 12	Movies 16	Johnny Cash 21	Medical Center 14	Kraft 11
9:30	Football 12	Doris Day 15	Movies 17	Movie of Week 16	To Rome 7	Movies 17	Johnny Cash 20	Medical Center 14	Kraft 11
10:00	Football 11	Carol Burnett 15	Movies 17	Marcus Welby 18	CBS News 7	Movies 18	Dan August 13	Hawaii Five-O 15	Bronson 11
10:30	Football 11	Carol Burnett 14	Movies 17	Marcus Welby 18	CBS News 6	Movies 17	Dan August 12	Hawaii Five-O 14	Bronson 10

Perhaps the most striking overall statistic in the Ayer predictions is the expected rise in ABC's household audience level. Last season, ABC's average-half-hour household rating at night was 16.1 in the November-December period. This year, Cornell predicts ABC will average 18.0, a sizeable jump. This would put ABC only slightly behind CBS with an average of 18.7. NBC is figured to lead with a 19.4 average.

First for NBC

This represents the first time in the Ayer predictions that NBC is figured for the overall lead in households. Cornell estimated that CBS and NBC would run neck-and-neck in households last Fall (20.0 vs. 20.0) but NBC turned up with a 19.9 vs. CBS' 19.2, as some of its new shows did better than expected.

The major questions about ABC revolve around how its new programs will do. Ayer predicts they'll do fairly well, though not as well as the other networks. Average household ratings

of new programs by half hour for the three networks are estimated as follows: ABC, 17.2; CBS, 17.9; NBC, 18.6. The estimates for established shows are: ABC, 18.4; CBS, 18.9; NBC 19.5. The predicted average for all new shows is 17.6, for all old programs, 18.9.

There is, naturally, an interest on Ayer's part in detecting network trends. If, for example, ABC were on the way to become second in overall standings, the knowledge would be of no little importance to Ayer's program department under senior vice president Thomas J. McDermott, if only for the psychological factors surrounding negotiations for network time.

There is still the perennial question of how useful household ratings are. They are hardly an indication of the appeal of a program and not always indicative of the number of people actually watching.

For example, while ABC's household rating average per half hour is expected to rise in primetime from 16.1 to 18.0, its total persons average

rating is predicted as rising from 10.5 to only 10.9.

Similarly, while NBC's predicted new program average by households is higher than that of CBS, the average number of persons expected to watch the new CBS shows is higher than the predicted level for NBC.

One of the more significant network developments not shown properly by household ratings is the age skew of adults. CBS' efforts, previously alluded to, in redressing the balance of adult viewers more toward the younger categories, have begun to bear fruit.

High in older people

This coming season Cornell predicts that NBC will sport the highest ratings in the 50+ categories. Here's how the networks compare in average half-hour ratings of older women last November-December and during the same two months this year:

Last year's women 50+ ratings—ABC, 10.3; CBS, 17.9; NBC, 16.4. This year's predicted ratings—ABC, 10.7; CBS, 16.7; NBC, 17.3.

Thursday			Friday			Saturday			Sunday		
ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
Matt Lincoln 11	Family Affair 12	Flip Wilson 15	Brady Bunch 11	In- terns 13	High Chaparral 7	Lets a Deal 8	Mission Imposs. 14	Andy Williams 13	Young Rebels 11	Hogan's Heroes 11	Walt Disney 18
Matt Lincoln 11	Jim Nabors 11	Flip Wilson 16	Nanny & Prof. 14	In- terns 13	High Chaparral 8	Newlywed Game 8	Mission Imposs. 14	Andy Williams 13	FBI Story 14	Ed Sullivan 11	Walt Disney 20
Be- witched 16	Jim Nabors 12	Iron- side 14	Partridge Family 9	Head- master 15	Name of Game 11	Lawrence Welk 7	My Three Sons 16	Adam "12" 14	FBI Story 16	Ed Sullivan 12	Bill Cosby 19
Barefoot in Park 16	Movies 13	Iron- side 14	That Girl 11	Movies 14	Name of Game 13	Lawrence Welk 8	Arnie 14	Movies 19	Movies 16	Glen Campbell 14	Bonanza 18
Odd Couple 12	Movies 14	Nancy 13	Love, Amer. Style 12	Movies 15	Name of Game 13	Deadly Game 8	Mary T. Moore 14	Movies 19	Movies 16	Glen Campbell 14	Bonanza 19
The Im- mortal 11	Movies 14	Dean Martin 14	Tom Jones 13	Movies 15	Bracken's World 11	Deadly Game 7	Mannix 14	Movies 19	Movies 16	Tim Conway 14	Bold Ones 14
The Im- mortal 11	Movies 14	Dean Martin 13	Tom Jones 12	Movies 15	Bracken's World 11	Local —	Mannix 16	Movies 18	Movies 16	Tim Conway 13	Bold Ones 13

A similar pattern appears in the 50+ male category:

Last year's men 50+ ratings—ABC, 9.2; CBS, 15.5; NBC, 15.2. This year's predicted ratings—ABC, 9.8; CBS, 14.4; NBC, 15.9.

The switch could be explained by a general lowering of CBS audiences, but its half-hour average for total viewers is expected to be down only slightly—from 12.2 to 12.0.

However, when a comparison is made between CBS and NBC rating averages for older adults, broken down by both new and old shows, certain facts stand out.

First, the shows retained by CBS are expected to have lower ratings

Top 10 programs for women by age groups*

18-34

PROGRAM	RATING
Laugh-In	20
Marcus Welby	20
Room 222	19
Johnny Cash	19
Bill Cosby	18
Movie of Week	17
Mon. Movies	17
My Three Sons	16
F.B.I. Story	16
Bewitched	16

35-49

PROGRAM	RATING
Laugh-In	20
Walt Disney	18
Bonanza	18
Bill Cosby	17
Marcus Welby	17
Sat. Movies	17
Dean Martin	17
Sun. Movies	17
My Three Sons	16
Headmaster	16

50+

PROGRAM	RATING
Lawrence Welk	29
Gunsmoke	26
Men from Shiloh	26
Jim Nabors	25
Andy Williams	25
Carol Burnett	25
Family Affair	24
Bonanza	24
Ed Sullivan	24
Red Skelton	23

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

among 50-and-over adults than those retained by NBC. The CBS old-show average for 50+ adults is 16.2, the NBC average, 17.1.

This resulted partly from the demographics of the shows which were dropped. The average over-50 adult rating for CBS' axed programs was 18, the average for NBC was 14. CBS' cancelled shows also had a low average rating among 18-34 adults—8.5.

The CBS-NBC differential is also marked in the new shows for the season. CBS' predicted over-50 average rating for its six new programs is 12.8, NBC's is 14.5.

Both networks still present an audience profile skewed to older adults, according to Cornell's predictions. Here's how they look in average ratings of the basic adult demographics (18-34, 35-49, 50+): CBS—10.7/12.1/15.6; NBC—12.3/13.6/16.7.

(This older adult skew has been preserved for many years.) ABC goes in the other direction, but not in any marked degree. Its adult profile—11.9/11.7/10.3.

ABC's new programs show a slight skew to younger adults, in Cornell's view, but not more so than its returning shows. The new program profile comes out as follows—10.7/10.5/10.0. Returning shows shape up this way—12.5/12.3/10.5.

Children evenly divided

So far as children go, the networks, the predictions show, divide up the young audience fairly evenly. NBC has a slight edge in the 2-5 group; CBS is a little ahead in the 6-11 category and ABC, despite its sustained efforts to attract teenagers, is ahead of the other chains by only a fraction of a rating point.

The overall network predicted averages for lady-of-the-house viewing by family income show a small tendency toward attracting the lower income viewer, a reflection of general tv viewing habits. The \$15,000-and-over category averages to 12.6; \$10-15,000 comes to 13.7; \$5-10,000 is 14.3 and under-\$5000 is 14.8.

NBC is expected to do better than the competition in the three top categories, while CBS has the highest rating in the under-\$5,000 group. Part of the NBC lead is accounted for, of course, by its higher overall averages.

An analysis of the new shows by Cornell reveals that the slight skew

Top 10 programs for men by age groups*

18-34

PROGRAM	RATING
Laugh-In	18
Bill Cosby	16
Johnny Cash	16
Sun. Movies	16
My Three Sons	15
Mission Imposs.	15
Walt Disney	14
Bonanza	14
Sat. Movies	14
Movie of Week	14

35-49

PROGRAM	RATING
Laugh-In	19
Walt Disney	18
Bonanza	17
Sun. Movies	17
Bill Cosby	16
Sat. Movies	16
Mon. Movies	16
F.B.I. Story	16
Ironside	14
Glen Campbell	14

50+

PROGRAM	RATING
Gunsmoke	26
Men from Shiloh	26
Bonanza	25
Lawrence Welk	24
Red Skelton	22
Jim Nabors	21
Hee Haw	21
Laugh-In	21
Family Affair	20
Lucy	20

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

toward lower-income consumers remains fixed, again a reflection of the audience generally attracted to tv but also, to some extent, an amalgam of the points of view of network programmers.

The predicted viewing averages of the lady of the house, as broken down by family size, show a fairly flat profile. NBC has the highest average ratings in all three categories (5+ members, 3-4 members, 1-2 members), while both NBC and CBS will have a moderate skew toward smaller families. ABC will be stronger in the two bigger family-size groups than in the 1-2 member category, according

to Cornell's prognostications.

All the foregoing averages, it goes without saying, mean nothing to an individual advertiser, who, subject to negotiation and availabilities, can find his target audience on any network.

What he pays for this audience is another matter. The Ayer predictions also include estimated costs-per-1,000 for each program. The basic cpm listing prepared by Cornell is based on adults 18-49, the most common target audience in demand.

The Ayer cpm figures are based on pure guesstimates of cost and only time will tell the average prices of each program. With this caution kept in mind, here, then, are some highlights from the Ayer cpm figures:

Average minute costs per network run nearly the same. ABC's average is \$47,847, CBS' is \$48,546 and NBC's is \$50,560. The significant fact here is that CBS has been historically the "high-priced" network and has reduced its prices to competitive levels.

Conway best buy

The "best buy," at \$3.46 is the new *Tim Conway Show* largely a reflection of an estimated low cost—Cornell figures the program will just squeeze into the top third of all programs in millions of 18-49 adults. As might be expected, many of the other low cpm's are attached to new programs. They include, in ascending cpm, *The Immortal*, *Dan August*, *Young Rebels*, *The Flip Wilson Show*, *Young Lawyers* and *Silent Force*.

The highest cpm's include both high-rated shows and low-rated shows, both new programs and old. On this list are *Family Affair*, *Kraft Music Hall*, ABC Monday night football (which Cornell feels will rank poorly because of high price), Jim Nabors, *Mayberry R.F.D.*, *Here's Lucy*, *Doris Day*, *Most Deadly Game*, *The Partridge Family*, *Lawrence Welk*, *Lassie* and *Gunsmoke*.

The median cpm's, by network, run about as follows: ABC, \$5.20; CBS, \$5.50 and NBC, \$5.00.

If the list of 18-49 adult cpm's is divided into thirds (27-28 shows each) in ascending order of cost, each network's share works out like this: in the least expensive (or top) third—ABC has 10 programs, CBS, seven, and NBC, 11; in the middle third—ABC has nine programs, CBS, 10, and NBC, eight; in the bottom, or

most expensive third—ABC has 10 programs, CBS, 13 and NBC, five.

Whether all the foregoing turns out as predicted (and Cornell has an unbeatable record in estimating audience ratings; last season more than half of the estimates were within one rating point) depends on a variety of factors. These include the appeal of

The fact is that the popularity of a program on television cannot be determined in the abstract, but only within an environment of competition within a fixed framework of time.

Following is Cornell's analysis of the network schedule, time period by time period, day by day through the week:

MONDAY

The week starts at 7:30 with a new show on ABC, a show new to NBC and a perennial favorite on CBS. The new ABC show is *The Young Lawyers*, a reasonably good entry as programs go but facing formidable competition from two veterans—Red Skelton on NBC and *Gunsmoke* on CBS. Both have been in or near the top 10 for about 15 years.

Skelton and *Gunsmoke* have strong appeal to older adults, which should help *The Young Lawyers*, a show type attractive to younger adults and teenagers. However, the comedian and the western should attract enough younger adults and children to hurt the ABC entry.

At 8, NBC's and television's number one show, *Laugh-In*. Skelton is not the ideal lead-in for *Laugh-In*, which is oriented to younger, upscale, metro families. The veteran comedian has long been popular with not only older adults but lower-income, non-metro households. But Skelton may overcome some of this demographic bias in the remodeling of his show, since there is talk of his aiming more at younger people. He doesn't have strong competition for young adults, who don't generally go for westerns and may not find *The Young Lawyers* that attractive. Further, Skelton should attract children in goodly numbers and feed them to *Laugh-In*, which is quite popular with the young set.

At 8:30, *Here's Lucy* is in the same position as last season, fighting the powerful impact of *Laugh-In*, but doing well because of her appeal to older adults. *Silent Force*, another new ABC show, doesn't stand much of a chance with older adults going to Lucille Ball and younger adults going to *Laugh-In*. In addition, *Silent Force* is not that good a show.

At 9, another new ABC entry, pro football; the sport has appeared before in primetime but never on a regular basis. Primetime pro football hasn't made a consistently big impact

Top 10 programs for children by age groups*

2-5

PROGRAM	RATING
Walt Disney	22
Nanny & Professor	20
Eddie's Father	20
Laugh-In	19
Family Affair	18
Lassie	18
Danny Thomas	18
Bev. Hillbillies	18
Brady Bunch	17
Red Skelton	17

6-11

PROGRAM	RATING
Walt Disney	26
Nanny & Professor	24
My Three Sons	22
Bill Cosby	22
Arnie	22
Danny Thomas	22
Eddie's Father	22
Family Affair	20
Brady Bunch	20
Partridge Family	20

12-17

PROGRAM	RATING
Bill Cosby	19
Room 222	18
Mod Squad	17
Bewitched	17
My Three Sons	16
Walt Disney	16
Bonanza	16
Laugh-In	15
Arnie	15
Young Lawyers	15

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

the program type, the performers, the scripts, the direction, time of evening in which the program is aired, the competitive show, the lead-in show and, to some extent, even the following show. Not to mention the day of the week and the time of the year.

and there's no reason to expect things will change in the Fall. Most homes have only one tv and sports set the scene for a contest between husband and wife which more often than not ends up with women in control of the set. NBC is scheduling strong female appeal movies opposite football and CBS has some pretty popular shows from 9 to 11—*Mayberry R. F. D.*, Doris Day and Carol Burnett.

Football is expected to have one of the lowest home ratings in the prime-time schedule, but a good audience of younger adults. A lot depends on the specific appeal of the teams playing. Last year, ABC had *The Survivors* in the 9-10 slot, so the network will have an improvement.

It is worth noting that the Monday CBS schedule is strengthened by the fact that all its shows are slanted toward older, lower-income, non-metro adults and from 9 p.m. on has the field pretty much to itself in those demographics. NBC is at the opposite end of the scale except for Skelton.

Despite the limited selective potential for football, ABC will probably do better this season than last. Aside from *The Survivors*, ABC had a disastrous early evening schedule in 1969, with a brace of 45-minute programs—*The Music Scene* and *The New People*.

TUESDAY

One of the days most affected by last-minute CBS changes was Tuesday. CBS-TV president Robert Wood moved *The Beverly Hillbillies* and *Green Acres* into the opening hour, pushed *To Rome with Love* from 7:30 to 9:30 and moved out *Mary Tyler Moore* to Saturday night.

The net result should strengthen the CBS lineup. With *Hee Haw* at 8:30, the network has two hours of bucolic block programming, a definite plus in getting large audiences.

The combination of *Beverly Hillbillies* and *Green Acres* will hurt *Don Knotts*, which Cornell had originally tapped as the best-rated of the new NBC shows. Knotts is popular with older adults, as are the two CBS situation comedies. However, *Knotts* will still do well and ranks overall as one of the better-rated new programs. Cornell's original total-persons rating estimate for *Knotts* was 13.8; he dropped it to 13.1, but the Ayer analyst would not be too surprised if it dropped a little lower.

(Continued on page 54)

Marlin Taylor gets beautiful ratings with 'beautiful music'

Call it what you like—beautiful music, good music, wall-to-wall music, elevator music, album music, Montevani/Mancini music—a lot of people dig it. If you can master the art of programming it on radio, you've got a good thing going.

Marlin R. Taylor has, if the ratings mean anything, mastered the art and he's got a good thing going. Right now, it happens to be Bonneville Broadcasting's WRFM New York. Not too long ago it was WDVR Philadelphia and, before that, WJIM Boston, all FM stations. It seems to be generally agreed that Taylor's unique touch has performed wonders for those stations in making timebuyers sit up and take notice.

Back in January-February, WRFM was tied for number four in the market (ARB average quarter-hour metro ratings), an impressive accomplishment for an FM station in the toughest battleground in the nation. By May, it slid back to an eighth place tie, which is still not bad, considering 40 stations are measured, and a lot of others aren't.

Taylor, who's general manager of the station, allows as how the January figures were probably too high but the May figures were probably too low. Be that as it may, the timebuyers are at least watching what WRFM is going to do, which is more than you can say about a lot of stations in the ad capital.

What's the secret?

Successful radio programmers are often asked how they do it, as if there's some secret that anyone can master. Taylor feels it's a combination of intuition and working hard at it. He has a lot of faith in his intuition and claims he can "feel" if a station is dropping off in popularity. It's partly his intuition that told him, he says, that the May drop in WRFM's ratings is not real evidence of a decline in audience. The other part is the lack of a sign in the station's mail that any part of the audience has become disenchanted, the fact that the cume audience didn't decline, and an impression that the station was still popular on radios in public places.

Taylor has a generalized picture of his audience but he doesn't think in terms of a "typical" listener. Demographically, he says, it runs the gamut among adults. "Teenagers are out of it, but it starts at the middle 20s and goes to the 60s and 70s."

This suggests only married people, which is not bad from the advertising point of view, though Taylor points to the young bachelor as a minor exception. "They like to have background music conducive to romance." He considers them important enough, however, to have run an ad in the New York edition of *Playboy*.

Bachelor the exception

Except for the young bachelor, who may or may not be a swinger, the audience that Taylor sees in his mind's eye is heavily composed of people of conservative values. He is not thinking in political terms, though it may well be there is a correlation between the conservative life style and right of center political thinking.

So far as standard demographics go, the ARBs show WRFM peaks in the 35-49 bracket, with higher ratings among men than women. Considering it's an FM station, it does surprisingly well in drive times.

As for the music Taylor programs, the characteristic description that crops up again and again in his conversation is "familiar." Other common descriptive terms are "melodic" and "pretty."

He points out that familiar music can be current as well as 50 years old.

He'll play up-to-date material popular with the young but not usually in its original form. The B. J. Thomas recording of *Raindrops Keep Falling on My Head*, for example, was a big hit. It is pretty and familiar. But recordings of it on WRFM were by Andy Williams and via instrumentals, not B. J. Thomas. Ditto for Simon and Garfunkel's *Bridge Over Troubled Waters*. And, possibly most to the point, ditto for the Beatles' music.

Taylor makes no claims of doing anything original in the way of programming "good" music. He says, "The copycat usually can't succeed,

but the copycat who does something better can. If you can't do any better, why should the listener switch to you?" When Taylor took over as station manager, WPAT and WTFM were programming "beautiful music," but Taylor's success in breaking through the competition testifies to his success in doing something better—or a little different.

Somebody once said that the people who make it in America come originally from small towns. Taylor might cavil at an appraisal that he's made it, but when somebody asked him recently where he came from, he said, "Oh you probably never heard of it. It's just outside Philadelphia." The party who asked the question came from Philadelphia and he never heard of it.

For the record, Taylor's native heath is Feasterville, Pa. He lived there until he went into the service in 1958 at the age of 23. His maternal ancestors spent their lives there for more than 300 years, having been deeded property by William Penn.

For three years prior to donning a uniform he worked parttime at WTNJ (now WAAT) Trenton, N.J. Taylor

doubled as announcer and engineer.

Radio wasn't his first job, but as they like to say in biographies, it was his first love. He had his first radio when he was 11, which was the first year after World War II and the first year they made consumer radios since Pearl Harbor.

The operations of the Trenton station were not exactly calculated to fire the imagination of a young man starting out in radio. The music was what Taylor calls "bottom 50" but there was no careful control over programming, one reason being the announcers took home the records they liked.

His first programming experience was in the Air Force. After a spell as an announcer at the Thule, Greenland, AFB, he worked for the 2nd Army recruiting branch, producing radio shows. These were 15- and 30-minute country-&-western programs, aimed at young men in small towns. He knew c&w music and liked it. When he was younger, he had listened to it frequently on WCKY Cincinnati, whose 50,000 watts boomed over Pennsylvania at night. Even then, however, he had a partial-

ity for "beautiful music."

In 1961, while at Fort Meade, Md., winding up his service years, Taylor saw an announcement about an FM permit for Bethesda-Washington, WHFS. Owner of the station was William Tynan, who had no broadcast experience but who, together with a friend, "decided they wanted a radio station."

Taylor became one of two fulltime employees for the station, which offered the first stereo service in the Washington area. As near as Taylor can recall, the music played was a combination of pop, classical and jazz. It's apparent he learned nothing about the fine art of radio programming there, but he remained for two years until moving over to another FM outlet, wvpr Philadelphia, where he first made his mark.

Another non-broadcaster

Again it was a new station begun by a non-broadcaster. David Kurtz, an engineering executive at Philco, who launched the station, was described by Taylor as a "quiet, humble Dutchman." (Today, while his staff drives around in image-building Cadillacs, Kurtz still uses a Ford.) Taylor applied for and got the job as station manager.

The station was a shoestring operation initially. Of the six fulltime employees, four were boys out of high school who played records and handled announcing chores.

The programming that emerged was an amalgam of the ideas of Taylor and Jerry Lee, who came in as sales manager and is now president and general manager of the station. Going on the air May 13, 1963, wvpr presented "beautiful music" programming and has essentially stayed with it since. It was Philadelphia's first 100 per cent wall-to-wall music outlet. "We were heavy on music and restricted the number of commercials," says Taylor.

The station later went in for heavy promotion, too, but in the beginning

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Marlin R. Taylor built up WREF New York with "beautiful music," was also successful with FM stations in Boston and Philadelphia.

Soft economy, fading cigarette revenue may soon put 30s on tv network rate card

Some time in 1971, probably before next Summer, the 30-second announcement is expected to replace the 60 as the basic unit being sold by television networks. This is the considered opinion of top agency executives who are anticipating a network policy decision yet to be made.

Their prediction is being made for many reasons, mainly the present soft state of the nation's economy and its impact on network billings. These admen believe that the networks will go to the shorter announcement to make tv sponsorship more attractive to national clients.

More specifically, they expect network tv business to reach its nadir early in 1971 when cigarette sponsors have decamped with their big appropriations—\$165 million in 1969.

“I don't know that changing the unit of sale will answer our new business problem.”



Warren Boorem
vice president,
national sales
manager
ABC-TV

The networks have, up to now, replaced only a fraction of this advertising (see TELEVISION/RADIO AGE, June 29), and prospects for next year are not particularly bright. A shift to the 30 would improve such prospects, according to the thinking of the agency execs.

Not all Madison Avenue regulars agree that the loss of cigarette billings will act as a catalyst to the situation, however. For example, while Clifford Botway head of the media buying service bearing his name believes that switching to a 30-second spot is a

“I believe that the availability of 30s would bring in more business from both new and old advertisers.”



Frank Smith,
vice president, sales
CBS-TV

“certainty,” he also believes “the networks won't be shoved into it because of economic reasons.”

Continues Botway: “The networks will manage their sales next year so that they won't panic. Business was very bad during the second quarter of 1970 and they ran scared, but they recovered themselves by the third quarter.”

The amount of business that a 30 base rate would produce for the networks is still a moot point. CBS-TV on the one hand, and NBC-TV and ABC-TV on the other, differ as to what a change would do for them.

“I believe the availability of 30s would bring in more business from both new and old advertisers,” says Frank Smith, vice president, sales for CBS-TV. “It would give them total freedom of the entire schedule for their messages and make the medium more effective for them.”

“The single brand could go its own route,” Smith adds. “Moreover, it would cut the price of nighttime tv in half and that, by itself, would bring the medium into reach of less affluent advertisers. I've contended for a long time that we should be in the business of selling 30s. And each day as advertisers use them more and more, though they buy minutes, there is less and less rationale for not selling them.”

Disputing this theory, Warren Boorem, vice president and national sales manager of ABC-TV, states:

“They've told us that 30s have been imminent on network since 1966 and still we haven't gone to them. I don't know that changing the unit of sale will answer our new business problem. I've looked at new business prospects, and frankly don't think there are that many package goods firms outside tv.”

Another who takes a tough line against 30s is Jack Otter, vice president, sales, NBC-TV. “I think going to 30s will create more problems than it will solve and I'm against it,” he says.

“An advertiser can buy 30-second spots now, but within the context of the minute sale,” adds Otter. “He can buy two-and-a-half minutes in our nightly news review, an alternate half hour of a half hour show, or a minute and a half on one of our sports shows.”

“We make it possible for the little advertiser to get his feet wet in tv on *Today* and *Tonight*, and we've started many of them off that way through the years. The problem is that the little advertiser wants to buy hits. He wants to buy *Laugh-In*. Well, he can't afford it.”

Agencies generally want to see the networks go to a 30-second base rate, even if they don't have clients in the house right now who might be interested in using them. They still feel the shorter announcement will be valuable.

“I think going to 30s will create more problems than it will solve and I'm against it.”



Jack Otter
vice president, sales
NBC-TV

“We have clients now who would use network tv if they could buy 30-second spots.”



*Peter Bardach
vice president,
director of
broadcasting
Foote, Cone &
Belding*

Taking a more active role in pushing for the 30 are such agencies as Foote, Cone & Belding and Young & Rubicam. “We have clients now who would use network tv if they could buy 30s,” says Peter Bardach, vice president and director of broadcasting for FC&B.

“They have small budget brands and they simply don’t have the money

“Some of our smaller advertisers would use the medium, if they could buy 30-second spots. Besides, piggy-backs are a problem for many of our clients.”



*Warren Bahr
executive
vice president,
media director
Young & Rubicam*

for network tv now,” he explains. “Remember, for every Maxwell House you find there are 10 brands with budgets of \$1 million or less. These advertisers now use women’s service magazines like *McCalls*.”

His view is supported by Warren Bahr, executive vice president and media director of Y&R. “Some of our

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ARB puts it all ‘in one place’ to make it easy for timebuyer

Heeding the advice of its users, and with an eye to altered selling trends spurred by economic conditions, the American Research Bureau has revised the heart of its local television reports and added additional data.

With its client list split between agency timebuyers and planners and station reps and salesmen, ARB, in formatting its upcoming reports, has attempted to offer the best of all possible worlds, while at the same time trying to out-manuever its prime ratings rival, A. C. Nielsen. Following its May sweep, ARB polled all of its users for comments on the 1969-70 reports and solicited suggestions for next season’s books. Some 60 per cent of the questionnaires were said to be returned.

Essentially, ARB’s 1970-71 audience estimate reports will seek to aid the timebuyer by consolidating some its “most referred to” data within the double-page format of its key section, 4-Week Time Period Averages.

Planners, ARB hopes, will take advantage of its more detailed age breakouts, which, as does the Nielsen Viewers in Profile reports, contain teen girl demographics for the first time.

For local business

For the station side of the rating picture, ARB also has some new angles. A new column, designed to spur local advertising, has been added to its product usage section. And by repositioning its metro ratings and shares columns, the research company is spotlighting again a basic audience yardstick.

While most of the changes can be called refinements, undoubtedly the format alteration will create the greatest impact, especially among buyers. Section II, ARB’s Weekly Programming and 4-Week Time Period Averages page, has been redesigned to read over a double-page spread. The

revised format contains ARB’s Spot Buying Guide, which is now located directly adjacent to the 4-week averages rather than placed in a separate part of the book where it was previously. The combining of the Spot Buying Guide in Section II presents the timebuyer with most of his required data in one location, thus saving him the time of continuously scouting for pertinent information.

As part of the new page layouts, ARB is providing several new age breakouts to agency buyers and planners. While there are some additional Area of Dominant Influence (ADI) demographics, the bulk of the added data falls under the Total Survey Area headings. In Section II’s 4-Week Averages, ARB now includes TSA projections for total persons and total adults, as well as three other new adult categories: women 25-49, women 18-34, and men 18-34. Also, TSA estimates of housewives under 50 supplement the previously singly listed total housewives. All of these TSA additions were and continue to be charted in the Spot Buying Guide.

Three of ARB’s new breakouts—women 18-34, men 18-34 and teen girls—are being incorporated in all of

New features for 1970-71 ARB reports

WEEKLY DAY-PART SUMMARY

Refined age breakouts:

Women 18-34 (ADI)

Men 18-34 (ADI)

Teen girls (ADI and TSA)

New product usage column:

Department store patronage

MULTI-WEEK TIME PERIOD AVERAGES

Additional TSA projections:

Total persons

Total adults

Housewives under 50

Women 25-49

Women 18-34

Men 18-34

Teen girls

Added ADI rating:

Housewives under 50

“PURE” PROGRAM AVERAGES

Additional demographics:

Women 18-34 (ADI)

Men 18-34 (ADI)

Teen girls (ADI and TSA)

its ADI listings in Section II, as well as in Section I (Weekly Day-Part Summary) and Section III ("Pure" Program Average).

Some of ARB's changes should make some station reps and salesmen happy, particularly those who represent smaller and less powerful stations. These stations have been concerned, since ARB's ADI and Nielsen's Designated Market Area were introduced, that agency timebuyers will come to depend on the larger, unduplicated market areas.

They were particularly upset at see-

ing the metro ratings and shares relegated to the last columns in the 4-Week Time Period Averages. At one point, ARB metro data was shifted completely away from the 4-Week Averages.

Citing the value of instant comparison and aid in selling local retailers, ARB in its re-formatted 1970-71 audience estimate books will feature both the metro ratings and shares as the second set of columns, immediately following ADI ratings of tv households and share of homes using tv (HUT) and preceding TSA

projection demographics. The metro data will hold that position in all of ARB's first three sections.

Also of considerable aid to smaller stations and others where local retail business is needed to bolster national spot is the inclusion of a new product usage column. In the face of skidding national spot buying, many television stations have redirected much of their sales efforts toward inducing local retailers to advertise on the medium. Prime target among the sundry retailers is the department store, which

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To zero in on blacks, try a tv primetime special

Traditionally, advertisers of products for the black consumer have used black-appeal media, specifically radio, magazines and newspapers to reach their target audiences.

In a pioneering move, however, the Johnson Co., Chicago, which describes itself as the largest manufacturer of black hair care products, has become the first such advertiser to sponsor television specials aimed directly at blacks with all black-appeal commercials.

... & *Beautiful II*, the Johnson Co.'s second tv special in two years is scheduled to air September 9, in 33 top markets during the primetime hours of 7:30-10:00 p.m., preempting regularly scheduled network programs in 27 of these markets.

The decision to use tv to reach such a specific segment was not an easy one to come by, says Tomas E. Kuhn, executive vice president in charge of client services at Niefeld, Paley & Kuhn, Inc., the company's Chicago agency. Previously, says Kuhn, use of tv was unthinkable for such a selective advertiser in view of its high degree of waste circulation. "But where do you go," asks the agency executive, "when a company such as Johnson, with a large budget in ethnic advertising (\$2-3 million) has exhausted all the usual black appeal outlets?" Such was the initial

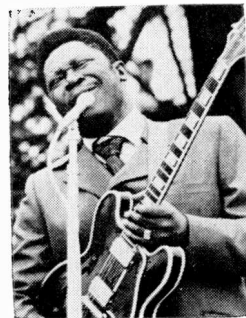
reasoning over two years ago which prompted the concept of an advertiser-prepared-and-placed syndicated program during primetime.

To feel out the possibilities, the agency researched the cost-per-1,000 for a one-hour primetime special, production included, based on reaching 33 per cent of the black tv homes in Chicago alone. Finding it

would cost about \$11-per-1,000, a little higher than *Ebony* magazine's delivery, says Kuhn, the agency was encouraged to bring the concept to fruition.

Another influencing factor was the comparative cost of a full hour in primetime, which was not much more than a 60-second commercial in a

(Continued on page 66)



Some of the more contemporary performers who appear in "... & Beautiful II" are Nina Simone and B. B. King, left, and Sly and the Family Stone. Show has 195 musical segments in all.

Viewpoints

What's the position of blacks in tv production, commercials?

A groundbreaking black-oriented primetime television special will appear on major-market stations this Fall, as detailed on page 32 of this issue. Is this a good idea for tv, for the products being promoted, and for the blacks in general? Indeed, what is the current position of blacks on tv in the cultural revolution?

In the first place, tv as it is constituted today is not a minority medium. It can and is a medium of assimilation of minority groups. All black is as wrong as all white or all yellow.

From an advertising point of view, a black-oriented program with black products is statistically a bad idea. Blacks constitute only 11-12 per cent of the total U.S. population and a little less than that in the tv universe. Therefore, in order to reach 10 per cent of total potential audience, the agency has to pay 100 per cent of the time and production costs that an advertiser of any other product pays.

While it might be argued that an all-black show could theoretically reach everyone—if the show is good enough—it is pretty generous of an advertiser selling black-oriented products to entertain non-customers to the extent of 90 per cent of his audience. A tough cost-per-1,000-minded advertiser wouldn't be in business very long if he followed that line of logic.

All blacks aren't sold on all-black shows

It can't be assumed either that all blacks are interested in black shows. Entertainment is entertainment. If the show is good the viewer doesn't care what color the entertainers are. Bill Cosby, Lena Horne and Sidney Poitier have slugged it out with the best performers in the world and came out on top, not because they were black, but because they were good.

As a matter of record, even black-oriented print media don't reach as many blacks as say, the *Daily News* in New York, its equivalent in other cities, or *Life*. Even the black radio stations are rarely as good a buy for black-oriented products. A combination of black stations and the number-one rated station in any market makes more sense to the mass marketer.

Now, let's get to the commercial. There has been much agitation by militant black groups to have more blacks appear in natural situations in commercials—where the residual loot is comforting in any color. That's as it should be. Unfortunately, there are technical problems in shooting blacks as any good director will testify. Though many black models are quite beautiful and perfectly acceptable, they present problems of costuming, background and framing. Sure, these are soluble problems, but the incentive must be strong to want to overcome a genuine natural handicap.

Put blacks in places where they stick out

In their anxiety to get more blacks working in tv, producers and advertisers have put blacks in the most bizarre places, places that they wouldn't be under any circumstances. This jars the viewer and detracts from the message. Cinema verité is great, but cinema phoné isn't.

Too often, especially in local markets, we find the black newscaster who owes his job to the fact that the station owner succumbed to a black pressure group. Auditions were open only to blacks and nepotism of this sort is no better than nepotism of any sort—even if the fellow is good. Color shouldn't be the criterion for casting.

There is plenty of room for blacks in radio and tv, where there ought to be a lot more working. While a network-affiliated station can't be totally black-oriented, a UHF or a CATV channel can be, just as economically as a radio station. Blacks are assuming increasingly important roles in regular tv shows and soon will reach a proportionate share of the loot—certainly equal to other minority groups.

Show business and broadcasting have had a long history of liberal thinking. It's hard to find a Republican in the ranks of the theatrical trade. They will do everything possible to give the black performer a better-than-even break. But no matter how many agitators or conscience-stricken producers bend over backward to rectify social injustice, only one thing counts in show business—talent.—**J.B.**

Programming

Warners Tv to Coast

Following the decision of Kinney National, **Warner Brothers'** parent, to consolidate the movie company's theatrical division by shifting its New York operations to the West Coast, the television division will do the same.

October is the target month for the closing of most of Warner's East Coast offices. Syndication chief Charles McGregor, Berry Greenberg, vice president-international sales, and vice president and national sales manager Al Unger, all presently quartered in the East, will shift to Burbank. Their New York personnel, however, will not join them. According to a Warner spokesman, new departments will be set up on the West Coast.

Other offices which have been terminated in New York are the contract department, legal division and the promotion, publicity and advertising department.

Remaining in New York will be Ed Bleier, vice president/network program sales, and Harvey Fran, director of research.

Sports boom

With all indications pointing to greatly stepped-up live sports coverage and sports features presentations on the air this season, two professional associations are mapping plans for increased exposure (and income) via the tube.

The National Basketball Association, following a two-year study, is following the lucrative paths taken by the National Football League and the Major League Baseball Promotion Corp. in forming a film company to create, film and market television series and specials devoted to the action of its teams. Named **NBA Films**, the new television production arm is the joint effort of the NBA and GRS Films International, who has a three-year exclusive contract to produce and sell the basketball films.

Under the new setup, Jack Samuels, one of the three principals of GRS, will devote his time exclusively to managing NBA Films, while the other two, Herb Golden and Jerry Ross, will handle production.

First projects on the drawing boards for NBA Films are a half-hour series entitled *This Week in the NBA*, several hour-long specials and programs designed for first-run syndication.

Also eyeing the Fall season sports

spree is the Major League Baseball Promotion Corp., which in an effort to broaden its market, has contemporized its approach to baseball features. For the first production in what it terms "an expanded program to provide more extensive coverage of All-Star and World Series films, MLBPC, via its film arm, **W&W Films**, is placing in syndication a half-hour special of the 1970 All-Star Game.

Injecting humor with interpretations of what the game of baseball is all about, the baseball promotion company sought to entertain as well as recall the highlights of the All-Star game held in Cincinnati's new Riverfront Stadium with its most current film. Unlike in past years, the 26-minute opus presents the game in non-rigid sequence, permitting greater creativity and emphasis on aspects of the game other than sequential plays.

NG probes new thinking

National General Television, in conceptualizing its programs, is eyeing both the youth market and those who think young.

On the heels of its documentation of the Blood, Sweat and Tears State Department-sponsored tour of Eastern Europe, the company is in production on *In Concert: Creedence Clearwater Revival*, intended as a one-hour television special, and is syndicating a series entitled *Special of the Month*, which is geared to highly topical subjects.

"The Creedence special," says Mort Zimmerman, director of sales development for the National General production subsidiary, "is much more than a regurgitation of a rock concert. It is a depth study of what makes the group tick and what their philosophies are."

Zimmerman believes that the days of the typical bandstand rock show and the appeal of guest appearances of rock artists on variety-formatted shows are on the wane. "Rock audiences are far more sophisticated today than in the early and mid-1960's" the sales executive comments. "Teenagers and young adults want to see more than 'their favorite group' sing a few numbers. They want to learn about the group, what it's doing and how it thinks. And they want it presented in an intelligent manner."

With the same line of thinking, but with a wider audience in mind,

National General also has produced four features for its *Special of the Month* series. Embracing contemporary themes, the specials are entitled *The Fountain of Groovy*, *The Nudity Thing Women Are Revolting* and *The Weird World of Weird*.

Fountain is a documentary about the eternal quest for youth and being "groovy" and the almost limitless number of sources for attaining this goal. *The Nudity Thing* studies the questions of where, when and why an actress will remove her clothes before an audience. And *Women* will explore the struggle for women's rights and feminist activities. *The Weird World of Weird* examines the ESP phenomenon, witchcraft and astrology, including interviews with modern witches.

Development pact

Michael Campus and **Metromedia Producers Corp.** have entered into an agreement whereby the former director of special programs for CBS-TV will develop a network series entitled *The Interview*. The program's concept revolves around a series of interviews with historical figures of the world enacted by top name performers. Serving as executive producer for *The Interview* will be MPC's Peter Engel. While Campus was at CBS-TV, he was responsible for the development of more than 150 television specials including *Death of a Salesman* and *The Crucible*.

Production previews

Tulchin Productions, which earlier acquired the rights to *Name That Tune* from its former creator and producer, **Harry Salter**, has begun shooting the pilot. Plans for the musical game show, which ran on CBS-TV from 1952 to 1959, call for five new half-hours per week. Richard Hayes, currently a member of the cast on the *Arthur Godfrey Show* and a host on *Monitor*, will serve as the program's emcee.

Yongestreet Productions will develop a one-hour series for CBS-TV entitled *Hip Hip Today*. Designed as a "probing comedy with music which will depict various aspects of contemporary American life from hard hats to hippies," the pilot is being planned by executive directors Frank Peppiatt and John Aylesworth, both principals of Yongestreet. Jack Burns

will supervise the script which is being written by Arnie Kane, Goldie Farr and Tony Hendra.

National Educational Television is planning a musical documentary on an American Indian recording group called Silver Bird. The documentary follows the group through appearances at Grossinger's in New York's Catskill resort region, a visit to their home-land in Arizona and a recording session at New York's Hit Factory. Producer/director for the *Silver Bird* documentary is Lane Slate. David Hanser is co-producer.

In syndication

Cine-Vox Programming is distributing a 30-hour country music program entitled *My Country, My Music*. The radio program is said to tell the story of life in America by relating historical themes to the songs of country music. Most of the songs are taken from 1957 through the present, with some vintage recordings included. The mostly music program also features segments of interviews and reminiscences with several country recording artists such as Johnny Cash, Tammy Wynette, Red Foley, Merle Haggard, Marty Robbins, Glen Campbell, Merle Travis, Jeannie C. Riley and Hank Locklin. Industry notables Vito Pelliteri and Owen Bradley talk about changes they've seen in country music and the forces that make it what it is today. *My Country, My Music* is available in mono, stereo and stereo automated.

Chet Huntley's syndicated five-minute program, *The Chet Huntley Show*, will be distributed to radio stations by the radio division of **United Press International Audio Services**. Earlier, **Horizons Communications Corp.**, producers of the program, announced that the television version will be syndicated by **M.G. Films**.

ABC Films' international division is placing its second movie package, *Prime II* into foreign syndication and is shifting its sales force into high gear for sales of five new programs which will bow on the network domestically this month.

Included in the movie package are 15 ninety-minute features which also will be shown here on the network in the 1970-71 season. Among the features included are *Love Hate Love*, *But I Don't Want to Get Married*, *The Old Man Who Cried Wolf*, *The Over the Hill Gang*, *Maybe I'll Come Home in the Spring* and *In Search of*

America. The five new series are *The Most Deadly Game*, *The Silent Force*, *Lancelot Link*, *The Reluctant Dragon and Mr. Toad* and *The Jerry Lewis Show*.

On the dotted line

ABC Films' domestic division has rolled up sales in 59 markets in June and July for 14 of its series, specials and cartoon programming. *Prime I*, ABC's movie package of features shown on the network last season, paced the sales with 10. New additions are KPER-TV St. Louis, WCIV-TV Charleston, WEWS-TV Cleveland, KHVH-TV Honolulu, KFDM-TV Beaumont, WFRV-TV Green Bay, KORK-TV Las Vegas, WAVE-TV Louisville, KVOS-TV Bellingham and WFAA-TV Dallas/Ft. Worth. The eight sales recorded for ABC Films' 10 part documentary series, *Fabulous Sixties*, are KTVU San Francisco, WATL-TV Atlanta, KCRG-TV Cedar Rapids, WWJ-TV Detroit, KOAA-TV Colorado Springs/Pueblo, KOA-TV Denver, KGUN-TV Tucson and KPTV Portland.

A Little Bit of Irish, a first-run, Bing Crosby-hosted special will be shown on WNEW-TV New York, KTTV Los Angeles, WTTG-TV Washington, WBAL-TV Baltimore, KTVB Boise, WCCO-TV Minneapolis, WBAP-TV Dallas/Ft. Worth. Five additional markets have been sewn up for its *N.Y.P.D.* series—KTAR-TV Phoenix, KBLU-TV Yuma, WDTV Clarksburg/Weston/Bridgeport, WXYZ-TV Detroit and WMAL-TV Washington. *Ben Casey's* roster now includes KTLA-TV Los Angeles, KFRE-TV Fresno and WTOG-TV Tampa/St. Petersburg. Three additional stations for *The Fugitive* are WNEW-TV New York, KTLA-TV Los Angeles and WCIX-TV Miami. The other series recording sales in the two-month period are *The Invaders*, *Combat*, *The Rosey Grier Show*, *Hurdy Gurdy*, *Beauty and the Beast*, *Africa*, *One Step Beyond* and six cartoon series.

Century Broadcast Communications has locked up 25 stations for the *Miss Black America* finals. The special, a feature of **Madison Square Garden Productions** in association with **Motown Productions** and **J. Morris Anderson Productions** will be shown on WGN-TV Chicago, WBAL-TV Baltimore, KTVN Columbus, WKRC-TV Cincinnati, WGR-TV Buffalo, WDAF-TV Kansas City, KSD-TV St. Louis, KSL Salt Lake City, WJBK-TV Detroit, KWGN-TV Denver, WMAL-TV Washington, WTEN

(Continued on page 43)

FAMOUS JURY TRIALS

A Sensational New Case for Strip Programming

New for first-run syndication.

52 Weeks.

Half-hour continuing drama
for daytime/evening stripping.

New stories inspired by
actual courtroom cases.

Adapted for television by
famous writers.

Co-produced by Talent
Associates and 20th
Century-Fox TV.

Starring Donnelly Rhodes
and Tim Henry.

IN COLOR—ON VIDEOTAPE.

Available Now
for a Fall Start!



444 West 56th Street
New York, N.Y. 10019

(212) 957-5010

Commercials

Will agencies distribute on video tape?

New York video tape facilities are approaching a fork in the road. Believing that the time may be right for a fresh assault, facilities are directing their guns at a new target—commercials conversion to tape, with video tape duplication and distribution. While no signs have appeared that tape interests are throwing in the towel on efforts to convince agencies to produce commercials on tape rather than film, industry observers see tape production playing second fiddle to tape conversion and distribution during the upcoming television season.

Now that the closing bell has rung in round 1, in which Block Drug announced its tape conversion and tv spot distribution arrangement with Avertel of Toronto and Dancer-Fitzgerald-Sample declared that all of its network commercials would be supplied on video tape, other video tape facilities have entered the ring. Most of the facilities are pounding on agency doors, now proclaiming the advantages of video tape distribution, even if they shoot a spot on film.

Reeves Production Services disclosed that it just locked up a tape distribution deal with Gaynor & Dukas in which Reeves will convert to tape, duplicate and ship G&D's Child Guidance and Aurora Plastics commercials. The agreement, marking G&D's debut in video tape spot distribution, comes on the heels of several related events in the industry. For what Teletronics executive vice president Al Markham terms "the big swing to tape distribution this Fall," the company has just hired a formally-trained and experienced librarian to manage its tape library. In addition, the new librarian, Gary Bradley, will install new computer procedures in its operation for the servicing of advertiser tapes.

Eastern Video also is intensifying its efforts in tape distribution and duplication. First deal lined up was the conversion of Dancer-Fitzgerald-Sample spots to video tape for network airing. And Tele-Tape Productions, headed by Herb Horton, former executive of Avertel, is also negotiating for conversion, duplication and distribution of several agencies' commercials inventories.

"Frankly," said one industry executive who requested anonymity, "we may drop our efforts to get the industry to shoot commercials in video tape and, instead, push for tape distribution."

For Gaynor & Dukas, the initial conversion and distribution of its Child Guidance and Aurora Plastics spots is a test, according to Charlotte Solomon, account executive for the two clients which bill in television a combined figure of \$3 million. "A small agency," Miss Solomon explains, "must stand on two attributes—creativity and quality. Therefore, we've always been extremely quality-minded as to the reproduction of our spots—to the point where our print costs always exceed the industry norm. From what we've seen so far, the reproduction quality of video tape seems far superior to that of film. And for us, the cost of video tape measures favorably with that for our prints."

In testing the effect of its video tape costs, G&D will enlist the aid of the Affiliated Advertising Agencies International, a 45-member network of local agencies throughout the country providing its members with research in their local markets on a co-operative basis. "If the results are favorable," Miss Solomon adds, "we will recommend video tape distribution for all of our clients."

Take Two acquired

Equity National Industries has bought the commercials production firm of **Take Two, Inc.** Terms of the acquisition stipulated that Take Two principals would receive Equity common stock on closing and additional shares

to be paid out over a four year period on the basis of incremental earnings. No cash was involved. No figures on the actual number of shares involved were disclosed either.

According to an Equity National spokesman, the acquisition will permit Take Two to expand into educa-

tional and industrial film production, among other areas.

Production Security forms

Helen Marcordes, formerly an associate partner of Jack Tinker & Partners, and **Julia Newman**, a freelance producer, have formed **Production Security Corp.** to provide the full services of a television production department to agencies and advertisers who do not wish to maintain their own facilities.

"We formed PSC," Miss Marcordes said, "to meet the tight money crisis. Agencies and advertisers are reluctant to maintain full production operations that can lie seasonally idle."

First two assignments for the new company have stemmed from Kurtz Kambanis Symon and Rockwell, Quinn & Wall. PSC is headquartered in New York.

Miss Marcordes earlier had served Jack Tinker as a producer and a legal coordinator for Gray Advertising's broadcasting department.

Beginning her career as a production assistant at VPI, Miss Newman became an assistant producer at McCann Erickson's Center for Advanced Practices and held producer and production manager titles at several film companies. Her freelance work assignments emanated from agencies such as KKS and Smith/Greenland.

Will FCC ruling aid local spot?

If the FCC ruling limiting network primetime to three hours goes into effect and many stations run locally produced programs, **Richard Splaver**, second vice president and producer for **Pegasus Film Productions**, believes that local commercials production may be spurred.

"There already exists a trend towards greater local television sales," Splaver says, "and if stations begin originating more local programming, it may induce more hometown and regional advertising." Splaver foresees a greater number of retailers getting their feet wet in television, which they previously regarded as being too expensive and complex for their needs.

Also serving as part of the basis for Splaver's theory is that the FCC ruling, in reducing network advertising participations, will place added emphasis on spot buying. "Even though the possibility exists that those advertisers who would normally place their ad-

vertising on the networks would buy the same time as spots," the production executive believes, "the smaller markets will probably not benefit from the redirected buys, thus necessitating stepped up local sales and local production."

Ad makers

Carl E. Sturges, director of television-radio production at **Young & Rubicam** since 1968, is now a senior vice president. Joining the agency in 1955 as a film producer, he was promoted to production supervisor and assistant manager of commercial production before assuming his present position.



Thwaites

Jonathan C. Thwaites, art group head at **SSC&B**, has been upped to vice president. A former head art di-

rector of Hazzard Advertising, he joined **SSC&B** in May 1960 as an art director.

Receiving their vice presidency stripes at **Compton Advertising** are **Alice Hausman** and **Peter A. White**. Miss Hausman, a creative supervisor, works on the agency's Procter & Gambel and Standard American accounts. Before coming aboard Compton in 1969, she was a copy supervisor at Foote, Cone & Belding and a vice president and copy group head at **SSC&B**. White, formerly with **BBDO**, is a senior art supervisor on Compton's U.S. Steel account.

New director of creative services at **Kenyon & Eckhardt/Toronto** is **Pat Bryan**. Following nine years of agency experience in England, Bryan joined MacClaren/Toronto as vice president and creative director and shifted over to McCann-Erickson/Toronto as vice president-associate creative director.

Robert Gross, head of **Norman, Craig & Kummel's** television production department and administrative director of its creative department, is now a vice president of the agency. He joined **NCK** two years ago after serving as senior group head for **Grey Advertising**.

Senior art director/producer **Gabor**

Apor has been named a vice president at **Dodge & Delano**.

W. B. Doner senior copywriter **James Q. Frost** has been promoted to associate creative director. With Doner since 1964, he came to the agency from the broadcast side, managing sales promotion for **WJZ-TV** Baltimore and **WBZ-TV** Boston. Frost works in Doner's Baltimore offices.

Also at Doner's Baltimore operation, **Tom Hemphill** comes aboard as copy supervisor. Previously, he was creative director of **Kieffer Associates/Des Moines** and producer/director and television operations manager of **KRNT-TV** Des Moines.

Returning to **Aitkin-Kynett/Philadelphia** as a copywriter is **Ian-Edward Flamma**, who had left to join the creative department of **Al Paul Lefton**.

Commercials makers

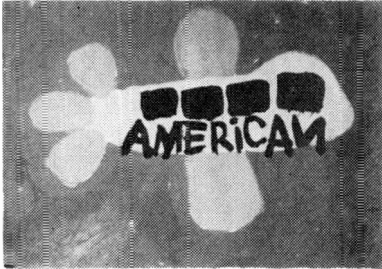
Joe Callan, **VPI/Chicago's** midwest sales manager, is now a vice president. In his new position, he will be responsible for all sales and service activities for **Sarra**, **Astro Labs** and **VPI Services**, all subsidiaries of **Electrographic Corp.** With **VPI** since 1968, Callan formerly headed his own mer-

Don't wait for Sunday. Call it. PL 2-2840

It's our new phone number and it means that our move is complete.
Better yet, don't just call. Come see us.
Sunday Productions. 211 East 51st Street. Between 2nd and 3rd.

Selling Commercials

American Airlines • Doyle Dane Bernbach



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

Atlas Tires • Marschalk



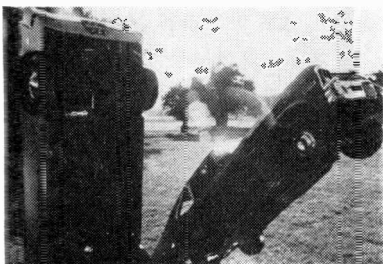
NAT'L TELEPRODUCTIONS, Indianapolis

Celanese/Sears • Powell, Schoenbrod & Mall



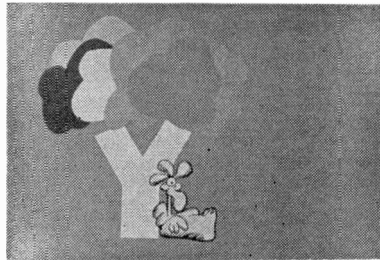
DOLPHIN COMPUTER IMAGE, N. Y.

Chevrolet • Campbell/Ewald



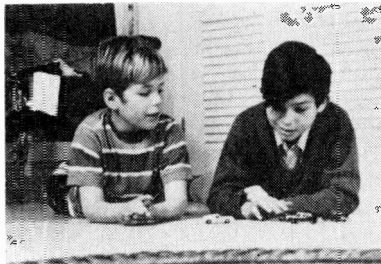
THE HABOUSH COMPANY, Los Angeles

Children's Workshop



FILMFAIR, HOLLYWOOD

Citgo • Grey Advertising



WILDING TV

Collins & Aikman • Gaynor & Ducas, Inc.

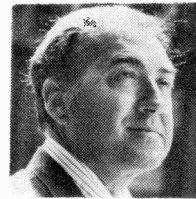


N. LEE LACY/ASSOCIATES, LTD., Hollywood

Davis Grass Seed • James Holmes



WGN CONTINENTAL PRODUCTIONS, Chicago



Callan

chandising agency.

Former vice president and general sales manager of Elektra Film Productions **David K. Levington** has been named producer/sales representative for **EUE/Screen Gems**. His career also includes a stint with Warner Bros. Film Distributing Corp. as distribution sales manager.

Joining **Transcommunications Corp.** as executive vice president and director of sales for the TransCom Group is



Margulies

Robert Margulies. He also will sit on the company's board of directors. Coming to TransCom from Ted Bates, Margulies served as senior vice president in charge of commercial broadcast production. He had been with the agency since 1956, serving in various production capacities. Margulies was a charter member of Bates' creative board.

At **Manchester Color Labs**, one of the TransCom divisions, **Harold A. Stroud, Jr.** and **Steve Zucker** join the company from Movielab. Stroud will serve as vice president and general manager and Zucker as production manager. Stroud, formerly Movielab plant manager, will supervise the film lab, quality maintenance and personnel. Zucker, who held a similar post at Movielab, will oversee scheduling and will be the lab's liaison with customers.

Relocating from **Filmfair's** Los Angeles studio to its Chicago operations is **Hawley Lawrence**, a director with the production company.

Al Mancinetti joins the **Haboush Co.** as director of sales. He comes to the production company from L. G. Hughes and Associates where he worked with Chicago and Detroit agencies.

Cascade/California has made two additions to its staff, one in sales the other in creative. **Paul Domitrovich**

Make it easy on yourself.

So you're going out to shoot another commercial? Where is it this time? California beaches, Swiss Alps, Amazon jungles, desert sands, or what? You'll be glad you decided on film for a lot of reasons.

Take the stuff you'll need—a couple of cameras, some cans of raw stock, reflectors, some small camera power packs, etc. That's not hard to take. So film is mobile.

Editing? Easy as pie because you can see what you're doing. And no expensive equipment is involved. So film is mobile and convenient.

Syndication is a snap. Just print up the number of release prints you want, stick them in padded envelopes and mail them out. There probably isn't a television station in the country that doesn't have a 16mm projector. And film syndication will save money, too. So film is mobile, convenient, and comparatively inexpensive. So aren't you glad you decided on film?

EASTMAN KODAK COMPANY

Atlanta: 404/351-6510; Chicago: 312/654-0200; Dallas: 214/351-3221; Hollywood: 213/464-6131; New York: 212/262-7100; San Francisco: 415/776-6055.



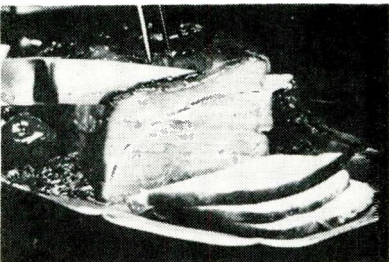
Advertising Directory of Selling Commercials

Dole Company • Honig-Cooper & Harrington



SNAZELLE PRODS. INC., San Francisco

Hormel Company • BBDO



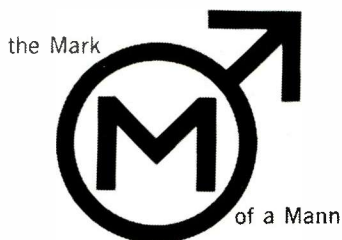
SANDLER FILMS, INC., Hollywood

Jiffy Chairs • Howard Swink Advertising



JAMIESON FILM CO., Dallas

Mann Manufacturing • Marcom Advertising



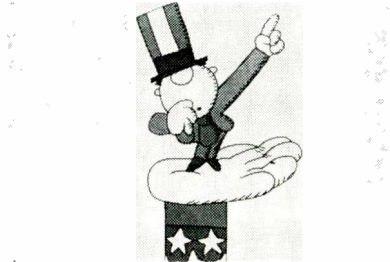
TEE COLLINS, INC., New York

Noxzema Corp. • William Esty



WYLDE FILMS, INC., New York

Pantomime Pictures



PANTOMIME PICTURES, Hollywood

Pepto-Bismol • Benton & Bowles



ECA ANIMATION, New York

Smith-Clothers of Calif. • Wenger-Michaels



JEFFERSON PRODUCTIONS, Charlotte

has been named eastern sales manager for commercials and will headquarter at Cascade's new offices in



Domitrovich

New York. Once a commercials producer for Needham, Harper & Steers and Kenyon & Eckhardt, Domitrovich joins the production company directly from Stars and Stripes Forever. Cascade's second addition is **Pat Shields**, who will serve on its directorial staff. Formerly of Sandlar Films, Shields also served as head of commercials production at Carson/Roberts. His first assignment will be directing a campaign of five Dairy Queen spots for Campbell-Mithun/Minneapolis.

Gifford Cummings has been named director of production sales for **Quadruplex Commercial Productions**. A former account executive at Tele-Tape Productions, Cummings career also includes the position of director of air mobile video systems for Reeves Production Services from 1966-69 and assistant traffic and production manager of Reeves from 1963.

Dolphin sets art dept.

Dolphin Productions/Computer Image Corp. has set up an art department to complement its Scanimate computer animation system.

Heading the department is **Bob Blansky** as production design director. Blansky's career includes stints with Deutsch & Shea as creative director, DMA Cinema Group as executive vice president and owner of his own design-communications studio, Studio Eight.

The other two members of Dolphin's art department are **Steve Rosenblu** and **Gillian Fuller**. Rosenblu, Dolphin's graphics director, was formerly creative director for Bishop Industries. Miss Fuller comes to the computer animation producer from Osborn Charles Associates where she had been a graphic artist.

DiBuono at Lanigan

Joseph DiBuono has joined the re-

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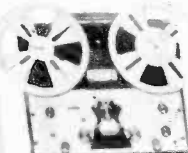
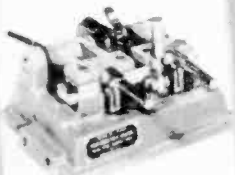
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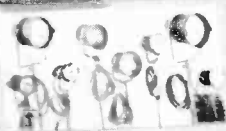
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Specializing in equipment for 16mm-35mm
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Documentaries, Industrial and Educational Films.



THE CAMERA MART INC.
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RENTALS ◦ SALES ◦ SERVICE

Commercials

cently formed **John B. Lanigan & Associates** as vice president in charge of sales. Before coming aboard the production facilities rep, DiBuono was with WCD and at Videotape Center for seven years as director of creative development. He began his career on the agency side serving as a producer for BBDO.

ADC anniversary logo and film

Marking its 50th anniversary, the **Art Directors Club** has selected Milton Glaser to design the graphics of a theme symbolizing the Club and its commitment to advertising and industry. Glaser, a co-founder and director of Push Pin Studios and a founder and

design director of New York Magazine, has agreed also to conceive and design a film concerning the responsibility of art directors in their professional life. The golden anniversary graphics will be used on all literature produced by the Club throughout the year. The theme will be selected by the club through its 50th Anniversary programming committee, chaired by past president Bert Littmann.

Haboush New York rep

Bob Catalano of Ad-Lib Productions will represent the **Haboush Co.** to New York advertising agencies.

For better understanding

In order to create better understanding of the policeman's role, generate broader public respect for his job and to improve police morale, McCann-Erickson/Detroit, acting on a plea from Mayor Roman S. Gribbs, has created a public service campaign with the theme of *Give a Cop a Hand—Even If It's Only to Shake His!* As part of a broadbased program, the public service advertising began as a print campaign last month and is now expanding to television. Gribbs has also requested aid from the city's broadcast media for help in solving its communications problems.



"30 Seconds over Tokyo" in 30 seconds. Recreating the crucial scene of the classic motion picture starring Van Johnson, Benton & Bowles enlisted a B-25 bomber (borrowed from the movie production of *Catch-22*) and the actor himself for General Foods' Post Fortified Oat Flakes spot. In the action, Johnson is in place at 6 a.m., waiting for the historic mission to begin. But before he flips on the engines, he has a bowl full of the Post cereal to stave off the hungries. B&B's creative staff on the project: Paul Singer, art director; copywriter Charlie Blaustein; associate creative director Ned Tolmash and Producer Paul McDonough.



Stars shine on North Carolina. At Jefferson Productions, Swedish model Gunilla Knutsson (best known for her Noxema "take it all off" commercials) and actor David Jannssen attend a small cocktail party with Jefferson's managing director Jin Babb, left. Both were in Jefferson's Charlotte studio individually shooting spots—Miss Knutsson for Smith Clothiers of California, Jannssen for promotion work on his new movie, "Macho Callahan," premiering in Charlotte.

SOLARIZATION MULTIPLE SCREEN	STROBE EFFECTS	ANIMATION GRAPHICS	DISSOLVES STRAIGHT CUTS
The Optical House inc.		The Optical House inc.	

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DICK SWANEK - WILLY TOMAS - SANDY DUKE - IRWIN SCHMEIZER - DICK RAUH - BILL ROWOHLT

Programming

(from page 35)

Albany, KTVT Dallas, WTIC-TV Hartford and KETV Omaha.

Avco Broadcasting has sold its 90-minute stereophonic television special *Midsummer Rock* to three stations. In New York, WNEW-TV will carry the program, while Metromedia's Los Angeles outlet KTTV will also air the show. The third station is Cox's KTVU San Francisco. Two versions, monaural and stereo, are available. Those opting stereo will require the aid of a cooperating FM radio station.

Zooming in on people

Bruce L. Wolfson, former vice president of operations at Reeves Production Services, joins **EUE/Screen Gems** as director of syndication in its video services department. With EUE/SG returning to video tape production, Wolfson will establish a "syndilease" program which will include video tape.

Prior to joining the company, he was with Reeves for nine years, initialing basic administrative and operations procedures. Wolfson also spent four years at CBS-TV as business manager of studio operations.

At **Screen Gems International's** television division, **Nevelle Thomsom**, who has served as sales manager of its Australian distribution and production organization, has been upped to managing director and Far East sales supervisor. He had been sales manager for the past six years. Thomson came to Screen Gems Pty. from Columbia Pictures Pty. Ltd. in Australia where he was program manager, publicity manager and southern publicity supervisor.

Lee Cannon, assumes the post of assistant general sales manager for **American International Television**. Headquartering in Chicago, Cannon comes to the production and syndication company from Commonwealth United Entertainment's television division. Previously, he had been with Screen Entertainment and Independent Television Corp.

At **Plaza Pictures**, **Paul Berkowitz** joins as director of national non-theatrical sales. An 11-year executive with Seven Arts Associate Corp. and Warner Bros.-Seven Arts, he originated and set up the company's first non-theatrical sales department. Following the Seven Arts merger with Warners, Berkowitz was named general manager-director of the new company's non-theatrical sales division.

Assistant general manager of North-

west **Teleproductions** of Minneapolis is **James Heuton**. Previously with the year-old company as senior producer/director, Heuton will continue his production duties.

Harlan Kleiman, a producer and theatrical consultant, has been named executive producer of **Teletronics In-**

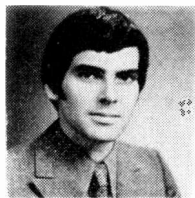


Kleiman

ternational's new video cassette division. He will be responsible for the overall development of video cassette programming, including the assembling and supervision of producer/director/writer teams which will create and adapt material for the medium. Kleiman, a co-founder of the Long Wharf Theatre in New Haven, has produced several off-Broadway plays and is producing *Three Plays for a Quarter* on Broadway this season.

Harvey Seslowsky, former director of program purchases for TelCom Associates, joins **Telemation Program Services** as director of programming. To be responsible for programming consultation, film buying and system relations, Seslowsky bought films for more than 100 stations at TelCom.

Filling the newly-created position of executive vice president at **Wendell L. Craig** is **Jeff Berman**. Berman had

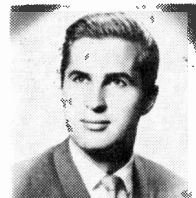


Berman

been with the audio production house for one year as executive director-producer in charge of all new project development. Among his previous positions are director of production for Mark Century and director of

production and community services at WABC Radio New York. Most recently he was with Floyd L. Peterson as a producer.

Following the resignation of **Bill Burrud Productions'** general manager,



Bayer

Wolfgang Bayer has been tapped as the firm's first executive vice president. With the company since 1965, Bayer will assume the administrative function of general manager.

**RALPH
KESSLER
PRODUCTIONS**

ideas in music

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

djm FILMS INC.
25 WEST 45 STREET, NEW YORK, N.Y. 10036 582-2320

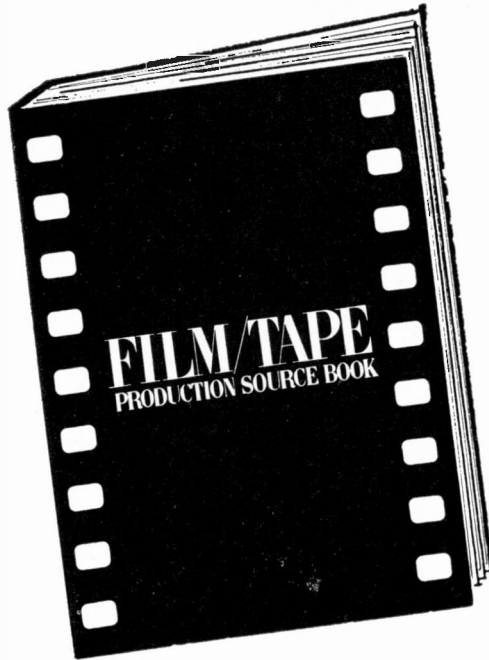
582-2320

**ED FRIEDMAN
DAVID BREEN**

EDITORIAL SERVICE • PRINT DISTRIBUTION

Q: who's who? what's what?

A:



!

Now available: The 11th semi-annual, all-new, up-to-the-minute Fall-Winter FILM/TAPE PRODUCTION SOURCE BOOK

In the fast-moving, swiftly-changing film/tape business, it tells you what you want to know . . . who you want to know . . . where the contacts are for the myriad services you require. The Source Book is a must purchase and must reading.

Here's why. This one easy-to-read volume contains complete listings of . . .

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- Advertising Agency Commercial Producers
- Production Service and Supply Companies
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Translated into numbers, the Source Book provides an all-inclusive, invaluable information source containing:

50,000 names **5,000** listings **31** different categories

It's a use book and it can be ordered now at only \$5 per copy.

. . . another service publication of TELEVISION/RADIO AGE

Film/Tape Production Source Book
1270 Avenue of the Americas, New York, N. Y. 10020

Gentlemen:

Enclosed find \$ Please send me copies of the
Fall-Winter 1970 FILM/TAPE PRODUCTION SOURCE BOOK at \$5.00 each.

Name Title
Company
Address
City State Zip

Spot Report

ADI, DMA data gets wider usage via figures for radio and print media

The unduplicated tv market area—called Area of Dominant Influence by ARB and Designated Market Area by Nielsen—is not only being used more commonly by timebuyers, via ADI and DMA gross-rating-point estimates, but is catching on in other areas.

Media supervisor Lee O'Brien of BBDO has been using ADI data to develop radio ratings by demographic segments and day parts. She uses total persons estimates as a base, such as the number of women 35-49 living in tv homes in the ADI, then increases it slightly because of greater radio home penetration. This is then divided into the number of women 35-49 listening in the total survey area during a specific day part by average quarter hour. The result is an "ADI radio rating."

Another example: American Newspaper Market, Inc.'s new publication, *Circulation '70*, analyzes newspapers, supplements and magazines by DMA. Using 1970-71 definitions, the DMA analysis shows circulation, penetration and households for print media within the tv viewing area. Included in the analysis are detailed breakdowns by circulation and penetration by all daily and Sunday newspapers, six national supps and 23 major magazines.

Agency invites stations to 'break up' spot

Smith/Greenland, New York, is trying a new gimmick for one of its advertisers, Transogram toys and games. The agency sends a 60-second spot to stations with instructions that the commercial can be broken down into a 30, a 20 and a 10, and any other commercials can be interspersed between the segments. The Transogram spot is designed so that impact is built through suspense, à la Hitchcock. So far, the agency has placed the ad in between 40 and 50 markets, angling mainly for weekend day children's programming.

According to Martin L. Smith, secretary-treasurer of Smith/Greenland, the agency has been successful in getting stations to accept the spots as minutes, and run them in the prescribed fashion. Whether or not the station will run five consecutive commercials or separate them is entirely a station decision, Smith says. "In negotiating our time buys," he points out, "we have found that we have been able to buy almost as efficiently as if we had bought conventional minutes. But the power and impact that we have thus far been able to measure from this new concept have been electrifying. Sales results from a Spring market test have been substantially beyond normal expectations."

Spot Report

Television/Radio Age

Campaigns

American Petrofina, tv (Media Communication, N.Y.)

GAS is the subject of two flights, the first breaking just before issue date and stretching 13 weeks, the second, breaking on September 28 and lasting four weeks. In over 30 markets, 60s, 20s and 10s will be used to reach adults, 18-49, and men, 18-49, during early fringe, prime and late fringe hours. Buyer: Joyce Peters.

ARCO, tv (Needham, Harper & Steers, N.Y.)

The advertiser, an oil company, has a sizeable promotion for ZODIAC GLASSES breaking just after issue date. Stretching nine weeks, 60s will be used to reach total men and total women during early and late fringe viewing. Buyers include R. Deckter, J. Green and R. Grant.

Borden, Co. tv (Doyle Dane Bernbach, N.Y.)

CRACKER JACKS pushes into more than 30 markets on September 26 for a two-month stay. Using 60s and 30s in day and early fringe, the advertiser is aiming for kids, 2-5, and kids 6-11. Buyers include Dave Kagan, Irene Fulrath and others.

Coca Cola Co., tv (The Marschalk Co., N.Y.)

SNOW CROP ORANGE JUICE is the subject of a medium-size push breaking on September 28 for a total of four weeks. Total women and women, 25-49, will be reached by 30s during daytime, early and late fringe. Buyer: Johnnie Johns.

General Mills, tv (Dancer-Fitzgerald-Sample, N.Y.)

WHEATIES moves into more than 35 markets the first week in October for a three month stay. Using 30s on sports and news only, the advertiser is aiming for total men and men, 35-49. Buyers include Barbara Nicolls and Marjorie Laird.

General Motors Corp., radio (Campbell-Ewald, Detroit)

The Chevrolet Division with an introduction campaign for VEGA pushes into over 60 markets on issue date. In a nine day buy, both 60s and 30s are being used. Buyers include D. Sheppard, M. George and B. Canary.

Genesee Beer, tv (Wm. Esty Company, N.Y.)

This regional advertiser is planning at least a 10 market thrust in upstate New York, beginning just after issue date and lasting eight weeks. Using 60s and 30s, early fringe, prime and late fringe will be used to reach men, 18-49. Buyer: M. Peckwasser.

Kelly Foods, tv (Noble Drury & Assoc., Atlanta)

CANNED MEAT is the subject of a 12-market push breaking September 20 and stretching six weeks. Using 60s, 30s, 20s and 10s, the advertiser is aiming for women, 18-49 during daytime, primetime, early and late fringe slots. Buyer: P. Hill.

Lowenbrau Beer, radio (Leber Katz Paccione, N.Y.)

BEER is the subject of a three week buy breaking a week after issue date. Using 60s to attract men, 24-49, male oriented programs are being bought. Buyer: S. Weiner.

Lipton Co., tv (SSC&B, N.Y.)

TABBY TOTAL DINNER begins a three week push the week after issue date. Using 30s only, the advertiser is aiming for the lady of the house, 18-49. Early fringe and late fringe are the viewing hours. Buyer: Mary Ann Freeman.

Marx Toys, tv (Ted Bates & Co., N.Y.)

TOYS are the subject of a 12 week push beginning on September 20 in some 25 markets. Aimed at kids 2-5, and 6-11, 60s and 30s both will be bought during daytime, early and late fringe and all kids' programming. Buyers: J. Prendergast and P. Cohen.

Monsanto Plastics Co., tv (Doyle Dane Bernbach, N.Y.)

HOME FURNISHINGS is the subject of two flights, the first breaking on October 4 and ending on the 24th.

(Continued on page 48)

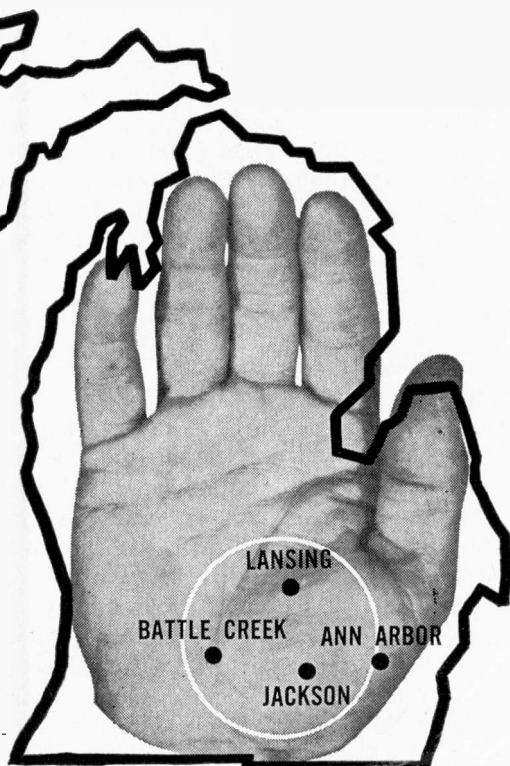
NB

Put the middle
of the mitten...
in the palm of
your hand

WILX-TV



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



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Lansing, Michigan 48933

Represented by
RADIO TELEVISION SALES, INC.

Spot Report

Television/Radio Age

One seller's opinion

What makes a good buyer?

From a salesman's point of view, we might expect the answer "A good buyer is one who buys my station." From the agency's point of view, the answer might be, "A good buyer is one who gets the spots for the least amount of money." In both cases, it is obvious that these statements are extremes and there are many other, more objective characteristics a good buyer possesses.

Of all, the most important one, perhaps, is *pride*. The buyer must feel that his buy is an extension of himself. It tells his supervisor, his account man and his client a lot. It tells them how much he knows about a market and the medium itself, how much time he spent and how much care he exercised in making the buy. Anyone who knows something about buying can tell a standard or "safe" buy from one which is more personal or more creative.

In major markets, the buy which is composed mainly of early and late news and late night talk shows will probably go unquestioned and unnoticed. It also, probably, took little time, a minimum of negotiation and very little thought. This is not to say a good buy must be offbeat or way out. If, however, the buyer took the time, he undoubtedly would find that the standard or safe buys had certain intrinsic weaknesses in them. For example, the early news normally skews towards an older audience. The 50-plus audience accounts for more than half of it. Furthermore, it may have sponsorship of five or 10 minute segments in it. An account wishing to reach women 18-49 or 18-34 may wind up in sports because of other news segments already sponsored.

In most cases, the commercial load in that early news is 12 to 14 units in one half hour. If he bought more than one spot in the early news on the same station, his duplication factor for the second news spot is fantastic, making the second spot highly inefficient. Putting the late news under examination would show a better skew towards younger adults, 18-49 and 18-34, but similar problems of sponsorship, over-commercialization and duplication after the first spot. In addition, it would show that the ratings may differ greatly depending upon what night it ran. Variances of 10 to 25 per cent are not unusual in the late news because of network lead in. The late night talk show has additional problems because of network sponsorship and commercial position. The spot advertiser usually gets stuck in the last hour to 45 minutes of the show. The ratings for the first half hour or 45 minutes are invariably higher than the remaining portion of the program. The buyer, of course, averages the entire hour and a half even though his chances of an even rotation are nil.

The buyer who takes pride in his work will consider the alternative to the "safe" buy, which, in major markets often means the independent station. The independent offers him a variety of program choices, primetime availabilities and, in many cases, first run programming. He will also find his commercial less cluttered in an hour show than in a half hour news on a network affiliate.

While the independent ratings may not be as high individually, selective buying will deliver both reach and frequency, often, with greater efficiency than the same dollar could buy on a network station. He may also purchase spots in a primetime special which will help give his schedule even greater impact.

The buyer who takes pride in his work and who views his buy as a reflection of himself may feel slightly discouraged because of the extreme emphasis on cost going on in the industry today. For this reason, the creative spot buy stands out even more.

Series To Sell Minutes.



Suspense Theatre

53 One-Hour Thrillers.
Color. Important Names.



Universal Star Time

30 Color Hours. Taut Dramas. Top Stars.



Run For Your Life.

85 Color Hours.
Life-defying Adventures.
Stars Ben Gazzara. Major Guests.



Major Adams

138 Western Hours.
Starring Ward Bond. Great Guest Stars.

mca tv
To Assure Tomorrow's
Ratings, Today!

> P V ∇ 6 L J J V P A T C T V < U > U R V

YOU MAY HAVE ALREADY WON!

If you remember the facts about the GREAT WEST GROUP

(CLUES):

- 1) Total Tv Households 287,000
- 2) Total Consumer Income \$2.5 billion
- 3) Total Retail Sales \$1.8 billion
- 4) Retail Sales per Household \$6,255
- 5) Covers more Montana counties than any other group

MARKET RANK

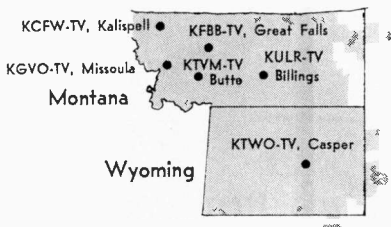
- 55th**
(Bigger than Little Rock)
- 57th**
(Bigger than Tulsa)
- 50th**
(Bigger than Salt Lake City)
- 8% higher than national average**

And if you can translate the phrase above

(CLUES):

- 1) The symbol for the three word phrase was used by artist C. M. Russell as part of his signature.
- 2) The writing is Cree, one of the few tribes that had a written language.
- 3) The first letters are G _____ P _____ M _____
Use this ad as your entry and fill in the blank letters above.

You're always a winner with the Great West Group, and to prove it, take a guess and we'll send you a free 13" x 18" color print of C. M. Russell's Stolen Horses No. 2



GREAT WEST GROUP

- KULR-TV, Billings, Mont.
- KFBB-TV, Great Falls, Mont.
- KGVO-TV, Missoula, Mont.
- KTVM-TV, Butte, Mont.
- KCFW-TV, Kalispell, Mont.
- KTWO-TV, Casper, Wyo.

Send the coupon along with the ad or see your Meeker Man.

GREAT WEST GROUP
 Box 2512
 Billings, Montana 59103

Gentlemen:

Hope I'm a winner. If so, please send me a free color litho print of C. M. Russell's Stolen Horses No. 2.

Name _____

Title _____

Company _____

Address _____

City _____ State _____ Zip _____

The second goes for a week on October 18. Using 60s only, time is being bought during daytime, early and late fringe to attract adults 18-49. Buyers include Irene Fulrath, Sharon Odgers, Chuck Jacoby.

Nabisco, tv

(McCann-Erickson, N.Y.)

ESCORT CRACKERS mounts a major push into 40 markets one week after issue date. In a buy lasting four weeks, 30s only will be used to reach total women and women, 18-49. Buyer: Jeff Cameros.

Ocean Spray Cranberries Inc., tv

(Young & Rubicam, N.Y.)

CRANAPPLE JUICE begins a five week thrust shortly after issue date in a minimum of 12 markets. Aimed at total women, 30s are being bought during early and late fringe to reach them. Various buyers.

Procter & Gamble, tv

(Compton Advertising, N.Y.)

IVORY LIQUID will burst into 25 or more markets the week after issue date. Using 60s, the advertiser is aiming for total tv homes, total women and women, 18-49. Early fringe and late fringe are the times. Buyer: Greg La Barre.

Procter & Gamble, tv

(Compton Advertising, N.Y.)

TIDE detergent begins a 15 market thrust on issue date. Geared to the lady of the house, 60s during early fringe, prime and late fringe are being used. Buyer: Dino Hanes.

Quaker Oats, tv

(Independent Media, N.Y.)

CELESTE FOODS is the subject of a seven week move into at least 15 markets to begin September 20. Total women and women, 18-49 are the targets, 60s and 30s the spots. Early fringe, prime and late fringe the viewing hours. Buyer: Mike Perkis.

Roundy's, Inc. tv

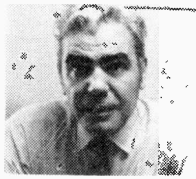
(Mathisson & Co., Milwaukee)

An ART and FRAME PROMOTION for member food stores of this chain, is the subject of a five market push breaking on issue date and lasting four weeks. Both 60s and 30s will be used to reach total women in daytime, prime and late evening slots. Buyer: Tom Wachal.

Spot Report

Television/Radio Age

Buyers in Action



He enjoys the negotiating aspect of buying best and finds contact with different reps stimulating.

Jack O'Connor, planner/buyer at Smith/ Greenland Company for the past four years, says his involvement with both these media aspects helps him serve the client's needs better. He has bought both radio and tv for such accounts as Kaufman Carpets, Brandywine Raceway, 5 Day Deodorant Pads, Sau-Sea Shrimp, Doxsee Clams, and just New York radio for La Ina Sherry, a product, he claims, which must be compatible with the radio format. Jack believes a good buyer starts with the numbers but must use judgement to make a really efficient buy. Before this job, he was with Kaster, Foote, Hilton & Atherton for eight years.



She finds NC&K challenging because her buys include a variety of markets and accounts.

Jane Tassinari, senior media buyer at Norman, Craig & Kummel, enjoys buying because "it's versatile, sometimes creative and full of contact with other people." She buys on a regional basis for Channel. Pharmaco and Dow Chemical and claims her experience leans more heavily towards tv than radio. She specifically enjoys buys which involve a hard-to-reach target, such as higher income, light tv viewers, who, says Jane, can only be reached on a limited number of programs. Her last job was at D'Arcy, where she bought for such accounts as Gerber Products, Bigelow Rugs and Fleischman's Distillery. A native of Yonkers, Jane lives in N.Y.C.



"For a planner, realistic exposure to the marketplace, is very important."

Gary Lispi, managing buyer for one of the four Colgate groups, finds Ted Bates a very professional agency in that it encourages both a theoretical and practical understanding of what makes a good buy. Gary believes the buy is crucial in that "a product which doesn't reach the right audience, can thwart the whole campaign." While the numbers and the price are important, other things govern a buy, like the season, programming trends, and an understanding of the product. Gary is currently buying out spot tv in three major markets but would eventually like to buy other media.

Rix Roast Beef, radio (Ogilvy & Mather, N.Y.)

ROAST BEEF is the subject of a four week buy breaking on issue date. Aimed at total adults, 18-49, various time slots are being bought, using 60s. Buyer: R. Codrington.

Standard Brands, radio (Ted Bates & Co., N.Y.)

ROYAL GELATIN breaks in 10 markets just before issue date for a three week flight. Using 60s, women, 35-49, are the object of the buy. Buyer: Joan Farkas.

Sterling Drugs, tv (Dancer-Fitzgerald-Sample, N.Y.)

COPE bursts into 25 or more markets the week after issue date in a three month buy. Using both 60s and 30s, the advertiser plans to reach women, 18-49 during daytime, late fringe and especially talk show programs. Buyer: Marge Swallow.

Buyer's Checklist

New representatives

KMED radio, Medford, Ore. announces the appointment of Robert E. Eastman Co. as its national representative.

WHEC-TV Rochester is now represented by Katz Television.

KWTO AM/FM Springfield, Mo. is now represented by Katz Radio.

WILZ (AM) Tampa-St. Petersburg, WHEI/FM Detroit, KMND (AM) Phoenix, KMOR (AM) Salt Lake City, WAFT (AM) Grand Rapids, KZEL/FM Eugene, WPAD AM/FM Paducah, WNLA AM/FM Indianaola, Miss., KGUS/FM Hot Springs, Ark., KPEN/FM Los Altos and KQYX (AM) are all being represented by Gert Bunchez. WDCJ/WKTZ-FM Jacksonville, Fla. have named Edward Petry & Co. their national reps.

New affiliates

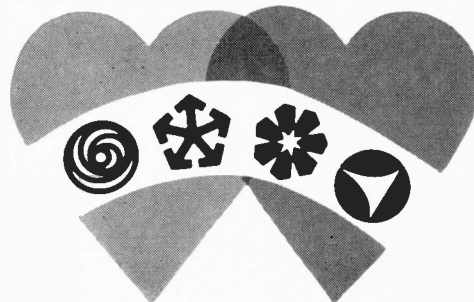
KRSD-TV Rapid City, S.D. and its satellite station KBSJ-TV, Lead, S.D. joined the CBS Television Network.

New tower

WNDU-TV is now operating from a 282,000 watts, 500 foot tower in South Bend, Ind. The station is the University of Notre Dame's NBC affiliate.

New station

WAVS Fort Lauderdale began broadcasting August 21 with 5,000 watts at 1190 on the dial.



**THEY GO TOGETHER
NETWORK RADIO—SPOT RADIO**

DON'T MISS . . .

IN THIS ISSUE:

EXCLUSIVE! N. W. AYER PREDICTIONS. Forecasts of Fall network ratings. Individual predictions for more than 80 programs. PLUS an analysis of how each night-time show will do—and why. (Page 21)

THE NEW ARB REPORTS. Complete details revealed about the contents of next season's ARB reports. (Page 31)

NEXT ISSUE:

SEPTEMBER 21 — 14th ANNUAL NEWS ISSUE

an in-depth examination of today's broadcast journalism . . .

- **Television Rating Trends—analysis of Nielsen data including a wide range of demographic information**
- **The Cost of News—a survey into costs and trends with a separate analysis of radio and television**
- **Editorializing—tv and radio policies and patterns. How station size makes a difference**
- **The incoming RTNDA President speaks—Jim McCulla, ABC Radio News, Los Angeles, writes about current issues**
- **The Network News Chiefs—byline articles by ABC News' Elmer Lower; CBS News' Dick Salant and NBC News' Reuven Frank**

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Please send **Television/Radio Age**

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

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Company _____ Title _____

() Business Address _____

() Home Address _____

City _____ State _____ Zip _____

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Appointments

Agencies

Willard C. Mackey, vice president, international marketing director, Coca-Cola Company, Atlanta, has been elected chairman of the board and chief executive officer of The Marschalk Company succeeding **Paul J. Caravatt, Jr.** Caravatt will become chairman of the executive committee and will assist Mackey for the next six months then join the parent company, Interpublic, in an executive capacity. **James R. Herkin** also joins Interpublic as executive vice president, having been president of Ogilvy & Mather, Inc.

Donald H. Rice joins SSC&B Inc. as a senior vice president. He was last with J. Walter Thompson, Chicago, as vice president and member of the management committee. In addition, **Richard Francis Rack**, account supervisor, has been named vice president.

Lyman H. Johnson joins Benton & Bowles as vice president, account supervisor. He comes from Avon Products.

Alejandro Danon has been appointed general manager of Doyle Dane Bernbach Mexico. He comes from Chesebrough-Pond's of Mexico, where he was general manager.

Dorothy Glasser, a media director at Ted Bates & Company has been appointed a vice president.

Jerry Harwood, director of research at Needham, Harper & Steers and **Norval Stephens**, deputy division director, have been elected senior vice presidents.

Burton Vaupen, administrative assistant to Young & Rubicam's general manager, has been named vice president.

Harvey Robinson, account supervisor at Grey Advertising, has been named a vice president.

Maureen Dickson, head of the traffic department at Norman, Craig &

Spot Report

Television/Radio Age

Kummel, has been appointed a vice president. **Marilyn Miller**, fashion director, enjoys a similar appointment.

Charles F. Kleber, vice president of W. B. Doner, Detroit and Baltimore, has been named to the board of directors.

Rosemary E. Anderson joins N.W. Ayer Chicago as account supervisor. She was last with McCann-Erickson as vice president and account supervisor and was Chicago "Advertising Woman of the Year".

Gray Kirtland has joined Foote, Cone & Belding as account supervisor from Clinton E. Frank.

Patrick J. Morris has been promoted from account executive to account supervisor at Gardner Advertising, St. Louis.

Frederick H. Frey joins Sperry-Boon, Chicago. He was an account executive with *Family Circle Magazine*.

Media services

Homer A. Langdon has joined Marketing and Resources Application, Inc., media sales division as vice president, sales. He was last manager of advertising relations at Curtis Publishing Company.

Charles B. Kahao has been named director of media services at SFM Media Corporation. He was an account supervisor at Norman, Craig & Kummel.

Representatives

Donald F. Carey, formerly New York sales manager for H-R Repts, **Robert A. King**, formerly with Edward Petry & Company, **Robert B. Pates** formerly with RAR, Inc., Chicago, and **Larry Chambers**, last with Metro Radio Sales, have all been added to the sales staff of Blair Radio as account executives. The first three will be in New York, Chambers in Los Angeles.

Len Gruber and **Bartholomew M. Regazzi** joins the radio sales staff of Avery-Knodel, Inc. Gruber was last with WRFM New York, Regazzi with Rollins Broadcasting Company.

Gunnar Bennett joins the Chicago office of Radio Advertising Representatives as an account executive, from KFWB Los Angeles.

Allan D. Chlowitz has been named account executive for CBS Radio Spot Sales on the CBS/FM National Sales division. Also at CBS Spot Sales, **John A. Lack** and **Franklin T. Haye** move to the same position.

Don Cote, former general sales manager of CKLW-TV Detroit, has been named an account executive with RKO Television Representatives, Inc.

Doug Barker has been named Detroit sales manager for Tele-Rep. He was an account executive with Edward Petry Company prior to this appointment.

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\$1,247,143,000 in Consumer Spendable Income in the 35 counties where WWTV/WWUP-TV is the dominant CBS station. Source: SRDS and ARB.

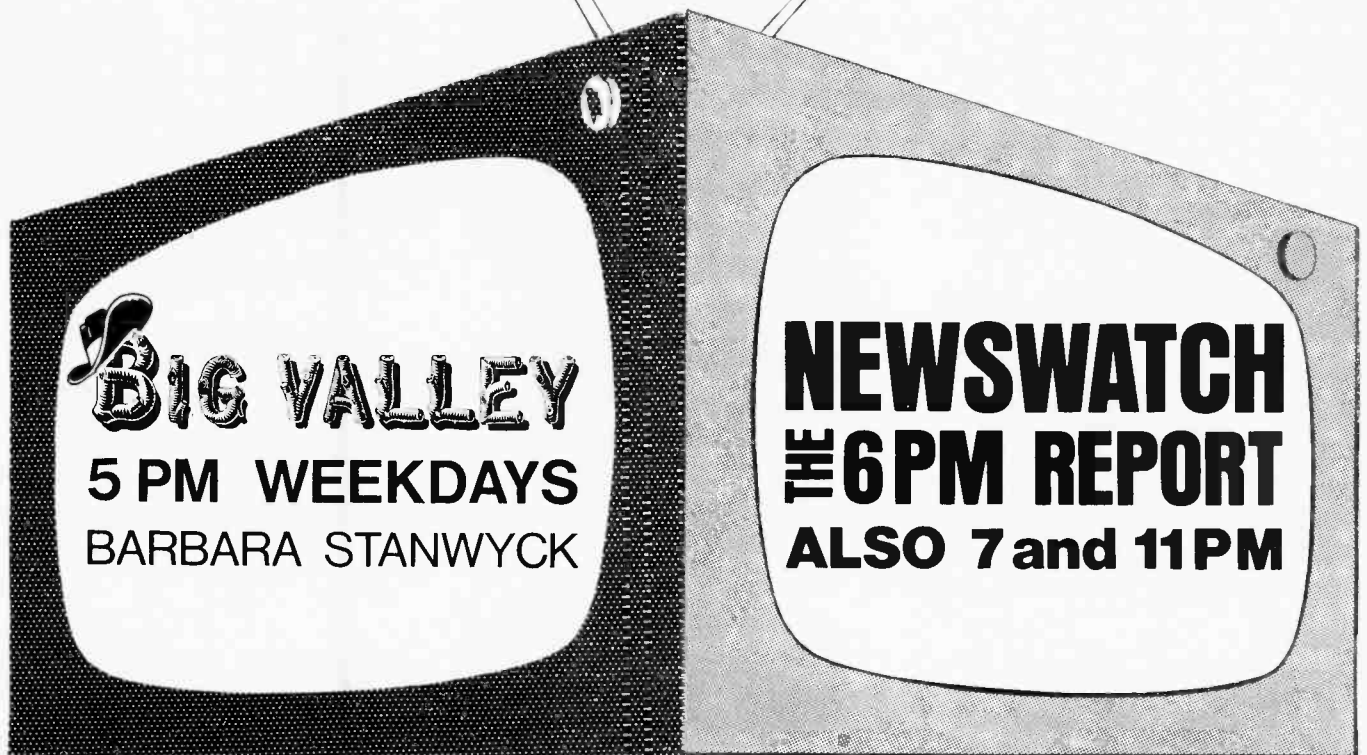
When you're looking at the Cadillac-Traverse City-Sault Ste. Marie A.D.I., you're looking at the richest A. D. I.

in the state — a huge 25-county area where Michigan's biggest spenders spend. And if you add the ten neighboring counties where WWTV/WWUP-TV is the dominant CBS station, you're looking at a cool billion dollars in retail sales. Think about it—when you're thinking about Michigan.

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WWUP-TV SAULT STE. MARIE
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Wall Street Report

Alberto-Culver, big ad spender, puts nine out of 10 ad dollars into video

Relative to its size, the Alberto-Culver Co. is a big ad spender. Its sales of \$141 million last year were fueled by more than \$26 million in ad expenditures in the reported media alone. Another 50 per cent can be added on for sales promotion. What this says is that Alberto-Culver rises or falls on the basis of its marketing prowess. The history of this post-war company indicates the prowess is there.

Of the measured media total, nine out of 10 dollars went to television in 1969. This was roughly evenly split between network and spot. Most of the remainder of the measured ad expenditures went to magazines. Spot radio accounted for a piddling sum.

As an investment, A-C stock merits interest primarily as a speculative, rapid growth situation. The dividend yield is peanuts. At a recent price of 32 for the common and an indicated 28 cents per share dividend, the yield comes to less than 1 per cent.

P/e ratio is generous but profits warrant it

In the 12 months ended June 30 (which winds up A-C's third quarter), the stock earned \$1.62 per share, a healthy sign in the current economic environment (see table below). Given the \$32 price, the price/earnings ratio comes to 19.7. Ordinarily this is a generous ratio, but the profit record of the stock in recent years justifies it.

Ten years ago the stock earned only 12 cents a share (after adjustments for stock splits). It advanced steadily until the mid-60s when the company's financial record took a turn for the worse. After a partial recovery in one year, the stock continued its upward climb.

Earnings and sales in the quarter ended June 30 hit a record for the 11th consecutive quarter. Sales were \$42.6 million, up 8.3 per cent over last year's third quarter total of \$39.3 million. Net earnings at \$1,409,089 were up 21.5 per cent over last year's \$1,159,838. Earnings per share for the quarter were 30 cents as against 25 cents during the corresponding period of 1969.

Alberto-Culver Co. Income Data (adjusted)

Year ended Sept. 30	Sales (\$ Mil.)	Operating income as % of sales	Net income (\$ Mil.)	Net income as % of sales	Earnings per share Amount	Annual change
1969	\$141.37	12.2%	\$6.52	4.6%	\$1.45	+14.2%
1968	127.40	12.2	5.71	4.5	1.27	+23.3
1967	118.39	10.9	4.62	3.9	1.03	+74.6
1966	103.13	8.7	2.67	2.6	0.59	+293.3
*1965	88.86	4.2	0.65	0.7	0.15	-83.9
1964	101.61	10.5	4.19	4.1	0.93	+24.0
1963	80.22	11.0	3.35	4.2	0.75	+47.1
1962	60.78	10.1	2.30	3.8	0.51	+168.4
1961	25.34	10.2	0.88	3.5	0.19	+58.3
1960	14.91	10.1	0.52	3.5	0.12	—

*Fiscal year changed with result that fiscal year had only 10 months.

Third quarter advances despite truck strike

For nine months, sales now stand at \$122.8 million, compared with \$112.7 million the year before. Net income in the respective periods came to \$5.4 million and \$4.3 million while per share earnings were \$1.15 and 94 cents.

The third quarter advances in the face of a truck strike and nationwide economic slowdown caused A-C president Leonard H. Lavin to jubilantly describe the company's showing as "extraordinary and most encouraging." He said the truck strike had cost the company "millions of dollars in sales." Lavin owns about a third of the company.

One of the bolder marketing moves of A-C in recent years was its introduction of FDS, an external feminine hygiene spray deodorant. FDS was the first product of its type on television. It resulted in a change in the Tv Code, which was a factor in the resignation from the Code of the Group W stations. Last year A-C spent \$860,000 in spot tv to promote FDS, a product that gave birth to a number of competitors.

Ayer predictions (from page 28)

Cornell suspects that the CBS early evening change may induce NBC to put more younger-adult appeal into the *Knotts* show. *The Mod Squad* on ABC is a program with obvious popularity among teenagers and, secondarily, younger adults.

Julia at 8:30 will benefit from the audience flow from *Don Knotts* since it also skews toward older adults. But *Julia* is also popular with kids and, surprisingly, has had a decent rating among teenagers.

Movie of the Week, which enters the ABC schedule at 8:30, started opposite Skelton last season, which nicely split the adult audience, the older viewers tending to watch Skelton and the younger ones preferring a movie. *Hee Haw* on CBS will perform in a similar manner as Skelton. In addition, *Movie of the Week* benefits, as it did last season, from the feed-in of younger adults by *Mod Squad*.

Marcus Welby, M.D. at 10 on ABC is very popular with younger women, part of this due to its feed from *Movie of the Week*. Cornell feels that the Robert Young series would, under other circumstances, do better with older adults than it does, but that the rating for this category is held down by competition from the *CBS News Hour*. As it is, *Welby* is credited with more older women than *Movie of the Week*. It might also be pointed out that *Welby* faces the NBC movie, with its appeal to younger adults.

WEDNESDAY

Starting off the schedule are *The Courtship of Eddie's Father* on ABC, *Storefront Lawyers* on CBS and *The Men from Shiloh* on NBC. The latter is still *The Virginian*, says Cornell, but it has different competition.

Eddie's Father will grab most of the kids under 12 but won't do well with older adults, who also tend to

New agency in New Jersey

Kallman, Terlizzi and Gubin is a new agency offering full creative and media services in Jersey City. Principals are Gerald G. Kallman, public relations counselor, and James J. Terlizzi, Jr. and Jonathan Gubin, formerly with major advertising agencies.



Stephen R. Rintoul, formerly senior vice president and general sales manager of the Adam Young Co., New York, has been named general sales manager of KWTY Oklahoma City.

like westerns. *Storefront Lawyers*, one of a number of shows capitalizing on the success of *Mod Squad*, should attract younger adults but competition from *Eddie's Father* and the new Danny Thomas opus will keep its demographics pretty "flat."

The *Danny Thomas Show* is rated tops among the ABC debuts. Ayer people feel the veteran comedian has a good creative group doing the show and respect Thomas' talent.

The last half hour of *Shiloh* is opposite *The Governor and J. J.* on CBS and *Room 222* on ABC. The Dan Dailey show replaces *Hillbillies*, but doesn't have its strength of appeal. Hence, Cornell adjusted his estimate for *Room 222* upward. *The Governor* inherits some young people from *Storefront Lawyers* but has to fight *Room 222*, which is strong with young adults.

The weakness of *The Governor* as a lead-in will affect CBS' *Medical Center*, whose audience was adjusted downward. ABC's *Johnny Cash*, on the other hand, benefits from its lead-in, *Room 222*.

As for NBC's 9 o'clock entry, *Kraft Music Hall*, Ayer analysts find it difficult to assess. As a music anthology, its appeal may depend on the extent to which it latches on to current trends.

Two new shows appear at 10, a situation which doesn't happen often these days—a time when less than two dozen programs are regularly launched on the networks. The debuts are *Dan August* on ABC and *Four In One* on NBC.

Dan August, a police show, is well

done but it is expected to fare only moderately well. *Four In One* is a real departure in network programming—four different shows, each one appearing during six consecutive weeks. There have been different shows in the same time slot before *Name of the Game* and *The Bold Ones*—but these were alternating programs.

Since the Ayer estimates are based on expected November-December ratings, the *Four In One* predictions are based on *San Francisco International*. This will be like *Grand Hotel*, but taking place at an airport and will consist of stories based on the airport locale and the people passing through.

THURSDAY

Six new programs grace the Thursday schedule, four on ABC and two on NBC, while CBS keeps its lineup intact.

At 7:30 *Matt Lincoln* on ABC and *Flip Wilson* on NBC are pitted against CBS' strong *Family Affair*.

Wilson has the makings of a winner. It should score with younger metro adults, while the CBS competition will attract kids and older adults. However, *Family Affair* is strong enough to whittle down *Wilson* somewhat, so the comedian will likely end up with somewhat flat demographics. The *Matt Lincoln* pilot did not impress Ayer but the word is that efforts are being made to improve the show. The story of a social worker/psychiatrist features young people, so it should appeal to teenagers and younger adults, another factor in keeping *Wilson's* audience down a bit.

Jim Nabors enters the list at 8 for CBS and at 8:30 comes up against *Bewitched* and *Ironside*. The net result is that he will lose some kids and gain older adults; his basic strength lies in the latter category.

Flip Wilson gives *Ironside* a better lead-in. The latter was fed by *Daniel Boone* last season, which passed along kids and older adults. In addition, *Bewitched* attracted younger adults. With the new *Wilson* show preceding *Ironside*, Raymond Burr will get a more even demographic profile.

At 9, the new *Barefoot in the Park* features a black cast, which some program analysts think will hurt it. Cornell disagrees. He found the pilot amusing and well written and predicts the show will hold on to the audience bequeathed by *Bewitched*.

Following *Barefoot* are two other

new ABC shows—*The Odd Couple* and *The Immortal*. Ayer people wonder if the premise of two men living together and separated from their wives can yield consistently funny material, but they give it a moderately good rating.

Opposite *Odd Couple* at 9:30 is NBC's *Nancy*, a series about the daughter of the President of the United States and her love life. Cornell's vote: "Syrupy." What will hold it up is *Ironside* as a lead-in and *Dean Martin* as the following show. Martin, however, will suffer from *Nancy*, having had *Dragnet* as a lead-in last season.

The Immortal strikes Cornell as a sleeper, but he won't give it a big rating because of the competition—Dean Martin and the CBS Movies.

FRIDAY

NBC retains its Friday schedule: *High Chaparral*, *The Name of the Game* and *Bracken's World*. The western is not considered a strong show and Cornell notes it has done well only with older adults and because of weak competition.

CBS enters a new show, *The Interns*, opposite *High Chaparral* and *The Brady Bunch*. The Ayer analyst questions whether an adult dramatic show is good scheduling in the early evening when the youngsters can choose between a western and a situation comedy with a lot of children in it. However, it will have young adult appeal.

Another CBS debut, *Headmaster*, with Andy Griffith, comes up with the top Ayer rating (total viewers) for a new show. Its predicted home rating is 20.4, second to *Danny Thomas*, with a 20.6.

Griffith appeals mostly to older adults, but since his new show deals with young people, he may score in that category. Many older adults who watch *High Chaparral* will switch channels to Griffith, since *Name of the Game* is not their kind of show, but the latter will probably continue to get a larger proportion of older adults than its appeal warrants due to its lead-in show, *High Chaparral*.

The other show opposite Griffith is *The Partridge Family*, a new ABC program and clearly in the kiddie category. Cornell rates it as a cornball show, and gives it a 20 rating for children 6-11. Its adult rating is predicted as 6.

That Girl is back on ABC in some-

thing like its fifth time period. Following *The Partridge Family*, it won't inherit much adult audience, but it has done well with kids in the past.

At 9:30, *Love, American Style*, cut to a half hour, presents the usual problems in predicting an anthology. It's known to be strongest among women under 50, as is *Tom Jones*, which winds up the ABC schedule.

SATURDAY

Again, NBC remains intact for the evening with *Andy Williams*, *Adam-12* and the movies. Williams gets a break with Jackie Gleason off the air since both appealed to older adults—Williams' efforts to attract a young audience notwithstanding.

Mission Impossible, shifted from Sunday to replace Gleason, will capture the younger adults since ABC's brace of game shows, *Let's Make a Deal* and *Newlywed Game*, are fodder for older folks (as all game shows are), and will also benefit from Gleason's absence.

Interestingly, none of the three 7:30 shows is particularly attractive to children. As a matter of fact, a number of early evening network shows through the week appear to be bypassing the child audience. These are primarily the young adult teenage-oriented programs like *Storefront Lawyers* and *The Interns*. The success of *Mod Squad* and the talk of relevance seems to have encouraged the networks to program in this fashion. Cornell regards this as an important development and says it will bear watching to see if non-kid appeals can generally succeed at 7:30.

Williams is followed on CBS by *Adam-12*, by no means a winner. It is predicted that the Saturday movies, which come next, will continue to do



Groundbreaking has started on a new studio facility for WXEX-TV Petersburg, Va. The ante-bellum building will house not only production facilities, but will also be a Civil War museum.

well. Ayer program people assume that the networks still have a good supply of feature product.

On CBS *Mission Impossible* is followed by two strong shows, *My Three Sons*, and a new entry, *Arnie*. The Fred MacMurray situation comedy does well in most demographic groups. *Mission Impossible* feeds it younger adults, while *Lawrence Welk* gets a lot of the older crowd on ABC.

Arnie looks like a hit. The story of a blue collar type who becomes an executive appears to have broad appeal, and should be strong with kids, but the competition of the NBC movie must be taken into account.

Mary Tyler Moore was moved by CBS into 9:30 from a Tuesday slot, pushing *Arnie* back to 9. With no pilot, this is a hard one to guess, but Cornell sees no reason to give Miss Moore more than so-so ratings. What will help her will be the fact she is between *Arnie* and *Mannix*.

Winding up the ABC Saturday schedule at 9:30, following Welk, is the new hour-long *Most Deadly Game*. Cornell rates the pilot, which bears some resemblance to *Mission Impossible*, as far fetched. It should get some older adults from Welk, but won't do well in other demographic categories.

SUNDAY

This is the third night in a row in which NBC stays put. ABC is ditto after 8.

The latter enters with a new show at 7 (the starting time for the Sunday primetime schedule)—*Young Rebels*, replacing *Land of the Giants*. This is a costume series, a story about the resistance movement during the American Revolution. The pilot looked good and the performers attractive. One big question is whether the story lines can keep the audience interested once the basic idea of the action is repeated a few times. The show should do better than *Land of the Giants*, though it doesn't have as much appeal for kids. The subject matter may also be attractive to older adults. Meanwhile, *Lassie* should pick up some kid audience.

The other new show on Sunday stars Tim Conway on CBS. Based on a special with Conway last season and the list of guest stars and creative people working on the show, Cornell thinks it will do a lot better than most other observers do. □

Taylor (from page 29)

it relied on "dial cards," postcard size cards that showed the frequency of all FM stations and highlighted WDVR.

The station began distributing the cards a month after it went on the air. In three years, about two million were spread around. Taylor carried the idea over to WRFM and placed about two million within a year.

He obviously considers this form of inexpensive promotion very effective. "The FM listener can't always find the station he wants and is always looking around. The card is a very convenient thing to have. We promote them on WRFM with IDs and get lots of requests."

The real heavy promotion for WDVR came after Taylor left. During his first year there, about \$25,000 was spent; three years later it was a little under \$50,000. One of the bigger promotions run while Taylor was there was a champagne affair in 1965, when 2,000 bottles were given out. In the Fall of that year, recalls Taylor, WDVR had the highest quarter-hour total-listener level of any U.S. FM outlet.

By 1966, Taylor says, he was "bored" and went over to the Concert Network stations, an FM group consisting of WBCN Boston and WHCN Hartford, Conn. (the group also once owned WNCN(FM) New York). He operated as manager in Boston but also supervised programming of the Hartford outlet. His job was to instill new life into a pair of classical music stations which weren't exactly setting the world on fire. His prescription was beautiful music, but he says it didn't work because management wouldn't go all the way.

So a year later, Taylor moved to Kaiser Broadcasting as music and program director for its FM stations—WJIB Cambridge-Boston and KFOG San Francisco. Kaiser had acquired the Boston outlet as part of a broadcast package and Taylor concentrated his efforts in the East.

The WJIB operation involved a complete revamping—new call letters (it had been WXHR), new studios and new programming. Under the old call letters, the station had been programming what Taylor described as "conservative popular or middle-of-the-road."

Taylor says the good music approach worked quickly. "The station showed up in Hooper almost immediately. Over the winter of 67-68 we were seventh in the Boston ARB." Promotion, Taylor says, was mostly word-of-mouth.

But Taylor left Boston after only eight months, returning to WDVR. He says it was the lucre that lured him. However, 10 months later, in March, 1969, he was with WRFM. Boredom had got the best of him again, he says.

He had written letters to certain broadcasters in New York and Los Angeles saying something to the effect that their stations should be \$1 million operations and he would gladly show them how to make it that way. Bonneville's Radio New York Worldwide, Inc. (Bonneville International Stations, owned by the Mormon Church, had bought the station in 1966), took him up on the proposition with the stipulation that he program the beautiful music format. Taylor was only too happy to oblige with the request.

Got new image

Unlike WJIB, WRFM did not change its call letters, but when the new programming began to make an impact, Taylor recalls, people thought it was a new station, although it had been airing some wall-to-wall music.

The recent drop in WRFM's ratings, whatever the reason, is a reminder that a station is only as good as its latest audience. Not that Taylor needs any reminding. He works hard at his job. "I live this station," he says. He reviews every quarter-hour segment programmed and says there's not a record aired on the station he hasn't heard.

While he's specialized in beautiful music, he feels he could successfully program other musical approaches—classical, middle-of-the-road, country-&-western. He likes classical but doesn't enjoy c&w as he used to. Taylor tries to divorce his personal taste from his choices to some extent, but says he usually likes whatever he plays.

That should make it easy for him to be a successful radio programmer; certainly no one can dispute his record so far. To which might be added the footnote that even the stations he's left are still doing well. At the end of last year, both WDVR and WJIB were fifth in their markets. □

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Network 30s (from page 31)

smaller advertisers would use the medium if they could buy 30-second spots," he observes. "Besides, piggybacks are a problem for many of our clients. The audience for product 'A' may not be exactly right for product 'B'. If product 'B' could buy 30s, he'd be better able to direct this advertising to the audience he wants to reach.

"There are, of course, some larger clients who would like things to remain as they are," Bahr continues. "Under the present system of selling only minutes, they gain an advantage."

Though the networks sell only minute announcements, the prevailing practice is for advertisers to break them into two 30s. This has become so common that, for all intents and purposes, network tv has become a 30-second spot medium.

A tabulation made by Television Bureau of Advertising of all minute and half-minute network commercials aired last June showed that about 25 per cent were isolated 30s, about 49 per cent piggybacks and the remaining 26 per cent minutes.

Minutes are used as 30s in various ways and given different names, often used inaccurately. To get an "isolated" or "split" 30, the advertiser buys a minute which the network permits him to divide into 30s in the first and last positions in a half hour.

The remaining two of the three minutes of commercial time in the half hour usually are used for minute spots or piggybacks. These piggies are called "shared" or "matched" spots.

Shared or matched spots are those split in half; these can be used for two brands, or the advertiser can swap a 30-second position with the

owner of the other minute, if that advertiser is inclined to piggyback also.

The growing amount of research comparing effectiveness of 30s to 60s is an indication of the increasing importance of the shorter spot to advertisers. A recent study by FC&B, Chicago, went through 400 tests of paired commercial done by various sources. The agency also compared 30s and 60s in tests set up by its own research department.

The objective was to determine whether or not commercial effectiveness was dependent on the type of test conducted. The conclusion was that as testing controls became more rigorous, the relative value of the 30 went down.

Cost causes increase

Though the case for or against the shorter spot remains to be proven, lesser cost continues to increase the use of 30s. CBS and NBC, in addition, even seem to have flirted with the idea of selling them.

"We were offered 30s in CBS hockey and on NBC's *All-Star Night* baseball," says Eugene Accas, vice president for network relations at Leo Burnett. "We didn't buy because these availabilities came on late in the buying season when most of our funds were committed. And, in the case of hockey, we didn't think too highly of the vehicle."

Both networks withdrew their 30s offer quickly. Opinion is that the availabilities were something of a trial balloon to see how much business they would bring in.

At present, though the prime sale on the Hughes Network is minutes, 30s are sold in *This Week in Pro Football*. The sales policy of Hughes is highly practical: Minutes are for

sale in its top attractions; some 30s in those that don't sell quite as well.

Another step toward "accepting the inevitable" was taken by the NBC owned-and-operated stations at the end of June. The O&O's adopted the 30 rate as the basic unit to charge advertisers, thus becoming the first station group to do so.

The action was taken to facilitate internal traffic operations. Piggyback advertising had increased to such a degree that they were having difficulty handling piggybacks, particularly re-pairing when cancellations took place. Under the new policy, the placement of spots is simplified.

Networks do not have the same kind of scheduling problems as stations with piggybacks. Network buying is not as flexible, nor does it permit as much fighting. The networks would go to a 30-second base rate for other than scheduling reasons.

Since the present policy of selling only minutes obviously excludes some smaller clients, a few agencies warn that some of these firms might complain to the government about a policy that keeps them off network tv. No record of such complaints exists, but a change of policy would obviate the possibility of such an action.

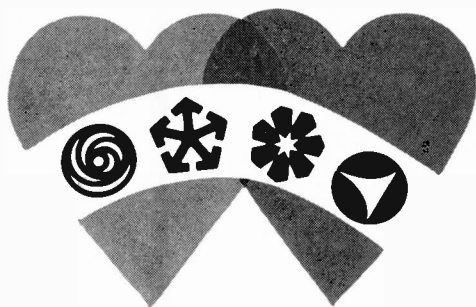
The agencies are so certain that a 30-second network announcement policy is near that they have taken up a defensive position in anticipation of an increase in network rates for that spot. Most are against it naturally, if the networks try to charge more than half of the minute rate for a 30.

"We will resist any kind of price increase for the 30-second spot," says Robert (Buck) Buchanan, vice president of J. Walter Thompson. "It would be giving the networks greater income for the same amount of time.

"It wouldn't permit us to sell any more products," continues Buchanan, who worries that a network might set its 30 rate at 60 per cent of the minute rate.

A similar view is that of Thomas J. McDermott, senior vice president and director of broadcast activities for N. W. Ayer. "Nobody will look kindly at anyone who wants to increase rates these days," he says. "Advertisers and agencies won't stand for it."

Still, there are some agency executives who not only expect a slight price increase but believe that the networks are entitled to it. "They are certain to ask more than 50 per cent of the minute rate, even if it's only one or two per cent, just to establish



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the principle," observes the program director of a major advertising firm who asked not to be identified.

A study made by J. Walter Thompson shows that 130 stations in 79 markets are selling 30s at one half the minute rate. And in 15 of these markets all the stations sell 30s at half the minute rate.

The agencies may be needlessly concerned, if the comments of network sales directors can be accepted as company policy—i.e., "I believe that advertisers should be able to buy 30s for half the price of a minute"—CBS's Frank Smith.

Though there are plenty of compelling reasons for shifting to the 30, there are as many forces militating against it.

To begin with, affiliates wouldn't take to the change kindly. Explains a sales executive at a major market station: "The battle for billings, which even now is being waged between network and affiliate would be stepped up to a new height."

Regionals going national?

He explained: "I could see some regional brands buying network just to force distribution for themselves in some markets. I could see many other smaller advertisers going into network tv from spot."

It's also understood that any shift to a shorter basic unit would threaten product protection, of which there is little enough anyway, even further. The reason, of course, would be a greater number of advertisers.

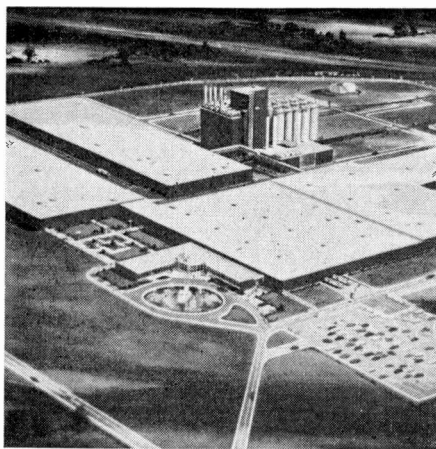
"We'd be opening a new can of worms," says ABC's Boorem. "At the moment multi-brand advertisers that use piggybacks have worked out a way for their brands to live with each other. This would be upset."

Frank Smith of CBS-TV agrees: "It would be a problem for us in terms of product protection. There would have to be a lessening of it. We'd have to reduce our guarantees."

Almost everyone feels that the medium would also suffer further from clutter. The prevailing opinion is that many advertisers who now use minutes would buy 30s.

"The unstated problem in any such change is what to do about the inevitable increase in clutter," says Eugene Accas of Leo Burnett.

"There are too many interruptions now," agrees Rollo Hunter, senior vice president, broadcasting, MacManus, John & Adams. "With 30s as



Pabst Brewing Company chose Pabst, Georgia for a new multi-million dollar plant.



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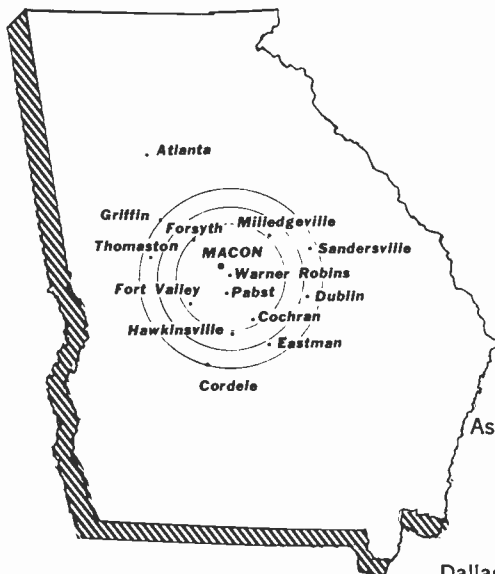


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Associated with WTVY, Dothan, Alabama

Represented nationally by
The Meeker Company

Dallas and Atlanta—Busby, Finch & Woods



Judges of the radio and television entries in the American Advertising Federation Addy Awards competition got together recently at the studio of WMAR Baltimore, guests of the Women's Ad Club of Baltimore, host to the 2nd District competition covering the Northeast. Judges include, seated, l. to r., Don Campbell, general manager, WMAR-TV; Dr. Harold Niven, National Association of Broadcasters; Howard Kates, N. W. Ayer; standing: James Frost, W. B. Doner; Joanne Parrot, Van Sant Dugdale; Michael Membrado, Katz Agency; and Sol J. Paul, TELEVISION/RADIO AGE.

the basic unit, I'm afraid there would be much more."

"The agencies and advertisers should be the people most concerned about clutter," notes Boorem. "They complain about it enough. But for some of their clients they tear at you for more flexibility and then tear at you for clutter, which is caused by more flexibility."

CBS's Smith feels differently. "Nothing on the screen would look different. It wouldn't cause more clutter. You'll always have advertisers who want minutes because they serve their products better."

A shift to 30s would create other kinds of problems for the networks too. Paul Roth, vice president and director of radio-tv programming for Kenyon & Eckhardt Advertising, believes, "It will double the inventory of the sales department. They will have many more units to sell and may not be happy about this state of affairs."

Network executives see a different kind of challenge. "We will have a double load; that would be a monstrous administrative job. We'd have to find new ways to meet it," says Smith.

If the change to 30s as a basic unit

does take place, it will probably be done on a one-show-at-a-time basis. "I believe 30s are likely to be opened up piecemeal," says Boorem, "and done for only certain programs." This, it is pointed out, would give the networks time and experience in handling the new unit.

Should the loss of tobacco revenue cause the networks to offer 30s, it would be an ironic turn of events indeed. Throughout the late 60s, cigarette advertisers tried to get the networks to sell 30s, without success. These advertisers were multi-brand companies selling essentially one product—cigarettes, and unable to use piggybacks for two competing brands. Only when these firms diversified did they succeed in using piggybacks.

Now the imminent absence of these tv advertisers may produce for others the result for which they labored, but never received.

At this time, of course, no one knows exactly when or if the 30 will become the base unit on network tv. But with the trend to 30s becoming so clear, the desire of advertisers to use them so strong, and the market for advertising so soft, can the "inevitable" be far away? □

ARB changes (from page 32)

in most cases, has the revenues required for mounting a sizeable commercials campaign.

To help lure the traditionally print-oriented department store, ARB has added a "Department Store Patronage" column to its product usage section. This brings to 14 the number of items listed in the section, which will run as ADI rating percentages on the Day-Part, "Pure" Program Averages and Variable Product Activity (Section IV) pages. The other products range from deodorant to dog food to beer, gas and new cars.

Several technical changes in sample weighting and "outside" station reports are also incorporated in the 1970-71 ARB's. Because of high UHF penetration and impact on the country, the special weighted controls applying to past samples are being dropped.

Increased proliferation of homes using cable television has resulted in ARB altering its diary analysis to get a better fix on viewership. Wherever a sampling of a cable tv home does not indicate the system's name, ARB interviewers will call to ascertain the source of transmission. "Since several markets have multiple cable operations," said an ARB spokesman, "we have to correlate the cable channels with those of the original broadcast." The research bureau has not laid any plans as yet to sample homes viewing CATV-originated programs.

Carrying over a change instituted in its April/May reports, ARB will list both metro and TSA estimates for those outside stations that meet its minimum reporting standard in some market in addition to its own. For example, if a New York station met the minimum reporting criteria for the Hartford market, that station would be listed for both metro and TSA estimates in the Hartford report.

One column in Section III ("Pure" Program Averages) will be left blank for the first few ARB reports. A program code column, enabling any of its users to facilitate gathering information data on a specific program via a computer, is currently on the drawing boards. No date for the code debut has been set. When the code does bow, it will be an integral part of ARB's ARBSEC (ARB Spot Exchange Coordination), a computerized system permitting buyers and reps to quickly evaluate and select tv spots. □

MUST READING FOR EVERYONE IN THE BROADCAST INDUSTRY

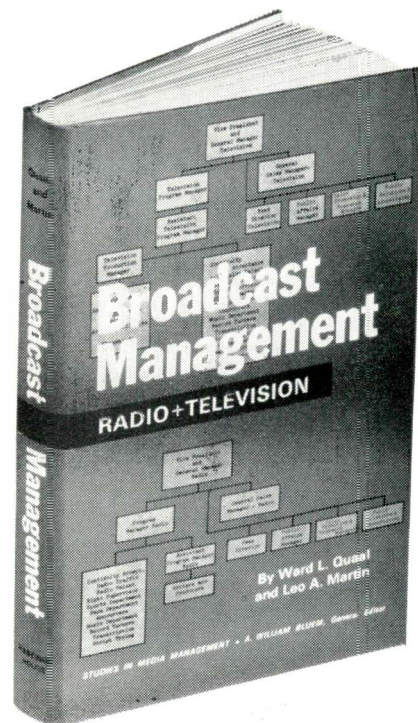
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Altogether now. The best color camera is...

“The TK-44A makes very sharp pictures. Reaction to a recent live ball game was ‘It’s the finest video ever seen.’”

—LeRoy Bellwood, Director of Engineering
KOGO-TV, San Diego, California
Time-Life Broadcast, Inc.

“The camera has met with excellent reaction from viewers and sponsors...No question whatsoever—it beats the day-lights out of other cameras. Sharpness of picture, by the enhancer...means another generation of quality tapes.”

—Wayne Barrington, Chief Engineer
WISN-TV, Milwaukee, Wisconsin

“...picture quality is outstanding... Quality pictures one minute after turn on.”

—Eugene R. Hill, Vice-President, Engineering
Kaiser Broadcasting Corp.
Oakland, California

“Many people have remarked how much better our pictures look. Not simply the color, but how much sharper. It’s a better picture.”

—C. E. Miller,
V.P., Engineering
Fisher’s Blend Station,
Inc.
KOMO-TV, Seattle,
Washington

“Our folks like the way the picture looks and the way the camera handles...We get requests to go on location...agencies from out of town come to us...We are doing a lot of this work.”

—Rupert Bogan, Director of Engineering
Carter Publications, Inc.
WBAP-TV, Fort Worth, Texas

“We have been impressed with the construction, the dependability and the quality of pictures...The pictures are great and the lack of noise in the black is beyond belief.”

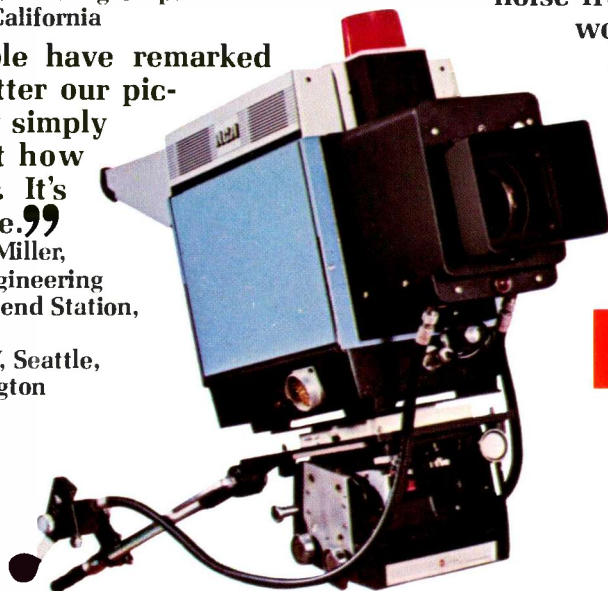
—Vincent E. Clayton, Director of Engineering
Bonneville International Corporation
KSL-TV, Salt Lake City, Utah

“They have been used with as little as 25 foot candles of light...and give us noise free color pictures...We have worked with all other makes and models of cameras, but none compare to the TK-44A.”

—Larry R. Eskridge, Chief Engineer
WTOG-TV, St. Petersburg,
Florida

Thank you, gentlemen.

RCA



A mouse has already been saved from leukemia. Help us save a man.



For years, you've been giving people with leukemia your sympathy. But sympathy can't cure leukemia. Money can. Give us enough of that, and maybe we'll be able to do for a man what has already been done for a mouse.

American Cancer Society



In the Picture



Anita Eckstein

"A human being, whether a man or a woman, is as free as he wants to make himself."

Just before Women's Liberation Day last month, Anita Eckstein, the media director at Handman Sklar Becker, a \$5-6 million New York agency, was promoted to vice president. The two events were totally unrelated, naturally, yet the women's lib movement could hardly have received a stiffer jolt.

Anita Eckstein, married lady, was moving ahead briskly in the world of men, and not complaining a bit about being a member of the "other" sex. In fact, she's so satisfied with the way she's been treated that she has difficulty identifying with whatever is driving her women's lib friends.

"You can be what you want to be," says the pretty, youngish-looking media director. "It all depends on your ambition and how good you are. A lot of women I know are not dedicated to their work, so they find it easier to blame other people for their own inability to get, go, do. Men do the same thing. How many times have you heard a man say, 'If it wasn't for my wife, I'd be . . . ?'"

"In my whole life I've never felt, gee, I'm a woman and I can't do it. I feel sympathy for these women as human beings because they can't do, they're frustrated and unable to act.

"A human being, whether a man or a woman, is as free as he wants to make himself. Freedom comes from within, not from without."

The inability to act has never been one of Anita's traits. Shortly after she graduated from New York's City College with a degree in English, she marched into the offices of Solow/Wexton, New York, for a receptionist's job. But she laid it right on the line: she didn't want to be a receptionist, she wanted to be in the media department.

From the start she was helping out the buyers as she manned the switchboard, then got her break a few weeks later and moved in with the media people. In a few years she climbed into the media director's chair. In all, she put in eight years with Solow/Wexton, ending up married to one of the executive vice presidents, John Eckstein. She left advertising for a year after that. Then another Solow/Wexton man, Ed Handman, who was setting up his own agency, offered Anita the head buyer's job at HSB.

She's been an indispensable part of the agency ever since: joining in at client presentations and creative sessions as well as acting as head media planner and coordinator. (Meanwhile, her husband had left Solow/Wexton to set up his own shop, Eckstein and Zingaro.)

Anita's clients are Zodiac watches, Bruce Publishers, Kreisler Manufacturing, Applied Data Research, a few liquor accounts and a new client, Sanyo Electronics, one of Japan's leading electronic companies and a good candidate for broadcast advertising here, once the company's marketing plans are stabilized, says Anita.

Reps who deal with Anita find it doesn't pay to be condescending because she's a woman or because she looks young. "The first thing that turns me off is when they walk in here and say, 'I didn't expect to find such a pretty media director,'" she says. She's a tough negotiator too, and isn't afraid to go to a station president to get the avails she wants.

What about buying services? "I've been offered many jobs in the past few years to the point of naming my own price," she comments. "But I don't want to work for a buying service. I'm interested in the overall facets of advertising—merchandising, creative, art, copy. Also, I think it's a terrible rat race."

As to changes in media, Anita feels the coming trend is toward more specialization, like that presently underway in magazines, which she feels could be coming to television through CATV. Some of her clients, like a Zodiac line which retails for from \$1,000 to \$25,000 might go for the kind of select, high-income audience that CATV might attract with better programming.

Black show (from page 32)

similar time slot.

With these cost figures in mind, Kuhn's next step was a trip to Hollywood to engage a producer, a director and talent. "This was no easy matter," says Kuhn. "No one wanted to touch an all-black program of this sort because prior attempts had bombed so miserably. It cost me a month in Hollywood, away from a busy office, a lot of door-knocking and 40 pounds." Finally, Kuhn enlisted the Hollywood Video Center as the facility, Mark Warren, director of *Laugh-In*, and Abrams Ruboloff as the talent agent. The talent, says Kuhn, was good but not great. None of the big names among black entertainers would participate.

Boosted hair products

On September 9, 1969, . . . & *Beautiful I* ran in 24 top U.S. markets between 7:30 and 10:00 p.m. It featured three two-minute commercials prepared especially for the program, one on Afro Sheen, a hair preparation for the "natural look," and two on Ultra Sheen, for the "relaxed hair look." Aimed primarily at black women, 16-24, the two commercials captured both ends of the black hair care market, the straightened look and the natural.

The Ultra Sheen commercial was a double Clio winner for 1970—one award for the best commercial in the haircare category and a second for the best video tape commercial.

One hour after the show, the agency called 150 black tv homes in five random markets and found that 68 per cent had watched the show and of the 68 per cent, 97 per cent could recall its name, the name of the sponsor and most of the talent.

In addition, the viewers voiced a desire for more such programs. Prompted by the show's success, plans began immediately for a second special.

While the first . . . & *Beautiful* was a straight variety type program, the company wanted something a little different for the second edition. Here, William H. Barnett, director of creative services for EUE/Screen Gems, the commercial and industrial film division of Columbia Pictures, entered the scene. On the basis of an outline, Barnett sold the idea of a musical documentary on the history of black music without narration,

making Barnett and EUE the first commercials producer and commercials production house to do a full length "feature" for tv.

Barnett believes that . . . & *Beautiful II* symbolizes a new means for regional and segmented-market advertisers to reach their target audience on tv. He says the thought first occurred to him when he handled a multi-million dollar western beer, as a creative director in an agency. Says Barnett, "The beer, a heavy advertiser in 13 western states, had the money to spend on tv but no real efficient program to spend it on." Forced to buy agencies and participations, Barnett says he understood what a custom-tailored program could do for such an advertiser in terms of reach.

Barnett says other advertisers, such as retailers, have expressed interest in this type of programming and he suggests that CATV's ability to reach fragmented audiences might hold great future potential for these advertisers.

. . . & *Beautiful*, which took four or five months to complete, is said to cost between \$200,000 and \$300,000. The commercials are the same three from the first . . . & *Beautiful*. The program, which traces the history of black music, uses cuts from various film media, 16mm and 35mm, black-&-white and color, and for this reason was produced on video tape. Most of the editors, cameramen and production staff are black, including Hugh Robertson, director and co-writer, who won an Academy Award nomination for his editing of *Midnight Cowboy*.

Some rare footage

The content of the special includes cuts of Bessie Smith singing "St. Louis Blues" from the only film she ever made, a 1929 one-reeler never seen on tv; Billie Holliday jamming with Coleman Hawkins, Lester Young and Vic Dickinson and historical footage of such greats as Duke Ellington, Count Basie, Mahalia Jackson, Louis Armstrong and Josephine Baker. More contemporary talent includes Nina Simone, Sly & The Family Stone, B. B. King, Cannonball Adderly and the cast of *The Me Nobody Knows*, a current off-Broadway play. In all, there are 195 cuts, says Barnett, some of which have just received clearances.

The 1969 special, explains Kuhn, was very difficult to place because it

was a new idea and stations were leery of its success. This time around, points out Barnett, stations proved more agreeable, having recognized the first . . . & *Beautiful* as a sort of public service type program. However, Kuhn still reports some resistance in the additional nine Southern markets . . . & *Beautiful II* is entering. The fact that both specials were planned for September 9, just a week before the new network season begins, made the primetime buys more acceptable to the stations.

The one-hour program, with time bought out-right, will appear in such major markets as Chicago, Detroit, Atlanta, Philadelphia, Washington, Cleveland, Houston, Dallas, Miami, Los Angeles, San Francisco/Oakland, Boston, Birmingham, New York and numerous large Southern markets.

Clearances a consideration

The show will air on September 9, in 28 markets. In another five, because of clearances, it will air as follows: September 10, Philadelphia and St. Louis; September 11, Atlanta and Jacksonville; September 13, New York. Of the 33 stations broadcasting the show, 20 are CBS affiliates, six are ABC affiliates, one is a CBS/NBC affiliate and six are independents. There was no particular preference for one network over another, claims Kuhn. Choices were based on which stations delivered the biggest black audience and were most co-operative with the idea.

To complement the special, \$100,000 to \$200,000 in support advertising is being bought also. This includes a good deal of outdoor promotion, such as billboards, print, point-of-purchase displays and 50 radio spots a week in all markets, two weeks before the show. . . . & *Beautiful II*, as was its predecessor, is aimed primarily at black females, 16-24, but is expected to attract all other black demographics, including black women of all ages.

This is not the first first for the Johnson Co., under Niefeld, Paley & Kuhn, reports Kuhn. He notes that the company was the first consumer advertiser to use two minute radio commercials and the first black firm to run four-color spreads in general consumer magazines, such as *Vogue* and *Harper's Bazaar*. And, says Kuhn, plans are already underway for a third and fourth special with Barnett as creative director and producer. □

Inside the FCC

The checks and balances system may be due for a change on FCC

Television, much to its own discomfort, is now providing a battleground for the venerable American clash of institutions known in civics text books as the system of checks and balances. The Executive Branch of the Federal Government, symbolized by the White House, and the Legislative Branch, perched atop Capitol Hill, are designed to keep a wary eye on each other, and in recent years their attempts at checking and balancing at times have passed the boundaries of civility.

Television's role in this fundamental process of political life currently is most obvious in the earnest struggle of influential segments of Congress to obtain television access to offset the immensely potent appearances of President Nixon to explain, defend and advance his policies. Both Sen. Edmund Muskie (D.-Me.), an unabashed aspirant for the Democratic Presidential nomination two years from now, and Sen. J. William Fulbright, the Arkansas Democrat who is chairman of the Senate Foreign Relations Committee and a prominent opponent of White House policies in Indochina for two administrations, have claimed that the automatic access to television for policy pronouncements enjoyed by the President exercises so much influence over the body politic that Congress is relegated to a second-class status. Muskie and Fulbright—and a sizeable cadre of their colleagues—don't want the networks to freeze the President off television. They do want an equivalent shot at educating and influencing the public, however. The dispute is an active one and does not appear likely to abate soon.

President exerting more control over broadcasting

But television and its communications cousins also are central to another—and perhaps even more crucial—struggle between the White House and Congress that has not yet flared into such open combat: the Executive Branch's control over Federal regulatory agencies such as the Federal Communications Commission.

The Commission and its sister agencies hold the key to much of the Federal Government's power. The regulation of affected industries reaches into virtually every crevasse of American life. And the White House is developing a close working relationship with the FCC that may well make Congress jealous.

Regulatory agencies are referred to as "independent"—they are supposed to be "creatures of Congress" but outside the control of the reigning Administration. The independence is nominal at best, of course. Most obviously, the President appoints members of the regulatory agencies. The White House also determines what budgets—and for which specific projects—will be requested of Congress. In the past decade and more, events have conspired to make the White House very chary of meddling in FCC affairs. But it is now a new decade and many of those old Administration fears have disappeared. The attitude now seems to be one of willingness to accept the chore of setting national communications goals while leaving their implementation to the FCC. And, for the first time since Dwight Eisenhower was President, the Republicans are not only in the White House but are about to achieve a Commission majority.

Can't get a majority that easily

That majority is central, and it is also subtle. The observer outside—and even inside—the peculiar political ambience of Washington might be tempted to the easy cynical conclusion that President Nixon has but to snap his fingers to magically produce at least a four-three approval or disapproval of any communications issue that may find its way to the FCC meeting room. The reality of the bureaucratic ebb and flow is rarely that susceptible of analysis, and never that blatant. The fact is, if any Commission vote is ever resolved by a four-three margin in a fashion clearly to the advantage of President Nixon, and those four majority votes are cast by the Republican members of the agency, it will be the result of an improbable series of events that give a veneer of simplicity to circumstances. Even in the most amoral terms of power

Inside the FCC

(Continued)

politics, there is no legal way for any President to convey his wishes for a vote to a regulatory agency. There would inevitably be exposure if he did, as any competent politician instinctively would realize—not *inevitably*, of course, but the risk would so surpass the reward as to dwarf it. If one member were urged to advocate a position, another might decide it to be in the interest of all concerned to take an opposing viewpoint. Even political appointees tend to be conscientious and painstaking protectors of their vision of the public interest—a fairly plain fact often lost on those inebriated of cynicism—and even an indirect attempt at partisan weighting could backfire ignominiously.

Subtle situation unfolding on Commission

What may develop, then, is not a sophomoric caricature of Presidential influence, but a subtle, unpredictable, and possibly very defensible situation. The four GOP members of the FCC will be Chairman Dean Burch, and Commissioners Robert E. Lee, Robert Wells, and presumably new but unconfirmed Sherman Unger. All but Robert E. Lee are Nixon appointees, and that single exception on the basis of his record might be assumed to be a solid and dependably conservative Republican. None of the three new Republican members of the Commission is a political neuter; in fact, all have more than earned their partisan spurs. The prime example is Burch himself, who was chairman of the Republican National Committee. How, then, may it be considered defensible if four Republican members of the FCC vote in a fashion to excite the approbation of Richard Nixon? Very simple. The President *does* appoint Commission members. By virtue of his election in 1968, Nixon has changed the face of the government. The President has the right to appoint those he thinks will carry out policies beneficial to the welfare of the Nation—and if those policies happen to deviate from ones established by his political and philosophical predecessors, there should be no surprise at all.

Aside from the appointive route to Presidential control over the FCC, President Nixon has taken very positive steps to exercise more direct control. The chief focal point for this new assertion of Executive dominance is the Office of Telecommunications Policy, recently constituted via Executive reorganization of the relatively limited Office of Telecommunications Management. Clay T. Whitehead, a 31-year-old whose glittering academic credentials enchanted the Senate Commerce Committee, which promptly confirmed him, is directing a staff that will have two distinct but not separate modes of influence over the Commission. One is the weight of Presidential opinion; the other is research capacity.

Whitehead presents reasoned positions

Presidential opinion doesn't refer to Nixon getting on the telephone to Burch. What it refers to is the new willingness of the White House, through Whitehead and his staff, to express reasoned positions on communications issues. Even before the reorganization of the OTM, Whitehead asked for, and got, an FCC delay on policy decisions affecting domestic communications satellites. Prior to the White House intervention, it was reliably reported that the FCC would decide on a single domestic system, probably to be run by the Communications Satellite Corp.; after the White House intervention, which recommended various and competing systems, the Commission, in effect, asked for further proposals, keeping open the possibility of competing systems. The desires of the Executive Branch and the President of the United States simply cannot be ignored.

Little indication of what trend may portend

It is possible, therefore, that an era of White House domination of the FCC is dawning, and there is little indication of what that may portend. Partisan manipulation is imaginable, and so is a badly needed vigor in communications policy—and elements of the two together may be more likely still.

Even a Texas Ranger can't
give you protection
like this-

**52-WEEK
RATE PROTECTION***

In Dallas/Fort Worth,
only on WBAP-TV.



*Beginning September 13, 1970

If you lived in San Francisco...



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