

SEPTEMBER 23, 1968; FIFTY CENTS

Television Age

The boom in news

A roundup of trends, issues and developments



Indiana University

OCT 3 1968

Library

AWARD WINNER!

BUT, WHAT DID YOU DO FOR ME TODAY?

Our walls are lined—almost literally—with awards, citations, plaques, commendations and other evidences of appreciation of our civic virtue.

And we treasure them— every one.

But these only testify to what we did *yesterday*. What are we doing today ... not to win more awards ... but to continue to earn the right to serve our community and its citizens?

For one thing, we tell our fellow citizens what's going on, and why, without compromise and without sugar coating. And, when we think there's something we and our neighbors can do about it, we say so. And sometimes we prod a little—as we're still doing about the Riot Commission report and the continuing traffic in firearms, among other things.

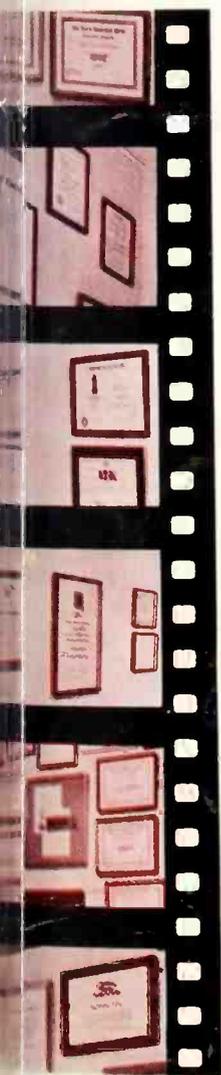
What are we doing today?

WE'RE TRYING TO CONTINUE TO EARN OUR RIGHT TO BE CALLED CITIZEN---

CITIZEN KPRC-TV

NBC ON HOUSTON'S CHANNEL 2

Edward Petry & Co., National Representatives





**Reporting news...
not making it happen**

Working within careful guidelines designed to avoid adding to disturbances, news staffs of Storer stations operate under a clear policy mandate: simply and straightforwardly report the news.

In carrying out this function Storer newsmen have borne the awesome burden of being the main news source of millions of Americans. Particularly in such cities as Detroit, Cleveland, Los Angeles, New York, Milwaukee and Atlanta, Storer stations have been put to the test of

reporting with maturity and responsibility far more severely than in less volatile cities. Nevertheless, where irresponsible and inflammatory coverage could have brought disaster, Storer's handling drew plaudits and thanks from the vast majority regardless of race or creed.

Storer stations have invested heavily in manpower, equipment and untold hours of plain, hard work to develop some of the finest radio and television news departments in the country. Their responsible

answers to current challenges of unrest and civil strife continue to be a source of great pride and satisfaction to all concerned. The efforts to serve, inform and calm, not sensationalize, continue undiminished.



CLEVELAND WJW-TV	DETROIT WJBK-TV	TOLEDO WSPD-TV	MILWAUKEE WITI-TV	MIAMI WGBS	NEW YORK WJW	ATLANTA WAGA-TV
CLEVELAND WJW	DETROIT WJBK	TOLEDO WSPD	CLEVELAND WCJW (FM)	BOSTON WSBK-TV	PHILADELPHIA WIBG	LOS ANGELES KCBS

Oscar Gets An Award... That's News!

Oscar Garvin Berry is KTRK-TV's probing newsman, political pundit and civic gadfly. We're proud of Oscar's "Oscar." It could be called 'Best Performance By a Reporter in an Investigative Role.'

KTRK-TV News is performing too. Check the facts. More people are watching us than ever before. Our Late News (Mon-Fri, 10-10:30 PM) has enjoyed a 30% increase in homes delivered in the last year alone.*

Oscar Garvin Berry is one part of the KTRK-TV news story. For the rest of it, ask your Blair man. Or ask Oscar's colleagues; they're shooting for an Emmy.

KTRK-TV HOUSTON
CAPITAL CITIES BROADCASTING CORPORATION

NEWS MEDIA AWARD
OF
THE HOUSTON BAR ASSOCIATION
1968 - 1969

TELEVISION STATION
KTRK-TV, CHANNEL 13

THE TELEVISION STATION
MAKING THE MOST
CONSTRUCTIVE CONTRIBUTION
TO THE SCIENCE OF JURISPRUDENCE
AND ADVANCEMENT OF
THE ADMINISTRATION OF JUSTICE
IN THE GREATER HOUSTON AREA



*Source: Houston ARB, Feb/March, 1967-1968



"PAUL HARVEY COMMENTS"

...and millions of Americans react!

14,000,000

daily tune in Paul Harvey on more than 400 ABC Radio Network stations!

15,000,000

weekly read Paul Harvey's syndicated column in 202 newspapers!

Over **1,000,000** annually, in auditoriums across the country, pay to hear Paul Harvey lecture on important issues of the day!



And now . . . *in brilliant color on high-fidelity video tape* . . . Paul Harvey brings his provocative, memorable commentary to syndicated television. Every program in the series is written and presented by Paul Harvey—in his dynamic style. The series represents a completely new dimension in five-minute news programming. Each segment is designed to fit into established news shows . . . or can

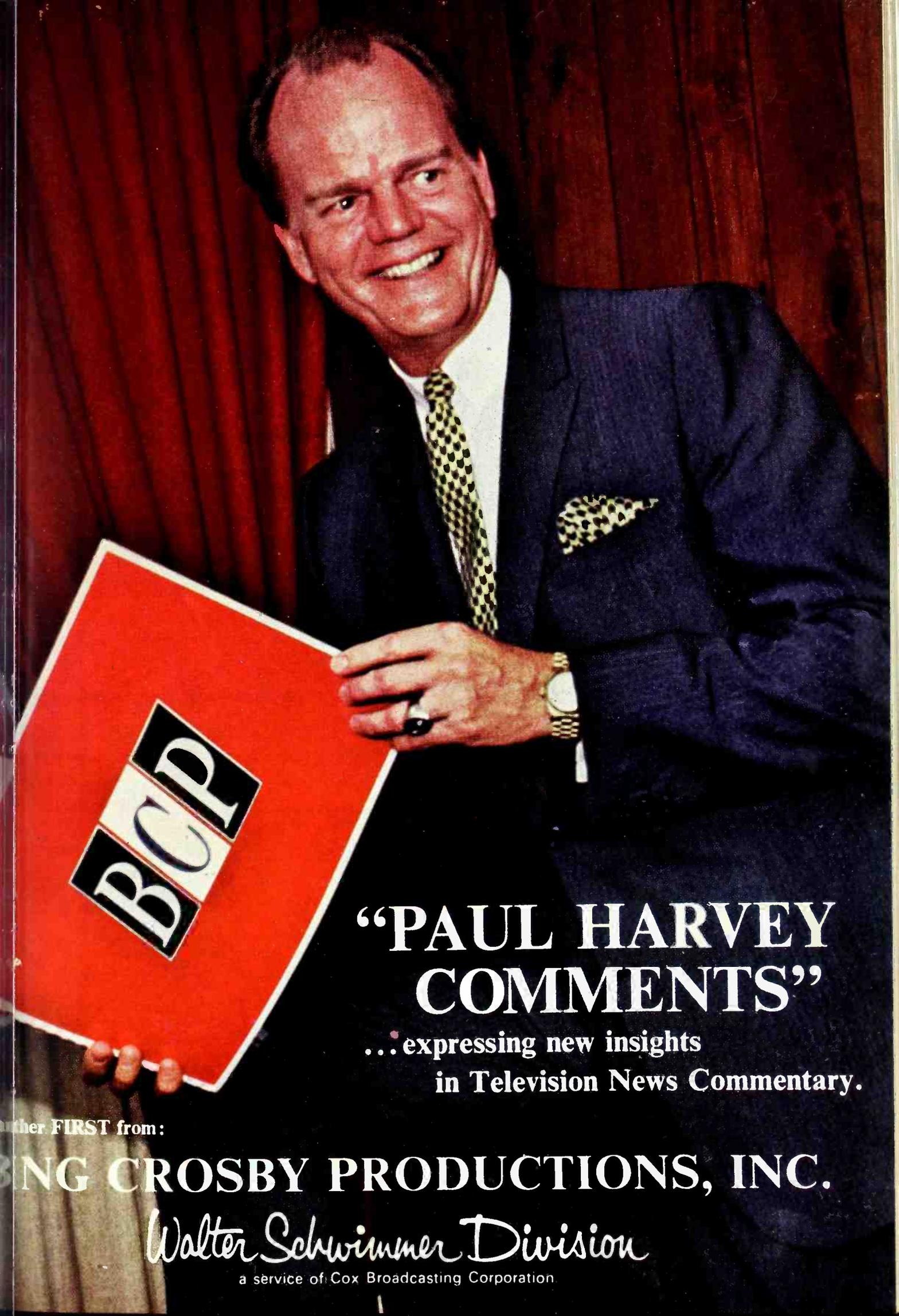
be used as self-contained news features. Be the first in your market to present the man who has been acclaimed by a group of 600 newspaper critics as "Commentator of the Year." Call us collect: Area Code 312-467-5220. Or write (wire) Ed Broman, Walter Schwimmer Division, Bing Crosby Productions, Inc., 410 North Michigan Avenue, Chicago, Illinois 60611.

"Paul Harvey Comments"

. . . and 47 stations across the country reacted

immediately. During the first six weeks of availability, here is the list of stations which have contracted for these syndicated programs:

Abilene, Texas KRBC-TV	Charlotte, N.C. WSOC-TV	Ft. Smith, Ark. WFSA-TV	Lafayette, La. KLNI-TV	Nashville, Tenn. WSM-TV	San Jose, Calif. KNTV
Altoona, Pa. WFBG-TV	Cleveland, Ohio WUAB-TV	Green Bay, Wis. WBAY-TV	Las Vegas, Nev. KLAS-TV	New Orleans, La. WVUE-TV	Shreveport, La. KSLA-TV
Amarillo, Texas KFDA-TV	Columbus, Ohio WTVN-TV	Greensboro / High Point, N. C. WGHP-TV	Lexington, Ky. WKYT-TV	Omaha, Nebraska KMTV	Sioux City, Iowa KCAU-TV
Atlanta, Ga. WSB-TV	Dallas/Ft. Worth WFAA-TV	Houston, Texas KPRC-TV #2	Little Rock, Ark. KARK-TV	Philadelphia, Pa. WFIL-TV	Syracuse, New York WNYS-TV
Bakersfield, Calif. KBAK-TV	Denver, Colo. KBTB	Jackson, Mich. WILX-TV	Lubbock, Texas KSEL-TV	Pittsburgh, Pa. WIIIC-TV	Topeka, Kas. WIBW-TV
Baton Rouge, La. WBRZ-TV	Erie, Pa. WJET-TV	Joplin, Mo. KUHI-TV	Lynchburg, Va. WLVA-TV	Quincy, Ill. WGEM-TV	Tulsa, Okla. KOTV
Buffalo, New York WKBW-TV	Fargo, N. Dak. WDAY-TV		Mt. Pleasant, S.C. WCIV-TV	Rochester, New York WHEC-TV	Washington, D.C. WMAL-TV
				Saginaw/Bay City WNEM-TV	Wichita, Kas. KTVH-TV
				Salt Lake City, Utah KSL-TV	Wichita Falls, Texas KAUZ-TV
				San Diego, Calif. KCST-TV	Youngstown, Ohio WYTV



“PAUL HARVEY COMMENTS”

...expressing new insights
in Television News Commentary.

Further **FIRST** from:

WALTER CROSBY PRODUCTIONS, INC.

Walter Schwimmer Division

a service of Cox Broadcasting Corporation

WCSC, Charleston,
 South Carolina
 audience agrees
 with the Media
 Director who wants
 to know about a
 TV station's
 News programming

— Look at —

6:45-7:00 P.M.

Monday through Friday*

KEN KLYCE NEWS—

WCSC-TV	51%
Station A	28%
Station B	18%
Station C	3%

*Source—NSI—1968

WCSC-TV

Charleston, South Carolina

Peters, Griffin, Woodward, Inc.
 National Representatives

SEPTEMBER 23, 1968

Television Age

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Stations are increasing the time devoted to covering their communities.

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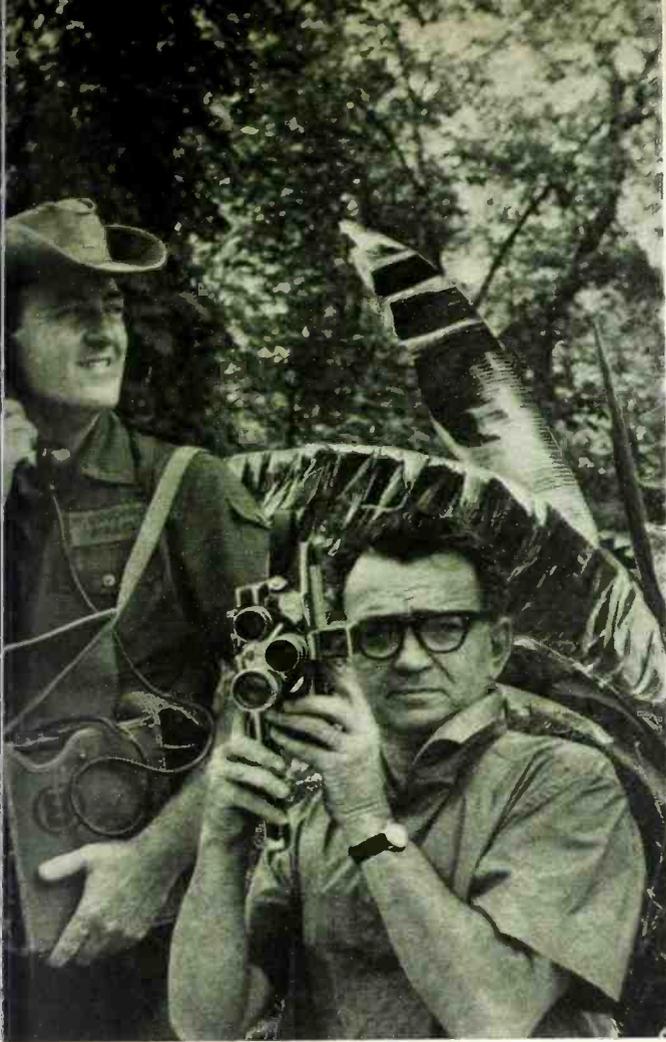
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Recently we sent Bob Gooding and Fred Hatton, of our news team, to Viet Nam to film interviews with area servicemen. Needless to say...

**“THEY LOVED US
IN VIET NAM!”**

Project: Viet Nam was a great success and another first for WFAA-TV in the Dallas-Fort Worth area. Call Ward Huey, our General Sales Manager, and he'll tell you why they love us at home, too.

WFAA-TV DALLAS-FORT WORTH

ABC, Channel 8, Communications Center. Broadcast Service of the Dallas Morning News, Represented by Edward Petry & Co., Inc.

Atlanta moves the Great Southeast, and WAGA-TV sells Atlanta!

A new era for Atlanta television began when WAGA-TV moved into its new building . . . a building so carefully planned and conceived, a building so complete that it is now known as The Television Center of the South! The growth at WAGA-TV is easily summed up: New Building in 1966 . . . New Programming in 1967 . . . New Audience Leadership for WAGA-TV in 1968!

On these pages, you'll glimpse a few of the reasons why Atlanta's Storer Station has assumed the leadership role in one of America's fastest growing markets. The developments at WAGA-TV have been three years in the making. Progress continues. And here, where excitement and enthusiasm abounds . . . the best is yet to come!



"DIALOGUE" . . . is a person-to-person interview with prominent guests. Recently, Paul Shields' penetrating interview style probed into the personal lives of George Jessel, Charlton Heston, Carol Burnett and Pat O'Brien.



New home of WAGA-TV in Atlanta was completed in 1966. Its colonial design is in the Storer tradition and houses all administrative, engineering and studio facilities. It forms the base for the one-fifth mile high WAGA-TV transmitter tower. It is also the southeastern headquarters for CBS News.



THE WORLD . . . watched the Dr. Martin Luther King funeral with the video pool handled through WAGA-TV.

WAGA-TV in recent years has been the recipient of many of the industry's most coveted awards, including "Station of the Year" and "Promotion of the Year" Awards from the Georgia Association of Broadcasters . . . "School Bell Award" given to TV5 for its interest and attention given to education issues . . . National Headliners Club First Award for TV Editorials—National Safety Council Award, presented to Dale Clark as the broadcaster in the United States—in a local station or at network level—who did the most to promote traffic safety . . . "Pacemaker" Award, given by Associated Press to the Georgia television station with the most outstanding new operation. Categories in which WAGA-TV earned first place honors were best regular sports programming . . . documentaries . . . general sports coverage . . . best news film of the year.

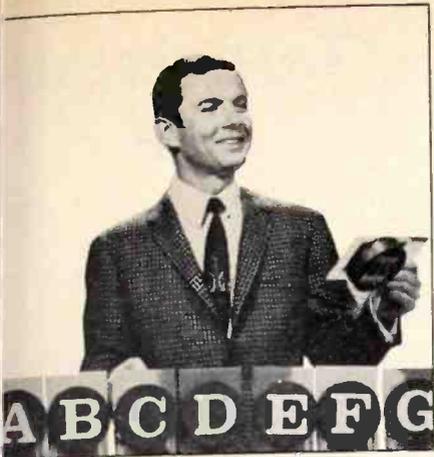


THE THIRD PREMIERE of "Gone With The Wind" . . . featured remote camera coverage in front of Lowe's Grand Theatre. Co-hosts were Paul Shields and Don Barber with Mayor Emeritus William B. Hartsfield . . . shown here with GWTW star Olivia de Havilland.



PIED PIPER OF PLEASURE . . . Dave Michaels, TV5's popular Mr. Pix is shown with children from Hillside Cottages, a Community Chest agency, as they explore Atlanta's Six Flags Over Georgia amusement park. Michaels arranged the trip for children who otherwise might not ever visit the park.

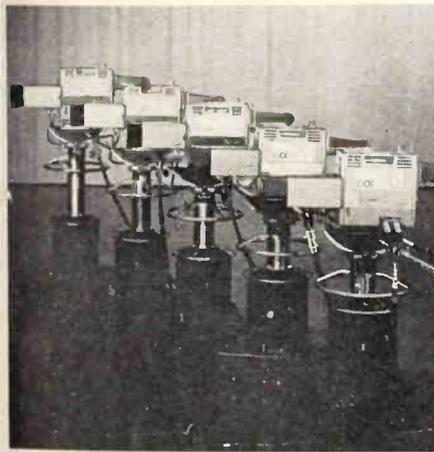




"Matches-n-Mates" is just one of many syndicated shows produced by WAGA Productions, the station's production company. Gulf, Texaco, Delta Air Lines, Ford, Dodge, Martha White Flour, and many others have used WAGA facilities to create extraordinary commercials.



"What to Do With Alcoholics" . . . "Georgia's Growing V-D Problem" . . . "Planned Parenthood" . . . are among the touchy subjects tackled by Dale Clark, TV5's Public Affairs Director. Clark's two programs, "TV5 Reports", and "Let's Discuss It" are Atlanta's only weekly public affairs programs airing in evening time.



TV5 leads all stations in Georgia with five studio color cameras. The station also offers production aides such as Chroma-Key and two huge studios with sky blue cycs accented by black draperies . . . and neutral draperies, which can be lit to create a backdrop of any color.

"D.U.I. INITIALS FOR DEATH" was one of the most provocative programs ever aired on Channel Five. It dealt with persons who mix drinking with driving. The film has already been loaned to 32 sources, including the showing to 500 members of the Governor's Traffic Safety Conference, the Alabama Safety Council and others.



JULIE CARNES . . . recent graduate of East Atlanta High School, was judged winner in the WAGA-TV local high school editorial competition. The TV 5 editorial board regularly reviews high school newspaper editorials and awards the winning writer or the school, a \$1,000 scholarship. Another feature of the TV 5 editorial program is "Editorial Feed-Back" which regularly airs editorial comments of TV 5 viewers.



WAGA-TV regularly airs the most varied collection of sports programs. Two were "Steeplechase" (1967) and "Dawn Till Dark" (1968), narrated by Ed Thilenius. They were produced in color to publicize the annual charity race (Multiple Sclerosis) . . . Other TV5 sports included CBS soccer; NFL football, including TV5's Falcon pre-season originations; SEC basketball; golf tournaments, and the Soap Box Derby.



"HIGH-Q" . . . based on TV's famed "College Bowl" is still another TV5 program that puts its accent on youth! It pits metro high school teams against each other, offers weekly prizes to schools and a scholarship fund to the season's champion school.

A look at Atlanta TV station popularity!
(Shares of metro audience)

TIME PERIOD	WAGA-TV	Station A	Station B	Station C
9 AM - Noon M - F	41%	24%	36%	—
Noon - 5 PM M - F	39%	28%	35%	1%
5 PM - 7 PM M - F	35%	32%	32%	3%
Prime Time 7:30 PM - 11 PM Sun - Sat	39%	27%	35%	2%

Time periods selected for review are clearly defined. March, 1968 ARB data used is subject to the limitation on accuracy inherent in the method of survey, and should be considered estimates.

New Building in 1966 . . .
New Programming in 1967 . . .
New Audience Leadership in 1968



TV5
waga
Atlanta

Represented by
Storer Television Sales, Inc.

In the South Poll, these guys beat the others cold.

When you're polling the news front in the South, check the cold facts on these guys.

They're known in the Charlotte market as Doug Mayes, news; Clyde McLean, weather and editorial; and Jim Thacker, sports. And they're backed up by the South's leading TV news department.

Their news program, WBTW'S Early Report—6:00-6:30 P.M. Monday-Friday—

reaches more homes than any local TV newscast in the entire South. 146,400 homes, in fact. That's more than Atlanta, Miami, Houston, Washington or Dallas.*

Facts like these prove that these guys stop the competition cold.

WBTW
CHARLOTTE
JEFFERSON STANDARD
BROADCASTING COMPANY
WBT / WBT-FM / WBTW
JEFFERSON PRODUCTIONS
Represented Nationally by 



*Average quarter-hour audience in total homes, February/March, 1968, ARB. The audience figures are estimates only and are subject to the qualifications set forth in the survey report.

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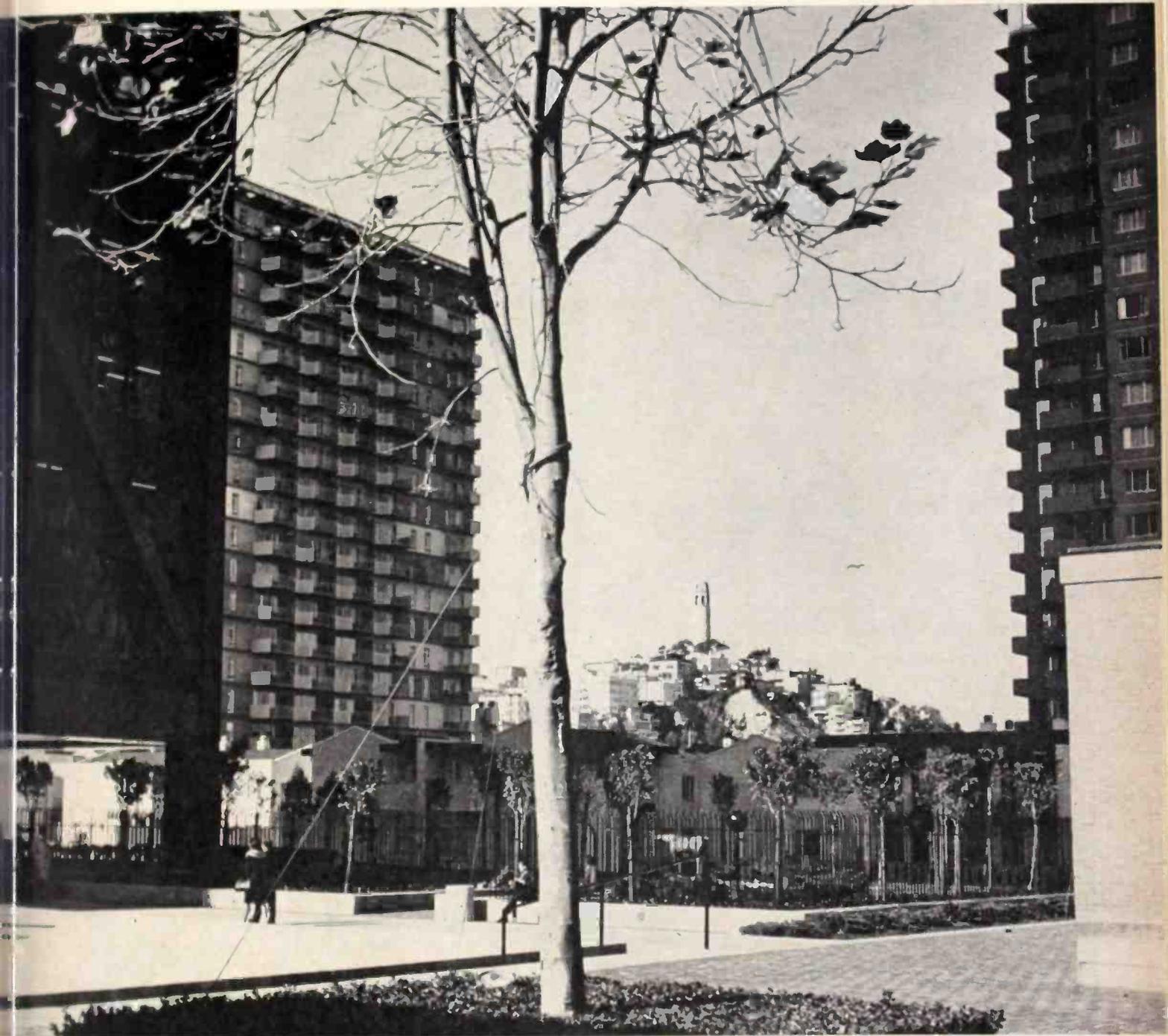
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you lived in San Francisco...



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

NOON TIME



IS
PRIME TIME
IN
SHREVEPORT!

KSLA-TV's "NOON NEWS" (12-12:30 pm., Mon.-Fri.) DELIVERS MORE HOMES than most prime time programming in the market (6:30-10 pm, Sun-Sat).*

Look at the figures! KSLA TV's "Noon News" delivers:

85,300 Adults

56,300 Women!

67,950 Homes!

82% Audience Share!

A Rating Fluke . . . ?
No . . . Things were the same way last year!

Interested in some Noon Time Prime? See your H-R-P rep for limited availabilities in this . . . and other prime news blocks.

KSLA-TV 12
SHREVEPORT, LOUISIANA

*A.R.B. Feb.-Mar. '68 (Subject to reasonable error)

Letter from the Publisher

Critical period

At no other time in the history of the medium has television ne been the target of as much criticism as it has these past several weel. Some of it—on specifics—may be justified; a great deal of it levelled against television by individuals or groups with an axe grind; all of it is reflective of the tenor of our times.

In the face of the coming elections and of urban problems a pressures, there is a hypersensitivity about what appears on the a. Much of the current controversey emanated from the coverage of the Democratic National Convention in Chicago. But behind the scen there have been spirited discussions over the past few years at st tion-network affiliate advisory board meetings.

Last Spring at the NBC affiliates convention Chet Huntley durin a panel discussion of NBC newsmen said that in covering the coventions and the elections the NBC news team would "observe, com ment, analyze—but will never advocate." Advocacy in television ca take many subtle forms—what is selected to be aired, how and ho much.

The basic point here is the strict adherence to the principles o airing both sides of controversial news. Television has had an ou standing record in its news presentation but there are many gra areas that require astute and on-the-spot judgment. Television nev moves with lightning speed at critical junctures. This thro enormous responsibility on the news director, the cameraman an news reporter.

While the Roper Study showed that 64% of the public gets mo of its news from television, the most important aspect of this ne dominance is the fact that the viewer has confidence in the impar tiality of the medium. If he should lose that confidence it may neve be regained.

Over 30 years ago Drs. Frank Stanton and Paul Lazarsfeld con ducted a study, the results of which showed that the average listene placed more credence in what he heard on the air than in what he read in his newspaper. There was much comment by newspaper readers on the fact that they felt that the editorial position of a paper spilled over into the news columns. Broadcasters must jealously guard against the impression by the viewer that he may not be get ting the complete picture.

Should there be a code for news coverage and presentation, especially in such areas as riots and urban disturbances? The three networks have set up guidelines for their own staffs. A TELEVISION AGE survey (page 28) posed this question to individual stations. The larger stations were not in favor of such a code while 40 per cent of the intermediate and smaller stations were in favor.

This might be the time to reexamine the feasibility of a code that would set up minimal standards and would be drafted by the Radio and Television News Directors Association. A constructive move on the part of the networks could be the production of some docu mentaries on television news. These documentaries could take the viewer behind the scenes and explain how network news is handled, edited, presented. The viewer would certainly be interested in the complex mechanics of network news presentation.

Cordially,

S. J. Paul



Named "Newsfilm Station of the Year"

by National Press Photographers Assn.



Consistency in color film coverage of news . . . day-to-day excellence in visually portraying the news . . . whether dramatic or dreadful or heart-warming or humorous . . . always capturing it the way it is, and editing it factually and accurately.

This is what won the top award in TV news.

This is why more people watch WKY-TV news than the total news audience of the other two stations combined.*

WKY-TV
OKLAHOMA CITY

The WKY Television System, Inc. WKY-TV - Radio, Oklahoma City, Okla. WTVT, Tampa-St. Petersburg, Fla. KTVT, Dallas-Ft. Worth, Tex. WWTW, Milwaukee, Wis. KHTV, Houston, Tex. Represented by the Katz Agency

*Feb.-March '68 ARB Audiences measurement data are estimates only and are subject to the qualifications set forth by the indicated service.

**Letters
to the
Editor**

Role of the 'educated guess'

The lead article in the "Spot Report" section of TELEVISION AGE for August 26, 1968 (page 43) dealt with how buyers calculate the "standard error" factor in evaluating available spots. In it, I was quoted as saying, "All spots deliver something. The point is that when you're dealing with statistics, these may not be reliable anyway."

The story also indicated that I picked spots on the basis of an "educated guess." This was taken out of context. I was talking about how a buyer evaluates seasonal fall-off during Summer re-runs, and the methodology utilized in determining estimates for network Fall premiere programming.

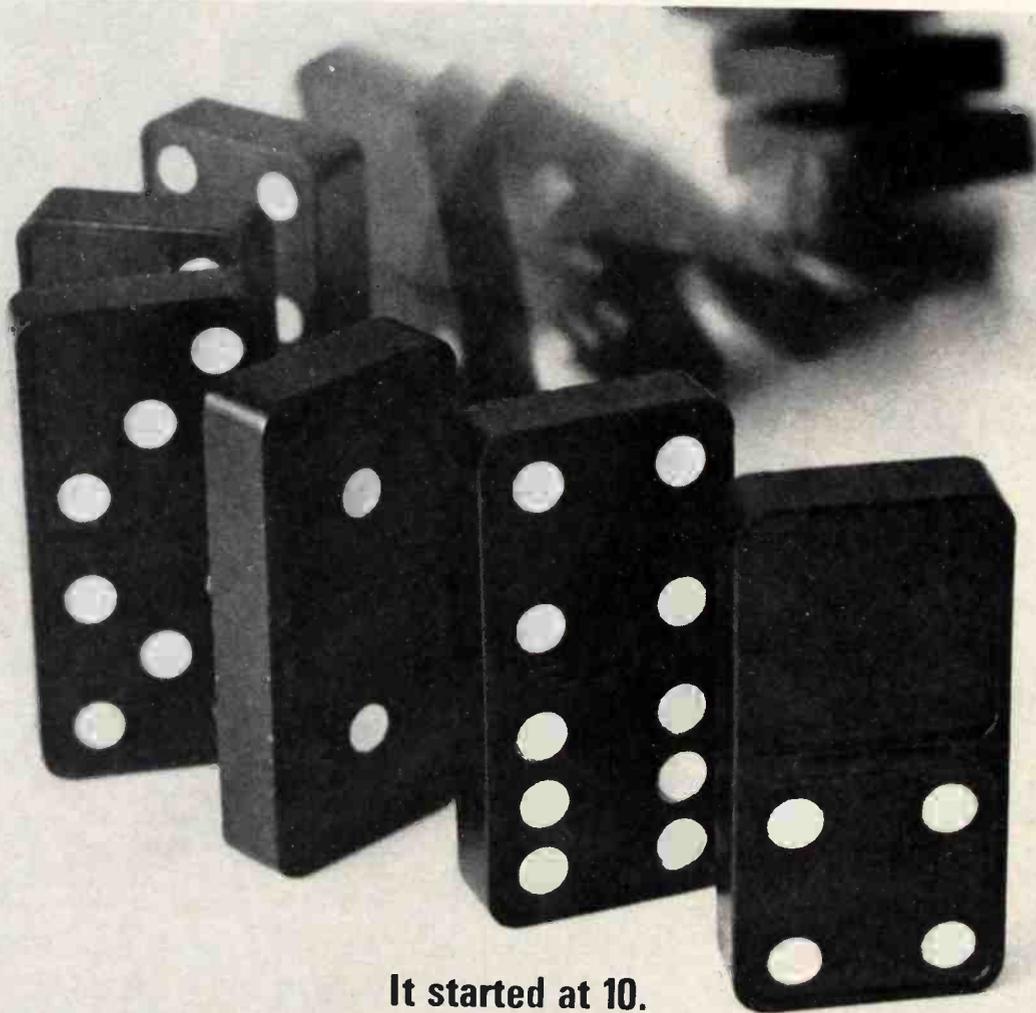
To recapitulate, the basis of all spot evaluation is the rating survey each agency subscribes to. The reliance a buyer places on the survey is based on his experience in each market, the size of that market, the size of the sample from which the ratings and demographics are predicted, competitive situations within a market, changes, and/or limitations occurring within a market since

the survey was taken, and the availability of secondary research to supplement the facts that are already available.

The above rationale, combined with an "educated guess" as to the relative appeal of a particular vehicle in relation to the demographic profile of the advertiser's product is then the basis for estimating delivery of first-run programming within the market.

As you can see, this has no connection with statistical error or tolerance.

BERNARD FLYNN
Media Buyer
Ogilvy & Mather, Inc.
New York



**It started at 10.
One thing led to another.
Now it's The Scene at 6, too!**

January 1968—WCCO Color Channel 4, Minneapolis/St. Paul, introduces a new, expanded concept in 10 o'clock news: The Scene Tonight. Reaction is immediate and enthusiastic.

April 1968—The February-March Nielsen reports that The Scene Tonight is out-rating its nearest 10 p.m. news competition by 26%*—a complete reversal of the situation one year earlier.

July 1968—Nielsen again reports The Scene Tonight is No. 1... leading its nearest competitor by 35%* in share of audience (ARB says 29%*)... with a major increase in share of the "under 50" viewers.

September 1968—WCCO Color Channel 4 applies the innovative Scene Tonight format to its 6 p.m. news program, too (5:30 Sundays).

*Based on Metro Ratings 10-10:30 p.m., Sunday-Saturday.

National Reps: Peters, Griffin, Woodward, Inc.



TELETRONICS INTERNATIONAL INC. 220 EAST 51st STREET • NEW YORK, N.Y. 10022 • (212) PL 8-1750

GEORGE K. GOULD
President

Dear Friends:

When I decided to set up Teletronics a little while ago, I knew that 1968 was video tape's year. And now, at long last, our new hand-held cameras and miniaturized, battery-powered recorders bring tape out of the unwieldy trailer truck and fit it neatly into a station wagon. Small fibreglass cases fly the whole electronic bag economically to Aspen, Antigua or Casablanca and zap, you're shooting exotic location with the security of tape's incomparable, see-as-you-go color.

Bring your footage back to Teletronics' new editing rooms and you're cutting your spots electronically, on new-generation one inch tape equipment that still-frames your pictures and makes all other forms of editing obsolete. You may wonder, as you leave in a few hours with your rough-cuts, if there's any other way to work.

But I wanted another "special" ingredient, the one that every ad agency man told me tape needed before they'd consider moving into it wholeheartedly. Directors... the contemporary talents that were turning out most of TV's top commercial spots. And that missing ingredient has been added -- copiously.

Bill Cassidy	Ormond Gigli	Pete Miranda	Mark Shaw	Sy Weissman
Gleb Derujinsky	Chic Green	George Nakano	Don Stewart	Bob Wolf
Chris Eaton	Dave Kelamenson	Ted Okon	Jim Walsh	

Yes, these prime directors will shoot your commercials on tape exclusively at Teletronics from this day -- henceforth.

Now, add another very special ingredient. Behind our cameras I've assembled a team of the finest tape craftsmen in the business:

Dave Byrnes Arnold Davis Ed Henning Bob Lieberman John Meiklejohn

You may suspect, correctly, that blending these ingredients into one cohesive mix took an amount of doing. But you also may agree, when you see our thing, that we've actually created the first real wedding of film and tape talents in the industry. Our four story hacienda (it really is), on 51 Street just east of Third Avenue, houses a whole new concept in tape production. Lou Selener, Henry Monasch and the caballeros mentioned above would like to show you through.

Incidentally, there's yet another special ingredient -- and it's probably our most potent. Everyone you meet at our house, from our lovely receptionist on down, is a stockholder.

You'll notice the difference immediately.

George K. Gould

on the peace front too, ARRIFLEX cameras record the Vietnam struggle



U.S. Chief Negotiator, W. Averell Harriman, surrounded by newsmen at site of peace talks, Paris.

GAMMA-P

Cinematographers have long regarded ARRIFLEX as the world's finest hand-held professional motion picture camera for theatrical, educational, documentary and military filming.

And now you see ARRIFLEX being used more and more as news cameras. Surprising? Not at all. The fact is, the ARRIFLEX was originally designed as a news camera. But some cameramen thought it was just too good for

that kind of work. But now that color has come to the fore and quality is demanded through every step of filming, only the best and most reliable camera equipment will do.

If you're still using outmoded cameras for newswork, it's time you looked into ARRIFLEX 16mm and 35mm equipment.
Arriflex Corporation of America, Box 1050,
Woodside, N.Y. 11377

ARRIFLEX
CORPORATION OF AMERICA

Why went thataway

Big city agencies have been losing admen to, of all places, Greenville, S.C. Henderson Advertising is the net.

In the past two weeks alone, two New York mediadmen, Bert Reuschle from Young & Rubicam, and at press-time, a still unannounced defector from a middle-size shop, have pulled up stakes to answer Henderson's call.

Not only is the agency channeling the Madison Avenue mainstream South, but it has won recruits from Michigan Avenue as well. Henderson currently has more than a dozen people in key positions who held equally high posts at big city shops.

One of the reasons for the Greenville charm, one Reuschle pointed out, is the fact that Henderson is paying New York wages in an area with lower living costs.

"This opportunity is a real dream," he said. "It's almost too good to be true."

Henderson was set up on the premise that a creative shop could be built and a relaxed atmosphere provided in the midst of a rapidly industrializing South.

More Negroes in GF commercials

The working relationship General Foods has with Louis-Rowe Enterprises, the Negro public relations firm in New York, is apparently having results. A spokesman

for GF reported that the company will be using more Negroes in commercials than ever before.

In the company's last fiscal year (which runs from April to April), there were 19 minute and 30-second commercials in which Negro actors were on camera. Since April, GF already reports doubling that amount with numerous commercials in various stages of production.

The role of Louis-Rowe is an advisory one. It makes recommendations as to the appropriateness of Negroes in various roles.

The spread of tape

Video tape is steadily gaining a bigger share of the \$100 million-plus tv commercials business. In the past year, new video tape production centers have opened in Atlanta, Hollywood, San Francisco, New York (George Gould's Teletronics) and now San Diego, where the Time-Life Broadcast outlet KOGO-TV, is setting up the KOGO Production Center, headed by Bill Stevens, hitherto the station's production manager.

On tap at the center: Ampex 1200 A vtr and three RCA TK43 color cameras (which can go out with the vtr in a mobile unit, equipped with special effects capability, slide projector, audio cartridge playback, etc.). The center uses the station's two sound stages (Chroma-Key, century lighting boards, etc.), outdoor stages, turntable, more color and monochrome cameras, varitol lenses.

Domestic label import set up share

The biggest increase in tv set sales for the first six months of 1968 has been in the area of imports with

domestic labels, according to figures released by the Electronic Industries Association.

While total sales of tv sets jumped approximately nine percent in the first six months of '68 compared to the same time period the year before, the imports with a domestic label registered an impressive 31 percent hike.

Total U.S. sales of imports with domestic labels went from 319,993 sets in the January-June '67 period to 449,702 this year. Total U.S. sets sales went from 5,128,326 in '67 to 5,576,102 this year.

Other increases include a seven percent hike in U.S. factory produced models and a one percent jump in imported sets with foreign labels.

Licensing loses here, gains there

The growing amount of licensing of sports personalities and groups, a phenomenon associated with the tv's impact on sports, has come along at the right time. Allan Stone, president of the Licensing Corp. of America, finds that the decline in new programming on the networks, particularly in half-hours, is cutting down on a prime source of licensing.

Interestingly, Stone notes that the damper on violence may also stem the flow of licensing opportunities coming out of network shows. He has found that the most popular personalities in licensing, such as Batman and James Bond, are usually associated with violence.

Dangerous trend at work?

Are buyers moving toward rating points rather than total station reach as the prime criteria of a buy? One station man thinks he detects such a trend, and warns that it can result in less efficient tv. An agency media executive, while denying there's any general move in that direction, opines that it may seem that way because it's often assumed by agency buyers that there's a correlation between rating points and reach. "There usually is," he said, "but a good buyer is alert to exceptions, and should certainly be aware of important differences in coverage and appeal among stations in a market. If he isn't, it's up to the rep to tell him."

Another agency media executive explains: "Buyers normally take both rating points and total reach into account. Goals are usually expressed in rating points, and this is used to build up the buy. But cost-per-1,000 calculations to measure the efficiency of a buy are done with total reach figures."

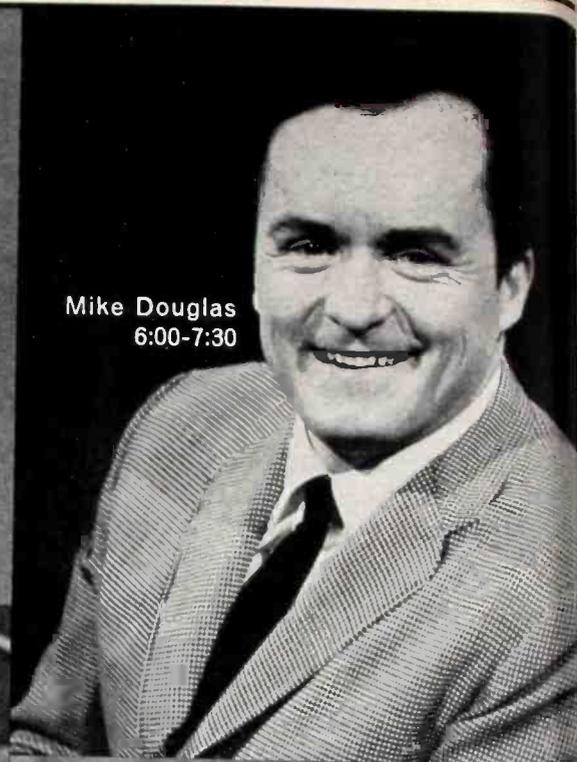
GE's market-by-market march

The increased market-by-market emphasis in the pre-Christmas gift-market campaign of General Electric's Housewares Division is a result of the success of last year's spot tv drive in the last quarter.

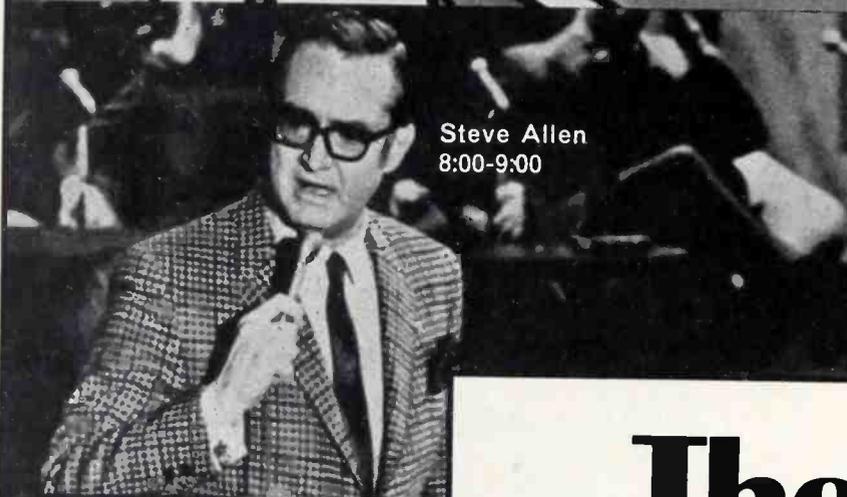
That campaign covered 50 markets. This year, the total is being increased to 75. Beneficiaries of spot's effectiveness are newspapers, which will also be used in 75 markets. Last Fall, no newspaper ads were used.



The Flintstones
5:30-6:00



Mike Douglas
6:00-7:30



Steve Allen
8:00-9:00



I Love Lucy
7:30-8:00



Perry Mason
9:00-10:00

The Prime Time Variety Society

Our prime-time lineup reads like broadcasting's Who's Who. We pack 5:30-10:00 every week night with some of the biggest names and most successful shows in television history. From Mike Douglas to Perry Mason. Programs for kids. Adults. And everybody in between. An exciting new prime-time concept!

WGN
TELEVISION · CHICAGO

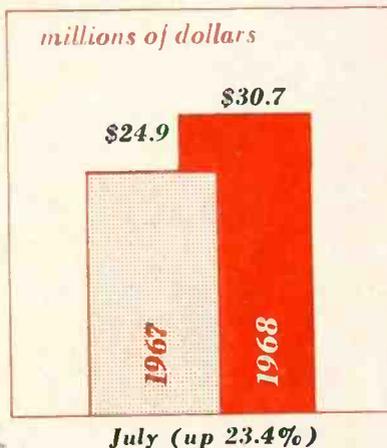
There's no TV station like our TV station.

Business barometer

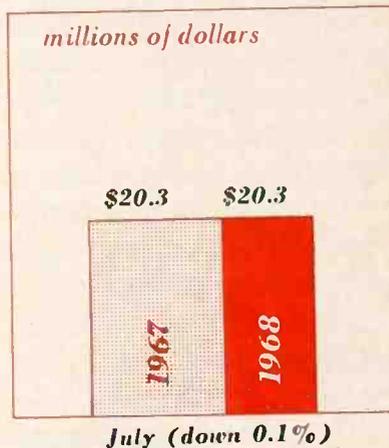
Another great month for local business—that's the story of July. That makes it six months in a row that sizeable increases in local business over the year before have been racked up. The July increase over '67 was the biggest year-to-year jump in '68. As a matter of fact it was the biggest since November '64 with the exception of one month in '66. And just to nail it down once and for all, only six months since January '60 have topped the July rise. It doesn't hurt to recall now that last July the increase over the previous year was only 1.3 per cent.

July rise, which hit 23.4 per cent, represented local billings of \$30.7 million, compared with \$24.9 million in '67. Stations reported an average drop from June '68 of 3.0 per cent, which is a seasonal drop, and a small decline at that, considering the time of year in which it took place.

LOCAL BUSINESS



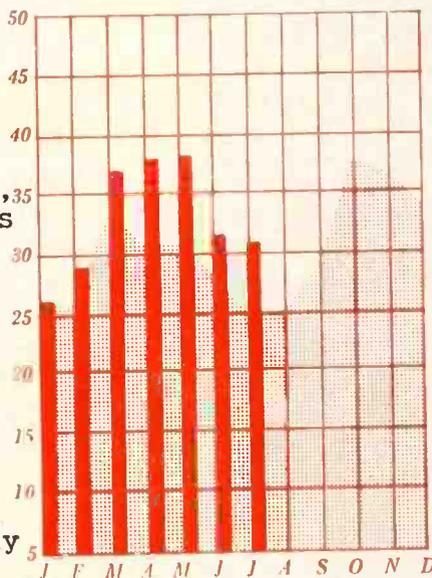
NETWORK COMPENSATION



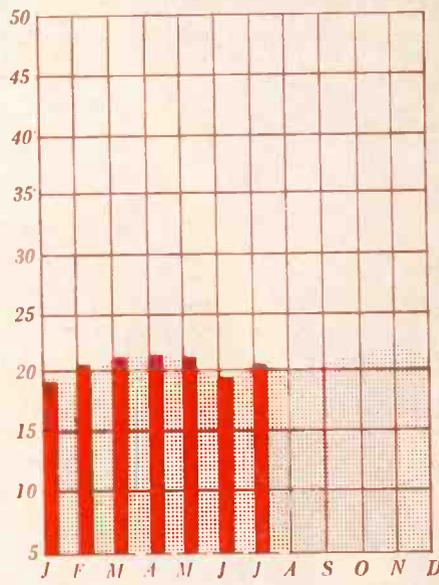
Year-to-year changes by annual station reserve

Station Size	Local Business	Network Compensation
Under \$1 million	+ 9.6%	-0.03%
\$1-3 million	+20.3%	+1.1%
\$3 million-up	+25.9%	-0.6%

Network compensation was just about at the same level as last year, with calculations from the "Business barometer" sample coming up with a sliver of a dip—minus 0.1 per cent. Thus the billing level was \$20.3 million, as it was in July '67. Compared with June, network compensation in July rose a little—2.5 per cent.



1968-'67 comparison



1968-'67 comparison

The large stations are keeping up their hot pace of the last few months in local billings, leading the other categories as they did all through the second quarter. Outlets billing more than \$3 million annually were 25.9 per cent above last year. Those in the \$1-3 million category lifted their local billings a nice 20.3 per cent, while outlets taking in less than \$1 million annually registered a rise locally of only 9.6 per cent.

Compensation averages by station size show slight differences.

For the seven months, local revenue is up to \$230.2 million, compared to \$200.4 million in '67. Compensation totals \$142.8 million, as against \$140.3 million

Next issue: a report on spot revenue in August.

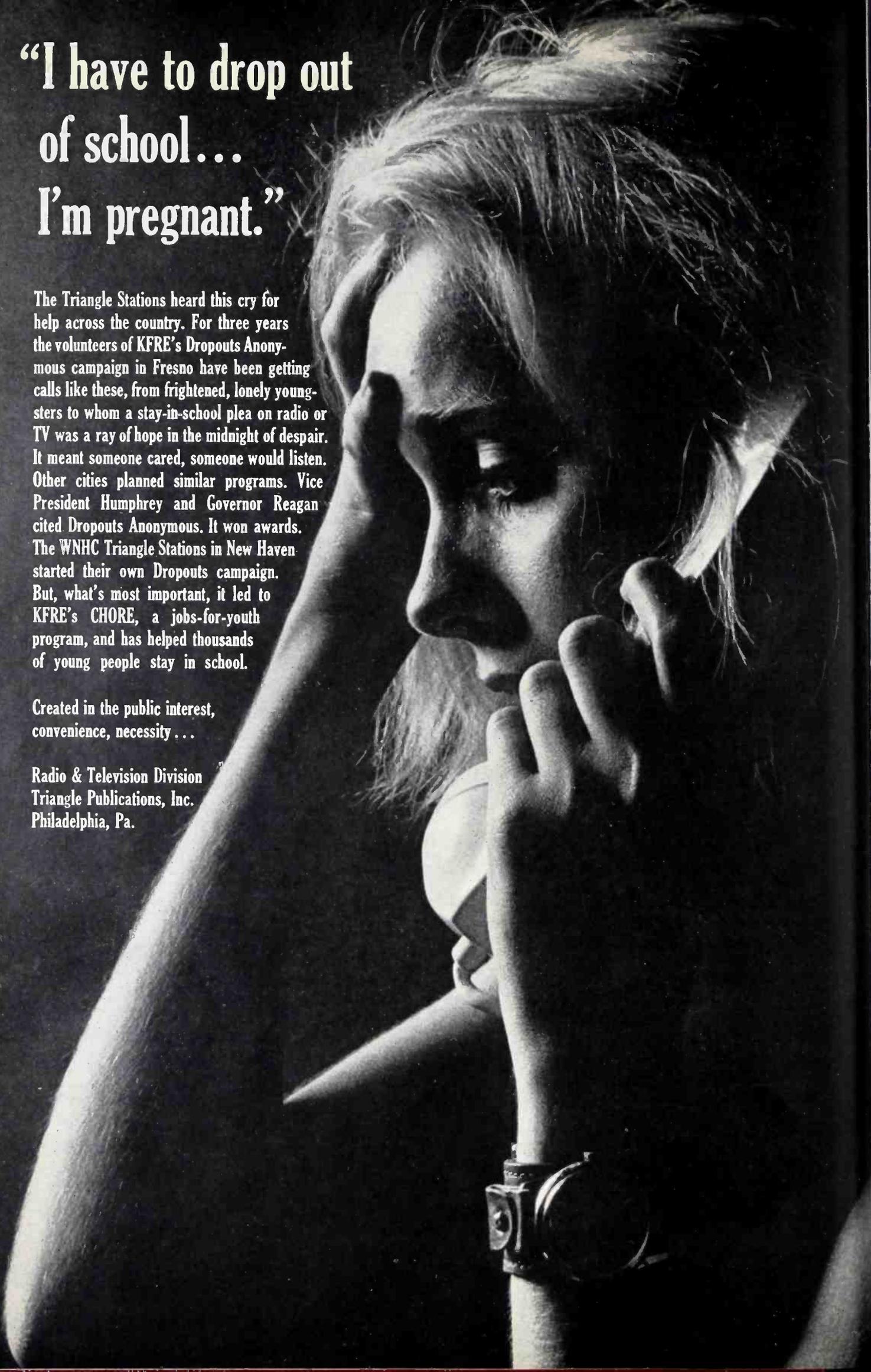
Copyrighted feature of TELEVISION AGE. Business barometer is based on a cross-section of stations in all income and geographical categories. Information is tabulated by Dun & Bradstreet.)

"I have to drop out of school... I'm pregnant."

The Triangle Stations heard this cry for help across the country. For three years the volunteers of KFRE's Dropouts Anonymous campaign in Fresno have been getting calls like these, from frightened, lonely youngsters to whom a stay-in-school plea on radio or TV was a ray of hope in the midnight of despair. It meant someone cared, someone would listen. Other cities planned similar programs. Vice President Humphrey and Governor Reagan cited Dropouts Anonymous. It won awards. The WNBC Triangle Stations in New Haven started their own Dropouts campaign. But, what's most important, it led to KFRE's CHORE, a jobs-for-youth program, and has helped thousands of young people stay in school.

Created in the public interest,
convenience, necessity...

Radio & Television Division
Triangle Publications, Inc.
Philadelphia, Pa.



Business news survey

How much business news is there broadcast media and what is the likelihood of its growth?

The First National City Bank of New York decided to find out earlier this year. It has been becoming more conscious of tv and radio as outlets for news about business and recently established a section headed by broadcast specialist "to maintain constant liaison and dialogue with broadcast stations and networks." Officers and expert of Citibank, as sometimes likes to be known, are making themselves available for on-air interviews as well as for back-ground information.

The bank was interested primarily in New York City, of course, but it also wanted to check the networks and out-of-town broadcast outlets which were known to have specialized business programming.

Survey. In February and May sent questionnaires to 77 tv and radio news officials. These were made up of five categories—those at (1) the six commercial VHF outlets in New York City, (2) the tv and radio networks, (3) four major tv/radio groups, (4) radio stations in New York City and suburbs and (5) a number of UHF and CATV channels outside of New York which televise the stock market ticker. A total of 54 "meaningful" responses was received.

Among the findings were that opportunities for business programming have been increased by the appearance of outlets which carry the stock market ticker. At least three UHF stations (five responded to the survey), it was found, carry regularly scheduled business shows other than market reports "and these are among the most comprehensive." These three are KWHY-TV Los Angeles, WCIU-TV Chicago and KDTV Dallas.

The Los Angeles outlet runs three half-hour business programs daily at 6:30 a.m., 2 p.m. and 2:45 p.m. They emphasize corporate business news and economic business forecasts. Formats are mainly those of the interview and business reporter/commentator. Major sources are wire services, press releases, other p.r.

sources and the station's own staff.

The Chicago station airs half-hour interviews from 9:15 to 9:45 daily with heads of corporations, trade groups and the like. The station also presents a 15-minute market news wrapup at 3:15 which includes five to six minutes of general business news. The latter is taped for rebroadcast at 6:45 p.m.

As for KDTV, it presents a daily 15-minute interview show called *Office of the President*. The program goes on at 2:30.

In addition, WCIU-TV, KDTV and WIBF-TV Jenkintown-Philadelphia broadcast non-market business news while the market is on the air. The Dallas station uses intermittent one- or two-minute summaries, using the wires and press releases. The Philadelphia outlet presents five-minute summaries on the hour while WCIU-TV broadcasts eight to 10 minutes of business news hourly, using the Dow-Jones wire and, occasionally, UPI.

One special. As for UHF specials on business, they are non-existent—in recent months, anyway—except for a 30-minute show run by KWHY-TV not long ago on contracts. This used p.r. sources and outside participants.

Two methods of programming are usually involved in televising the stock market ticker. The UHF stations employ a sophisticated electronic brokerage board which is on camera while the market is open. It also provides computerized analysis of both individual stocks and market trends. The board will often be interspersed with summaries of general business news.

Both the system and the news services are provided to stations by Scantlin-Dow Jones and Ultronics-Reuters. Scantlin services KWHY-TV, WCIU-TV, KDTV, KVVV-TV Galveston and WAJA-TV Miami. Ultronics serves WIBF-TV, KTVW Seattle and KMEC-TV Dallas.

The second system, commonly used by CATV operations, is a character generation technique that puts information directly on the screen. It is called electronic digital to video conversion. Both Scantlin and Ultronics have such equipment. So does

Sterling Information Services, which is sales agent for a system using RCA equipment and the UPI wire.

All the stations answering the survey carry stock market results. These are given either in general news broadcasts or in special market reports.

Nearly half of the radio stations replying air regularly-scheduled business news programs. Of the radio networks, CBS, MBS and NBC also air them and ABC is scheduled to add a fulltime economic correspondent this month.

Only a handful of all the stations have produced specials involving a business topic. But most of them indicated they have provided at one time or another "news analysis, commentary, or special programming" on the subject. Many of them appear to have been on monetary topics since among the areas mentioned were the devaluation of the pound, the U.S. inflation and the gold crisis in this country.

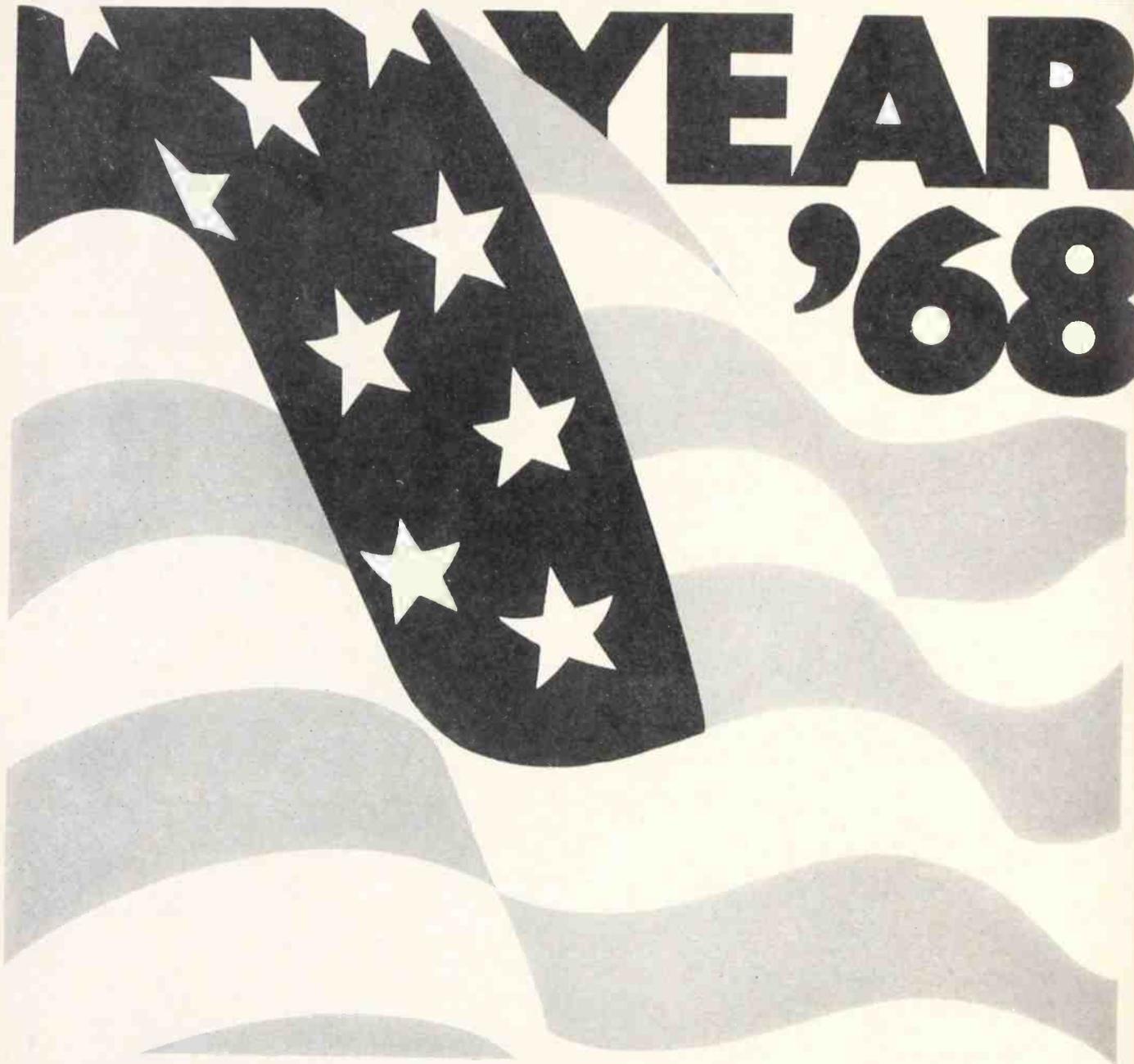
In general news. Virtually all the stations cover business and economic subjects in their general news broadcasts when the news is considered of general interest.

Said the Citibank report: "In spite of (or because of) this apparent interest in business news, the great majority of news directors feel no need to increase such programming. Most think they adequately cover business and economics in existing programs or in general news broadcasts.

"Many believe also that business subjects have limited interest for the average listener. This attitude is implicit in the widespread feeling that any expansion of business coverage should occur in general news shows when the items are of general interest or in short (rather than long) business programs."

The bank said the study pointed up the need for a more positive definition of business news to get away from equating it only with the stock market. It also found the absence of audience research hampering the development of business programming and the advertising needed to support this effort. ■

NBC NEWS ELECTION YEAR '68



1960
Republican Convention
Chicago



1960
Democratic Convention
Los Angeles



1964
Republican Convention
San Francisco



1964
Democratic Convention
Atlantic City



1968
Republican Convention
Miami Beach



1968
Democratic Convention
Chicago

Six Straight

As you've heard, NBC's Democratic convention coverage attracted a larger audience than the competing network's coverage, or the third network's combination of entertainment and abbreviated coverage.*

This marked the sixth consecutive time a larger audience tuned to a political convention on NBC than on any other network.

The preference for NBC News—typical when the networks cover a major event—is strong confirmation that people regard it as the leader in broadcast journalism.

We're proud of the work done at this year's Republican and Democratic conventions by Chet Huntley, David Brinkley, John Chancellor, Frank McGee, Edwin Newman, Sander Vanocur and all their able colleagues. Each contributed to a superlative job.

But not to be overlooked as a factor in NBC News' leadership is its excellent reporting and analysis during the days, months and years *preceding* these particular conventions.

It all adds up.



*Source: National Arbitron, Aug. 26-29. All measured coverage. Audience estimates subject to qualifications available on request.

$$P = \frac{E^2}{R}$$

$$X_L = 2\pi fL$$

$$X_C = \frac{1}{2\pi fC}$$

$$P = \frac{E}{I}$$

$$Eff = \frac{P_O}{P_I}$$

$$D_b = 10 \log \frac{P_2}{P_1}$$

$$E = I \times R$$

$$f = \frac{106}{2\pi \sqrt{LC}}$$

$$a = \frac{1}{2}$$

EQUATION FOR TIMEBUYERS

ONE BUY

DOMINANCE*

X

WKRG
CHANNEL 5 - TV • **MOBILE**
ALABAMA

*PICK A SURVEY - - - ANY SURVEY



Represented by H-R Television, Inc.
or call



C. P. PERSONS, Jr., General Manager

10-4

*Stations are increasing
the time devoted to
covering their communities*

More news is good news



There seems to be no argument about the fact that the single most important job a television station performs with its own resources is covering the news. This being so, it is of no minor significance that stations are devoting more time to news programming than ever.

What is even more significant is that this increased devotion to chronicling events has come about without any recent noticeable prodding from Capitol Hill, the FCC, the intelligentsia, or anyone else. Stations are expanding their news periods because viewers are responding favorably, because the impact of

video coverage is simply greater than with any other medium, because advertisers find news a good buy and because stations are learning more about the art of recording the passing scene. It may also be that the violent moods of the 60s have made the scene one of uncommon concern, despite the noise about dropping out. And many suspect that Marshall McLuhan hits it on the nose when he talks about "electric" technologies changing the nature of human perception.

Whether or not the medium is the message, the message of the medium is becoming more evident, not only in hard news but in the

Average volume of station news programming

(minutes daily/station size)

documentary/public affairs sector, where the meaning behind the message is examined and dramatized.

To find out the exact dimensions of these developments, TELEVISION AGE has surveyed the nation's tv stations. They were queried on the volume of news they carry, the changes they've made in news programming this year, their attitudes toward the issues of responsibility and good journalism in covering urban disorders and the highlights of their offerings in the documentary public affairs area. In all, 227 stations answered the questionnaire and the results are revealed in this and the following two stories.

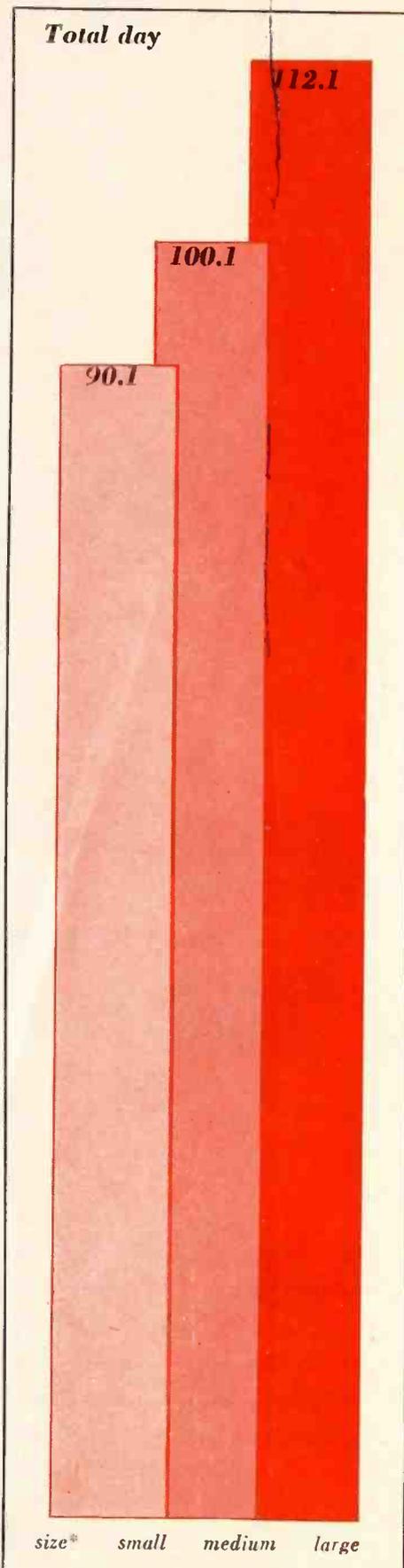
The study revealed that during this year alone a projected one out of every three stations has increased the amount of time devoted to news. This has been particularly evident among larger stations. For those with annual revenues below \$1 million, the percentage adding news programming was 34; of those taking in between \$1 and \$3 million, the figure was 30 per cent. But among stations billing more than \$3 million, it was fully 50 per cent. Only four stations reported decreasing the amount of time given to news.

These figures are a continuation of a trend delineated in *Television and the Wired City*, a report commissioned by the National Association of Broadcasters and prepared for The President's Task Force on Communications Policy.

The study, conducted by Herman W. Land Associates, found that, "In numerous instances, stations report their news airtime has doubled in the last three to five years."

Interviews with 61 stations (297 outlets provided information on their news operation) disclosed that 43 increased the length of given newscasts over the past five years, 45 now air more total newscasts and 22 broadcast a given newscast more frequently.

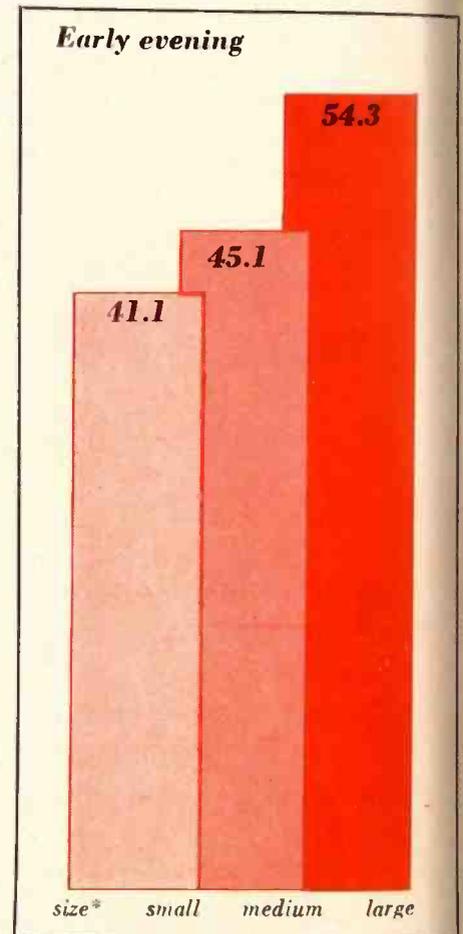
The answers that flowed in from



the TELEVISION AGE study also indicated considerable other activity in sharpening up the news operation—beefing up news staffs, changes in formats and the like.

The survey results indicate that local news staffs must really be hustling, since, while a third of the stations are putting on more news programming this year, a little over 16 per cent have added news personnel. (The NAB study found that 49 out of the 61 outlets interviewed have added news personnel during the past five years. In the overall NAB study, of the 151 stations who answered the question on news staff expansion, 114 responded positively.)

The ratio of stations putting on additional news people this year runs pretty even across the size-of-station categories. For the smaller and medium stations, the figure is about



*Station size by annual revenue—small: under \$1 million; medium: \$1-3 million; large: over \$3 million. Base for day part averages is all stations that program in that time period.

16 per cent. Among the larger stations, the average is a little over 18 per cent.

Outlets which have made format changes this year average nearly 19 per cent of the total. Again, activity is markedly greater among the larger stations. More than a third of them reported instituting format changes of one kind or another. The figure for medium outlets is a little less than 17 per cent and for smaller stations more than 11 per 100.

As for additional facilities, the survey tabulations showed 15 per cent of stations reporting doing something in this area. Most of these turned out to be medium-size stations. Just about a quarter of all outlets in that category report adding facilities and/or equipment for more or improved news coverage. Among smaller stations the figure is eight per cent and among larger stations it is 9 per cent.

How much time do stations now devote to putting on their own news shows? There is wide individual variation in this respect but the average for the three categories of stations range narrowly between an hour and a half to somewhat less than two hours daily. While the big-

ger the station category named *Indivisible* their outstanding public affairs program of

Specifically, 90 awards went to stations nationwide for excellent service programming.

But the real prestige is with Peabody Award stations, the Peabody Award was given to a 30-minute program from a station which had helped advance racial equality through and five in openings on the air represents a special telephone applicants. (Various versions show are currently

These are shown in the course. In general, 20 stations around the country for excellence in 10 smaller programs and 10 program minutes or more. In the case of the range is from three stations to three hours and four out of 100 minutes. Six per cent of stations also won several



Public affairs: medium with a message

Characteristics of the programs stations

consider their best—plus the winners of major news and public affairs awards

cited as outstanding by 73.1 per cent of small stations, by 68.1 per cent of medium-sized stations, and by 45.7 per cent of large stations. Sixty-minute programs were judged tops by 7.3 per cent of small stations, 13.4 per cent of medium-sized stations, and 34.3 per cent of big stations.

The implication is clear: smaller stations find the compact, 30-minute program more in line with their staff requirements (12.2 per cent of these outlets reported their greatest degree of success in public affairs with programs of less than 30 minutes).

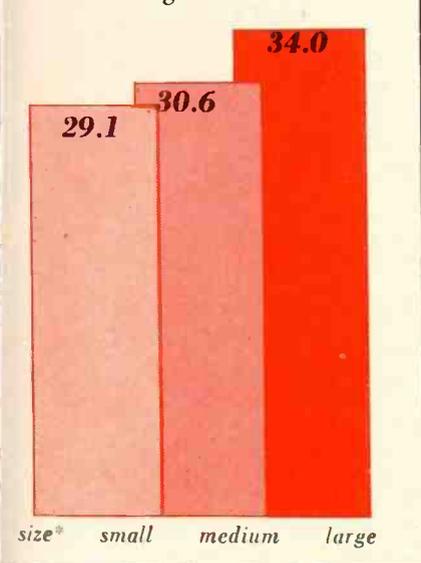
The major markets, on the other hand, (8.6 per cent of this group named 90-minute shows as their best public affairs work, while 5.6 per cent nominated two-hour programs).

More evidence of the importance of the dollar's role in public affairs programming nestled between the lines as stations indicated the number of outstanding programs that were part of a series or, for that matter, an entire series.

Among small stations, the percentage was a heavy 73.6, while medium-sized stations put it at 58

(Continued on page 81)

Late evening



Primitiv. e Station Award

The Award was established for local tv stations to "promote in the interest of their community whose intent is either to solve a problem or evil, or to do public good."

Examples from the NAB include programming in the interest of disadvantaged youths by WLS-TV New Orleans for *Side of the Shadow*, with retarded children, by WTTG-TV Washington for *The Night in the Negro ghetto* of a suburb of Washington.

9.4 per cent of awards to stations for news and public affairs programming, see page 61.) The survey, conducted by TELEVISION WEEK, indicated that, as might be expected, the length of public affairs programs is closely related to station size, although the 30-minute program proved most successful of all sizes. Two-hour programs were

Average volume of station news programs

(minutes daily/station)

documentary/public affairs sector, where the meaning behind the message is examined and dramatized.

To find out the exact dimensions of these developments, TELEVISION AGE has surveyed the nation's tv stations. They were queried on the volume of news they carry, the changes they've made in news programming this year, their attitudes toward the issues of responsibility and good journalism in covering urban disorders and the highlights of their offerings in the documentary public affairs area. In all, 227 stations answered the questionnaire and the results are revealed in this and the following two stories.

The study revealed that during this year alone a projected one out of every three stations has increased the amount of time devoted to news. This has been particularly evident among larger stations. For those with annual revenues below \$1 million, the percentage adding news programming was 34; of those taking in between \$1 and \$3 million, the figure was 30 per cent. But among stations billing more than \$3 million, it was fully 50 per cent. Only four stations reported decreasing the amount of time given to news.

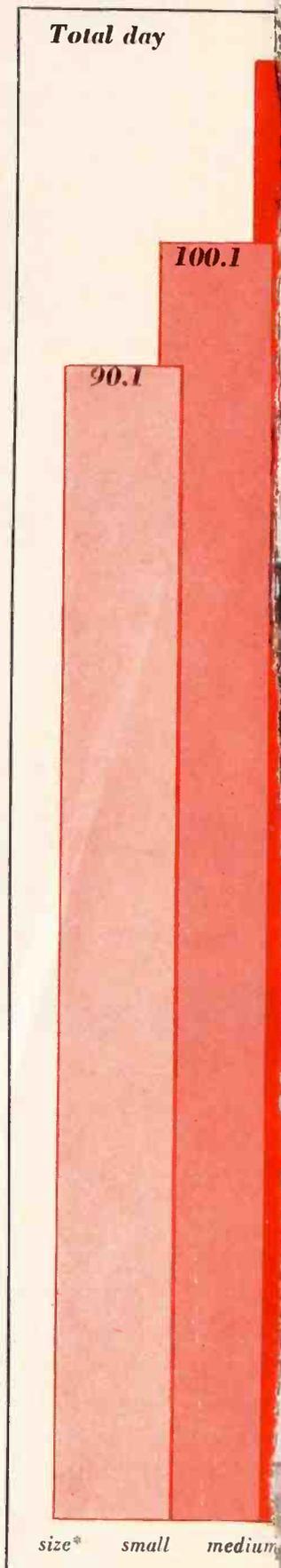
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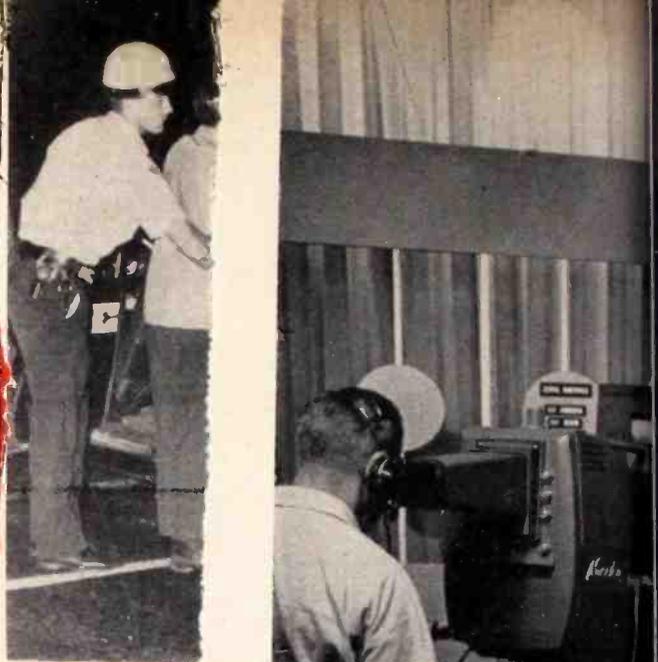
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The answers that flowed in from

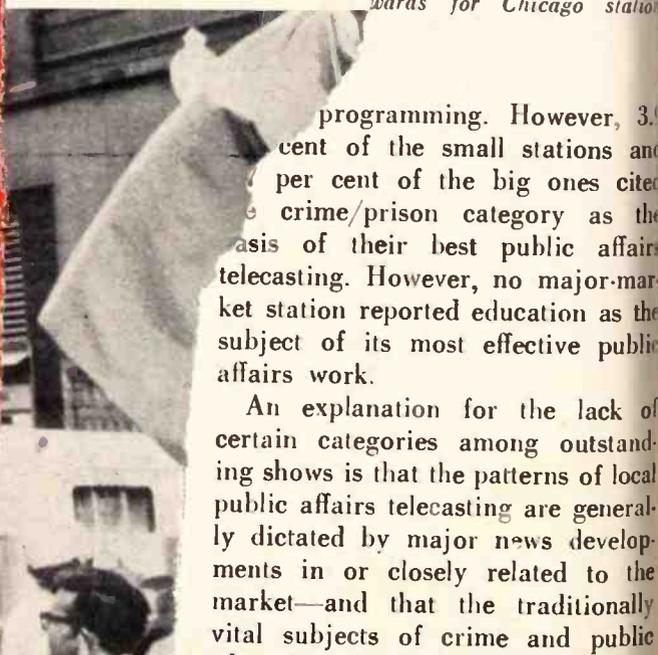
Total day



*Station size by annual revenue: small: under \$1 million; medium: \$1 million to \$3 million; large: over \$3 million. Base averages is all stations that provide news during prime time period.



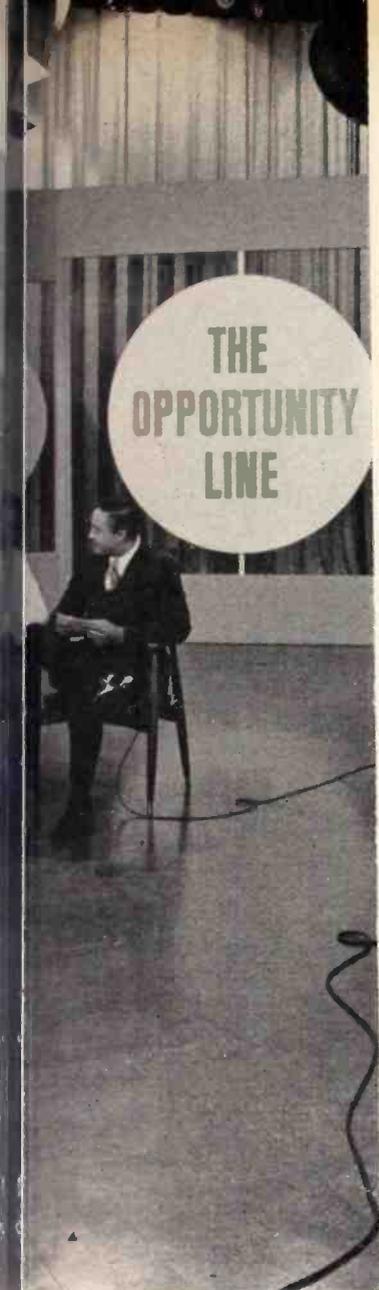
"Opportunity Line" has worked its way towards for Chicago stations



programming. However, 31 per cent of the small stations and 17 per cent of the big ones cited the crime/prison category as the basis of their best public affairs telecasting. However, no major-market station reported education as the subject of its most effective public affairs work.

An explanation for the lack of certain categories among outstanding shows is that the patterns of local public affairs telecasting are generally dictated by major news developments in or closely related to the market—and that the traditionally vital subjects of crime and public education simply happened to have been upstaged in those markets mentioned above by more news-oriented areas—racial strife, drugs, politics.

One of the single most successful public affairs programs was the



to the TELEVISION AGE survey named *One Nation, Indivisible* their outstanding public affairs program of the past year.

A host of awards went to stations throughout the country for excellence in public service programming at the local level. A prestigious George Foster Peabody Award was presented to WBBM-TV Chicago for its *Opportunity Line*, a widely acclaimed program designed to help advance the cause of racial equality through describing job openings on the air and establishing a special telephone service for applicants. (Various versions of this show are currently running on some 20 stations around the country.)

The National Academy of Television Arts and Sciences gave its coveted Station Award for community service programming to WCAU-TV Philadelphia for a penetrating examination of the American Negro's attitudes toward himself and the white man, entitled *Now is the Time*. This exceptionally strong public affairs entry also won several other awards.

Why the Station Award

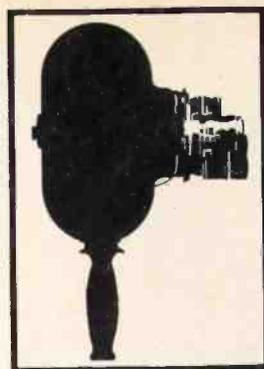
The Station Award was established to encourage local tv stations to "produce programs in the interest of their communities, whose intent is either to overcome a problem or evil, or promote a public good."

Special citations from the National Academy for programming in the interest of disadvantaged youths went to WWL-TV New Orleans for *The Other Side of the Shadow*, which deals with retarded children, and to WRC-TV Washington for *The Other Washington*, a long, straight look at life in the Negro ghetto of Anacostia, a suburb of Washington.

(For a listing of awards to stations for local news and public affairs programming, see page 61.)

The survey conducted by TELEVISION AGE indicated that, as might be expected, the length of public affairs programs is closely related to station size, although the 30-minute format proved most successful among stations of all sizes.

Thus, half-hour programs were



Public affairs: medium with a message

*Characteristics of the
programs stations*

*consider their best—plus
the winners of major news
and public affairs awards*

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(Continued on page 81)

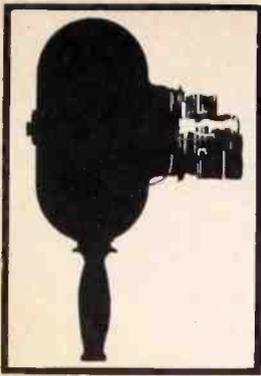
...que *One Nation, Indivisible*, a detailed study of racial attitudes, produced partly by Group W and partly on a local scale by more than 50 participating stations.

...his program took up massive blocks of prime and late evening time (two to two and one-half hours produced by Westinghouse

A listing of major award winners in the areas of news and public affairs among television stations is on page 61.

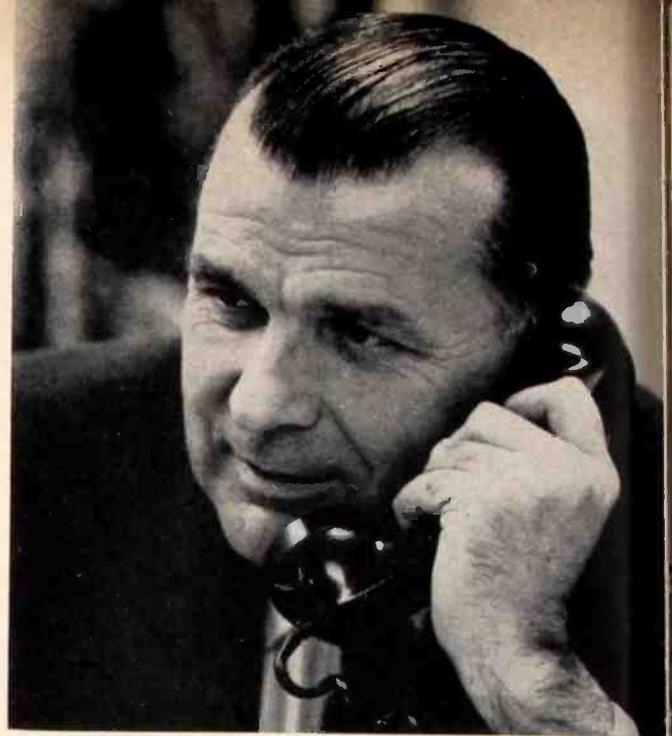
...local stations appended one to two hours of their own films of ghetto life, and live panel or round-table discussions of specific problems in their cities).

...twelve of the stations responding



A year of testing

ABC News president Elmer W. Lower reviews his network's decisions on convention coverage and the evening news



Television news had its busiest year last season, with both the expected and unexpected playing havoc with budgets, coverage plans, office tranquility and ulcers.

It was a year of testing—testing our ingenuity, our enterprise and, to a very great extent, our endurance.

For ABC News, particularly, it was a year of challenge and innovations. We introduced a new concept in daily television journalism and we rose to a new high in ratings and critical acclaim with our unique “unconventional” coverage of the 1968 political conventions.

With the conventions fresh in our minds and the election coming up, let me deal first with our “unconventional” coverage of politics.

For the first time since ABC News has been covering national political conventions, we became competitive in the ratings game with the other networks during our convention coverage.

Why was this?

We at ABC News like to think it was because we offered viewers a choice. We gave them all they needed to know about the conventions each night, while eliminating all they did not need to know—the meaningless ceremonies, the mindless demonstrations, the minor-league oratory.

Our studies showed that in past conventions, nothing major happened in a convention hall before 9:30 p.m., Eastern Time. So we decided to go on the air at 9:30 p.m., Eastern Time, sparing our viewers the endless hours of reporters talking to each other, creating rumors and playing a lethargic game of political trivia.

I noted that our studies showed that nothing major happened in a convention hall before 9:30 p.m. There are some political observers who feel that nothing major *ever* happened in a convention hall—that all the decisions, all the news occurred in hotel rooms (smoke-filled and otherwise), and that the business on the floor was just a show business way of announcing what had already been decided.

(Continued on page 71)



The Men & The Mission

To Make The World A Better Place — that is the mission of these dedicated public service directors — Norvell Slater, WFAA AM-FM-TV, Eddie Hallack, KRLD AM-FM-TV, Robert Grammer, Jr., WBAP AM-FM-TV and Bill Camfield, KTVT. Mix Dallas and Fort Worth as a single community, sprinkle generously with promotion for every worthwhile civic endeavor, and the result is an example in cooperation for radio and television stations everywhere.

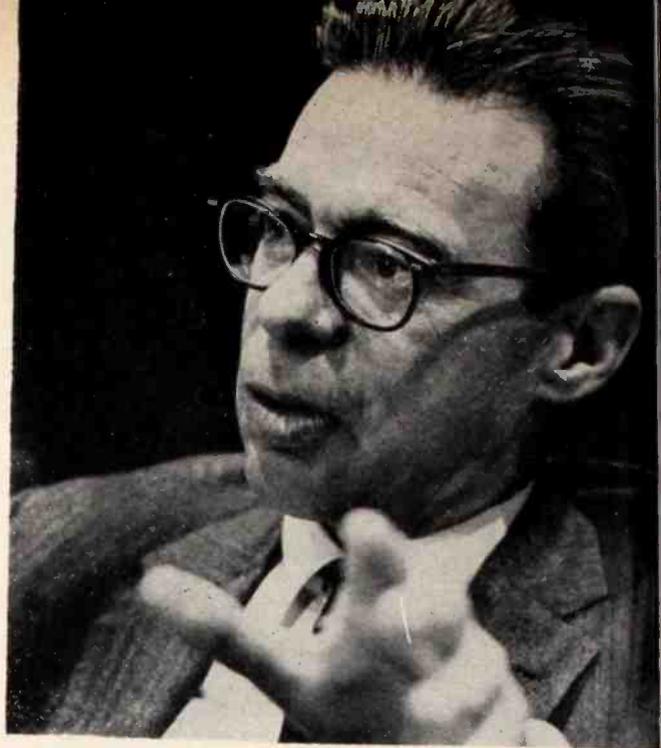
Represented Nationally by Peters, Griffin, Woodward, Inc.





A year of challenge

CBS News president Richard S. Salant looks ahead, well aware that the future is unpredictable but worried about attacks on tv news



If I had predicted in last year's TELEVISION AGE news issue that you would, in the next year, become familiar with Marks, Miss., scenes of a section of Washington in flames, a national political convention in a police state atmosphere, two assassinations with national and world implications, a shanty town at the foot of the Lincoln Memorial, Spiro Agnew and Edmund Muskie, and a common surgical practice called heart transplants—well, you would have thought me a bit balmy, and Ruth Montgomery might be writing a book about me.

As for a review of the past year and a look ahead to the 1968-69 season, it will be one of understandable pride. Looking ahead, I see an immediate future that is rather more challenging than it is predictable.

The basic challenge, and broadcast journalism's greatest test, is one that I will speak about often in the coming months. As I have said, in reaction to charges hurled at us and the pressures applied in, and since, Chicago, what seemed a few months ago to be a series of isolated irritations and incidents now looms as an unremitting attack on television's right to cover events and the public's right to know.

Hard questions must be answered in the next months, methods must be exposed, and broadcast journalism must resist every attempt of those—call them the "establishment" or the "power structure"—who would attempt to use, restrict, manage or manipulate broadcast news.

As Walter Cronkite noted during our Chicago coverage, if someone is to protect the free press and free access to news and information, it looks like it will have to be the free press who does it.

The coming season is, of course, already here as far as CBS News is concerned. And it's already controversial. We opened the Tuesday night CBS news hour with a penetrating look at a widespread problem, *CBS Reports*: "Marijuana," on September 17. And tomorrow

(Continued on page 75)



At WDSU-TV News, Thirty-Three* Pros Dig Deep

There are thirty-three professionals covering the local news at WDSU-TV, New Orleans. Thirty-three men and women who dig deep to get the stories behind the stories, who ask questions that probe, pursue, enlighten. Thirty-three reporters, photographers, and directors who know no sacred cows, who know that their first obligation is to find and tell the truth and that their station will back them to the hilt when they do so. These are the thirty-three professionals who run the best Television and Radio News Department in the South, in spot news, features, editorials, editorial cartoons.

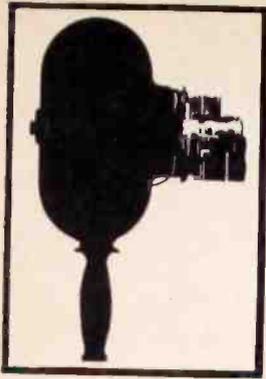
*Twenty-four Pros shown here—nine more out on assignment, digging.

The Latest Award Winning News from WDSU-TV:

This year, WDSU News received the New Orleans Metropolitan Crime Commission Award "For good citizenship and extraordinary service to law enforcement and the administration of justice" . . . another reason why WDSU-TV is still the best news buy—or any other buy—in New Orleans.

LOCAL NEWS BLOCKS: 5, 6 and 10 P.M.

WDSU-TV Channel 6 NBC New Orleans • Represented by Blair



'Gee, Mr. Frank, is it always like this around here?'

*A new NBC News executive
finds his life hectic,
marvelous and not at all
like newspapers*



Richard C. Wald, vice president of NBC news, has been with the network since April 1. Long associated with the New York Herald Tribune, he was its last managing editor. He was born in New York City, attended public schools there and then earned B.A. and M.A. degrees at Columbia University. His association with the Herald Tribune began in Columbia College. Later, he served variously as religion editor, political reporter and, from 1959 to 1963, as foreign correspondent. He was associate editor from 1963 to 1965, then managing editor until the paper ceased publication in 1966. That year he became Sunday editor of the short-lived World Journal Tribune and the following year joined the Washington Post as assistant managing editor. Before coming to NBC he was vice president of Whitney Communications Corp.

Before I became a big-time television executive, I used to work at various trades, mostly in the newspaper business. In one of my last jobs, I had an enormous office with a private bathroom whose door would always be shut; my desk was scarred from end to end with cigarette burns inflicted by Jimmy Breslin, who used to break down my typewriter every third week; and the drawers were stuffed with rude notes from the staff which I was trying to hide from my secretary.

Upon the departure of my predecessor in the office, I was asked if there was any advice he would care to leave behind.

"Yeah," he said. "Be careful what day you start work." He was bitter because he was starting on a Sunday in Boston and he figured he wouldn't get a drink for an unconscionable time.

So after I was lured away from honest employment by Goodson, McAndrew and Frank, the million-dollar outfield, I was very careful about picking a good day to arrive. Earlier, I had watched these guys working like mad to get into and out of live coverage of the Secretary of State's testimony before the Senate Foreign Relations Committee. I was just a pair of big goggle eyes in the corner watching how it was done and figuring out on the cuff how much it cost.

What I figured was that this was a good time to be joining up because, after all, it was a pretty interesting but predictable political year. The million-dollar outfield was spending money so fast on Dean Rusk that they couldn't do much more of this kind of crash live programming, and there's nothing more impressive than coming into a well-planned, new job on a Monday morning that's also the first of the month.

That's how come I was watching NBC at the end of March, the Sunday night before the Monday morning when I was going to start work, and how come I was all ears when President Johnson said he wasn't going to run again but he was going to invite the North Vietnam-

(Continued on page 57)

The conventions of 1972

THE 1972 conventions closed with sighs of satisfaction on the lips of the viewers, the participants, the winners, the losers, the college kids, the cops, and even the professional politicians. Only a handful were back from 1968 since most of the powers then had long since been ridiculed for incompetency, brutality, goonsmanship, long old hat party bosses, or plain old bores. Even ABC had to carry the whole 1972 conventions because they were so short and expertly run. From an analysis of the ratings it was determined that every set in the US that was hooked and had a well person at home to view it had been hooked on for most of the show.

Those few rebels held over from 1968 could scarcely remember how bad the old conventions had been or for that matter understand why they had been allowed to go on so long.

Could it have happened that way?

As they dozed off in the caucus rooms certain nightmares occurred that seemed like an impossible bad dream. . . .

Could the conventions have possibly taken four full nights of precious primetime to accomplish so precious little?

Could they have gone on into the wee unproductive hours of the next day without having once come to the point.

Could so much time have been spent with so many wasted words introducing and seconding insignificant candidates, plugging state slogans, extending the polling with inane insertions by a slow talking secretary, having the corniest band play the corniest music since McKinley, having fake demonstrations that nobody believed or none at all, showing some of the most unrepresentative faces posing as delegates representing the people?

Could anything have been worse than seeing young college kids being beaten by goons in police uniforms, being kicked and slugged when they were down and then having the face of the puffed up, old political boss surrounded by goon bodyguards eager to do its bidding?

Could anything have been worse than seeing press and television representatives and delegates beaten and thrown out by more goons?

Could there possibly have been a deliberate use of parliamentary steam roller tactics to prevent free discussion of a problem?

Could anything have been more amateurish than the running of events?

Could ABC's re-runs have been permitted to mop up the poor competition on the opposite networks?

Could the molten lava that erupted from these sleeping volcanoes have been so deadly to the nation's precious democracy?

The dozing old timers awoke and shook themselves. They agreed nothing that bad could possibly have happened, even way back in 1968. What a good time they had

this year and how productive it had been. The fact that each state had a primary, and its delegates had been chosen by popular vote, representing a pro rata split in direct relation to the votes the candidates received, helped.

The young people who had been born politically with McCarthy in '68 had come of age and their crusade was now mature. They had grown up a lot and converted a lot more idealists who realized that, with concerted action and hard work, it was possible to win elections. They had gotten rid of the hoodlum element and were winning by ballots.

As a result of this metamorphosis the 1972 convention was represented in both parties by attractive young delegates, highly educated and literate, and who could compete in appearance and personality with the regular television fare.

The demonstrations took the form of entertainment and were pre-recorded and edited to size. The old circus band was replaced by a lively young group and the tempo really swung. Speeches were limited to five minutes to introduce and two minutes to second. Anyone running over was cut dead. The delegates had to stay in their



Chicago, 1968: Was it really only a bad dream?

seats, but, since the show took only two hours a night over two nights, this represented few physical problems.

All of the proceedings were pre-taped and edited. Anything that was out of order was wiped out and several delegates after seeing how they looked insisted on doing their part over again.

Last chance slimmed down all the fatties and cigars were out. As a matter of fact the new group frowned on any smoking because of its cancerous effect and bad influence on the young people watching. There was very little going on in the backrooms because the delegates had their instructions by the people and influence peddling was out by agreement by all the delegates.

Yessir, 1968 did it. The people finally got disgusted. So did the delegates. So did the kids. So did their families. Never again they said. Even the old pols realized they were dead and tried to figure out how to hold the booty—they never did. The world looks a lot better in 1972 because they hit the bottom of the barrel in 1968. There is always a comfort in the failures of mankind. From the ashes arises a better world. This time the phoenix rose from the bottom of the Labrea tar pits.—J.B.

Film/Tape Report

REACHING THE YOUNG

The most elusive market in the country today is the young adult population, remarked Robert Dellinger, executive vice president of Petersen Productions. In New York to discuss future Petersen tv projects with networks and agencies, Dellinger said that in making programs for the young market you had to know how to separate "the cult from the cant."

"Youth programming requires total involvement in the life of the young," Dellinger added. He said that the Petersen outfit, which first began to make a mark in tv programming two years ago with *Wonderful World of Wheels*, an auto special, and then last Summer's *Malibu U.* series on ABC-TV (it will shortly go into syndication), has such involvement.

Currently Petersen Productions, which has a seven-year contract with Singer for a youth special every year, is working on a number of other youth tv projects. The publishing company began 20 years ago when 20-year old Robert Petersen founded *Hot Rod*. From a mimeographed job, *Hot Rod* soon evolved into a big slick magazine. It now averages one million copies sold per issue, and with pass-along readership per issue attains 12 million.

After *Hot Rod*, Petersen started up 11 other monthlies, among them *Surfing*, *Skindiver*, *Guns & Ammo*, and *Teen*. Dellinger said that the publications, at the beginning "vertical" media appealing to rather specialized publics, soon became mass media phenomena, as the specialties of the few were taken up by vast numbers. "Now the range of Petersen monthlies cover the action activities of today's youth," Dellinger said. "The readers are no longer minority segments of the population, but mass sections. The magazines create their market: they turn kids into buffs of say, surfing."

The Petersen outfit's 20-years of experience in the youth market has given it a base for tv programming for that market, Dellinger remarked. "Petersen has to stay in touch with what youth is getting into, the option is up every month—on the news-

stands." (Bulk of the magazines' circulation is newsstand.)

Being in touch, Dellinger remarked, has enabled Petersen to dispense with some of the sacred cows of the tv world. "We've proven that young adult shows can be sophisticated without laying on psychedelic gimmicks." What Petersen Productions does is to adapt the expertise of its magazine operation to the mass medium of tv. "Our tv show ideas are, in effect, pre-tested in the magazines."

Petersen is currently putting together a special with Aretha Franklin on *Soul*. The company is also involved in commercials production, and features production: *Hot Rod Action*, for one; *Surfers Three*, for another.

PROGRAMMING UPBEAT

At N. W. Ayer & Son in New York, senior vice president JOHN E. NAYLOR was appointed director of programming, reporting to Thomas J. McDermott, the agency's senior vice president for all broadcast activities. Naylor will supervise network programming for all Ayer clients, including AT&T, account for which Naylor has been sharing management responsibility with Anthony P. Galli.

The agency said that Naylor's appointment puts "increased emphasis on programming" at the agency, and



NAYLOR

added that Naylor's duties will include developing and maintaining programming contacts with independent production companies and with the networks.

Galli, senior vice president and management supervisor, now has full account responsibility for the AT&T account.

Naylor joined Ayer in '55 commercial producer and program supervisor, after five years as director at WGN-TV Chicago two as a freelance director of special programs.

At Ayer, Naylor became a broadcast account executive in '58, for the last two years was management supervisor of broadcast on AT&T account. He became a president in '66 and a senior president last year.

SPECIAL A WEEK

WBC Productions is syndicating a bundle of specials for broadcast throughout the current season on weekly basis. There are 52 specials in the group. Among them are programs produced by David Frone one of them a variety show with British top banana Frankie Howerd the other an omnibus called *The B of the London Theatre*.

In the package, and for broadcast the week of November 25, is a children's special made up of cartoons.

Among the cultural programs in the package: *The Spirit of Constructive Rebellion* (essay on Frank Lloyd Wright); Emlyn Williams as Dylan Thomas, and *Isadora*, both imported from Britain; a reading of the poetry of Langston Hughes and Paul Lawrence Dunbar, and a program on the creations of Negro musician

There's also a program called *The Daring Old Men*, a look at football players over 30. In the package are a number of programs to be produced by Group W's new Urban America Unit. Plus a number of Mike Douglas and Merv Griffin specials.

PLAZA SUITE

American International Tv kicked off syndication of the 91 features acquired from Henry Saperstein's Screen Entertainment Corporation with a soiree in New York's Hotel Plaza for station representatives and program directors and network programmers.

Along with the 91 pictures AI-TV is distributing for Saperstein are six *Mr. Magoo* color features, 130 *Magoo* cartoons, 130 *Dick Tracy* cartoons and 77 UPA cartoons. All the cartoons are in color.



ADDING LOCAL COLOR NEWS MADE WSM-TV FULL COLOR...

AND THREE WAYS BETTER.

"When we pioneered color film for local news in the Nashville market, and added that to our network color and live studio color we gained three important benefits," says Jud Collins, WSM-TV News Director. "We got a completely new dimension in TV news reporting. We had a potent sales wedge for selling color commercials to local advertisers. And we added a necessary ingredient to make our local documentaries more realistic. Color film has really

been good for WSM-TV.

"Television pioneering in Nashville has been a WSM-TV tradition," Collins continues. "We were the first television station in Nashville. We were the first station here with network color, the first with live studio color, and the first to go full color with the addition of KODAK EKTACHROME Films, and the ME-4 Process.

While we know it's important to be first, it's also important to produce a product that makes a lasting impression with the

viewer. Our many viewer comments have been very encouraging. We are extremely pleased with the Kodak products and the service. Kodak has become part of a winning effort for WSM-TV."

Kodak engineers helped WSM-TV install their Kodak ME-4 Process for local color film processing. Sooner or later you'll want to go full color. Get in touch with Kodak now, before sooner becomes later.

Kodak

EASTMAN KODAK COMPANY

ATLANTA: 5315 Peachtree Industrial Blvd., Chamblee, 30005, 404-GL 7-5211; CHICAGO: 1901 West 22nd St., Oak Brook, 60523, 312-654-0200; DALLAS: 6300 Cedar Springs Rd., 75235, 214-FL 1-3221; HOLLYWOOD: 6706 Santa Monica Blvd., 90038, 213-464-6131; NEW YORK: 200 Park Ave., 10017, 212-MU 7-7080; SAN FRANCISCO: 3250 Van Ness Ave., 94119, 415-776-6055

COMMERCIAL MAKERS

JAMES K. HARELSON joined VIA-film Ltd. as an executive producer. Harelson during the past 12 years has been a tv commercials producer at Ted Bates & Co., Lennen & Newell, and Grey Advertising, and was vice



HARELSON

president in charge of tv productions at Street & Finney. Earlier, Harelson was staff tv director at WBKB-TV Chicago, and program manager at WICS Springfield and WSAU-TV Wausau.

In Dallas, Keitz & Herndon promoted THOMAS W. DOADES to vice president-creative and DON LUSBY to vice president-sales.

Doades joined Keitz & Herndon last year as a staff producer. For a year before that he had been an art director at Reeves Knox agency in Minneapolis. From '61 to '66 Doades was an art director with Tracy-Locke in Dallas, and for two years before that, with the Sam Bloom agency.

Lusby joined Keitz & Herndon in '64 and became sales manager in '65. Earlier he was with General Dynamics electronics division.

STEVE POSTER joined The Film-Makers in Chicago.

J. J. JOHNSON was elected president of MBA Music, Inc. For the past two years the noted jazz trombonist (his name has led in most of the jazz polls for the past decade) has been a staff composer, arranger and conductor for MBA.

Among the commercials tracks he has produced are scores for Chevrolet, Kent, L&M, Heinz, Canada Dry and Oldsmobile. Johnson has been featured trombonist with the orchestras of Count Basie, Stan Getz, Dizzy Gillespie, and Charlie Parker. An RCA album called "The Total J. J." was released last year; this year RCA is releasing an album called "K. and J. J."

In Chicago, CHARLOTTE DRAKE joined the Fred A. Niles Communications Centers sales staff to work on publicity and promotion. Mrs. Drake



MRS. DRAKE

through the past four years has lectured around the country on such matters as sales techniques, success motivation, office procedures and human relations, and published articles on them in several magazines.

In Hollywood, DIC (that's how it's spelled) STEELE joined Hollywood Video Center as production manager. Steele had been with NBC-TV for 14 years.

BOB ALLEN joined F&B/CECO California as West Coast director rental sales. Allen had been equipment rental representative Alan Gordon Enterprises, and before that was in charge of the camera rental department at Birns & Sawyer. Earlier, Allen was stage manager at Cahuenga Tower studios.

In Arlington, Va., JOSEPH L. BELLIOTTI was appointed vice president engineering at LOGOS Teleproductions Center. Before joining LOGOS Belliotti was with WQED-TV Pittsburgh as chief of studio and remote operations. Earlier he was with radio stations WCAE Pittsburgh and WJLB Burlington.

AD MAKERS

At Young and Rubicam, vice presidencies went to ALAN HIMELICK, copy supervisor, and to FRAZIER PURDY, art supervisor.

Himelick joined Y&R in '63 as a copywriter and became copy supervisor last year. Before joining Y&R he was a copy supervisor at J. M. Mathes. Purdy joined Y&R in '54 as an assistant art director, became an a. d. in '57, and a supervisor in '66. Before joining Y&R Purdy was with Lennen & Newell for three years.

In the Detroit office of Y&R RUSSELL HARE became a vice president. An associate creative director since earlier this year, Hare joined the agency as a copywriter in '61 after working at Campbell-Ewald and Jepson-Murray Advertising. In '64 he was promoted to copy supervisor.

CATHERINE CRACO joined Geer, DuBois & Co. as broadcast production manager. She had been with Gardner Advertising in a similar capacity for the past three years, and earlier was with Needham, Harper & Steers and McCann-Erickson.

VIVE LE SPORT

MPO Sports is producing a weekly sports feature series called *Focus on Sports*, hosted by Bill Mazer. The color half-hours are being offered in syndication as a 26-week package.

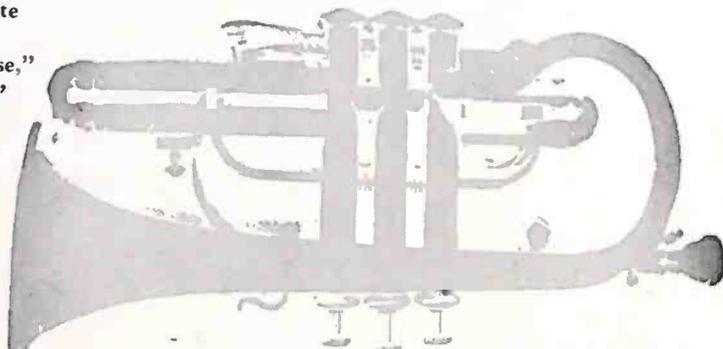
Earlier this year MPO Sports launched another half-hour series, *Jets Huddle*. Of *Focus on Sports*, Doug Schustek, vice president of sales and production of MPO Sports, said that each half-hour will be a combination of interviews and action footage of athletes and sportsmen.

DAVID LUCAS ASSOCIATES 7 WEST 46TH.ST. Lt 1-3970

Pall Mall 7-minute
cigarette

TWA "The Chase,"
"Foreign Accent"

Fresca
Cherry Kijafa
Lark Cigarettes
Volkswagen
Clairol
Ballantine
(rock)
Canoe



COMPOSING ARRANGING A&R DIRECTION

REPORTING

le Stations is again spon-
e Sportsmanship Award set
ear by the Sports Car Club
America. The award goes to the
er in the annual Canadian-
Challenge Cup Series "who
ornes the highest ideals of a
essonal driver in skill, attitude
cotesy."

he citation is accompanied by
000 cash and a silver trophy.
ng syndicates its tv coverage
he x events in the series.

SEAT

n Indianapolis, Midwest Broad-
ings producing for syndication
vries called *Debbie Drake's*
ceize. Midwest Broadcasting is
ribing the 130 half-hours to be
ducd in the series.

One premise that most women
sid exercise rather a chore, the
y slw is based on a combination
date steps with exercise move-
nts "Women will be able to
a-Ca, Charleston or Jerk their
y t a more slim, trim shape,"
l Debbie Drake. "Dancercizing is
pleasant, fun-type thing which
me enjoy doing."

CREATIVE MILLION

Aft reporting \$1,375,000 in for-
n ses for the month of July, In-
endent Tv Corp. put that sum
retic with domestic and foreign
osse for May, June, July and
gu and came up with the figure
\$5million.

Sal for the four-month period
re ver that figure, and twice the
osse for the same period in '67.

Mu of the increase came from
es o networks of shows run as
mre replacements: *The Prisoner*
d howtime, on CBS-TV; *The*
intend The Champions, on NBC-
N: an in a Suitcase, on ABC-TV.

Th Summer also, a number of
ecis were sold by ITC to net-
ork for broadcast in the season
w nfoldng: a number of Tom
nespecials with the Welsh singer,
AC-TV; *Voyage to the En-*
and Isles, to CBS-TV, and a 90-
inu trio of short dramas to NBC-
V, where it will run as part of
rudtial's On Stage.

Contributing heavily to the grosses
ere properties in syndication,
nor them *Spotlight on Stars*,
hic went to 22 markets, *The Heart*

Advertising Directory of SELLING COMMERCIALS

Busch • Gardner Adv.



PACIFIC COMMERCIALS, Hollywood

Continental Electronics • E. A. Korchnoy



JAMIESON FILM COMPANY, Dallas

Chevron • BBDO



VIDEOTAPE CENTER, New York

Esso Imperial Oil • Cockfield, Brown Ltd.



MOVIERECORD, INC./ESTUDIOS MORO

Continental Airlines • N. H. & S.



GERALD SCHNITZER PRODS., Hollywood

Excedrin "Silhouette" • Young & Rubicam



PGL PRODUCTIONS, INC., New York

Continental Baking • Ted Bates



ELEKTRA FILM PRODUCTIONS, New York

Gulf • Young & Rubicam



FILMFAIR, NEW YORK

of *Show Business*, which went to 65 markets, and *The Baron*, to 30 markets, *Captain Scarlet and the Mysteryons*, to 21 markets.

Back in Britain, ITC has two programs in the works for NBC-TV: *The Strange Report*, Norman Felton producing, and a halfhour situation comedy with Millicent Martin, Sheldon Leonard producing.

GHOST TRAVELS

Twentieth Century Fox Tv sold *The Ghost and Mrs. Muir* in 14 Latin American countries prior to the show's kickoff on NBC-TV. The show went to Argentina, Columbia, Venezuela, Uruguay, Peru and Mexico, and to Panama, Nicaragua, Guatemala, Honduras, Costa Rica and El Salvador, and to Puerto Rico.

BLOOM BACK

In San Francisco, Aaron S. Bloom set up his own outfit for packaging and syndicating tv programs. It's called Aaron S. Bloom Tv Productions.

Bloom left ABC-TV in San Francisco after 15 years to set it up. Bloom's first property in syndication from the new company is *Tv*



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PRODUCTIONS

Specializing in unique
post-scoring.

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Crossword Quiz, a game show framework for local live production. Next is *The Nobel Prize*, a series of dramatizations of the lives of Nobel prizewinners.

ZOOMING IN ON PEOPLE

Joining the RKO General group as vice president for programming of RKO Television is FORREST L. (WOODY) FRASER. He will report to Henry V. Greene, Jr., vice president for television.

Fraser, who developed *The Dick*



FRASER

Cavett Show as an independent packager, started in tv with NBC-TV in 1957, working as a producer and director on a number of network shows. In '61 Fraser joined Group W in Cleveland, working on the *Mike Douglas* show. Later Group W moved him to New York as general manager for program and talent development at WBC Productions.

JERRY KAUFER rejoined Screen Gems as director of advertising and sales promotion, after two years at



KAUFER

Peters, Griffin, Woodward where he was in charge of advertising and public relations.

Kauffer started out with Screen Gems in '56 and became advertising manager in '65.

In his new assignment, Kauffer will be working on promotion of

Screen Gems' music and broadcasting operations as well as tv production and syndication. He reports to Marvin Korman, vice president in charge of the company's advertising and public relations division.

Twentieth Century Fox Tv promoted JOSEPH F. GREENE to the post of sales manager of the Eastern division. Meanwhile, MURRAY SLATER joined 20th as an account executive.

Greene, who joined the company's Eastern division two years ago, will be working with agencies, reps and advertisers as well as stations. Slater had been with Metro Tv Sales handling the Tv Sports accounts. Earlier he was with Larry Harm Pictures, A. Asch Co., and Outdoor Advertising, Inc.

In Montreal, 20th Century Fox set up a sales office for French Canada, with GERALD ROSS as sales manager. Ross had been with Screen Gems (Canada) Ltd., covering the Province of Quebec, for the past four years. Earlier Ross was a producer at a Quebec station, and before that a film editor.

ENID MOORE joined Paramount Television as head of a New York publicity office the company has set up to handle liaison between Paramount in Hollywood and the networks' press departments, and to publicize the company's syndicated shows. Mrs. Moore had been public information director of the National Citizens Committee for Public Broadcasting. Earlier, she was director of CBS News Information Services.

In Hollywood, GARY ABRAHAM and O. A. (BUD) BAUMES joined an executive training program being set up at Paramount. The program comprises on-the-job training in the phases of tv production. Abraham and Baumes, who have been assigned to pilots now in the works, were picked from some 25 applicants.

BUDDY GRANOFF was elected director of Chuck Barris Productions. Granoff is a veteran tv producer and music publisher. The Barris company also awarded vice presidencies to staffers Walt Case, Larry Gottlieb, Jonathan Debin and Leilani Jackson.

In Palm Beach, MacArthur Productions, producers of *Treasure Isle* (ABC-TV), awarded a vice presidency to GEORGE H. WEBER, director

Go where the action is.



When you're shooting life, it's for keeps. You just don't get raw, gutsy footage on a roll. And you don't get street-talking scenes in a studio.

You get it with the new electric eye Beaulieu 16mm (R16B Auto) and Uher 1000 electric tape recorder.

Together they give you the lightness and versatility to film the action while letting the tape run. You don't miss a thing.

The new Beaulieu is the first 16mm multi-lens camera with fully automatic exposure control. A mere 6 lbs. including a 200 ft. magazine, it features the Beaulieu patented "reglomatic" concept and a choice of the Angenieux "automatic diaphragm"

zoom lenses. You never worry about changing light conditions.

Its new transistorized electronic speed control is calibrated by a tachometer for 24 fps sound and for all filming speeds from 2 to 64 fps. You can reverse drive at all speeds.

Remote control can be handled by radio or photocell. The unique mirror shutter system provides 100% of light to the film and the viewfinder.

The 60 cycle sync generator is custom-calibrated to the Uher Pilotone.

This professional, solid state tape recorder has a built-in sound synchronization for motion picture cameras.

It has an interruptable automatic photo

electric level control...interruptable overload filter...test button for pilotone level...test button for battery condition...monitoring both straight and off tape...continuous stroboscopic speed control...built-in monitoring speaker...and adjustable playback and record equalization (CCIR or NARTB).

Together, you have an ultimate weapon against staid and still photography. It offers you matchless maneuverability and versatility in sight and sound.

For complete information on the Cinema Beaulieu R16B Auto Electric Eye Camera and Uher 1000 Pilotone recorder, write to Cinema Beaulieu, 921 Westwood Blvd., Los Angeles, California 90024.

CINEMA  **Beaulieu**  **Uher**
by Martel

of business affairs and technical supervisor. Weber joined the company last Fall as associate producer. Earlier he was a commercials producer-director at McCann-Erickson in New York, worked on Kraft Theatre at J. Walter Thompson, ran a radio station in California.

THE DOTTED LINE

Four Star Entertainment Corp. kicked off syndication of *Here Come the Stars* with sales to 26 stations. This month the series of hours hosted by George Jessel went on the air at WOR-TV New York, KTLA Los Angeles, KMTV Omaha, WTTV Indianapolis, KFMB-TV San Diego, KNTV San Jose, WFTV Orlando, KPHO-TV Phoenix, WVTV Milwaukee and KOLN-TV Lincoln.

Others taking the Jessel series are KTVT Dallas-Ft. Worth, WHTV Houston, KBTB Denver, WCKT Miami, KXLY-TV Spokane, WRGB-TV Schenectady, KROD-TV El Paso, WMTV Madison, KCGM-TV Albuquerque, KZAZ-TV Tucson, KFDA-TV Amarillo, WILX-TV Jackson, WNEM-TV Saginaw, WREX-TV Rockford, WLIX Cedar Rapids and WAND-TV Decatur. The series is produced by Four Star.

Wolper Tv Sales chalked up 16 more sales of *Truth or Consequences* to send the lineup tally for the series past the 100-market point.

Taking the game show strip were WKBC-TV Boston, WLBU-TV Miami, WJBK-TV Detroit, WFLD Chicago, WMAR-TV Baltimore, KTRK-TV Houston, KOGO-TV San Diego, KOVR-TV Sacramento, WHEC-TV Rochester, WABI-TV Bangor, WOI-TV Ames, WATE-TV Knoxville, KVOB-TV Bellingham, KPLM-TV Palm Springs, KMEG-TV Sioux City and WUBC-TV Greensboro.

On another sector of the syndication front, Wolper scored four more sales of *My Favorite Martian*, for a tally to date of 33 markets. The new sales were to KTVU San Francisco-Oakland, WEAT-TV West Palm Beach, WBAY-TV Green Bay and WOI-TV Ames.

In recent action *McHale's Navy* topped the 110-market mark and *Leave It to Beaver* went past 150, as MCA-TV reported eight sales of the mosquito-fleet saga and a dozen for *Beaver*.

Taking *McHale's Navy* were KROD-TV El Paso, WICU-TV Erie, WJRJ-TV Atlanta, WMAZ-TV Macon, KEZI-TV Eugene, WJXT Jacksonville, WMTV Madison and KAUS-TV Austin.

Beaver went to WJAR-TV Providence, KTSM-TV El Paso, WOI-TV Ames/Des Moines, KMID-TV Midland, WHYN-TV Springfield, KATU Portland, WXON-TV Walled Lake, KHAR-TV Anchorage, WLCY-TV St. Petersburg, KTVU Oakland, WDBO-TV Orlando and KFDM-TV Beaumont.

Keith Godfrey, vice president and director of sales for MCA-TV, attributed the pick-up in sales to "stations looking for more wholesome program fare in their schedules. The current trend appears to be toward more entertainment with punch lines than police lines."

NIXON'S TV STAFF

Roger E. Ailes, special tv consultant to Republican presidential candidate Richard M. Nixon, staffed up for the campaign with the following: producer, Jack Rourke, of Jack Rourke Productions; director, Dennis Kane, formerly *Today* director; associate producer, Robert Dwan, formerly producer of *The Woody Woodbury Show*; production assistant, Laura Ingham, formerly production assistant of the Lohman-Barkley Report; and as executive secretary,

Lynn Munkasy, formerly executive secretary to Ailes as producer of *The Mike Douglas Show*. Ailes is on leave of absence from the Group W show.

STAR-SPANGLED HUGO

The Chicago International Film Festival, to take place in the Windy City from November 9 to 17, is holding a film competition for "original and contemporary visualization" of the National Anthem. Whoever comes up with the best film on the subject will get a special Gold Hugo. The winning film will be named the Official Anthem Film of the Chicago International Film Festival, and it will be played around the country by the Walter Reade Theatre Circuit. The winner may also be made available to tv stations.

EISENBERG TO CPI

Nat Eisenberg joined CPI (Colodzin Productions) as partner and executive vice president. Eisenberg, for the past three years was a director at Rose-Magwood Productions, working in New York, Los Angeles, Toronto, Montreal and London. For five years before that Eisenberg was busy as a free-lance director shooting and taping commercials around the world, hopping to Europe and to Canada and shuttling back and forth from Britain, France and Italy to New York and Hollywood.

PBL'S VENETIAN TRIUMPH

The Public Broadcast Laboratory's film of the last three months in the life of Dr. Martin Luther King won first prize as best tv documentary at last month's Venice Film Festival. The film which was broadcast in unfinished form three days after the assassination of Dr. King, was originally to have culminated in the opening of the Poor Peoples' Campaign in Washington. The assassination cut those plans short. The broadcast film was later re-edited and entitled *Free at Last*. It was produced by Gregory Shuker, photographed and edited by Nicholas Proferes and James Desmond, narrated by associate producer Joseph Louw.

The film chronicled the efforts of Dr. King and his colleagues in the Southern Christian Leadership Conference to organize the march from points around the country, from Atlanta to Selma to Marks, Miss. And from Memphis.



RALPH KESSLER
TOM ANTHONY

IDEAS IN MUSIC LTD.
19 E. 53 ST.,
NEW YORK 10022
PL 3-8313

Advertising Directory of SELLING COMMERCIALS

PROSECUTION RESTS

He died of an incurable lung cancer on August 30, William Talman, an inveterate three-pack-a-day cigarette smoker and actor famous for his role as the district attorney in the *Perry Mason* show, summed up his case against cigarette smoking. Talman, who died for the American Cancer Society to produce a 60-second tv spot so he could tell it to the American public. "Before I die I want to do what I can to leave a world free of cancer for my six children," Talman said. In the spot Talman, introducing his family, recalls his "courtroom" battles he fought over a decade in *Perry Mason*. Then he says "You know, I didn't really lose those courtroom battles. I'm in a battle right now I don't want to lose at all because if I lose it means losing my wife and those you just met. I've got lung cancer."

So take some advice about smoking and losing from someone who's been doing both for years. If you haven't smoked—don't start. If you do smoke—quit. Don't be a loser."

TYPE ACTION

George Gould opened the doors of his tape house he had begun to set up last spring when he left Videotape Productions of New York. (Earlier Gould had headed up MGM Studios, which was merged in '65 with the 3M subsidiary Videotape Center.) Gould's operation is Teletronics International, headquartered in an old town house on East 51st Street in New York. For production Teletronics is using ABC stages in New York. Gould, president of Teletronics, has made an arrangement with the Electrographic Corp., a parent company of VPI, to have a number of VPI's film directors on tap for tape assignments.

Other directors, some affiliated with film studios, some free-lance, have made arrangements with Gould to work with Teletronics on tape assignments. The Teletronics roster of directors: Bill Cassidy, Gleb Derujsky, Chris Eaton, Ormond Gigli, Mick Green, Dave Kelmenson, Pete Miranda, George Nakano, Ted Okon, Mark Shaw, Don Stewart, Jim Walsh, and Weissman, Bob Wolf.

Other officers of Teletronics are David Burnes, John Meiklejohn, Bob Leberman, and Lou Selener, all vice presidents.

Hill Packing Company • A, A, N & P



ROSE-MAGWOOD PRODS. OF CALIFORNIA

IGA Stores • The Biddle Co.



WGN CONTINENTAL PRODUCTIONS, Chicago

M. J. Holloway Company • Don Kemper



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

Knudsen Creamery Company • Grey



SANDLER FILMS, INC., Hollywood

Homelite Chainsaws • Soderberg & Cleveland



KING SCREEN PRODUCTIONS, Seattle

Lowes Companies, Inc. • Sterling Advertising



JEFFERSON PRODUCTIONS, Charlotte

Humble Oil & Refining Company • McC-E



PELICAN PRODUCTIONS, INC., New York

Mother's Cookies • Doyle Dane Bernbach



N. LEE LACY & ASSOCIATES, LTD., Hollywood

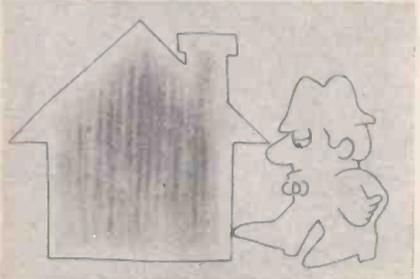
Advertising Directory of **SELLING COMMERCIALS**

Sanka Freeze-Dried Coffee • Y&R



PAUL KIM & LEW GIFFORD, New York

Southern California Edison • Grey Advertising



PANTOMIME PICTURES, Hollywood

Trans World Airlines • Foote, Cone & Belding



WYLDE FILMS, INC., New York

United Air Lines • Leo Burnett



SARRA, INC.

DISTANT DRUMS

The Hollywood Radio and Tv Society is going all out to drum up greater participation around the world in its annual International Broadcasting Awards contest, the ninth of which will be held this winter.

Agent for the increased internationalization will be the international sales structure of Paramount. Douglas S. Cramer, executive vice president in charge of production for Paramount Tv, is also the current general chairman of the IBA awards. He said Paramount offices around the world will get in touch with advertising agencies, advertisers and broadcasters to get them to enter the awards contest.

Cramer said, "We'd like as many countries as possible to be represented in this year's competition because we feel that this interchange of ideas and techniques is vital to the advancement of broadcast advertising."

Last season, 3,103 entries came in from 32 nations.

EMPIRE BUILDING

As the latest move in its master plan for diversification into all areas of leisure time activity, Filmways, Inc. has agreed to acquire Yorkshire Productions, the packaging outfit headed by Gary Smith and Dwight Hemion. Smith and Hemion will receive stock in Filmways and have agreed to "render their exclusive services" to Yorkshire for the next three years. Yorkshire, and Smith and Hemion, are continuing to produce the Kraft Music Hall series for NBC-TV.

After the acquisition by Filmways, Yorkshire may make features.

LION TRACKS

Reeves Sound Studios used a 22-track mix to get the sounds of the Detroit Lions into the final track for *Paper Lion*, film based on George Plimpton's book. Last fall, while shooting footage for the film, producer Stuart Miller wired the

Lions for sound, and their coach too, with body mikes. The result: puts to 22 tracks.

INSIDE TIPS

Worried whether the competition may come up with a commercial that will put a dent into "your" production position? Pretty soon you'll be able to shorten the anxiety-time: you'll be able to catch the competition's commercials not long after they go on the air. Worried whether some busily-tailed art director may have uncovered some new way of communicating? You'll be able to find out next month (October) when WNBC-TV Newark, most of the time a Spanish-language station, starts beaming the latest commercials to apprehensive ad-makers. The tip session will take place on the first Monday of every month, at four PM. It's a variation of the "British Mondays," the "Newcomers" sessions when agencies all over London gather round the tube to see what the other fellow is up to. The New York version has been started at the initiative of Wallace A. Ross, Clio festival director. Ross is producing the 4-minute programs, called *Openers*. A monitoring service, VideoReCORD New York, is monitoring all the new commercials on the air in the New York market. Then Ross's staff asks the agencies for prints or tapes. Since the *Openers* replay will be in the same contract month, there are no residuals problems—except on network commercials.

ON WITH O'CONNOR

Wolper Tv Sales chalked up six more markets for *The Donald O'Connor Show* for a tally to date of 25: WBAL-TV Baltimore, KLPR-TV St. Louis, KHTV Houston, WIIC-TV Pittsburgh, XETV San Diego, WSWO-TV Dayton.

PRECIOUS GEMS

Screen Gems reported net profit of \$6,427,000 on a gross of \$105,692,000 for the fiscal year that ended June 29.



MUSIC BY
VARDI & HAMBRO PROD. INC.
FILMS • TV • RADIO • ELECTRONICS

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Wall Street Report

ew tough weeks. The market has been rough on some of the high stocks in the past few weeks, and this has sent some of the professional investors dashing into the woods with handfuls of short sales.

Or, at least, that is what they would like us to believe. Maybe their whining and teeth gnashing is in excess of driving a few stocks down. Listen to Kenneth Troy at Filor, Ballard & Smyth: "We believe that at least a serious market break is upon us now, even if you can't see it in the Dow Jones averages. . . .

Some indication of how quick and sharp the decline can be was seen in the . . . drop of 30 points in Control Data. Funds, traders and the public couldn't get rid of the stock quickly enough. And not without reacting. Control Data's recent earnings made its stock a current price/earnings ratio of 80. It defies all sound investment thinking."

Actually, Jerry Tsai of Manhattan Fund apparently put the skids under Control Data when he dumped a bundle of the stock 'way back on Aug. 23, and nobody knows why.

More gloom and doom. Anyway, to get back to Ken Troy: "CDA (Control Data's symbol) is not alone. Collins Radio is off 50 points. Eastern Airlines is down nearly 50 per cent. Birchard Camera now sells at one-half of its 1967 high. Itek is off 80 points. In seven weeks, Whittaker has dropped from 90 to 65. The biggest loser, Data Processing, has dropped 90 points from its January high of 179. And the real market decline is yet to come.

"We see good reasons now to sell stocks. It is apparent to us that most stocks should not be purchased. The reasons to sell certain stocks short are here with us today. They are the same reasons that many analysts and stock market reporters will be using later the fact to explain the decline that we see coming later this year.

"Our technical indicators serve us well. So do our memories. We see the same patterns now that we saw in 1961-62. First the glamor stocks went down. Then the blue chips, savings and loans and utilities went up. By December of 1961 people were cheer-

ing, "On with the bull market!" A few months later, in March, President Kennedy battled the steel companies on their price increases and won . . . As people watched the stock market drop out of sight the following month, they blamed it on President Kennedy. The truth was that the decline was well under way long before the steel incident.

"Behind the 1962 decline, and the one we expect today, was sheer glut-tonish speculation by institutional and public buyers."

On and on. Troy goes on, and on and on. Actually, he makes some very good points, and some of the precedents he alludes to are perfectly valid as when he notes that a falling in popularity of IBM and General Motors often precedes a bear market. General Motors is such a market bellwether, in fact, that some technicians actually use its performance to chart general market trends.

Actually, General Motors has not been doing badly up to now. Its 1967 high was 89 $\frac{3}{8}$ and its high this year has been 78 $\frac{5}{8}$. Toward the end of August it was 78 $\frac{1}{4}$ and in the first week or two of this month it has been around 80-81, which does not indicate growing disenchantment.

Troy is right, though, about IBM, which this year has been as high as 375. More recently it was 338-339, in spite of very impressive earnings gains. The funds, apparently, have been dumping it.

There have been signs, too, that the market has been going through a similar shakedown to that which occurred six years ago, but it may well be that the sell-off in mid-Summer was the corrective phase and that now it's gung-ho again. At the same time, there has been a marked trend away from over-priced issues and into quality buying. This means, into stocks selling at a reasonable price in relation to their net income.

Oddly enough, the broadcast stocks, which are generally fairly highly priced, have been standing up well. Metromedia, a usually volatile stock (price range 20-45) has held near the high end of its range, indicating considerable market support in face of downward pressure. Storer,



which also has a wide range (35-62) has been selling in the high 40s to low 50s and Taft has held at around 36, the middle of its range.

One thing is apparent from the above prices: these broadcast stocks have become vehicles for some speculation, trading, with profit-taking occurring within the top 10 points of the high end of their ranges although, historically, their highs get higher.

Columbia Broadcasting was the odd man out in the recent pressure. It sold as high as 76 $\frac{3}{8}$ last year, but lately has been around 48. News that its first-half profits after surtax this year were off from the 1967 period didn't help. CBS had profit of \$23.9 million on sales of \$448,130,000 compared with \$25,115,000 on sales of \$434,459,000.

Wall St. has faith. Behind the relative strength, or fairly high support level, of the broadcast group, is Wall Street's "faith" in the industry. At the same time, it is obvious that the group as a whole has become a vehicle for capital gains. The stocks go up, there is profit-taking, they go down and there is buying. The ups and downs have become almost so predictable as to provide an easy way of making money—or losing it, if you sell too late. As we mentioned in this space two issues ago, it is foolish to sell stocks in this group when they are too deep in the profit-taking phase, because of their resilience. Wait for the up-cycle. ■

A 2½ MINUTE NEWS SUMMARY

A few weeks ago AP tried a new format for broadcast summaries. It met with such a resounding cheer of approval that now it's a permanent feature of AP news. We call it the complete 5 minute summary that takes 2½ minutes.

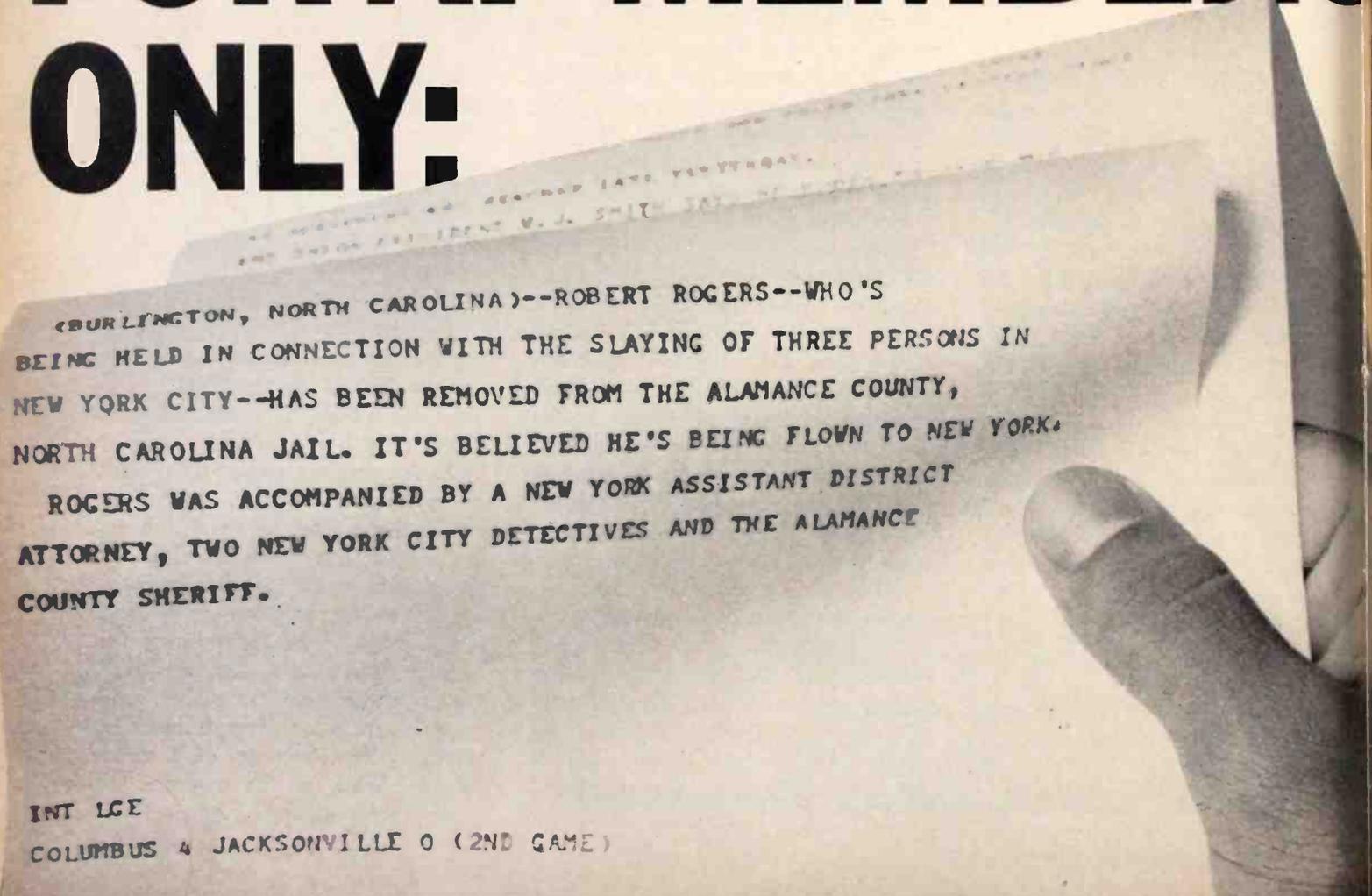
Now, instead of each news item crossing the wire as a single paragraph, each story is datelined and broken into two paragraphs. The first paragraph is a carefully edited capsule of the top of the news, while the second contains secondary details. So if you use just the first paragraph of each item, you have a complete summary of about 2½ minutes. And if particular stories are of special interest to your audience, you can simply expand your coverage by using both paragraphs.

That's still 5 minutes of summary news

Like most good ideas, AP's new summary format makes things a lot easier for you. First of all, it's far more flexible. That means it will fit your programming requirements without extensive editing. Plus it gives you time for thorough regional and local news without eliminating any of the facts necessary for complete national coverage. Furthermore, with the added datelines, each news item is clearly set apart for easy identification.

If you're interested in having the 2½ minute summary make things easier for you, contact your nearest Associated Press representative, or call Bob Eunson at AP headquarters: 50 Rockefeller Plaza New York, New York 10020. Phone:(212) PL7-1111. **THE ASSOCIATED PRESS**

FOR AP MEMBERS ONLY:



(BURLINGTON, NORTH CAROLINA)--ROBERT ROGERS--WHO'S BEING HELD IN CONNECTION WITH THE SLAYING OF THREE PERSONS IN NEW YORK CITY--HAS BEEN REMOVED FROM THE ALAMANCE COUNTY, NORTH CAROLINA JAIL. IT'S BELIEVED HE'S BEING FLOWN TO NEW YORK. ROGERS WAS ACCOMPANIED BY A NEW YORK ASSISTANT DISTRICT ATTORNEY, TWO NEW YORK CITY DETECTIVES AND THE ALAMANCE COUNTY SHERIFF.

INT LGE
COLUMBUS 4 JACKSONVILLE 0 (2ND GAME)

SEPTEMBER 23, 1968

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

All of the talk about a new national rating service that has been set off by Hooper, Simmons and most recently by the methodology study proposed by the Agency Media Research Council has stirred the question as to whether or not there will be repercussions felt on the local level.

The answer is a qualified "yes, in a way."

"To begin with," a research executive points out, "the local and national rating systems are two entirely different ball games. The local ratings, for one thing, involve more interviews. Take a national rating service which, for example, might cover 1,000 homes per month for a cost of about \$6 million.

"To get a comparable measure on the local side you would have to do more interviews still working within the confines of the same \$6 million.

"You actually have more money per interview on the national scale and hence you can afford to spend only \$20 per interview done via audimeter. With this amount of money you could go to 500 homes, spend \$10,000 and come back with fairly reliable data.

"On the local level however, you would have to contend with 5,000 homes on a \$2 per interview basis

and you would definitely have less accurate information."

With this in mind, this researcher explains, that whatever type of national rating service is involved it most likely wouldn't be used on the local level because it would be too expensive to be put into effect.

"That's why national ratings currently use Audimeters and local services subscribe to the less expensive diary," he points out.

And while from this viewpoint it would appear that a new national rating service might indirectly stimulate a new local service that would not be based on the former, a rating service executive feels that a good national service could provide a



John Kelly is a media buyer at Norman, Craig & Kummel, New York.

direct spin-off for a local service.

"Frankly, we have not yet finalized our national service, but we do anticipate that it will be a natural lead-in for a new local system," this researcher explains.

"The prime consideration right now, however, is the national service and while we have no definite testing date set as of yet, we feel that the second season, beginning in January, would be an ideal time."

"The possibility of a new local rating service is not one that is being overlooked," another researcher went on to say. "It's just that at this stage of the game, the national area has priority."

How and if a new rating system does evolve, and just how it might temper the local picture remains to be seen. One thing is certain however, that once a new national ratings service gets rolling, the local area is bound to start snowballing.

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

Abex Corp.
(J. M. Mathes Inc., New York)

Happy with its initial venture into tv in the Spring, this company stages a follow-up that will last until November 23. Late and early news 30s will be used to slug the outfit's message home to

KOVR-13

FIRST IN PRIME TIME METRO SHARES

Look at these prime time figures:

- The Sacramento/Stockton ARB Feb-March '68 shows KOVR delivering 35% share of audience in the Metro Area.
- CH 13 now delivers more than 100,000 homes — a 16% increase since November, 1967.
- Also KOVR delivers more people in the important 18-49 age group than any other Stockton/Sacramento station.

Get your message on KOVR-13, the station that is growing in California's 3rd TV market* — a \$5.3 billion market**.

*SRDS Mar. '68 Areas of Dominant Influence
**Sls. Mgmt., '67 Copyrighted Survey (Effective Buying Income.)

Estimates subject to errors, variations, and interpretative restrictions inherent in sampling surveys.

McCLATCHY
BROADCASTING



BASIC ABC AFFILIATE
REPRESENTED NATIONALLY BY
KATZ TELEVISION

Spot (From page 49)

men in Boston, New York and San Francisco. Credit Darla Roop with the buy.

American Home Products Corp. (John F. Murray Advertising Inc., New York)

Commercials for various AMERICAN HOME PRODUCTS will be in view through the end of the month. Early and late fringe minutes will be used exclusively to reach women in 35 markets. A special Fall Premiere flight also started on the 22nd. This time all prime IDs will be used in conjunction with the new shows bowing for a two-week period. Mary Tricolo, Carol Posa, Bruce Jordan and David Rubin worked on the buy.

Aqua-Tec Corp. (Geyer-Oswald Inc., New York)

An outing for WATER-PIK begins September 30. Early and late fringe minutes will be used to spread the word among both men and women in from 15 to 20 markets till October 20. Another schedule is tentatively slated to pick-up in November. This one will probably run till shortly before Christmas. Ed Richardson did the work on this one.

Beecham Products Inc. (Kenyon & Eckhardt Inc., New York)

Commercials for BRYLCREEM hair dressing for men and MACLEANS toothpaste break at issue date. Prime and fringe piggybacks as well as 30s will be used to trumpet the products in about 27 markets. Martha Garbald is the buyer on the account.

Block Drug Co. Inc. (Sullivan, Stauffer, Colwell & Bayles Inc., New York)

A campaign for various BLOCK DRUG products takes-off October 7. Early fringe 30s will be used to reach both men and women in about 20 markets. Tony Montemurno is the buyer.
(Continued on page 52)

Less to choose from

This Fall's "new season" will be marked with fewer changes than a year ago, according to the recent edition of the 1968-'69 Tv Network Guide put out by Avery-Knodel Inc.

The three-color chart, which maps out network changes, points up that there will only be 21 new shows on the webs this Fall.

The weekly primetime schedules show only 34 revisions affecting 27½ hours of programming. Last year, there were 41 changes involving 33½ hours.

NEW BOOKS OF INTEREST

Color Television

The Business of
Colorcasting
Edited by
H. W. Coleman

Twenty expert contributors authoritatively examine the components—from advertising to local station operation—that make colorcasting a vital communications force. 288 pages, diagrams, charts, index. \$8.95



Broadcast Management

by Ward L. Quaaf
and Leo A. Martin

A comprehensive exploration of all the management functions of American television and radio. Analyzes problems of audience, programming, engineering, sales, profits, personnel, regulation. \$5.60 (paper) \$8.95 (cloth)



The Technique of Television Production

(Revised Edition)
by G. Millerson

Revised and updated throughout, with a new section on color television, this encyclopedic textbook consolidates its position as the standard in the field. \$7.20 (paper) \$13.50 (cloth)



Audio Control Handbook

for Radio and
TV Broadcasting
by R. S. Oringel

Written in clear, non-technical language, this text contains complete step-by-step directions and full explanations of every phase of audio control. Diagrams and photographs supplement the text. \$7.95



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Name

Address

City State Zip

Check Enclosed (Please add 50c per book for mailing and handling)

ESTIMATING RATINGS — Part III

The buyer has no excuse for *not* estimating ratings. After all, this is what he's being paid for—his judgment. This is also, incidentally, the "fun" area of buying, to the extent where a friendly wager is sometimes made between the buyer and the seller about the rating of a particular program (the buyer bets a beer against the rep's bet—a lunch, of course).

All-in-all, it should take the buyer no more than a few minutes to provide his own estimated rating. In a nutshell, the following is usually considered:

1. *The sets-in-use for the time period.* This is a key factor in estimating because it is a relatively constant factor among many variables. You can count on a relatively stable SIU (or HUT) trend for each time period each year. If the SIU for a particular time period is 60, for example, chances are this will not vary by more than one per cent next season.

2. *The competitive situation for the time period.* How it differs from the previous season; which programs are renewals; which are new; which were previously in another time period.

3. *The share-of-audience achieved by programs in the time period.* This is another key to the estimated rating, since the share-of-audience multiplied against the sets-in-use for the time period will provide the rating for a particular program:

60% SIU for the time period
30% Share-of-audience for program "X"
18.0 Rating for program "X"

Even if the specific program lineup for the time period has changed (e.g., if program "X" is new both to the time period and/or the market), the share-of-audience of that program "type" might provide a good indication of how it will perform.

For example, assume program "X" is a new primetime movie. The buyer thumbs through the rating book to see how prime movies in general have fared in the market. He finds that movies have achieved no more than a 25 share in the market (i.e., the market is not a good "movie market"), and assumes that the new movie will more-or-less follow suit.

4. *The time period's dominant audience.* If the 5-6 p.m. area in a market is dominated by kids, the "Adult Theater" movie will certainly perform poorly. If the time period consists of both kids and adults, a syndicated all-family program type will still logically perform better than "Adult Theater," since the former simultaneously appeals to a broader audience.

5. *The strength and audience of the lead-in program.* If the lead-in is a strong one and channels a good portion of its audience towards program "X," the chances of a better rating for program "X" will be enhanced. A strong lead-in cannot, by itself, salvage a poor program against strong competition, but it will provide additional audience to an average program against average competition.

Practically all of the basic information for the above considerations may be quickly extracted from recent rating books. Once the rating is determined, the remaining data may be obtained by using a homes-per-rating point, women per-rating point, women 18-49 per-rating point, etc., for the market (or, more specifically, for that day-part or program type). For example:

	Rating Points	Homes/ RP	Women/ RP	Women 18-49/ RP
Podunk Market	1	500	420	350
Program "X" Estimate	10	5,000	4,200	3,500

The scientific procedure of estimating *network* ratings via computers has been making headway during the past few years; but until such time as the methodology is both perfected and broadened to accommodate all markets, it will be the buyer's responsibility to do the job well.

FRESNO TELEVISION BUYING MADE EASY

The Fresno ARB Feb/March '68 shows KMJ-TV continues to be the best spot buy in California's inland central valley . . .

- 13 of the 15 top nighttime shows*
- Local and network news ratings double any other Fresno station.
- More periods with metro ratings of 20 or better . . . more than all other Fresno TV stations combined.
- 216 quarter and half-hour firsts per week . . . more than all other Fresno TV stations combined.
- 44% average Metro Share of audience in prime time.

The Fresno NSI Feb/March '68 also confirms KMJ-TV's viewer leadership.

*Smart advertisers know KMJ-TV produces sales results in the \$1.86 billion Fresno Market**.*

*Total number of homes.

**Sls. Mgmt., '67 Copyrighted Survey (Effective Buying Income.)

Estimates subject to errors, variations, and interpretative restrictions inherent in sampling surveys.

McCLATCHY BROADCASTING



BASIC NBC AFFILIATE REPRESENTED NATIONALLY BY KATZ TELEVISION

Spot (From page 50)

The Borden Co.
(Needham, Harper & Steers Inc.,
New York)

Commercials for CREMORA will be on the home screens till December 22. Fringe and day 30s will be used exclusively in about 25 markets. Jan Meyer is the buyer.

The Borden Co.
(Ross Roy of New York, Inc.)

A pitch for INSTANT KAVA COFFEE starts in early October. Day, prime and fringe 30s will carry the message on the circuits for five weeks into about 35 markets. Dave Champion is the buyer behind this one.

Brooke Bond Tea Co. Inc.
(Rockwell, Quinn & Wall Inc., New York)

An outing for RED ROSE TEA surfaces October 7. Basically fringe, but some day and prime minutes as well as 30s will be used to reach women in 26 markets for six weeks. Bob Mehan is the buyer.

Burlington Industries Inc.
(Doyle Dane Bernbach Inc., New York)

A three-week stint for LEE'S CARPETS takes to the airwaves October 7. Day and fringe minutes will be used to reach women in about 15 markets. Credit Larry Fried with the buy.

Carter-Wallace Inc.
(Tatham, Laird & Kudner Inc., New York)

Commercials for FRENCHETTE SALAD DRESSINGS will be in view through the latter part of next month. Day 30s will be used exclusively to carry the message to women in 14 markets. Credit Sheila Band with this buy.

Chesebrough-Pond's Inc.
(Papert, Koenig, Lois Inc., New York)

Commercials for PRINCE MATCHA-BELLI'S GOLDEN AUTUMN will be on the air till October 5. Prime 20s will be used exclusively to reach women in about 28 markets. An additional buy probably be planned to follow this one up so that the prince can ride well into the Christmas season. Ned Parker buys.

The Coca-Cola Co.
(Marschalk Inc., New York)

A four-week bid for MINUTE MAID breaks at issue date. Fringe minutes will be used to carry the word to women in the top 40 markets. Vera Barta is the buyer.

Continental Baking Co. Inc.
(Ted Bates & Co. Inc., New York)

A buy for WONDER BREAD kicks-off October 14. Prime 20s together with fringe and day minutes will be used to
(Continued on page 5)

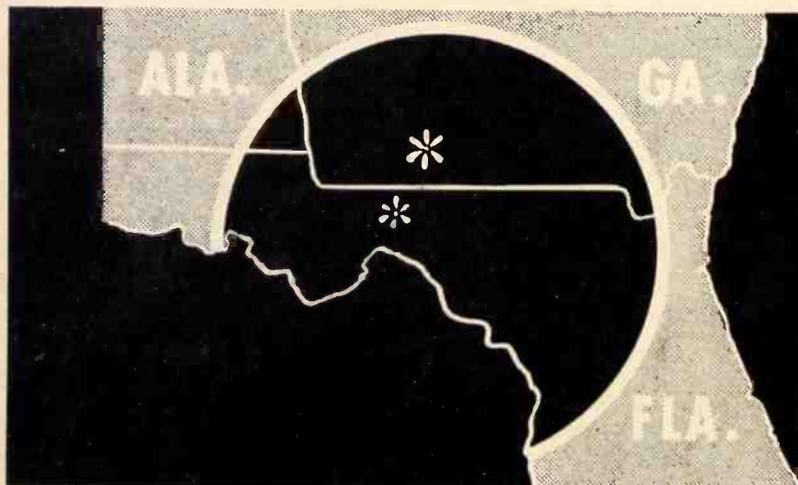
WCTV-land LAND OF YEAR-ROUND GOOD LIVING, GOOD BUSINESS

WCTV-LAND BOASTS A GREAT AND GROWING STATE UNIVERSITY

"The goals of the Florida State University, simply stated, are to give its students the best possible education, while at the same time continuing a program of research and service to the people of Florida and the nation. Florida State has more than 16,000 students. During the past year the amount spent in sponsored research totaled \$12,584,873. Most of this was spent in this area. FSU has 1,000 faculty members with total employment at 6,400.

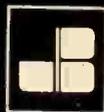


DR. JOHN E. CHAMPION
PRESIDENT
FLORIDA STATE UNIVERSITY



WCTV-6

TALLAHASSEE THOMASVILLE



BLAIR TELEVISION



A CBS AFFILIATE



Everything about Gary Ahrens suggests he might be headed to Madison Avenue—except for the fact that he's already there. Ahrens, a young, well-spoken man with an ivy-league air, is a media-buyer/planner at Norman, Craig & Tunnel, New York. As part of the agency's scheme of things for two years now, Ahrens makes buys for clients like Salada Cos., Chanel No. 5, Chesebrough-Pond's, Maidenform and Dow Handy. His desk bears client traces—a box of detergent, a bottle of instant tea capped by a miniature American flag. There is also an ashtray running over with cigarette butts, a half-finished cup of coffee and a yellow pad on which he writes continuously. His office is like one revolving between answering questions and phones, Ahrens is building a formidable list of things to do on his yellow pad. As he jots down notes of reminders he speaks of such things as creative media, the role of the computer and changes in timebuying. "When I graduated from college

two years ago I wanted to get into advertising and I knew that media was the place to start. I had ambitions to be an account executive. But now," he stresses, crumbling another cigarette, "I'm determined to stay in media.

"Things have changed at agencies in recent years. Media is now a much more recognized factor in agency life, and it is growing in importance each day."

The creative side of media is also important to Ahrens, who sees it as what you can achieve with the right media selection and placement.

"It's not only who you're trying to

reach and what the greatest efficiencies are," he explains, adding another commandment to his paper tablet, "you also have to decide what an impression is worth."

The computers, Ahrens explains, will allow for more creativity on the part of the timebuyer by freeing him from bogging down in the endless amount of paper work he currently has to grapple with.

"The computers will never replace a subjective human judgment, but they will make more and more information available that in turn will make more accurate evaluations possible."

Ahrens is currently working on a once-a-year pre-Christmas push for Chanel No. 5. This is all primetime material and extra subjective stuff for Ahrens, who enjoys choosing spots from among the top shows available.

"This list keeps getting bigger," he shrugs, as he does a rough tally of his chores. As he finishes someone comes in with an obvious amendment, and before Ahrens can turn to speak to him his phone is ringing again. Time for another sheet of paper.

Spot (From page 52)

... the product message to women in that a dozen markets. Helen Grady is the buyer. A buy for the HOSTESS PROBOD LINE of products begins the end of this month. The push, mainly for DINKIES and TWINKIES, will be on Friday, fringe and prime minutes to reach women and children in 40 markets. Contact Dan Monahan with this one.

Electric Companies of New England
(Compton Advertising Inc., New York)

Commercials for this utility will be on home screen till the end of the year. Early and late fringe minutes as well as 30s will be used to carry the corporate ad to men and women in about a dozen markets. Wilbur Raymond and Jim Cox engineered the buy.

Kito-Lay Inc.
(Crote, Cone & Belding Inc., New York)

An eight-week buy for FANDANGOS begins September 30. Fringe and 30s will be used to carry the message to women in 28 markets. Judy Gregor is the buyer.

Ford Motor Co.
(J. Walter Thompson Co., New York)

The new FORD CARS start appearing on the home screen at the end of the month. Mostly prime minutes will be used to show-off Detroit's handiwork to men in 26 markets. Credit Bill Hogan with the buy.

General Electric Co.
(Clyne Maxon Inc., New York)

A pre-Christmas promotion for various GENERAL ELECTRIC PORTABLE APPLIANCES begins November 28. Piggybacks will be used exclusively to reach both men and women in 76 markets till December 20. Terry Gramegna buys.

General Foods Corp.
(Benton & Bowles Inc., New York)

Commercials for POST TENS will be in view through the middle of November. Day as well as early fringe minutes and 30s will be used to reach youngsters in approximately 35 markets. Linton Bostic is the buyer.

Grocery Store Products Co.
(Young & Rubicam Inc., New York)

A six-week bid for KITCHEN BOUQUET and B&B MUSHROOMS opens October 14. Day as well as early fringe piggybacks will be used to tempt women in 15 markets to buy both products. Virginia Carroll is the buyer.

Gulf Oil Co.
(Young & Rubicam Inc., New York)

A two-week flight for a special GULF OIL PROMOTION becomes airborne November 3. Day and early fringe minutes will be used to reach youngsters in over 25 markets. John Warner is the contact.

J. B. Williams Co. Inc.
(Parkson Advertising Inc., New York)

Commercials for FEMIRON VITAMINS will be in test through the early part of November. Day as well as early and fringe 30s will be used to introduce the product to women in under a half-dozen markets. Ida Vendetti is the buyer.

Kimberly-Clark Corp., div. of Sterling Drug Inc.
(Needham, Harper & Steers Inc., New York)

A test buy for TERRI TOWELS breaks at issue date. Early and late fringe minutes will be used to introduce the product to women in five markets over a 12 week period. Bob McGroarty is the buyer.

Lehn & Fink Products Co., div. of Sterling Drug Inc.
(Sullivan, Stauffer, Colwell & Bayles Inc., New York)

(Continued on page 55)

Agency Appointments

ALLEN E. CAIRNES will join McCann-Erickson, Atlanta, as a vice president and an account director on



CAIRNES

Coca-Cola September 27. Cairnes had been executive director of marketing for the Florida Citrus Commission.

PETER JAY HERRMANN joined LaRoche, McCaffrey and McCall, New York, as an account executive. Herrmann had been an account exec. at Marschalk.

HARVEY HERMAN joined Smith/Greenland, New York, as a vice president in the account services area. Herman was formerly with deGarmo, McCaffrey Inc. At the same time, DON FANUS, JOHN BOWE and KENNETH LOMAS JR. joined the account services group as account executives.

DONALD A. CLINEFF, JOHN K. COLE and DONALD K. JOHNSON were elected to the board of directors at Buchen Advertising, Chicago. The three gentlemen move up to fill posts vacated by recent retirements, Clineff was named a senior vice president last May. Cole was named a vice president and director of broadcast services in 1964. Johnson joined the agency in 1947 and was named a senior vice president in 1964.

JOHN T. MCGRATH, GERALD J. JOHNSON and PERCIVAL S. HILL were named account executives at Ross Roy of New York. McGrath comes to RR from Conti Advertising where he served as vice president-creative director. Johnson was with E. T. Howard Co.; Hill an account executive at Sullivan, Stauffer, Colwell & Bayles.

CHARLES S. WINSTON JR., president of Foote, Cone & Belding, replaced William E. Chambers Jr. who resigned as chairman of the executive committee and general manager of the agency's New York office.

ALICE WESTBROOK was named vice chairman of the board in charge of planning at North Advertising, Chi-



WESTBROOK

cago. Mrs. Westbrook had been executive vice president for creative services and is a charter member of the agency.



YOU MAY NEVER SEE A 14-LB. PEARL*

BUT...Sales Glitter in the 38th Market with WKZO-TV

With a 49% prime-time share,† WKZO-TV is a real gem in Grand Rapids-Kalamazoo and the Greater Western Michigan market... the 38th television viewing market.

Your Avery-Knodel man is the one to help you cultivate a bigger share of sales.

And, if you want the best of the rest of Upstate Michigan (Cadillac-Sault Ste. Marie), add

WWTW/WWUP-TV to your WKZO-TV schedule.

† Source: ARB, 1967.

* The Pearl of Allah is 9½ inches long and 5½ inches in diameter.

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER
Studios in Both Kalamazoo and Grand Rapids
for Greater Western Michigan
Avery-Knodel, Inc.,
Exclusive National Representatives

Buyer's Checklist

New Representatives

KETV Omaha has appointed Peters Griffin, Woodward its national sales representative, effective immediately.

KCST-TV San Diego, KIMA-TV Yakima, Wash., KLEW-TV Lewiston, Ida.; and KEPR-TV Pasco, Wash. have named The Hollingberry Co. their national sales representative, effective immediately.

Network Rate Increases

NBC:

WMC-TV Memphis, from \$1,275 to \$1,325, effective March 1, 1969.

WBRE-TV Wilkes-Barre-Scranton, from \$750 to \$800, effective March 1, 1969.

KNDO Yakima, Wash., from \$500 to \$550, effective March 1, 1969.

WKEF-TV Dayton, from \$100 to \$200, effective March 1, 1969.

New Affiliates

WLW-D Dayton joined the NBC Television Network as an interconnected primary affiliate.

(From page 53)

Commercials for LYSOL SPRAY
 will be on the air through the
 end of next month. Fringe 30s
 will be used exclusively to reach
 women in 31 markets. Credit Olga
 Nathan with the buy.

Brothers Co.
Walter Thompson Co., New York

Eight-week ride for various LEVER
 products begins October 6. Day and fringe
 minutes together with prime 20s will
 be used to spread the word among
 women in about 35 markets. Marvin
 Osher is the buyer.

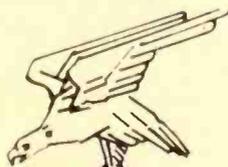
Mars, div. of Mars Inc.
Walter Thompson Co., New York
 Buy for various candy products including
 M&M'S and THREE MUSKETEERS
 begins September 29. Day as well as
 early and late fringe minutes will be
 used to pitch the ball to men, women
 and children in from 40 to 60
 markets until the end of the year
 Marvin Osher is the buyer.

Wes Laboratories Inc.
Walter Thompson, New York
 Commercials for various company
 products break the first of next month.
 Day minutes but some piggybacks
 in 30s in both fringe and prime slots
 will be used to reach women in about 120
 markets for 13 weeks. Bill Lage buys.

National Dairy Products Corp.
W. Ayer Inc., New York
 One-week introductory buy for SEALTEST
 READY-TO-SERVE PUDDINGS will
 be on the air through October 19. Day
 minutes will be used to introduce the
 product to women in about 12 markets.
 When the test buy is over, a sustaining
 effort will carry the product message
 throughout the end of the year.
 Joe Long is the buyer.

The Oppenheimer Fund
*Allivan, Stauffer, Colwell & Bayles
 Inc., New York*
 All-month's airing for this company

SIoux CITY IOWA



Kiney
 CHANNEL 14
 a meg-watt of



One Million Watts of Sales Power
 Represented by Adam Young-TVM, Inc.
 Bob Donovan, General Manager

begins September 30. Early and late fringe
 20s as well as 30s will be used to reach
 men in a trio of California markets.
 Credit Myrna Rattner with this one.

Owens-Corning Fiberglas Corp.
(McCann-Erickson Inc., New York)
 A bid for FIBERGLASS DRAPES will be
 on the home screens till November 3.
 Day as well as early fringe minutes will be
 used to convince housewives of the
 benefits of the material in the top 34
 markets. Credit Mark Miller with the buy.

Pet Inc.
(Gardner Advertising Inc., New York)

An airing for MUSCLEMAN CANNED
 FRUIT begins October 16. Prime as well
 early and late fringe 30s will be used
 to tag women in about 30 markets for seven
 weeks. At the same time a five-week
 buy for WHITMANS SAMPLER begins.
 Basically fringe piggybacks will be
 used to carry the product message to both
 men and women in 34 markets. When
 the five-week outing runs its course, a
 second two-week stint will then champion
 the candy in 50 markets. Dick Macaluso
 did the work for all three buys.

Peter Paul Inc.
(Dancer-Fitzgerald-Sample Inc., New York)

Commercials for various candy products
 will be on the air through the end of
 November. Prime and fringe 20s together
 with piggybacks will be used to tempt
 viewers to try in about 88 markets.
 Estelle Nisson is the buyer.

The Procter & Gamble Co.
(Compton Advertising Inc., New York)

A full-year bid for CRISCO SOLID
 breaks the end of the month. Early and
 late fringe minutes will be used
 exclusively to carry the product word
 back to women in well over 35
 markets. Connie Brace is the buyer.

The Procter & Gamble Co.
(Dancer-Fitzgerald-Sample Inc., New York)

Commercials for THRILL will be on the
 home screen till December 1. Early and
 late fringe minutes as well as prime 30s
 will be used to reach women in four
 Oklahoma test markets. Lorraine
 Furay is the buyer.

(Continued on page 58)

Count-down

"The average word count in
 a one-minute commercial has
 actually dropped from about
 130 words to less than one
 hundred . . ."

Victor G. Bloede, president
 and chief executive officer at
 Benton & Bowles, pointing out
 the "relaxed" nature of today's
 advertising to the Pet Food
 Institute Convention in Chi-
 cago.



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.

WILX-TV

1048 Michigan National Tower
 Lansing, Michigan 48933

Represented by
AVCO RADIO TELEVISION SALES, INC.

"We cover the #2 Market"



**CBS for the
 #2 Market
 in Illinois/Iowa**

covered by

WHBF
 tv • channel 4



TOTAL COVERAGE

1,325,000

A CBS AFFILIATE

NAT'L REP. EDWARD PETRY & CO., INC.

Ad agency tour, one of many for new KDAL complex



Odin Ramsland, executive vice president and general manager of KDAL, Inc. (second from right), chats with industry people and leading ad agency executives before recent tour of new KDAL tv-radio complex in Duluth. From left: Jim Hanlon, WGN manager of public relations and advertising; Marilyn McDermott, D'Arcy Advertising; George Ponte, Edward Petry & Co., Ramsland; and Ruth Leach, McCann-Erickson.

"Tourists" have been a big part of the scene for the new KDAL tv and radio center in Duluth ever since it opened.

KDAL stations, owned by WGN continental Broadcasting, opened the \$1.5 million block-long facility in May.

UPSTATE MICHIGAN

Richest A.D.I. in the state per TV home — and that's not all!

When you look at the Cadillac—Traverse City—Sault St. Marie A.D.I., you're looking at a huge, 24-county area where Michigan's biggest spenders spend. And if you add the neighboring counties (11 more) where WWTV is the dominant CBS station, you're looking at a cool billion in consumer spendable income. Think about it—when you're thinking about Michigan.



*Source: ARB and SRDS. Audience measurement data herein are estimates only, subject to defects and limitations of source material and methods.



The Folger Stations

RADIO

WAZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJFM GRAND RAPIDS-KALAMAZOO
WWAM/WWTV-FM CADILLAC

TELEVISION

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

WWTV/WWUP-TV

CADILLAC-TRAVERSE CITY / SAULT STE. MARIE

Avery-Knodel, Inc., Exclusive National Representatives

Last month advertising executives from Chicago and Milwaukee were flown to the complex under the auspices of Ward Quaal, president of WGN Continental Broadcasting.

The tourists, 60 in all, were greeted by Odin S. Ramsland, executive vice president and general manager of KDAL Inc.

The turn-out, prompted by the station's eighth anniversary with the WGN Group, began with a luncheon at the Kitchi Gammi Club and then proceeded to the KDAL center.

Ramsland conducted the visitors on a tour of the one-and-two-story building, the first to be built in downtown Duluth's Gateway urban renewal project.

The center includes two color studios, each with its own control room. The master control film projection and video recording areas have computer-room type floors to simplify both initial wiring and subsequent wiring changes as equipment is brought up to date.

Other facilities

In addition to the television studios, the center houses the radio station with its control room and announcing and production booths.

There are also film editing and processing rooms, technical and machine shops, a conference room, lunchroom and prop storage area.

In all, the center comprises over 55,000 square-feet of working space, which includes 30 offices and working facilities for 90 employees.

The stations' guests also visited the new arena-auditorium on Lake Superior that opened in 1967. This landmark was designed by Robert A. Deptman, vice president and chief engineer at KDAL, Inc., who was also the designer of the new KDAL complex.

"KDAL's leadership," Quaal stated, "has manifested itself in support of the new arena-auditorium, that has been a boon to the community, and in active participation in urban renewal and growth."

The KDAL complex is the second to be built by WGN since Quaal joined the company in 1956. The first was the WGN tv and radio complex in Chicago.

Try our brand of all-news radio for breakfast.

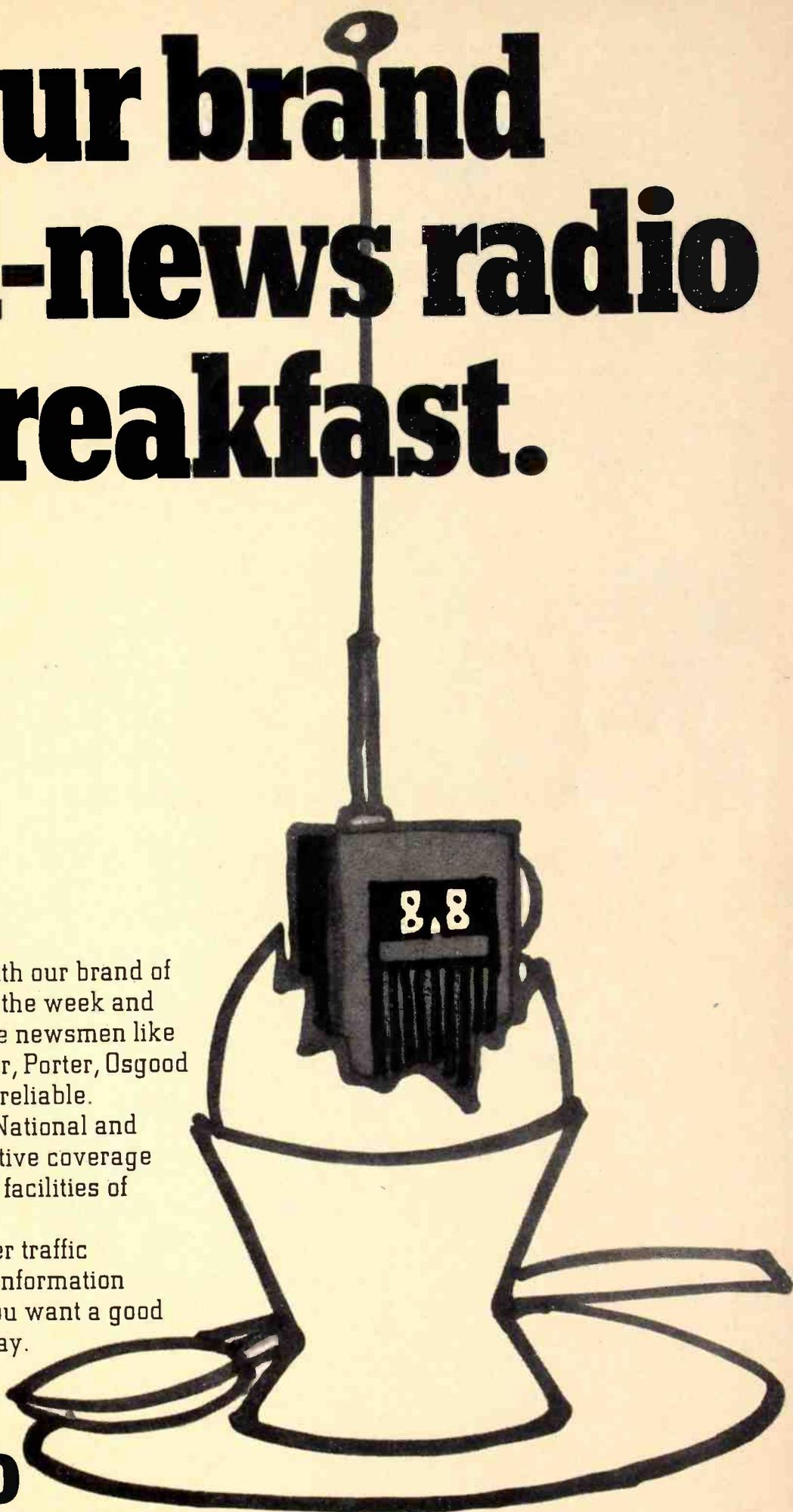
You can start your day with our brand of all-news radio every day of the week and never get tired of it. Because newsmen like Cronkite, Seavareid, Reasoner, Porter, Osgood and Adler keep it fresh and reliable.

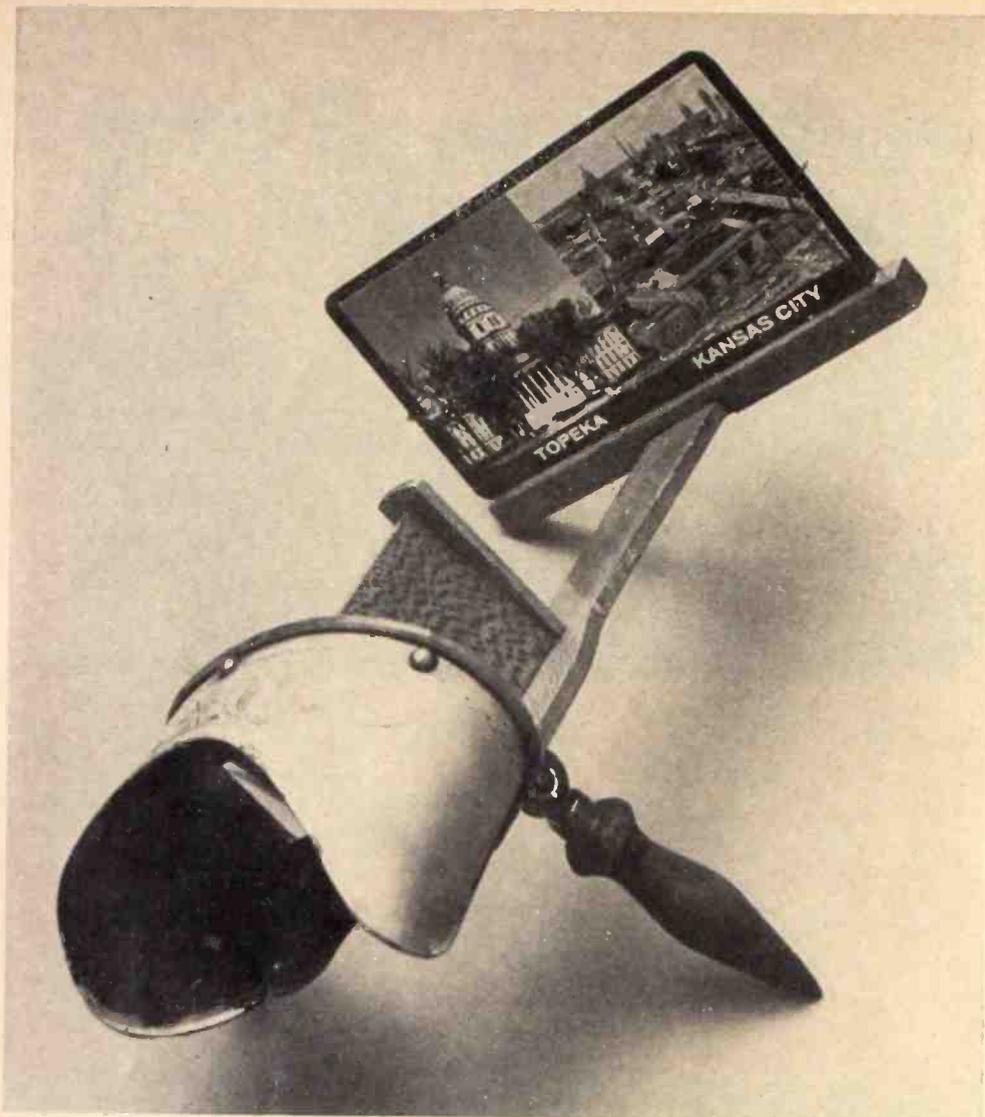
A blend of International, National and Local News, with fast, objective coverage by the world-wide staff and facilities of CBS News.

Sports, weather, helicopter traffic reports, entertainment and information features. Perfect anytime you want a good all-news station. Try us today.

**WCBS
Newsradio**

88 Listen. Why shouldn't you be the first to know?





Topeka and Kansas City Merger is Called Off!

Topeka *can't* be covered from Kansas City. Topeka is a separate market located 70 miles to the west—the nerve center of Kansas news, finance, politics, industry and agriculture.

ARB and NSI surveys show that WIBW-TV delivers more sales impressions in Eastern Kansas than all three Kansas City stations combined. WIBW-TV dominates this competitive market area as the *only* commercial VHF station.

Advertisers who buy three or four commercials on WIBW-TV, for the price of only one spot in Kansas

City, are reaching the populous area where two-thirds of the state's people live and work.

WIBW-TV is CBS plus the best of ABC programming. WIBW-TV is community involved and people endorsed. WIBW-TV is marketing oriented to food and drug sundry products through the giant Fleming Company, the nation's largest voluntary independent grocery group, with headquarters in Topeka.

If you try to cover Eastern Kansas without WIBW-TV, you get one thing:

Fuzzy results.



TV - RADIO - FM
Topeka, Kansas

Broadcast Services of Stauffer Publications
Represented nationally by Avery-Knode!

Spot (From page 55)

Remington Rand,
div. of Sperry Rand Corp.
(Delehanty, Kurnit & Geller Inc.,
New York)

A four to six week push for REMINGTON'S YOUTH SHAVER breaks before Christmas. 20s will be used in and around football games exclusively. Carolyn Fraser is the buyer.

S. C. Johnson & Son Inc.
(Benton & Bowles Inc., New York)

Commercials for various JOHNSON products will be airborne through the end of the year. Early and late fringe minutes together with 30s will be used to spread the word to women in about 25 markets. Larry Lamattina followed this one through.

Scott Paper Co.
(J. Walter Thompson Co., New York)

A Fall buy for VIVA PAPER TOWELS starts soaking up airtime September 30. Day and fringe minutes together with prime 20s and piggybacks will be used to ballyhoo the product in about 45 markets till December 31. Credit Diane Rose with the buy.

Standard Brands Inc.
(Ted Bates & Co. Inc., New York)

A full-month's push for various STANDARD BRANDS items starts October 1. Day as well as fringe minutes and 30s will be used to reach women in something like 50 markets. Phyllis Graziano is the buyer.

Sunshine Biscuits Inc.
(Cunningham & Walsh Inc., New York)

Commercials for this company get started September 25. Prime and fringe minutes will be used to carry the message to women in from 20 to 25 markets till

(Continued on page 59)

Media Personals

HUGH L. LUCAS, associate media director, was appointed a senior vice president of Campbell-Ewald Co., Chicago. Lucas joined the agency in 1955 as a radio and television account supervisor on the Chevy account. In 1957 Lucas was made a v.p. and in 1962, he was appointed manager of the agency's radio and tv department.

STEVEN A. MURPHY and JOHN PALMER joined LaRoche, McCaffrey and McCall, New York, as media planners. Murphy had been in the media department at Compton; Palmer was with McCann-Erickson.

WILLIAM W. THOMAS was appointed associate media director for Earle Ludgin & Co., Chicago. Thomas had been with D'Arcy Advertising where he held the same title.

IRTS seminar to start

The International Radio and Television Society will host its 5th annual Timebuying and Selling Seminar for Fall 1968 beginning September 30.

The program, designed to introduce young executives to media planning and buying concepts, will run once a week from 5:30 to 7 p.m. until December 2.

In all, 10 topics, ranging from Timebuying Careers, Basic Marketing and Spot Radio and Television as well as Time Selling Radio and Television will be covered in the Monday night programs.

Hope Martinez, vice president and associate media director at BBDO, and Morris Kellner, managing director of the Station Representatives Association, will co-host the IRTS seminar.

The seminar will be held in room 315 at The Chemical Bank New York Trust Company, 277 Park Avenue. Cost for the entire session is \$25 per person or \$20 each for three or more from the same firm.

Spot (From page 58)

November 23. Dick Kenny is the contact.

United Fruit Co. (BBDO Inc., New York)

A six-week outing for CHIQUITA BANANAS hits the tube November 14. Early and late fringe 30s will be used exclusively to carry the Latin lady's message to women in about 50 markets. Mary Ellen Clark handled the buy.

Ward Foods Inc. (Richard K. Manoff Inc., New York)

A 13-week buy for TIP-TOP BREAD broke shortly before issue date. Day and fringe minutes are currently plugging the

product in over 20 markets. Another buy for DANDEE BREAD breaks the 23rd. This buy will use the same commercial lengths as the other, but will run from five to 13 weeks in a half-dozen Florida markets. Ed Finlay and Bob Walker are the contacts.

Warner-Lambert Pharmaceutical Co. (J. Walter Thompson Co., New York)

A big WARNER-LAMBERT corporate push for a roster of products hits the air October 1. Early and late fringe minutes together with the increasingly popular 30s will be used to reach women in about 60 markets. Hiedi Marlow worked on the buy.

Take a good
look at the
**QUAD-
CITIES**



The Largest
Market Between
Chicago/Omaha,
Minneapolis-St.
Paul/St. Louis

served from
Davenport, Iowa by

WOC-TV

The Quad-City communities are as closely knit together as the boroughs of New York or the municipalities of Cook County, Illinois. It is a combination of four large and six smaller cities, nestled along both banks of the Mississippi River, in the rich heartland of the U. S. A.

The Quad-Cities is the right buy for a test market or a total market campaign . . . and it doesn't take a complicated media mix to effectively cover this market . . . just WOC-TV.

HOW LONG HAS IT BEEN SINCE YOU COMPARED THE QUAD-CITIES WITH OTHER MIDWESTERN MARKETS?

AREA OF DOMINANT INFLUENCE (ADI) RANKINGS* January 1, 1968

	Quad-Cities	Des Moines	Cedar Rapids - Waterloo
T.V. Households	60	61	73
Consumer Spendable Income	56	57	64
Total Retail Sales	53	56	64
Food Sales	66	71	79
Drug Sales	59	62	68

METRO AREA RANKINGS* January 1, 1968

	Quad-Cities	Des Moines	Cedar Rapids - Waterloo
Population	87	109	108
Consumer Spendable Income	73	82	88
C.S.I. (per Household)	24	30	44
Total Retail Sales	76	87	93
Food Sales	86	105	122
Drug Sales	74	95	88

*SR&D

THE RIGHT BUY IN THE MIDWEST IS THE QUAD-CITIES . . .
AND THE RIGHT MEDIA IN THE QUAD-CITIES IS WOC-TV!

WOC-TV . . . where the NEWS is
WOC-TV . . . where the COLOR is
WOC-TV . . . where the PERSONALITIES are



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

WDTV

COVERING A
VITAL

area of

Central W. Virginia

WDTV

FAIRMONT,
CLARKSBURG,
WESTON,
WEST VIRGINIA

John North • Vice Pres. & Gen. Mgr.



Represented by
National Television Sales, Inc.

Now!

A new opportunity to reach a most important market... The Working Woman!



June Thorne
"The Women's Journal"

Saturdays — 1:00 to 1:30 PM, IN COLOR!

Now — WMAR-TV presents a brand new women's service program designed to complement that long-time favorite "The Woman's Angle." "The Women's Journal" reaches working women . . . the women who do not have the opportunity to view weekday television. June Thorne offers a Saturday session on home management . . . interesting guests . . . covers all the "how to's" . . . and alerts the working gals to what's going on in the community. Today . . . there are 30 million women who hold down jobs. Roughly, half of these women are housewives and most of these housewives have children under 18 years of age.

If your product or service is of interest to women who work . . . the women who are business-oriented . . . the women who have added income . . . and who spend it . . . then "The Women's Journal" is the perfect sales vehicle for you. Schedule your spots NOW! Contact Tony Lang, WMAR-TV. Phone: 301-377-2222.

In Maryland

Most People Watch **COLOR-FULL**

WMAR-TV 

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

STATION AWARD WINNERS IN NEWS AND PUBLIC AFFAIRS

following is a list of major awards
division stations in the areas of news
and public affairs over the past 12 months.
Details on the donors, qualifications and

Sar-Ben — Community Service
Award—to KMTV Omaha.

American Legion Auxiliary — Golden
Award—to WKYC-TV Cleveland
for Montage.

Automotive Safety Foundation — Alfred
E. Sloan Award for Highway Safety—to
WVTV-TV New Orleans for Traffic Safety
Program during 1967.

Catholic Broadcasters Ass'n. — Gabriel
Award—to KMOX-TV St. Louis for *The
Thick is You*; KOCO-TV Oklahoma City
for *Exit to Nowhere*; WKYC-TV
Baltimore for *Exit to Nowhere*; WKYC-TV
Baltimore for *Montage*; WNBC-TV New
York for Public Service Programming.

Thomas Alva Edison Foundation — Edi-
son Mass Media Award—to KNBC Los
Angeles for The Television Station that
Best Served Youth.

Freedom Foundation at Valley Forge —
George Washington Honor Medal
Award—to KLRN-TV San Antonio for
Along Unfurled; KLZ-TV Denver for
You Can See Four Years; KYW-TV
Philadelphia for *Viet Nam Review*; WBNS-
TV Columbus for *Service to God and
Country*; WEAR-TV Pensacola for *Our
Constitution*; WFIL-TV Philadelphia for
The Thanksgiving Story; WFTV Orlando
for *Law Day—1967*; WJBK-TV Detroit
for *The Blessings of Liberty*; WLWT Cin-
cinnati for *America: A Tapestry*; WMAL-
TV Washington for *We Have Not Forget-
ted*; WMAQ-TV Chicago for *Lest We For-
get*; WRC-TV Washington for *Annapolis:
Cradle of Freedom*; WSPD-TV Toledo for
Editorial; WWJ-TV Detroit for Feature
Story: *Fourth of July*.

Georgia Association of Broadcasters —
Television Station of the Year Award—to
WJBF Augusta.

Henry W. Grady School of Journalism,
University of Georgia — George Foster
Hubby Award for Television Public
Service—to WBBM-TV Chicago for *The
Opportunity Line*.

Greater Montana Foundation — Tv Pro-
gram Special of the Year Award—to
KBBB-TV Great Falls for Film Report on
Montana State Prison; Tv Station of
the Year Award—to KOOK-TV Billings;
Program of the Year Award—to KRTV
Great Falls for *Today in Montana*.

Institute for Education by Radio-Tele-
vision — Ohio State Award—to WCBS-TV
New York for *A Look the Other Way*;
WJZ-TV Baltimore for *Exit to Nowhere*;
WMAL-TV Washington for *The Sweet
Bell of Freedom*; WRC-TV Washington
for *The Other Washington*.

deadline dates of submission are included
in the publication, "Awards, Citations and
Scholarships in Radio and Television,"
published by the National Association of

National Academy of Television Arts
and Sciences — Station Award—to WCAU-
TV Philadelphia for *Now is the Time*;
Special Citation—to WRC-TV Washing-
ton for *The Other Washington*; WWL-TV
New Orleans for *The Other Side of the
Shadow*.

National Conference of Christians and
Jews — National Brotherhood Award—to
KSD-TV St. Louis for *What's a Man
Worth?*; WCAU-TV Philadelphia for *Now
is the Time*; WNBC-TV New York for
Speaking Freely: Charles Evers; Special
Award—to WBBM-TV Chicago for *The
Opportunity Line*.

National Headliners' Club — Headliner
Medal—to KWTW Oklahoma City for Edi-
torials; WWL-TV New Orleans for *Project
Life*; WXYZ-TV Detroit for Outstanding
News Coverage.

National Press Photographers Ass'n. —
Newsfilm Station of the Year Award to
WKY-TV Oklahoma City.

National Safety Council — Public Service
Award—to WWL-TV New Orleans for
Project Life.

Radio-Television Neds Directors Ass'n —
RTNDA News Award—to KING-TV
Seattle for The Station's Stand on the War
in Vietnam; KLZ-TV Denver for *The Road
of No Return*; WCCO-TV Minneapolis for
Coverage of Local Residents Serving in
Vietnam; WGN-TV Chicago for Tornado
Coverage.

Sigma Delta Chi — Award for Distin-
guished Journalism Service—to KWTW
Oklahoma City for Editorializing.

The following News Awards were made
by state broadcasters associations of AP.

California: To KGO-TV San Francisco
for *The Streetwalkers*; KNXT Los An-
geles for Best Locally Produced Coverage
of an Individual, Best Locally Produced
Editorial, Best Local Regularly Scheduled
News Program, and *The Durants: Will and
Ariel*.

Chesapeake: WJZ-TV Baltimore for Best
Reporting, and *Human Relations*; WMAR-
TV Baltimore for Best In-Depth Reporting;
WRC-TV Washington for Outstanding
News Operation, and *The Other Wash-
ington*.

Florida: WFGA-TV Jacksonville for Out-
standing Documentary, and News Special;
WFLA-TV Tampa for News Features, and
Reporting; WTVT Tampa for Editorial.

Illinois: WBBM-TV Chicago for Best
Regularly Scheduled News Show, and *Too
Thick to Navigate*; *Too Thin to Cultivate*;
WEEK-TV Peoria for Best Regularly
Scheduled News Program (non-metropoli-

Broadcasters, Washington, D.C.

The following listing also includes
awards presented by state broadcasters as-
sociations of the AP and UPI.

tan), and Best Special Events Program
(non-metropolitan); WGN-TV Chicago for
Funnels of Destruction; WILL-TV Cham-
paign-Urbana for Best Documentary (non-
metropolitan); WMAQ-TV Chicago for
Best Editorial.

Louisiana-Mississippi: KSLA-TV Shreve-
port for Best Newscast; WWL-TV New Or-
leans for Best On-the-Scene News Story,
and Best News Special.

Michigan: WJRT-TV Flint for *White
Man, Black Man, Flint Man*; WWJ-TV De-
troit for Best Local Regularly Scheduled
News Program, and General Excellence of
News Presentation; WXYZ-TV Detroit for
Best Editorial, Best Local Coverage of an
Extraordinary News Event, and Best Pub-
lic Affairs Program.

New York: WCBS-TV New York for
Best Locally Produced Documentary, and
The Right to Bear Arms; WNBC-TV New
York for *A Matter of Life*.

Pennsylvania: KDKA-TV Pittsburgh
for Outstanding Editorializing, and *Tony
McBride*; WBRE-TV Wilkes-Barre for
Outstanding Editorializing (Class B);
WDAU-TV Scranton for Outstanding Pub-
lic Affairs Programming (Class B);
WHIC-TV Pittsburgh for Outstanding
News Service, and Outstanding Spot Re-
porting.

Texas: KGBT-TV Harlingen for Ex-
traordinary News Event (market under
300,000); KPRC-TV Houston for Best Lo-
cal Newscast, Extraordinary News Event,
and News Special; KZTV Corpus Christi
for Best Local Newscast (market under
300,000); WBAP-TV Fort Worth-Dallas
for Best Feature.

Utah-Idaho: KMVT Twin Falls for Edi-
torial and Farm News Reporting; KSL-TV
Salt Lake City for News Operation, and
Reporting.

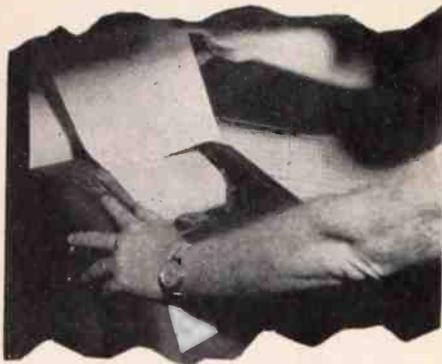
Virginia: WDBJ-TV Roanoke for Best
Spot News Story, and Outstanding News
Operation; WMAL-TV Washington for
Best Documentary; WVA-TV Harrison-
burg for Best Editorial.

The following awards were presented by
state broadcasters associations of UPI.

Massachusetts: WBZ-TV Boston — Tom
Philips Award—for *The Port of Boston*;
WHDH-TV Boston — Tom Philips Award
—for Coverage of the Escape and Capture
of Albert De Salvo; WNAC-TV — Boston —
Tom Philips Award — for *Mr. Brooke
Goes to Washington*.

Texas: KIII Corpus Christi — Televi-
sion Award—for Best Script; KHOU-TV
Houston — Television Award — for Best
Spot News; KRLD-TV Dallas — Televi-
sion Award—for Best News Special;
WFAA-TV Dallas-Fort Worth — Television
Award—For Best Feature.

"Rip and read" won't get it anymore....



You have to be INVOLVED!

For all of our 15 years WRBL-TV has dominated television news in this area of Georgia and Alabama. Even with twice-daily editorials we recognize the need for in-depth programming which encourages citizen involvement in the affairs of the cities and towns we serve.

Two regularly-scheduled series, "Viewpoint" and "Project 3," probe vital subjects of the day. The dedication of WRBL-TV to this concept has led to the creation of a separate Public Affairs Department. Working with our full-time news staff, it gives fulfillment to our belief...

"YOU HAVE TO BE INVOLVED!"



GEORGE GINGELL
Director of
Public Affairs

JACK GIBNEY
Director
of News



**Ⓢ A CBS AFFILIATE
COLUMBUS, GEORGIA**

More news (From page 27)

the under-\$1 million category, the ratio was not quite three out of four.

The average times devoted to late evening programming by the three station categories are quite close. For the medium and small stations, this level is just about a half hour. As for the larger stations, it comes to a little more—34 minutes.

As should be quite apparent, the range here is not great. In most cases by far stations reported putting on 30 minutes of late evening news. But there were some higher and lower figures that are hidden by the averages. For example, nearly 13 per cent of the smaller stations settled for 15 minutes of news in late fringe time, as compared to about five per cent for medium stations and none for larger stations. On the other hand, some 16 per cent of the larger stations put on 45 minutes or more of news in late evening, compared with five per cent for medium stations and three per cent for smaller stations.

In the case of daytime, the averages by station class are close, though a considerable proportion of outlets put on no daytime news. Interestingly, the smaller stations reported putting on more daytime news than their more affluent brethren, though by small margins.

A large sample

The small-station average is 42.2 minutes, as against 37.9 minutes for medium stations and 41.6 minutes for larger stations. (It must be remembered, however, that these figures are based on about one-third of all commercial tv stations in the U.S., which, while a large sample, is still a sample. A census might very well show, with only a few minutes difference in the averages, a different ranking.)

These averages are based only on those stations which reported programming news during the day. If the average had been based on all responding stations, it would have been much lower. About 40 per cent of all responding outlets listed no daytime news programming.

Among smaller stations, fully 45 per cent report no daytime news; for medium stations the figure is 37 per cent and for the larger stations it is 34 per cent.

Stations vary considerably in time given to daytime news. So 42 per cent of small outlets devote less than 30 minutes, about 36 per cent put on 30 to 59 minutes, 13 per cent fall in the 60-to-119 minute bracket and 9 per cent air two hours or more.

Among medium stations, 34 per cent air less than 30 minutes, 41 per cent, 30 to 59 minutes and 25 per cent, between one and two hours.

As for larger stations, about 10 per cent devote less than a half hour, half air from a half hour to 59 minutes and a fifth, between one and two hours.

About one-tenth of the responding stations reported programming news in primetime. Most are independent of course—about two-thirds. The smaller stations average slightly less than 10 minutes daily, the medium stations a little over 35 minutes and the larger stations a little over 40 minutes.

News 'sandwich'

Thus the broad picture, one of growth in news programming around the clock and more of it, but still plenty of potential, particularly during the daylight hours. It is likely however that for the near future most of the growth in locally-produced news programming will come in fringe time, when the men are around. There is a continuing trend toward the network news "sandwich," bracketing the Huntley/Brinkley-Cronkite-Reynolds shows with a half hour of station news both fore and aft. And some independents see opportunities in primetime.

News may yet offer the independent—in particular, the UHF indie—a niche of its own and the all-news tv station may one day come to pass, as it has in radio. Unless, of course, CATV gets there first.

In the meantime, advertisers and tv stations will be watching the effects of increased news programming on audience levels. If there is a point of diminishing returns just over the horizon, station management will have to resolve what may be a conflict between competitive imperatives and responsibility. The decision will not be easy. There is no one who can say positively how much time devoted to news is "enough." For the most part, fortunately, this issue is not a critical one today.

PHONE

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(305) 949-4252*

Many producers know our phone numbers by heart. They dial them regularly. Most of them want to know how their jobs are progressing. Many want technical advice. A few worry... but that's part of this business, too.

"I've got a special show," you say to yourself. "What can Capital Film Labs do for me?"

The answer is quite simple. At Capital, our Customer Service Department is staffed by men with more than 15 years of experience—who understand your needs and problems. And they know that what you say—you mean.

They coordinate your work with Production Control—to meet your deadlines with quality prints you'll be proud of. So dial our numbers. It's a lot better than worrying.

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1998 N.E. 150TH STREET ☆ N. MIAMI, FLA. 33161 ☆ PHONE (305) 949-4252 ☆ TELEX 51-9453



Later, he'll make a second-rate tape.

But it's not his fault. Things have just got to go wrong when the controls for any given function are spread all over the recorder. Delays and retaping. Or make-goods. Or worse.

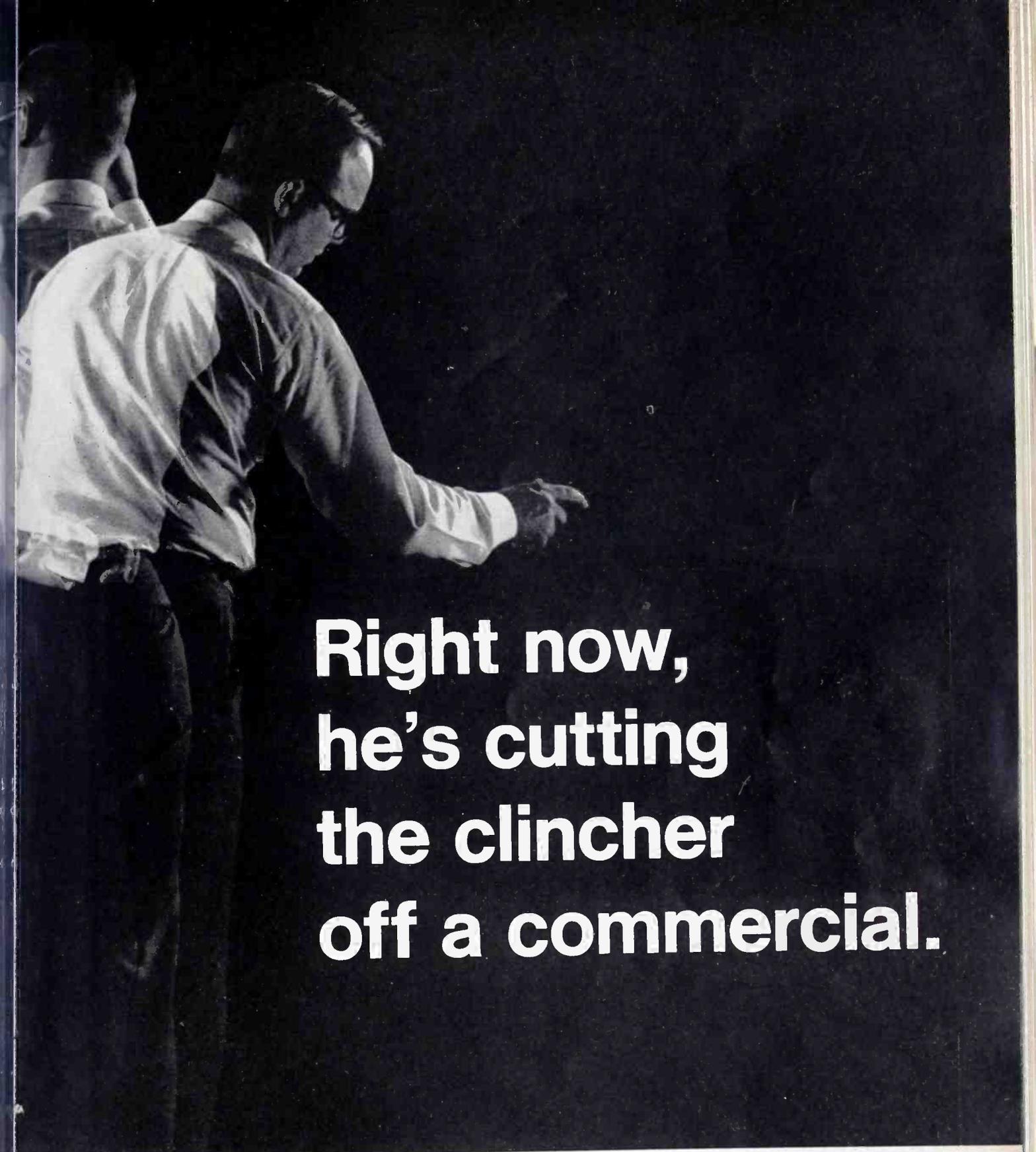
But a tape recorder doesn't have to be designed for the convenience of the manufacturer—from the inside out. At RCA it's got to be designed strictly for the convenience of the user—from the outside in—for absolute simplicity of operation and mainte-

nance. A simple truth . . . but we seem to be the only ones doing it that way.

Consider our TR-70 hi-band, hi-fi color tape recorder. It's intelligently laid out, throughout. Human engineered. Controls are grouped by function. Monitors are eye-level and ear-level. Everything is instantly accessible, convenient, efficient.

Operation is so straightforward we defy anyone to make a bad tape on it. Even its fourth-generation tapes are excellent by any standards.

In fact, with accessories, the TR-70 is really a com-



**Right now,
he's cutting
the clincher
off a commercial.**

plete color teleproduction system. It automatically corrects those substandard outside tapes line-by-line, including drop-outs. It has push-button editing, automatic splicing, too.

If you're interested in numbers, it has the world's best specs in K factor, moire, differential phase, differential gain. And its performance is superb under the critical 20T pulse test.

But what we're really talking about here is the clearly visible, unquestionable superiority of tapes made on the TR-70.

If you don't believe the difference can be that obvious, you and your chief engineer owe yourselves a look at the TR-70.

To arrange it, call your RCA Field Man. Or write RCA Broadcast and Television Equipment, Bldg. 15-5, Camden, N. J. 08102.

RCA Broadcast
Equipment

In fact, we are first in Hoosier hearts and homes partly *because* we sponsored a car in the Soap Box Derby. Also because we conduct an annual Antique Auto Tour.

Because we encourage and feature local talent.

Because we often turn the air over to our audience . . . through man-on-the-street programs that ask for, and get, some pretty salty opinions . . . and by offering equal time to responsible parties who want to disagree with our editorials.

Because we develop and

broadcast special public affairs programs about anything from slum housing to traffic problems.

In short, because we are a *part* of Indianapolis. We didn't come *into* the community . . . we came *out* of it.

And both in our professional and personal lives, we are intimately and vitally involved in the affairs of our city.

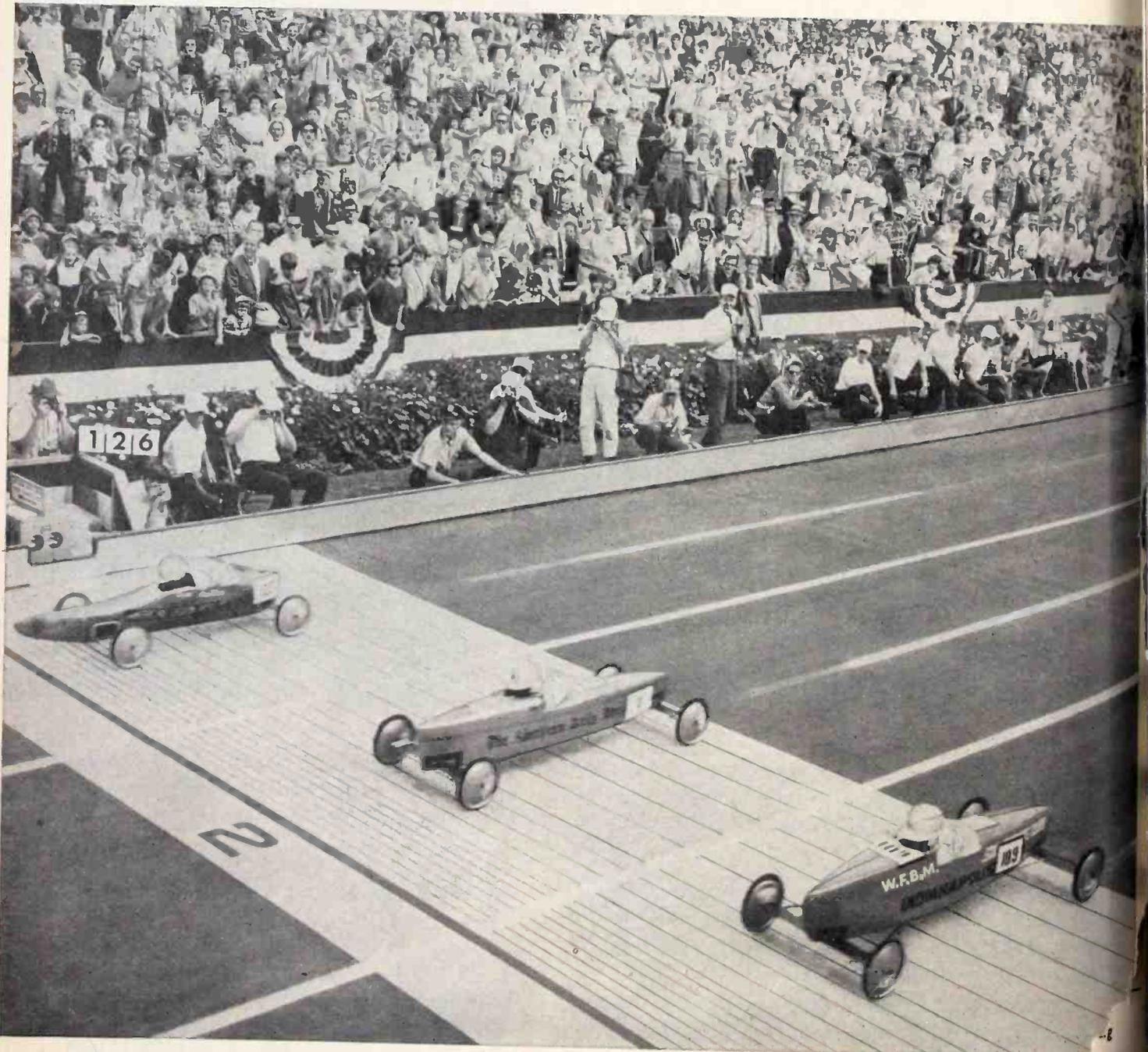
So if you want to be first in Hoosier hearts and homes, remember: the stations that *serve* best *sell* best. Ask your Katz man!

the WFBM
STATIONS



INDIANAPOLIS RADIO TELEVISION FM MUZAK

We were a close third at Akron... but we're a clear first in Indianapolis!



unprecedented numbers. Our statistics showed that in 1968 we had around one-half times the audience we had in its gavel-to-gavel coverage in 1964.

Also, and perhaps more significant in the long run, ABC's "unconventional" coverage brought more viewers to the screen to watch politics than the three networks, all using gavel-to-gavel, had in 1964. A special Trendex survey, commissioned by ABC, showed that 25 percent of those who watched the 1968 GOP convention on TV said they had not watched the 1964 Republican convention. This is an indication that ABC's new form of convention coverage may have substantially broadened the audience for political conventions on tv.

It also means that more Americans became involved in the conventions and learned more about how their system of government operates. We're quite happy about our role in this. For in this instance, increased ratings mean increased education of the American electorate.

What will the success of our convention coverage mean for the future

power

(From page 32)

The fact that there have been convention floor fights disproves that intention. However, much of the major business of a convention does not take place in a convention hall, and not to give the viewer the impression that it does, to tell the American public that meaningless ceremonials were of major importance—by devoting valuable television time to them—misleading journalism.

So what we at ABC News decided to do for the 1968 conventions was to discover the events the way a news media should—giving its audience a sense of the priorities of the events, making editorial judgments as to the relative values of various happenings.

We decided that instead of pre-convention live coverage from the convention floor for 90 minutes at 9:30 to 10:00, we would cover the entire day's

events, but air only the most significant occurrences during our program. This meant getting cameras and correspondents where cameras and correspondents have usually not gone in Chicago convention coverage—even into Miami mysterious state caucuses. It

also meant using film—lots of it, because the film cameras were more versatile, more adaptable to varying light conditions, more portable. And it meant editing the days events, picking the significant portions and programming them logically into a compact, yet comprehensive 90-minute program.

It was a great challenge, and we're satisfied that the result was good journalism and good television. We eliminated the fat and went right to the lean meat of the conventions.

Buckley vs. Vidal

And, for added viewpoints, we brought William F. Buckley, Jr., and Gore Vidal on camera each night for their own incomparable views of the conventions.

The audience response was gratifying. Obviously, as the rating in the past had shown, many people did not want to sit through the entire business of the political conventions; they wanted their coverage selective; they didn't want to see everything, they wanted to see everything of significance. We gave this to them. And they gave us their votes—by tuning

Watts. Three years after, still almost like a foreign land. Someone had to show white Southern California what it was like to live in the ghetto. But how? Who?

KNXT Los Angeles produced "Black on Black"—a 90-minute eye-opener. To tell it like it is, a documentary unit spent three months in the South Central Los Angeles ghetto. More to the point, the entire broadcast was told by the area residents themselves. No announcer, no narrator. Significance? It put viewers in the position, maybe for the first time in their lives, of looking at the world through the eyes of the black community. In clear, shocking perspective.

About what you'd expect of a CBS Owned station.

THE FIVE CBS OWNED TELEVISION STATIONS WCBS-TV New York, KNXT Los Angeles, WBBM-TV Chicago, WCAU-TV Philadelphia, KMOX-TV St. Louis

FIRST WITH 90 MINUTES OF AUTO

al public affairs programs about
slum housing to traffic problems.
ause we are a *part* of Indianap-
come *into* the community . . .
it.
n our professional and personal
ntimately and vitally involved in
ur city.
ant to be first in Hoosier hearts
and homes, remember:
the stations that *serve*
best *sell* best. Ask your
Katz man!



at Akron... Indianapolis!

TOM FRAWLEY
News Director

ED KRAHLING
City-County-Government

TOM HAMLIN
Sports Director

MORT BEACH
Downtown Dayton

CHUCK UPTHEGROVE
Reporter-Photographer

DICK BIESER
Day Editor

MIKE BRIGNER
Reporter
Photographer

SKIP HAPNER
Reporter
Photographer

BOB TAMASKA
Regional News

LINDA HOEFLING
News Coordinator

WALTER CRONKITE

Miami Valley viewers with a need to know what's happening locally, regionally, nationally or around the world pick WHIO-TV. Here's the award-winning first team with complete coverage of news, sports,

weather and business. A full hour of local, regional and state reporting split by the highly-regarded CBS Evening News with Walter Cronkite. To keep up with the fast-changing world around you, watch—

THE BIG NEWS

WHIO-TV—6-7:30 p.m. Monday thru Friday

All eyes are on



CBS Broadcasting Corporation stations: WHIO AM-FM-TV, Dayton; WSB AM-FM-TV, Atlanta; WSOC AM-FM-TV, Charlotte; WIOD AM-FM, Miami; KTVU, San Francisco-Oakland; WIIC TV, Pittsburgh

an unprecedented numbers. Our ratings showed that in 1968 we had one and one-half times the audience we had in its gavel-to-gavel coverage in 1964.

So, and perhaps more significantly in the long run, ABC's "unconventional" coverage brought more viewers to the screen to watch politics than the three networks, all using gavel-to-gavel, had in 1964. A special Trendex survey, commissioned by ABC, showed that 25 percent of those who watched the GOP convention on TV said they had not watched the 1964 Republican convention. This is an indication that ABC's new form of convention coverage may have substantially broadened the audience for political conventions on tv.

It also means that more Americans are involved in the conventions and learned more about how their system of government operates. We are quite happy about our role in this. For in this instance, increased ratings mean increased education of the American electorate.

What will the success of our convention coverage mean for the future,

for 1972 and beyond? For one thing, I think it will mean a change either in future coverage or in the conventions themselves.

Although the medium has changed—from print to television and radio—the message (the conventions) has not. The format of this year's political conventions was basically the same as the format of the first conventions in this century. Many of the ceremonial aspects of the conventions serve no real purpose in furthering the real business of the gathering—the nomination of presidential candidates.

Streamlining ahead?

The droves of viewers abandoning the traditional—and boring—full-length convention, may well make the convention planners of 1972 see the light and cause them to take steps to streamline their gatherings.

We think that in a small way this has already begun—with the decision by Democratic Chairman John Bailey to ban "spontaneous" demonstrations at the Democratic Convention in Chicago after the GOP gathering in Miami received almost unanimous

bad notices as the dullest political show ever staged. The future may possibly bring the prospect of more businesslike, more statesmanlike conventions with the business emphasized and the balloons and blatantly boring oratory absent or cut to a minimum.

In the area of our regularly-scheduled evening news programming, ABC News embarked on another "unconventional" course.

The ABC Evening News with Frank Reynolds bowed May 27, 1968. On that first show, we introduced a new concept to television network news programming—regular commentary by both staff and guest commentators.

This informative, educational feature of radio since the 1930's had been strangely absent from television. True, a head shot of a commentator—regardless of how distinguished he looks or how animated his mode of speech—is not very exciting visually. But what the commentator has to say may very well be both exciting and informative.

We at ABC News had been considering using the same spectrum-

A study in frustration. On one hand, the unemployed, many untrained and unskilled. On the other, businesses and factories with jobs going begging. How to close the gap?

WBBM-TV Chicago conceived "The Opportunity Line" (now on all five of the CBS Owned television stations). It brings together jobs and the jobless... has been instrumental in finding employment for thousands, job-training for thousands more. It also won a Peabody Award this year for WBBM-TV, "for outstanding television public service."

About what you'd expect of a CBS Owned station.

THE FIVE CBS OWNED TELEVISION STATIONS WCBS-TV New York, KNXT Los Angeles, WBBM-TV Chicago, WCAU-TV Philadelphia, KMOX-TV St. Louis



Jan Murray starring at the Riviera Hotel, Las Vegas, starting in September

Jan Murray doesn't mind paying a little less.

Jan Murray may pay \$250 for a sport jacket, but he rents from AIRWAYS RENT-A-CAR because he really doesn't mind paying a little less. When he rents a new Chevrolet, Buick, Pontiac, Oldsmobile or even a Cadillac from AIRWAYS, he gets *more* and *pays less*. With AIRWAYS better combination of rates and service, he can rent a car at most AIRWAYS offices for as

little as \$5.00 a day and 7¢ a mile *including gas and the finest insurance available*. He saves time by phoning AIRWAYS when he deplanes. AIRWAYS will probably be there before his luggage.

When you get the same service and convenience as the other two leading car rental companies, but at lower rates — you won't mind paying a little less.

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miles**

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commentary system we had for years on radio. That in commentators of the right, the center, giving their views some regularity on the air.

March 13, Howard K. Smith a "pilot" commentary on the Vietnam. It was unusual for a long point of view and we decided to use it on the air, as well as a pilot evening news show we put together.

We had ever harbored any doubts about the need for commentary on television, that airing of the commentary by Howard K. Smith erased them. It was reviewed in *New York Times* the next day, elicited critical response across the country. And, equally important, it brought in more mail than any other segment in any ABC News program. Whether viewers were for or against his point of view, Smith's commentary had involved the audi-

ence. To broaden our spectrum even further on the *ABC Evening News with Howard K. Reynolds*, we gathered a large "panel" of outside experts as "guest commentators." These were people

with something to say and the ability to say it.

To obtain maximum balance, we chose from the conservative side of the community such men as William F. Buckley, Jr., and James J. Kilpatrick. From the liberal side we have Gore Vidal and David Schoenbrun. In the middle are Stewart Alsop and Alvin Moscow. Marya Mannes, Jimmy Breslin and Ralph Schoenstein give their unique views of manners and morals. Ossie Davis and Louis Lomax share the perspective of black Americans with our viewers.

What we have done, I think, is not journalistic sensationalism, but imaginative, creative journalistic service. In our new concept evening news show, we have provided a hitherto absent ingredient to the bare bones of the news—intelligent, informed commentary. In our "unconventional" convention coverage, we gave the viewers something television had never before offered in political coverage—an edited, comprehensive, informative look at what was happening. Both, we are satisfied, were good television and good journalism. ■

Salant

(From page 34)

(Tuesday, September 24), we debut a new concept in television journalism, *60 Minutes*, on the CBS news hour.

It's something we've been wanting to do for a long time, to find a place for the stories too long or involved for the *CBS Evening News* or too short or current for a six-month *CBS Reports* treatment.

Sixty minutes will not be the prisoner of the day's events, as the *Evening News*, and will not be confined to one subject, in advance. It will, however, be stimulating, entertaining, informative, controversial—and different.

Sound like a commercial? It is, I suppose, but I can't help myself. To start a new season with this new approach—alternating weekly with the one-hour CBS news specials and *CBS Reports* broadcasts which have already proven such a forceful use of television—is stimulating, entertaining, informative, controversial and different for us at CBS News, too.

What happens tomorrow night?

In a city 31 percent Negro, the lot of the Negro, his hopes and his aspirations, had to be dramatized for the entire community. A large order. Could it be done?

WCAU-TV did it, and won the national Emmy Station Award in the process. "Now Is the Time," narrated by Ossie Davis and Ruby Dee, used the writings of Negro spokesmen as backdrop for the spontaneous expression of Philadelphia's Negroes, to let the black citizen speak clearly for himself. And the community heard him: two broadcasts of the documentary were seen by a combined audience of more than a million!*

About what you'd expect of a CBS Owned station.

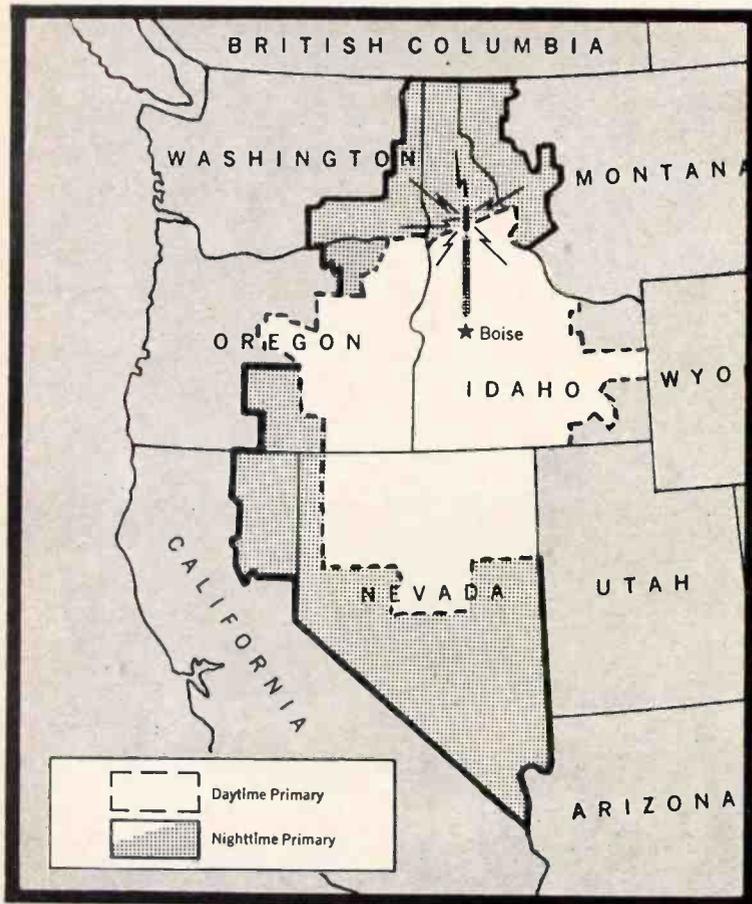
THE FIVE CBS OWNED TELEVISION STATIONS WCBS-TV New York, KNXT Los Angeles, WBBM-TV Chicago, WCAU-TV Philadelphia, KMOX-TV St. Louis

KBOI-TV Congratulates Its Sister Station

KBOI

on going to

50,000 watts on 670 kc.



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

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

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

KBOI

BOISE, IDAHO

Television
Channel 2

Radio
50 kw on 670 kc



ll sit with Richard Nixon as he
shes himself being nominated in
mi Beach. Attorney General
tasey Clark will talk about police-
You'll see a tough and probing
stigative story, have a look at
of the more remarkable short
s to come out of Hollywood,
from three guest columnists
will have their say on subjects
he news this week. Or, all of this
be scrapped because of news
developments.

dwell on *60 Minutes* because it
is new and exciting. It calls atten-
tion to the work of an outstanding
journalist that made 1967-68, more than
any other, the season when tele-
vision journalism found its voice,
and CBS News' most productive and
rewarding.

Ed Murrow said it for us back in
1954: "We live in a time of fear
and prejudice, and freedom is hard-
pressed both at home and abroad.
Freedom will survive and flourish
unless it be destroyed by the consent
of the free. I say consent, for ac-
quiescence or silence is a form of
consent."

Thus, Walter Cronkite's report

from Vietnam, Charles Collingwood's
reports from Hanoi, *CBS Reports*:
"Hunger in America," the three-part
The Cities, CBS Reports: "The Busi-
ness of Religion," the seven-part *Of
Black America*, the first interviews
of Dr. Christiaan Barnard, *The Na-
tional Smoking Test, Don't Count
the Candles, The Great American
Novel*, Eric Hoffer, *The 21st Century*,
*Science and Religion: Who Will
Play God?* and so many more.

Add to these the superb and sober
coverage of the tragedies of assassi-
nation, followed by the funerals of
Dr. King and Sen. Kennedy; of con-
tinuing unrest in our urban slums,
the strangest and least predictable
political year in memory, the water-
shed national conventions and the
Chicago confrontations.

The pressures will be at their
greatest in the coming season, but
despite them, and perhaps because
of them, 1968-69 should be television
journalism's finest hour. The chal-
lenges that crystallized in Chicago
will be the overriding issues of this
season. Despite them and because of
them, CBS News will continue to
do its job. ■

Wald

(From page 36)

ese to come reason together about
peace and also how come my wife, a
girl of deep insight, turned to me
while Ed Newman agonized for
words and said, "Maybe you ought
to try to get in on time tomorrow.
... dear?"

So I got in late (I travel by the
New Haven Railroad). I was shown
to an office where the typewriter was
already broken and the desk was
scarred from end to end with Rex
Goad's cigarettes. The drawers were
stuffed with rude notes from the
staff. And in the center of everything,
scrawled across the diary by a local
wit whom I had once tried to fire,
was a friendly message: "Ha Ha
Wald. It's April Fool's Day."

Reuven Frank walked in and said,
"Dick, I think we'll have some inter-
esting activity for you this week,"
and I was off and running.

I think it is the first time the
whole world had conspired to pull a
year-long practical joke on a shy
kid from the suburbs who just
wanted a nice title and a place to
take his British attache case to at a

**When temperatures rise,
so do tensions. In St. Louis, 27 poverty
area playgrounds were scheduled to
close. No funds. The city had no choice.
Or did it?**

KMOX-TV got wind of it. Mustered citizens,
officials, talent from all over the community,
and put the plight of the playgrounds up
to the people in a mammoth 15-hour drive.
Result: \$90,000 pledged. And all the
playgrounds stayed open. Said Mayor A. J.
Cervantes: "St. Louis is lucky to have a
station like KMOX-TV."

About what you'd expect of a CBS Owned
station.

**THE FIVE CBS OWNED TELEVISION
STATIONS** WCBS-TV New York, KNXT
Los Angeles, WBBM-TV Chicago, WCAU-TV
Philadelphia, KMOX-TV St. Louis

"Copy Clinic" Bulletins help media

- identify areas of primary buyer interest
- sharpen sales approaches
- improve sales promotion

BUYERS EYE YOUR ADS

Observations gleaned from the comments of Gold Chevron "Copy Clinic" Panel members, made as they scrutinized Service-Ads in SRDS, using first-hand buying information requirements as their criteria... then relating comment to each advertiser's objective.

Issued by Standard Rate & Data Service, Inc., 5201 Old Orchard Road, Skokie, Ill. 60076 • 312-966-8500

No. 1

Why do buyers of advertising care what you say in SRDS?
The agency and advertiser media executives who sit in on the Gold Chevron "Copy Clinic" sessions say they care because their stock in trade is media/ market information; useful, succinct, verified information they can find at their fingertips when they're using SRDS to plan, compare, buy. In this they're using SRDS to plan, compare, buy. In this they're using SRDS to plan, compare, buy. In this they're using SRDS to plan, compare, buy.

Separate Bulletins cover comments of agency and advertiser media executives on Broadcast, Newspapers, Consumer Magazines, Business Publications. They are free to all media owners, their sales and promotion staffs, and their agencies.



Bob Widholm
Needham, Harper & Steers



Gene Wedereit
Chemetron Corp.



Bruce Small
MacManus, John & Adams, Inc.

Dave Keegan
Thomas J. Lipton Co.



"Cris" Crisafulli
Clinton E. Frank Inc.



Gordon Gredell
D'Arcy Advertising Co.

Agency media executives, account executives, company advertising and media managers in Chicago and New York have a natural interest in all useful information that media see fit to provide for their convenient use in the Service-Ads they place in SRDS.

The constructive suggestions they make, as they review media ads, can help you sharpen your sales approach in all segments of your total communications efforts designed to sell your medium.



In SRDS YOU ARE THERE
selling by helping people buy

STANDARD RATE & DATA SERVICE, INC.
5201 Old Orchard Road, Skokie, Illinois 60076

STANDARD RATE & DATA SERVICE, Inc., 5201 Old Orchard Road, Skokie, Illinois 60076—Phone: 312 YO 6-8500

Please send me current issues of "Buyers Eye Your Ads" containing panelists' comments on:

- | | |
|--|---|
| <input type="checkbox"/> Broadcast | <input type="checkbox"/> Consumer Magazines |
| <input type="checkbox"/> Business Papers | <input type="checkbox"/> Newspapers |

Name _____

Title _____

Company _____

Address _____



Jack Cornwell
Celanese Chemical Co.

Bill Schink
Basford, Inc.



Bud Trude
Young & Rubicam

nable hour every morning.
 my first week on the job, I
 ed 14 days straight. I missed
 gh dinners at home to lose two
 ds (it's not the desserts, it's the
 ss after). And I began to long
 the time when a last edition
 it you were finished for the day.
 was the period, you may recall,
 domestic politics was all scram-
 and the suddenly-more-impor-
 primaries were barreling down
 highway. The President an-
 oced a lightning trip to Honolulu
 onfer with various advisers and
 ls and Dr. Martin Luther King
 shot.

didn't know anything about the
 eniques of television and radio.
 ryone was so efficient I became,
 ore again, the pair of goggle eyes
 in the corner. Two things, though,
 stood out.

Off to brief Ike

On no notice at all, we had to
 ppare coverage of the Johnson visit
 to Honolulu. That meant tagging
 ang from Washington, preparing
 nh and cameras to meet him at a
 pisible stopover in California to
 bef former President Eisenhower,
 overing him in Hawaii 24-hours a
 ay for both radio and television,
 overing the Vietnamese also on a
 24-hour basis and arranging to get
 n back either by plane or satel-
 le.

Before I knew what had hit me,
 I watched Bill Corrigan (director,
 ws operations) string a net of men,
 machinery and telephone connections
 ross 6,000 miles of land and water
 ad, among other things, block-book
 100 rooms in a Honolulu motel. A
 hundred rooms! Once, on a newspa-
 per, I booked ten rooms at a hotel
 in San Francisco and I thought I was
 at the big time at last. And this guy
 was talking about flying a mobile
 unit from Los Angeles to Honolulu!
 Flying! A whole big thing in an air-
 lane!

I turned to Jim White, the news
 department's official penny pincher
 and representative of the Big Cash
 Register In The Sky and I asked if
 his wasn't kind of expensive. "CBS
 is spending more," he said, "and
 pray they don't decide to stay more
 than the weekend." We both prayed
 and they came home on Monday.

It was pretty giddy stuff for the
 new boy. It was really producing
 the feeling that, for all the work,

broadcasting was a lot of laughs. But
 in that period, too, Dr. King was
 shot, and I began to see the other
 thing that stood out from those first
 14 days. Concern.

I don't know if you remember, but
 we got the news during the evening
 —during the Huntley-Brinkley show,
 to be exact. The guy who produces
 that show, Shad Northshield, is not
 only the world's most passionate
 photographer of out-of-focus ducks,
 he is one of the most incorrigibly
 iconoclastic men I've ever met. And
 he tells very funny stories.

Within a couple hours, from bits
 and pieces of film and story, from
 the sweat of a lot of talented brows
 and backs, he had whipped together
 an instant special on the life, times
 and power of Martin Luther King
 that was a gem of its kind. And he
 did it, I discovered with those damn
 goggle eyes, in an atmosphere of rela-
 tive calm, in a place where you have
 to put all your faith, for an hour, on
 a lot of people who can ruin you
 more completely and more quickly
 than any linotype or compositor who
 ever pried type.

CF₂ ULTRASONIC CLEANER for MOTION PICTURE FILM

*Presented The Academy of Motion Picture Arts and
 Sciences Award of Merit for Outstanding Technical
 Achievement.*



Ultrasonic energy is the most effective and economical way to thoroughly and rapidly clean motion picture film without mechanical scrubbing and wiping. The cold boiling effect (cavitation) of ultrasonic energy performs the entire operation. Only the solvent touches the film and a forced air, flash dry-off removes all solvent and residue.

- Restores clarity and sound to maximum quality.
- Enhances the entertainment value of motion picture film and improves commercials.
- Assures static free film with color balance undisturbed.
- Cuts projector maintenance costs . . . no dirt or dust carried into gates and orifices . . . less breakdowns.
- Completely automatic . . . requires only loading and unloading.
- Costs only 1/20 of a penny per running foot to operate.
- Used by every major motion picture lab in the world.

DESCRIPTIVE BROCHURE WILL BE SENT ON REQUEST.

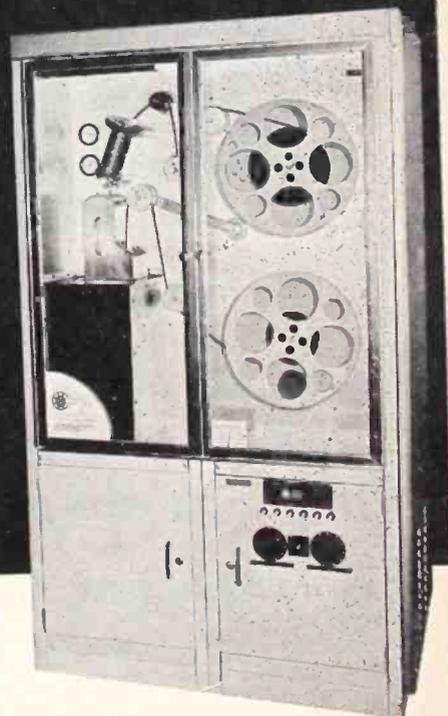
Patents

USA—2,967,119 Luxembourg—37,634
 Belgium—582,469 Great Britain—909,421
 France—1,238,523 Other World Pats. Pend.

LIPSNER-SMITH CORPORATION

7334 No. Clark St., Chicago, Ill. 60626
 Telephone: 312—338-3040

7427



Upstairs, I found the boss was where he should have been, at his phone, worrying out how we were covering the riots that followed. The guys who made funny cracks the day before were worried the night after about what words we would use to describe looting. They were puzzling out what coverage we needed to inform but not to inflame. They were concerned and their concern meant that NBC did its job so well that practically nobody complained. Nobody ever praises intelligent silence. They just don't complain as much.

So there I was after my 14-day week, my eyeballs strained to the bone from all the staring and me feeling just a bit like Joe Whatsisname, the guy in "Li'l Abner" who carries his own cloud of doom around with him, when Reuven Frank came into my office and said, "Hey, Dick. Why don't you go over to Paris for the first few days of this Vietnam peace conference? Might do you good to see how we set up in the field."

I may not know much about broadcasting, but I sure know about Paris in May and before he could

reconsider I was home, packing. I have a lot of friends in Paris. Some of them are respectable but most of them are in the newspaper business and soon I was embroiled in six different arguments about why it was that NBC had about 30 people in the Crillon while the *New York Times* claimed it got all the news that was fit to print from four reporters and a girl secretary.

It was then I realized that a crash course in television clichés was actually beginning to educate me because I could talk about the problems of a stake-out, a courier service, a team coverage approach that had to have a cameraman, a sound man and a reporter wherever you wanted to get the news from. And I also realized that I really was Joe Whatsisname because while we were arguing about this the kids of Paris began a student revolt that soon paralyzed the country, ruined the economy and got Frank Bourgholtzer mad.

Forget the clock

Paris taught me that when it's Huntley-Brinkley time in Old New York, it's Huntley-Brinkley time wherever you are no matter what the clock, your stomach or the crazy Frenchmen running the studio seem to be saying. It also taught me that satellite transmission is the world's most expensive form of masochism.

What I hadn't really done by the end of that tour was bring my special talents to bear on the political campaign. So I went to California to watch the primary coverage, the Tuesday of balloting.

I started that day in New York, which gets the sun earlier than does Los Angeles, and I thought I ended it before midnight in a studio at KNBC where we had refused to get foxed into an early call on the Kuchel-Rafferty trend and had come out of the evening looking like pundits with correct calls on all the major races. And then the roof fell in.

Once before, I had run a news operation covering a Kennedy murder and I thought I'd never see anything like it again. By this time, I had learned enough about a new trade to be able to spell, briefly, Don Meaney (vice president) who was running the thing. I discovered that broadcasters were the eyes and ears of the nation, that perfectly ordinary men seemed to be able to operate for days with-

out sleep and that by the time day ended it was Thursday night time to go home.

And herewith my tale should because I tend to get maudlin about these things. But it didn't and won't.

I was trying to get a new ty writer the day we began a 24-hour readiness alert on President Eisenhower, and one of those nights, when I was having dinner in town, making plans for the Democratic Convention, the Russians invaded Czechoslovakia. Things were so hectic compared with the relatively calm period of the Republican Convention we had just covered that I stayed in New York to worry out the problems of getting people into Prague and then getting their stuff on the air. The night I managed to get away to Chicago, a Wednesday, rioting erupted in a way that so shocked the nation it is still trying to convince itself it didn't happen that way at all.

I don't know what's going to happen at election time but, despite the unanimous request of my neighbors, I intend going to the studio that night. I mean, after all, I don't really have that cloud hanging over me. Still, in my first five months—the months I thought would be an active but reasonably simple news period—I've been involved in more special news programming than NBC produced in all of 1967. And maybe you could throw in 1966, too.

Gee, Mr. Frank, it can't go on like this forever . . . can it?

Social problems

"Now comes the key idea. That is, that we fail to see how advertising could and should be used to deal with our social problems because we have an innate and unspoken prejudice against paying for it when used for social purposes."

Consultant William J. Colihan, Jr., addressing joint Association of National Advertisers—New School Conference on Changes and Inequalities in Our Affluent Society.

edited for the retail advertiser
HOUSE ORGAN for TELEVISION STATIONS
 Great for inserting station promotion material
 Write for copy-prices
NEWSLETTERS/ Box 373, Lima, O.

Your Blair Man Knows...

COAL FACTS IN A HOT INDUSTRY! Consolidated Coal's new 20 million dollar McElroy mine in nearby Moundsville will help supply another Consolidated contract with Japanese Steel companies for 25 million tons of Itmann coking coal, the new Consol-contract brings the total up to 57 million tons presently scheduled for Japan. Another long-term contract between Wheeling's Valley Camp Coal and Ohio Edison just added 21 million tons of bituminous coal to existing contracts for delivery by river transportation to various electric generating plants owned and operated by Edison along our Ohio River. Just some of the coal facts . . . reason after reason why alert advertisers "warm up" to WTRF-TV's Wheeling-Steubenville Market. Are you here?

BLAIR TELEVISION

Representative for

WTRF-TV

Color Channel 7 • NBC

Wheeling, West Virginia

REVENUE FIGURES FOR 11 TOP MARKETS SHOW SPOT UP IN MOST

A review of the figures recently released by the Federal Communications Commission on 1967 tv station revenue in 11 top markets shows that, for the last year's lean pickings in nearly all the markets showed increases in that sector over

one of the eleven recorded pluses in total revenue, one (Los Angeles)

was only a shade under '66 and one (Pittsburgh) registered a significant decline. It cannot be deduced from this, however, that other markets will show the same pattern.

None of the nine did sensationally in spot. The leader was Detroit with an increase of 7.2 per cent.

The bad news is in the profit col-

umn. In eight of the 11 markets, the net profit figures were down.

The table below provides all the FCC information, except station expenditures, which can be calculated by subtracting total broadcast income from total broadcast revenue. Figures in parentheses show how revenue compared with 1966.

Market	No of stations	Network income	Natl. & Reg. advertisers & sponsors (1)	Local advertisers & sponsors (1)	Total broadcast revenues (2)	Total broadcast income (3)
New York	7	\$15,552,000 (+1.5%)	115,708,000 (+4.1%)	14,201,000 (+11.1%)	129,484,000 (+4.2%)	44,172,000 (+.3%)
Los Angeles	11	8,175,000 (+.5%)	82,824,000 (-.4%)	20,459,000 (-.6%)	92,635,000 (+.1%)	26,643,000 (-15.4%)
Chicago	6	7,769,000 (-.1%)	64,664,000 (+4.6%)	13,030,000 (+9.8%)	75,903,000 (+5.2%)	24,139,000 (+1.3%)
Philadelphia	6	6,491,000 (-4.3%)	36,388,000 (+3%)	10,413,000 (+7.9%)	45,041,000 (+3.6%)	14,626,000 (-12.2%)
London	5	4,898,000 (-.9%)	30,910,000 (+6.3%)	9,096,000 (+3.9%)	37,111,000 (+4.5%)	15,261,000 (-19.4%)
Detroit	4	5,253,000 (-3.8%)	23,370,000 (+7.2%)	7,193,000 (+1.2%)	31,175,000 (+4%)	12,750,000 (-3%)
San Francisco	5	4,376,000 (+1.5%)	34,985,000 (+4.8%)	8,656,000 (-15.8%)	41,338,000 (-4%)	18,621,000 (-14%)
Portland	3	4,636,000 (+4.3%)	20,855,000 (+3%)	7,516,000 (+22.4%)	30,749,000 (+7.8%)	15,850,000 (+9.6%)
Washington	6	3,065,000 (-.1%)	19,049,000 (+6.1%)	4,137,000 (+1.1%)	24,514,000 (+4.9%)	4,835,000 (-14.2%)
Pittsburgh	3	4,059,000 (-2%)	16,980,000 (-6.3%)	5,805,000 (-1.4%)	22,723,000 (-5.5%)	8,370,000 (-20.5%)
Baltimore	4	2,617,000 (-1.2%)	11,335,000 (+2.1%)	4,348,000 (-8%)	15,938,000 (+1.2%)	5,922,000 (-3.8%)

(1) More commissions to agencies, representatives and others.

(2) Total revenues consist of total time sales less commissions, plus talent and program sales.

(3) Before federal income tax.

Public affairs (From page 31)

... cent and big ones at 59 per cent. Nighttime heavily outsourced daytime as the best time for effective public affairs telecasting. Results in all size groups were closely bunched. Small stations—night, 63.5 per cent; day, 36.5 per cent; medium-

sized stations—night, 66 per cent; day, 34 per cent; large stations—night, 66 per cent; day, 33 per cent).

Early and late fringe seemed to be a popular time period for public service programming although several designated primetime. Among stations of medium volume, 30 per cent commented that Sunday afternoon is the time of their most successful work in public affairs, while 11 per cent indicated Saturday night. The half-hours between 6:30 and 7 p.m. and 10:30 and 11 p.m. also carried considerable weight.

Stations either encountered difficulty in securing sponsors for even their best public affairs shows or did not offer them for sale.

But among those that were sponsored, public utilities led the way numerically, with financial institutions close behind. Other full sponsors included a smattering of retail stores, a lumber company, a steel company, an airline, a group of insurance agents, and a major food company. ■

The basic medium

The Television Bureau of Advertising's TvBasics #11 stresses the fact that, for the 13th consecutive year, tv in 1967 was the number one medium for the top 100 national advertisers in measured media.

All told, the 100 spent \$3.1 billion in advertising last year, of which 63.3 per cent went to tv. For 86 of them, tv was the basic medium. For the others, including four liquor companies, which cannot use tv, 10 used magazines as the basic medium, three, newspapers and one, business papers.

TvBasics #11, however, also went into the retail picture and, for the first time, included a section of department store use of tv. It showed, for example, that during a typical week in March, 1964, the stores used 1,847 ads in 75 markets, while the comparable figure in 1968 was 5,369 ads.

Violence and tv

"Nobody seems to mention such factors as the breakdown in parental control, preachers on civil disobedience and the new morality, migration from the rural South to city ghettos, and school authorities who buckle under to militant micro-minorities of students and non-students . . ."

James G. Babb Jr., assistant managing director of WBTV-Charlotte, telling the West Charlotte Rotary Club that many people are making "snap judgments" in assuming that television is to blame for violence in the streets.



The handwriting's on the wall...

Vivienne Della Chiesa has become such a smash in her first year on WLWT in Cincinnati that her show has been expanded to WLWC Columbus, WLWD Dayton and WLWI Indianapolis in addition to Cincinnati. Vivienne—Metropolitan opera star, sparkling conversationalist, interviewer par excellence—is available to you now.

Buy Vivienne in one, two, three or all four of these major midwestern markets!



BROADCASTING CORPORATION

TELEVISION: WLWT Cincinnati/WLWD Dayton/WLWC Columbus/WLWI Indianapolis/WOAI-TV San Antonio
RADIO: WLW Cincinnati/WOAI San Antonio/WWDC Washington, D.C./KYA & KOIT San Francisco
Above represented by Avco Radio Television Sales, Inc. WWDC-FM Washington, D.C./Represented by QMI.

In the picture



Donald P. Carter

From business to consumer shop

...a man who sort of sidestepped
...into advertising over 15 years
Donald P. Carter is currently
...ding front and center.

...of October 1, Carter will as-
...the responsibilities of president
...chief executive officer for Post-
...es-Gardner, Chicago.

...in addition, he will act as super-
...for one of the agency's biggest
...unts—Brown & Williamson To-
...o—as well as serving as a di-
...or of P-K-G.

...ll this authority is the result of
...cent reshuffling between P-K-G
...The Biddle Co. in Bloomington,
...where Carter had served as presi-
...ent.

...ot only did Carter become presi-
...of P-K-G and inherit a major
...k share, but the two agencies
...anged substantial blocks of stock
...a each other.

...pening the door to a possible
...merger, additional changes saw Ever-
...Biddle also becoming a member
...the P-K-G board. Carter will con-
...to serve as a director of Biddle.
...All we have done is exchanged
...the stock and a few directors,"
...Carter is careful to point up. "This
...must be the first step in readying for
...possible merger."

...What the agencies intend to do,
...Carter explains, is to sort of get to
...know one another better—"to get
...the experience working with each
...other," is the way he puts it.

... "There are no definite commit-
...ments at this date. It's sort of like
...engagement rather than a mar-
...riage."

What is interesting is the poten-
...tial combination of the two
...agencies—Biddle, an agency with a
...finite business advertising bent and
...P-K-G, a leading consumer products
...shop which currently bills about 66
...per cent in tv. P-K-G currently has
...a subsidiary, Gene Taylor Associ-
...ates, doing some creative work, as
...well as an agreement with Olshan,
...Smith & Gould, New York, for more
...the same.

...What is also interesting is how a
...man with a business advertising
...background feels about assuming

...command at a shop where consumer
...goods dominate the client roster.

... "I have had some experience in
...the consumer field, essentially with
...durables and hard goods," Carter
...continues. "And I welcomed the
...P-K-G opportunity because it gave
...me an opportunity to become in-
...volved with high calibre people as
...well as outstanding accounts."

...Carter also points out that the op-
...portunity of becoming a major stock-
...owner was an extremely attractive
...one.

...Besides his overall supervisory re-
...sponsibilities, Carter anticipates deep
...involvement in the planning side of
...the tobacco account.

...He has no intention of being a
...rubber-stamp. And for him, "plan-
...ning" not only encompasses media
...planning, but leans into the creative
...areas as well.

...Carter is also up on developing
...new business that would of course,
...mean added growth for the agency
...whose current annual billings are
...expected to exceed \$45,000,000.

... "My objective is to make the
...agency grow," Carter stresses. "The
...research and the creative talent are
...all there. Why, it's one of the fastest
...growing shops around and I antici-
...pate it will grow even faster in the
...years to come."

Carter grew up in the grocery
...store environment of a small
...farm community in Missouri. And
...even in the face of his early retail
...experience he nurtured a goal to be-
...come a professional baseball player,
...and eventually a lawyer.

...With this goal in mind, he entered
...the University of Missouri, and then
...for some still undefinable reason lost
...his interest in law.

... "I really don't know what it was,"
...he recalls, but suddenly the charisma
...associated with the field dimmed.

...Carter turned instead to general
...business and entered the Wharton
...School of Finance after graduation
...from Missouri.

... "Like so many students, I had a
...vague sort of goal and I thought I
...would eventually end up in manufac-
...turing."

...After Wharton, he went to work
...for a printing company in Kansas
...City and had his first meeting with
...advertising.

...He worked with advertisers on a
...daily basis and, of course, was in-
...volved with all sorts of promotions.

...From there he went on to open his
...own direct mail advertising and dis-
...tributing company in Kansas City.

... "During the time I had the busi-
...ness I became associated with Len-
...nox Industries, which was to become
...one of Biddle's clients, and as they
...gave me more and more work to do
...I found I had neither the time nor
...the manpower to handle the work
...load."

...During the two and a half years
...he had his own business, Carter also
...became acquainted with The Biddle
...Co. and they asked him to open a
...Kansas City office. He did, and has
...been with the agency ever since.

... "Until now," he says, "I have been
...one of those rare breeds who have
...spent all their advertising careers
...with just one agency."

Carter moved to the agency's
...Bloomington headquarters in
...1957 and became a vice president
...and later a member of the board of
...directors. He was named president
...in 1967.

...Carter admits to being a golf-
...aholic as well as an avid reader. He
...has been married ever since he grad-
...uated from Wharton and has three
...teenage children. ■

In discussing his latest job, *Barbra Streisand: A Happening in Central Park*, designer Tom John said he faced his greatest challenge there. The show, sponsored by Monsanto, was shot in the open in New York City's great park and aired on CBS-TV September 15.

"No studio, no stage, no scenery, no props—all I had to work with was all of nature, which was as difficult as it was simple," John said.

He explained that the landscape became his studio, a natural rock formation his stage, a cluster of trees his backdrop and the Manhattan skyline and the moon his only props.

There's one important prop he overlooked—a mugging.

* * *

George Lindsay, who co-stars as Goober in the new CBS-TV series *Mayberry R.F.D.*, attended college on a football scholarship and he recently made a \$1,000-a-year gridiron grant to his alma mater, Florence (Ala.) State University.

He was a blocking back who called signals and averaged 50 minutes a game during his senior year.

Lindsay recalls, "I'll say one thing—I was the funniest guy on the team. One game, I got off a punt that soared all of 10 yards and the coach was giving it to me pretty good on the way back from the stadium on the bus.

"I told him, 'Shoot, did you see how far back their safety man went? I faked him out.'

"That broke up the bus, and I reckon that's how I got started in show business."

Maybe he should have stayed in football business.

* * *

There's a commercial on for a new deodorant that gives 23-hour protection so you can have one hour to be yourself.

* * *

'THE RARE BREED,' MONDAY NIGHT MOVIE STARRING JAMES STEWART AND MAUREEN O'HARA, DEALS WITH CATTLE RUSTING IN 1880s

—from NBC-TV press headline

You can lose more cattle that way than by rustling.

Says Bob Crane, star of *Hogan's Heroes* on CBS-TV, "Wit is a comic's defense weapon. If someone is winning an argument from me, I throw a funny line at him and run."

Some actors have no principles.

* * *

The Englishman David Frost, a frequent face on U.S. tv, finds that a nudist camp is where men and women come to air their differences.

* * *

An increasing number of stations are slotting a half hour of news both before and after the evening network news. This type of programming suggests a growing appreciation of symmetry among broadcast folk and WWJ-TV Detroit has carried the art one step further.

The station has placed two blonds (male) as anchormen in the early evening news. Flaxen-topped Ted Russell is on from 6 to 6:30 while blond number two is Dwayne Riley, on from 7 to 7:30. In between are dark-haired Huntley and Brinkley.

* * *

In Bill Burrud's *Wonderful World of Women* there's an episode on British beauty Lynley Lawrence, an actress and black belt holder in Karate. She demonstrates some of her skills (martial) and also acts as a tour guide through England. Miss Lawrence told Burrud she worked hard to earn a leading role in the Julie Andrews movie, *Star*.

Still, it's a lot easier than hand-chopping four-inch planks day after day.

* * *

As a special extra to readers of TELEVISION AGE we have an advance bit from the first show of the Jonathan Winters series. It's from Jack Paar, who will say (we hope):

"To hear me rattle on now you wouldn't think that as a child I stammered badly. One day I read how Demosthenes cured his stammer by putting pebbles in his mouth and declaiming over the roar of the sea. There was no seashore within a thousand miles of our home in Michigan, so I filled my mouth with buttons from my mother's sewing box and talked to myself in a mirror. Except for the time I almost choked

on a shirt button during a burst of oratorical fervor, the system worked very well, and bit by bit my speech improved. Today, I'm a devout blabbermouth."

* * *

One of the perils of applying for a role in a western is being asked if one can ride a horse. Since actors are often hungry for work, a novice who doesn't know a saddlehorn from a fetlock will make a stab at the role offered anyway.

A common ploy is to answer the question by asking another without giving a straight answer. This was essayed successfully by Wayne Maunder and Andrew Duggan, who ride often and well as co-stars of CBS-TV's *Lancer* but faced the deadly question earlier in their careers, and, fortunately, were able to hang on to their saddles.

When Maunder was asked, he answered, "Can I ride? I was born on a farm." (The farm was sans horses.)

Duggan's answer (or question) was: "Would I be here if I couldn't?"

* * *

Harry Hickox, who was signed for a key role in "Log-101," a segment of Universal Television's *Adam-12* on NBC-TV, portrays a frenzied homeowner whose lawn in the words of a press release, "is rolled up and stolen by thieves with green thumbs."

It could never happen if it were nailed down.

* * *

The Sunday Special, *A Nice Place to Visit?*, was aired twice this year by WMAQ-TV Chicago—on March 10 and September 1. It deals with observations, both complimentary and otherwise, on Chicago by five 19th Century visitors.

We didn't see the show but we hope they weren't there during a political convention.

* * *

Lucille Ball was quoted as saying, "I like and respect Lucy. Sometimes it's hard for me to tell where 'Lucille' starts and 'Lucy' stops."

It's easy to tell the difference. One makes money and the other makes jokes.



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