

## As I See It

# How Kodak, Xerox View Their Use of Television

PAT COSTA

The two corporate giants that dominate our city and whose products are known around the world have one aim in common when it comes to television.

Both Eastman Kodak and Xerox in their roles as television sponsors say that their foremost goal must be to let the public know what it is they make and sell.

They differ only in the approach.

When Kodak recently held a press party to inform the media it was sponsoring a 90-minute film adaptation of the Edward Everett Hale classic, "The Man Without a Country", starring Cliff Robertson, it appeared to be a switch in policy.

We, who are inveterate television viewers, know that Culture with a Capital C is what we have learned to expect from Xerox rather than from Kodak, its partial sponsorship last summer of "Leonardo da Vinci" notwithstanding.

For example, Kodak for years was associated with the Ed Sullivan Show. At one point in the 1960s Kodak abandoned Ed to switch to Walt Disney, primarily, if memory serves me right to take advantage of the color Disney was using when much of television was still in the black and white era.

Currently Kodak products are advertised on such shows as "The Waltons" and "Mary Tyler Moore", both excellent in their own fields but hardly in a class with the 14-part Xerox presentation of "America" or the "Civilization" series or more to the point the projected Hale spectacular.

Does underwriting of "Man Without a Country" (to be seen at 8:30 April 24 over ABC) signify a projected switch in Kodak's television image?

A member of Kodak's corporate information department returned with this information:

"We are always looking for shows to sponsor somewhere in stature to 'Man Without a Country.'"

"We will certainly be sponsoring such shows in the future. We have no policy that states we will be sponsoring such shows at set times. We will be picking, and choosing without regard to a particular schedule."

The Courier-Journal could, we were told, attribute the above to "a Kodak spokesman."

But if Kodak is cautious about what it reveals, Xerox was worried about making comparisons.

"You're not going to make one company look better than the other are you?" asked Xerox's Robert N. Stahl, manager, broadcast relations, at the New York office.

Assured that all we wanted was a company statement of policy regarding its participation in television, Stahl gave us a copy of "Xerox TV Advertising Philosophy" as put together by David J. Curtin, vice president, communications. Here it is:

1. Xerox programs will be specials — that is, they depart from regular program content as well as regular appearance schedules. In a sense, they are news.

2. Every program will be fully sponsored by Xerox unless a special, which we consider a must, is unavailable or unaffordable on a sole-sponsor basis.

3. Each program must lend itself to intensive prior promotion and subsequent acclaim. They must have subject stature to attract the interest of TV columnists as well as other news and entertainment correspondents.

4. Xerox programs must have

box-office appeal — they must have a uniqueness, variety and quality which stimulate the interest of business, financial and government opinion leaders as well as other important, thoughtful people in the mass TV audience.

5. Each program will have an over-purpose — it will not only entertain, it will tend to stretch the mind, to inspire, to stir the conscience and require thought.

6. Our programs should try to advance TV over what it has been. Where possible, we should use our money to lead, not follow. We should take the roads least traveled on.

6. Lastly, although not always available, we should seek programs of such a character that they tend to identify Xerox with a posture of social responsibility.

That Kodak may be thinking more along those lines is more evident from a sentence in promotional material the company released in connection with the Hale adaptation.

Roger K. Morrison, Kodak's director of media, called "Man Without a Country" a "thinking person's show, offering something of educational and cultural value over and above good entertainment."

Morrison adds that Kodak is interested in "who" as well as "how many" will be watching.

Kodak is after the youth market and the "active, affluent people who do relatively little television viewing and who are extremely discriminating about the programs they do watch."

It would appear that the example set by Xerox, that of underwriting quality television while at the same time promoting itself, may be having an impact. Hopefully, the idea will spread to other firms.

## At Home with the Movies

**HONOR THY FATHER**  
Thursday, March 1 (CBS)

"World Premiere" TV movie takes an unexpectedly sympathetic look at the troubled domestic life of a reputed Mafia "family." The film, which stars Joseph Bologna, Brenda Vaccaro, Raf Vallone, and Richard Castellano (who was so successful as Clemenza in "The Godfather"), is based on the book by Gay Talese and explores the real-life situation of the family of Joseph "Joe Bananas" Bonanno, a troubled man played by Bologna. Could be interesting, but is far less revealing of the "inside works" of a crime syndicate than it thinks it is.

**McKENNA'S GOLD (1968)**  
Friday, March 2 (CBS)

Turgid, muddled imitation of the classic "Treasure of the Sierra Madre" with none of the dramatic punch but all of the human gold-lust, cruelty, betrayal and vengeance. Who could ask for anything less? The theme of universal greed and corruption is simultaneously anti-Christian and dramatically boring. Gregory Peck, Telly Savalas, Julie Newmar, Omar Sharif star. (B)

**VILLA RIDES (1968)**  
Sunday, March 4 (ABC)

Buzz Kulik directed this dismissible, violent Western, Mexican style, starring Vul Brynner as the menacing Mexican revolutionary Pancho Villa and Robert Mitchum as a tough American gun-runner. Kulik emphasizes the violence and ignores the historical complexity of the period. Mildly offensive, unless you like to see men lined up and slaughtered. (B)

**BROCK'S LAST CASE**  
Monday, March 5 (NBC)

Richard Widmark can do these

Courier-Journal

tough-guy detective roles in his sleep, but here he stays awake long enough to provide a nifty evening of fast, adult entertainment. As a retired New York cop, he interrupts his orange-growing in sunny California to get involved in a murder case in which his ranch foreman is accused of the dirty deed.

**THE PRESIDENT'S ANALYST (1967)**  
Tuesday, March 6 (NBC)

As shrink to President of the United States, James Coburn develops a case of the jitters when the revelations that relieve the President's tensions also happen to be top state secrets. Having acquired the Chief Executive's psychic demons,

Coburn discovers that he is being pursued by another kind of demon as well — friendly and unfriendly agents and double-agents who alternately want him to keep the lid on or blow it off. Viewers who don't take these things too seriously will find diversion in this comedy. (A-III)

**THE LETTERS**  
Tuesday, March 6 (ABC)

Ninety-minute feature drama that has an intriguing if contrived gimmick — three letters arrive at their destinations a full year late, and drastically change the lives of the addressees. Stars John Forsythe, Ida Lupino, Dina Merrill, Leslie Nielsen. See what happens when you forget to use Zip Codes?



Jean Cocteau's film classic "Orpheus" — a 20th century version of the Greek myth — will be shown Saturday, March 3 on the PBS Film Odyssey Series. The 1949 movie is the fantasy tale of a successful French poet who neglects his wife because he is intrigued by the Princess Death. With Jean Marais and Maria Casares, the film brings out Cocteau's own preoccupation with death and his fascination with the reality vs. fantasy conflict.

Wednesday, February 28, 1973

## Once Over Briefly

**ACROSS 110th STREET—Condemned** — Indeed, as even the buildings are.

**AVANTI! — Objectionable** — Angels have 47 Chromosomes.

**BLACK GIRL — Adults** — The superbly acted truth, and that's no jive.

**CHLOE IN THE AFTERNOON** — Adults — Elegant, sophisticated Eric Rohmer film.

**CRIES AND WHISPERS — Adults, with reservations** — Ingmar Bergman's anguished study of four anguished women.

**DELIVERANCE—Adults, with reservations** — Not your ordinary camping trip.

**THE EMIGRANTS — Adults and adolescents—Epic masterpiece** on the American experience.

**THE GETAWAY — Adults, with reservations** — Mucho macho.

**THE GREAT WALTZ — Adults and adolescents** — Oh, those saccharine oom-pah-pahs.

**THE HIT MAN — Condemned** — Non-entertainment for blacks.

**INNOCENT BYSTANDERS — Objectionable**—An incoherent, sloppily made spy movie.

**JEREMIAH JOHNSON—Adults and adolescents** — Robert Redford as legendary mountain man.

**THE KING OF MARVIN GARDENS — Adults, with reservations** — Go directly to another movie.

**LADY SINGS THE BLUES — Adults, with reservations** — The story of Billie Holiday, with everything from Amos 'n' Andy to Superfly.

**MAN OF LAMANCHA — Adults** — The impossible nightmare.

**THE MECHANIC — Adults** — First-rate spine-tingler.

**PETE 'N' TILLIE — Adults, with reservations** — Awkward serio-comedy.

**PLAY IT AS IT LAYS — Adults, with reservations** — Existentially, how to buy a hamburger.

**RAGE — Adults** — George C.'s hot.

**THE RULING CLASS — Adults, with reservations** — Pokes a sharp, funny finger at British aristocracy.

**RUSSIA — Not rated** — A documentary.

**Hicks**  
Home Heating Inc.  
271-7414 271-4650

**1776 — Adults and adolescents—**The Singing of the Declaration.

**SHAMUS — Adults** — Burt Reynolds has proven himself a capable actor in this white version of Shaft.

**SLEUTH — Adults** — Sir Laurence Olivier and Michael Caine are splendid in witty British thriller.

**SOUNDER — Everyone** — Unquestionably one of the best films of 1972, the story of a black family during the Depression.

**STEELYARD BLUES — Adults** — Jane Fonda, Donald Sutherland, and Peter Boyle in a weird comedy.

**THE SNOWBALL EXPRESS — Everyone** — The driven snow.

**TOMORROW — Adults and adolescents** — A sensitive look into William Faulkner's rural ethic.

**TRINITY IS STILL MY NAME—** Adults and adolescents — Terence Hill throws all the spaghetti back in Clint Eastwood's face.

**THE TRAIN ROBBERS — Adults and adolescents** — The Duke kin make Westerns fastern'n you kin say "They went thataway."

**TRAVELS WITH MY AUNT — Adults, with reservations** — Flim-flam adventure.

**UP THE SANDBOX — Adults, with reservations** — Barbra's Walter Mitty.

**THE WORLD'S GREATEST ATHLETE — Everyone** — Disney Productions' story of the early life of Joe Shlabotnik.

### GODSPELL

The musical adaptation of the Gospel of St. Matthew. Godspell, will be presented by Original Performances in the Eastman Theater, Wednesday, April 18 at 3:30 and 8:30 p.m.

### FERLINGHETTI

Lawrence Ferlinghetti, internationally acclaimed poet, will read from his works at 7 p.m., Monday, March 12, at Seymour College Union at the State University College at Brockport.

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**The Big Elms Restaurant**  
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**Royal Scot Steak House**  
657 Ridge Road East, Corner Hudson. Route 104, Rochester's most distinctive dining spot featuring Scottish atmosphere, delicious food. Luncheons served Mon. thru Fri. 11:30-2 p.m. Dinners served Mon.-Thurs. 5 to 10 p.m. Fri. 5 to 11 p.m. Sat. 5 to 12 p.m. Reservations: 342-4220. Entertainment Fri. and Sat. in the Scot's Pub.

**Kar-Mac Manor**  
Routes 5 & 20, Between Geneva & Waterloo, Thruway Exit 42. Dinners from \$2.95 — Featuring Prime Rib — Char Broiled Steaks — Chicken Orzegan — Liver & Onions — Seafood — Dancing Fri. & Sat. Rte 5 and 20 Between Geneva & Waterloo. Reservations — 761-1305 or 537-8044.

**National Hotel**  
Routes 20A and 89, Cuylerville, N.Y. Host to travelers since 1937. Located in historical Genesee Valley, two miles Southwest of Geneva. Steaks, chops, broiled on the open pit. Prime ribs, seafoods, large entree selection. Open weekdays 9 to 11 P.M., Sun, 12 to 9 P.M.

**Mr. Mike's Viking**  
1485 Mt. Read Blvd., near Lexington. Prime Ribs, Surf & Turf, Lobster Tails every day. Luncheon specials. Entertainment nightly. Serving from 11 A.M. lunch and dinner. 458-0020 for reservations. Closed Sundays.