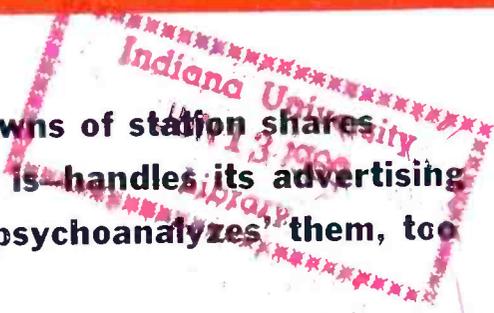


PR center  
**Television Age**

AB's 'musical chairs': the ups and downs of station shares  
 How tv's big local spender—Sears, that is—handles its advertising  
 Study pinpoints brand switchers, and 'psychoanalyzes' them, too

PAGE 23  
 PAGE 28  
 PAGE 30



**You'd like to get your hands on 133 Post '50  
 and 210 Post '48 Columbia features no network  
 ever got their hands on, get in touch with us.**

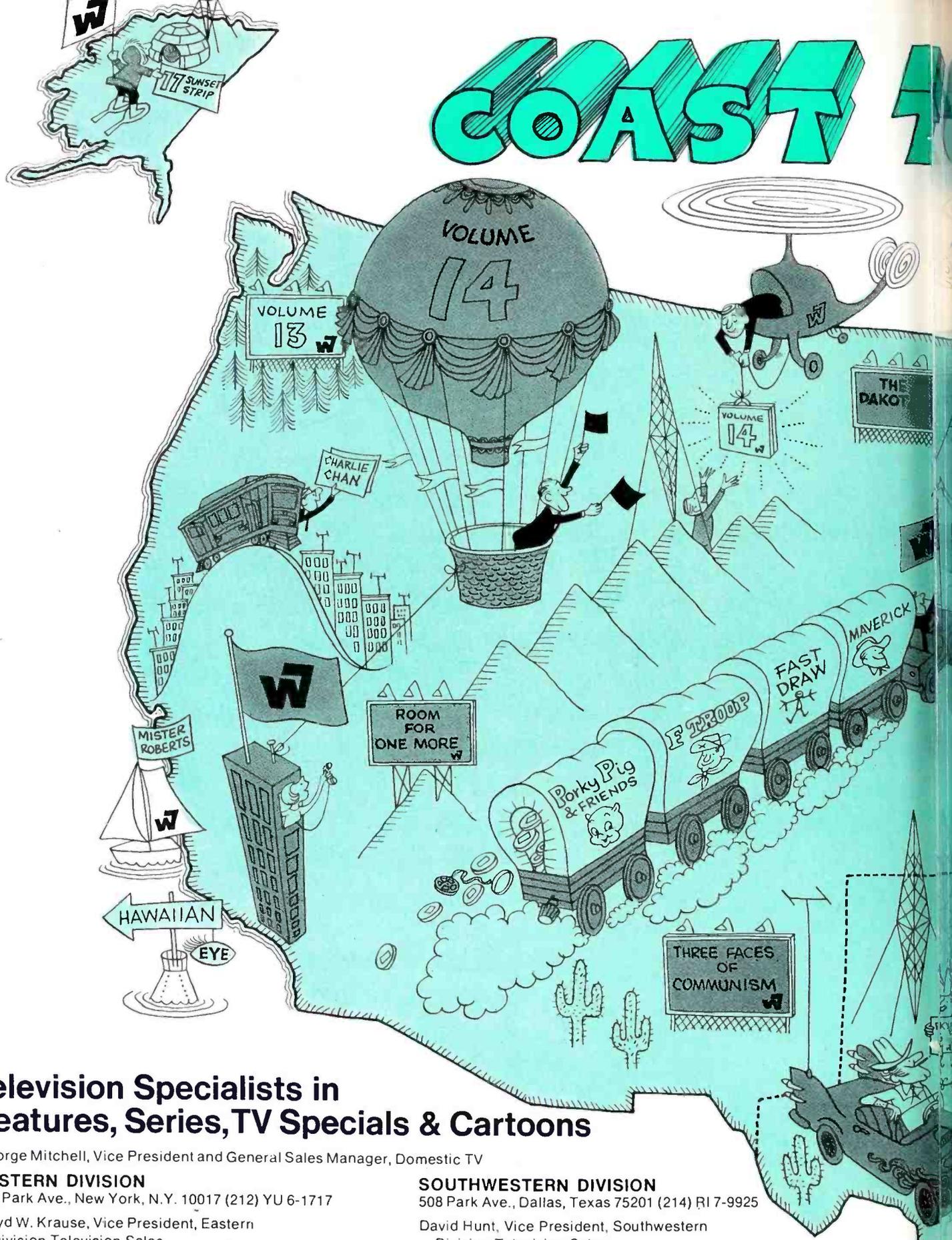
of the Post '50s  
 Picnic  
 The Young Men  
 Remy General  
 To-Headed Spy  
 Gidget  
 The Sea Rages  
 Tank Force  
 a And Sexy  
 h Man Inside  
 shell Heroes  
 Ber Victory  
 Without End  
 rize Package  
 our Tristesse

Strangers When We Meet  
 From Here To Eternity  
 Operation Mad Ball  
 Once More, With Feeling!  
 Man On A String  
 The Garment Jungle  
 Let No Man Write My Epitaph  
 The Mouse That Roared  
 Autumn Leaves  
 The Mountain Road  
 Jubal  
 Beat The Devil  
 Middle Of The Night  
 Cowboy  
 They Came To Cordura  
 Bell, Book And Candle  
 It Happened To Jane  
 Our Man In Havana  
 The Last Angry Man  
 Who Was That Lady?  
 Full Of Life  
 The Goddess  
 The Key  
 The Eddy Duchin Story  
 Pal Joey  
 Anatomy Of A Murder

A few of the Post '48s  
 All The King's Men  
 On The Waterfront  
 Born Yesterday  
 The Last Hurrah  
 The Caine Mutiny  
 Death Of A Salesman  
 The Solid Gold Cadillac  
 Hell Below Zero  
 The Violent Men  
 Valentino  
 The Harder They Fall  
 Harriet Craig  
 Sirocco  
 Member Of The Wedding  
 The Juggler  
 The Wild One  
 My Sister Eileen  
 Jeanne Eagles  
 The Happy Time  
 Salome  
 3:10 To Yuma  
 Affair In Trinidad  
 The Long Gray Line  
 Jolson Sings Again  
 The Four Poster  
 Fire Down Below  
 Knock On Any Door  
 We Were Strangers  
 Miss Grant Takes Richmond  
 Tokyo Joe  
 In A Lonely Place  
 Convicted

Ten Tall Men  
 The Marrying Kind  
 Walk East On Beacon  
 Paratrooper  
 It Should Happen To You  
 The Man From Laramie  
 Miss Sadie Thompson  
 Phffft!

# COAST 10



## Television Specialists in Features, Series, TV Specials & Cartoons

George Mitchell, Vice President and General Sales Manager, Domestic TV

### EASTERN DIVISION

200 Park Ave., New York, N.Y. 10017 (212) YU 6-1717

Lloyd W. Krause, Vice President, Eastern  
Division Television Sales

#### Regional Sales Directors:

- Peter M. Affe, Features
- Edgar J. Donaldson, Features
- Ira Kleinman, Syndication
- Burton Rosenburg, Syndication

### MIDWESTERN DIVISION

550 West Jackson Blvd., Chicago, Ill. 60606 (312) 726-1658

John N. Heim, Vice President, Midwestern  
Division Television Sales

#### Regional Sales Directors:

- S. Allen Ash, Features
- William Wineberg, Features
- Dick Deitsch, Syndication
- Jordan Glassner, Syndication

### SOUTHWESTERN DIVISION

508 Park Ave., Dallas, Texas 75201 (214) RI 7-9925

David Hunt, Vice President, Southwestern  
Division Television Sales

#### Regional Sales Directors:

- James Delaney, Features
- Al Shore, Features
- Ross Allen Newby, Syndication
- Crenshaw Bonner, Syndication

### WESTERN DIVISION

291 South La Cienega Blvd., Beverly Hills, Calif. 90211 (213) 657-1771

Robert Hoffman, Vice President, Western  
Division Television Sales

#### Regional Sales Directors:

- Al Adolph, Features
- Sid Cohen, Features
- Alex Horwitz, Syndication
- Peter Brooks, Syndication



# ...**FORWARD**

MOVES FORWARD WITH THE ACQUISITION OF

## **wtrf<sup>NB</sup>tv**

All-Color Channel Seven—serves 305,000 families (net weekly circulation) in the Wheeling-Steubenville market.

From its ultra-modern new studio facilities in downtown Wheeling, WTRF-TV covers the rich and busy industrial upper Ohio River Valley.

To give your SALES message SALES power, use the Forward group of outstanding stations:



**WTRF-TV-FM**  
**WSAU-TV-AM-FM**  
**WMTV**  
**KCAU-TV**  
**WKAU**

Wheeling, West Virginia  
Wausau, Wisconsin  
Madison, Wisconsin  
Sioux City, Iowa  
Kaukauna, Wisconsin

Represented by Meeker, WTRF-TV represented by Blair Television

# ...FOREMOST

... **KCAU-TV**—the FORWARD station in Sioux City—is *first* among *all* ABC affiliates in three or more station markets in the late night period (10:00-10:30, Monday through Friday) in share of homes—59%.

... **KCAU-TV** is third in early evening (4:00-6:30, Monday through Friday) with 53% share of homes.

... **KCAU-TV** is fourth on the entire ABC lineup in markets of three or more stations in the entire day (9:00 a.m.-midnight, Monday through Sunday), with a 47% share of homes.



- OUTSTANDING IN PERFORMANCE...
- OUTSTANDING IN NEWS...
- OUTSTANDING IN PROGRAMMING...
- IN A GROWTH MARKET...

Ask Meeker for more information.

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

JUNE 2, 1969

# Television Age

## 23 ARB'S MUSICAL CHAIRS

*Latest analysis of leading stations in Winter sweep of American Research Bureau shows the uncertainties of television*

## 28 SEARS: EXPRESS ON THE LOCAL TRACK

*TELEVISION AGE surveys stations on Sears, gets data on commercials usage and pros and cons of dealing with the nation's number one retailer*

## 30 WHAT MAKES SWITCHERS SWITCH?

*TvAR study not only pinpoints the brand switcher, but "psychoanalyzes" her, too*

## 32 HOW TO KEEP CLIENTS FROM LEAVING YOUR PAD

*An Interpublic executive offers agencies advice on retaining accounts and finding new ones*

## 34 NETWORK FAMILY AFFAIRS

*NBC-TV and CBS-TV affiliates have cause for satisfaction in West Coast, East Coast meetings*

### DEPARTMENTS

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

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

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

48 **Wall St. Report**  
*The financial picture*

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

55 **Spot Report**  
*Digest of national activity*

19 **Business Barometer**  
*Measuring the trends*

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

21 **Newsfront**  
*The way it happened*

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

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

82 **In Camera**  
*The lighter side*

# Dayton's Best Television Buy!



FEATURING



## AWARD WINNING DAILY COVERAGE OF THE INDIANAPOLIS "500"

Represented  
by



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No. 21

## Editor and Publisher

S. J. Paul

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Editorial Director: Alfred J. Jaffe  
Managing Editor: Bill McGuire  
Financial Editor: A. N. Burke  
Associate Editor: Dan Rustin  
Print Editor: Mark Chait  
Washington Correspondent: Jay Lewis  
National Press Bldg., Washington, D.C.

## Advertising

Advertising Director: Norman Berkowitz  
Western Sales: Marguerite Blaise

Circulation Service Director: Lee Sheridan

Production Director: Fred Lounsbury  
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## Branch Offices

### Midwest

Paul Blakemore, Jr.  
6044 N. Waterbury Road  
Des Moines, Iowa 515-277-2660

### South

Herbert Martin  
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205-322-6528

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F. A. Smyth & Assoc.  
35 Dover Street  
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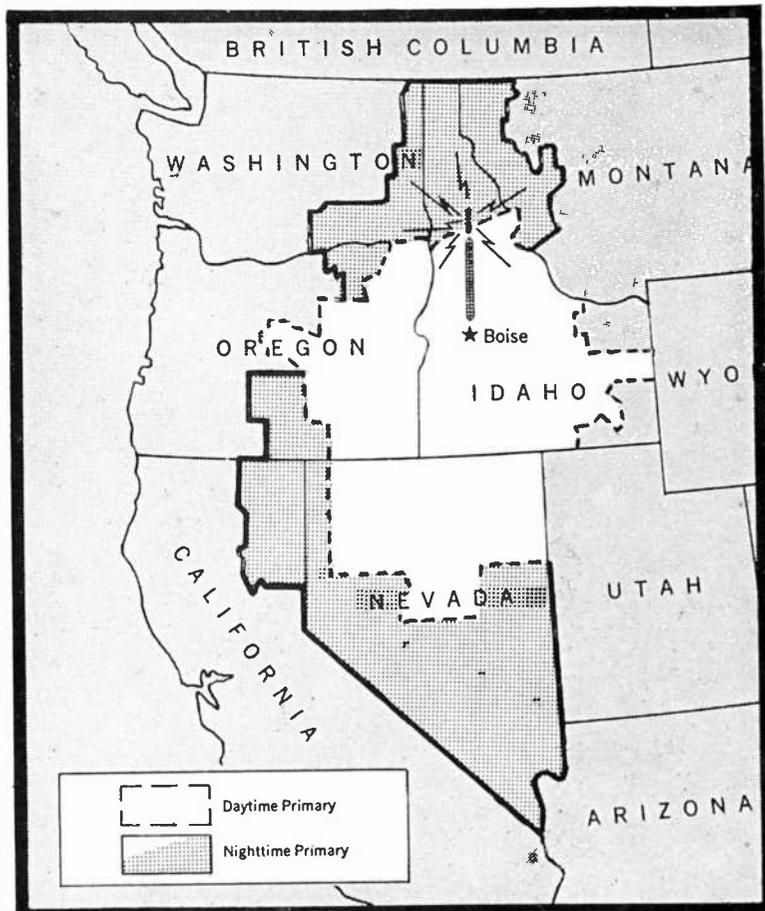
**BPA**

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Television Age, June 2, 1969

# KBOI

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



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

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

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

# KBOI

BOISE, IDAHO

50 kw on 670 kc daytime  
25 kw nighttime  
CBS

Represented by:  
McGavren-Guild-PGW Radio Inc.



# Judd did it.



When the case is stated, JUDD is a winner anyway you look at it. Here's the evidence:

**EXHIBIT A:** JUDD is the key to programming leadership with top stars, adult stories and quality production—combined for award-winning results.

**EXHIBIT B:** The competition can't hold a candle to Judd. In two successful seasons on ABC, JUDD delivered 30+ average shares (NTI & MNA) and a big share (64%) of the young adult audience—the highest rated group in the consumer ranks.

**EXHIBIT C:** Winning cases by a long shot or losing by a hair's-breadth. Judd objectively confronts the complex issues of contemporary life.

**EXHIBIT D:** The full picture includes three important personalities: CARL BETZ as Judd; STEPHEN YOUNG as Judd's assistant; and executive producer PAUL MONASH who brought "Peyton Place" to television.

**EXHIBIT E:** 50 significant hours in color. JUDD FOR THE DEFENSE is solid as a rock.



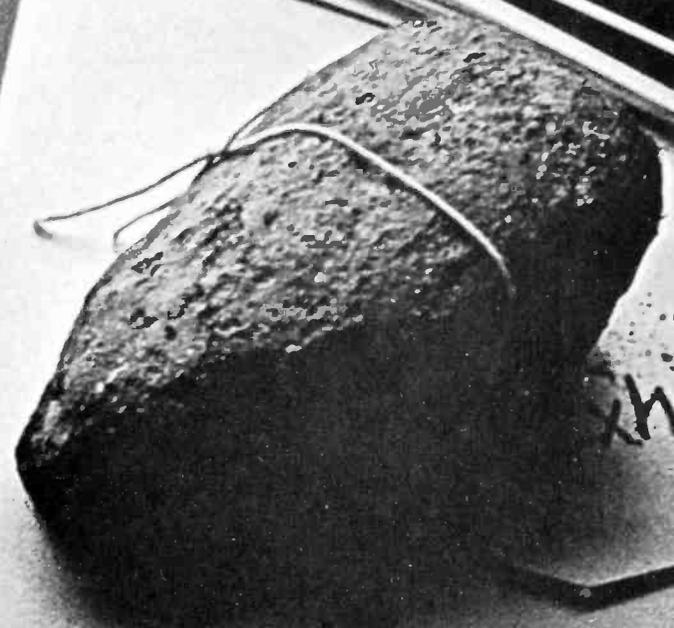


Exhibit E

# NEW BOOKS OF INTEREST

## Color Television

### The Business of Colorcasting

Edited by  
H. W. Coleman

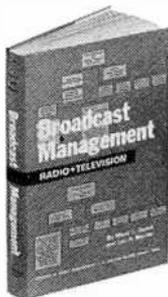
Twenty expert contributors authoritatively examine the components—from advertising to local station operation—that make colorcasting a vital communications force. 288 pages, diagrams, charts, index. \$8.95



## Broadcast Management

by Ward L. Quaal  
and Leo A. Martin

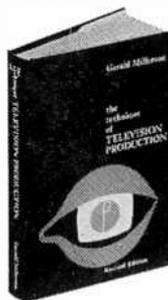
A comprehensive exploration of all the management functions of American television and radio. Analyzes problems of audience, programming, engineering, sales, profits, personnel, regulation. \$5.60 (paper) \$8.95 (cloth)



## 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)

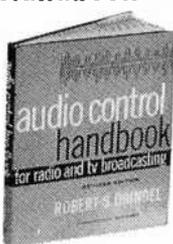


## Audio Control Handbook

### 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



### TELEVISION AGE BOOKS

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

Please send me the following books:

COLOR TELEVISION \$8.95

BROADCAST MANAGEMENT

Paper \$5.60       Cloth \$8.95

TELEVISION PRODUCTION

Paper \$7.20       Cloth \$13.50

AUDIO CONTROL HANDBOOK \$7.95

Name .....

Address .....

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

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

## Letter from the Publisher

### The high cost of sports

At the affiliates meetings of all three networks, the sports packages were among the major topics of discussion. ABC's announcement of its contract with the realigned pro football leagues to telecast 13 Monday night games per year, 1970-72, heightened current interest in sports dramatically. Among the primary concerns of the networks as well as their affils are spiraling costs in both rights and production. There's the Olympics for example: Rights and production costs went from \$600,000 in 1960 to \$1.3 million in 1964 and to \$7.7 million in 1968 (by 1972, they'll hit \$13,750,000).

The big question mark, of course, is football. Pete Rozelle is said to be talking about a pair of \$17 million Sunday afternoon packages, one for the new 13-team National Conference, the other for the American Conference. Add this to the approximate \$6.5 million that ABC is believed to be paying for its Monday night package, and the pro football pot becomes big indeed—providing Rozelle gets what he's after.

The reaction of many NBC and CBS affiliates is that the networks should hold the line and present their bids with a slight increase. Others maintain that they want and need the Sunday afternoon games and that their network should not let the games get away from them.

Should both NBC and CBS make their deals with the AFL and NFL, respectively, at higher costs, some of that cost will undoubtedly be passed on to the affiliates. There wasn't anything said at the meetings as to how this would be handled, but both the affiliates and the networks are facing the hard realities, distasteful as they are—of the astronomical costs of sports packages.

### Howard Hughes in the wings

Throughout all this discussion the iconoclastic and unpredictable Howard Hughes is in the wings giving the entire industry some anxious moments. There seems to be no question at this point that the Hughes Sports Network is going to be actively bidding for not only football, but other sports events. Even if the Sports Network loses considerable money in their acquisitions, this will be regarded as seed money and start-up costs of a fourth network. Another possible bidder for football rights is Metromedia, which has a blueprint for a fourth network to be built around news, movies, and sports.

The competition, therefore, will be spread on all sides for the sports packages. With a fourth network in the picture, there would be competition for clearances among stations already affiliated with one of the three networks. Not to be eliminated in this scramble is the possibility of wire television through the side door of CATV as a factor in the bidding for these attractions. The Madison Square Garden arrangement with Manhattan Cable is a very significant move. Admittedly, sports, particularly football, give added excitement and promotional value. But, there comes a point of no return. This may have already been reached. The much heralded pre-season game between the Dallas Cowboys and the Green Bay Packers on CBS-TV last fall was outrated by NBC-TV *Monday Night at the Movies*.

The sports promoters don't give a hang about the viewer. They will sell to the highest bidder regardless of who carries the games or how.

Cordially,

*S. J. Paul*



## Books of the Year 1968: Non-Fiction Category.

Our 1968 Annual Report is an engrossing case history of how our growth has been achieved. In 1968 our sales and revenues rose to an all-time record high of \$4 billion, net income reached \$180 million, and we increased our earnings to \$2.58 per common share.

For the first time in the history of our corporation, earnings from United States and Canadian sources accounted for about 60% of total earnings, compared with 50% in 1967 and only 30%

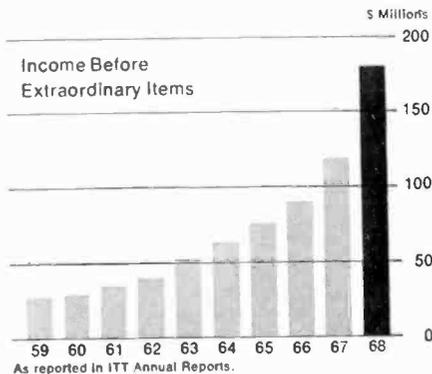
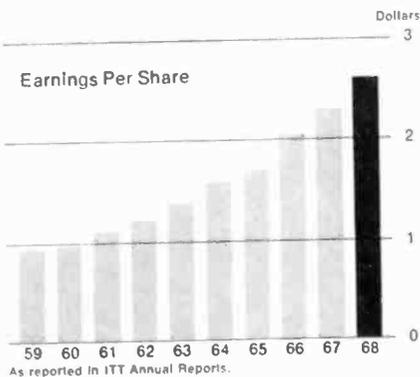
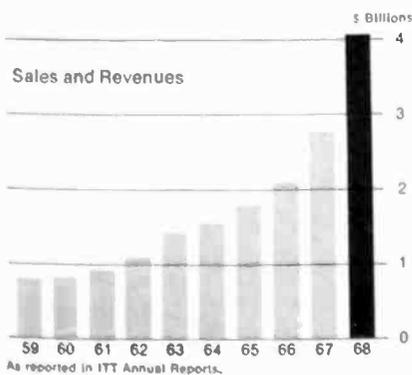
as recently as 1964.

For the past nine years our earnings per share have grown at a compounded annual rate of 12%. There are only two other companies of our size which have had consistent earnings improvements at a rate higher than 12% over this same nine-year period.

The 1968 Annual Report also tells what factors within ITT contributed to our success. Factors such as our strong and innovative worldwide manage-

ment group and our use of equity securities, rather than debt, in making acquisitions. (Full conversion of all dilutive convertible securities outstanding—which would appear to be remote—would result in a per-share earnings dilution of less than 4%.)

We invite you to send for a copy today. Please write to the Director of Investor Relations, International Telephone and Telegraph Corporation, 320 Park Ave., New York, N.Y. 10022.



SERVING PEOPLE AND NATIONS EVERYWHERE

**ITT**

# The man o

# Any hour

ED NELSON. He's the popular star who became a household face as Dr. Rossi in "Peyton Place". A well-established TV personality, Ed now hosts his own variety-talk show . . .

## THE ED NELSON SHOW.

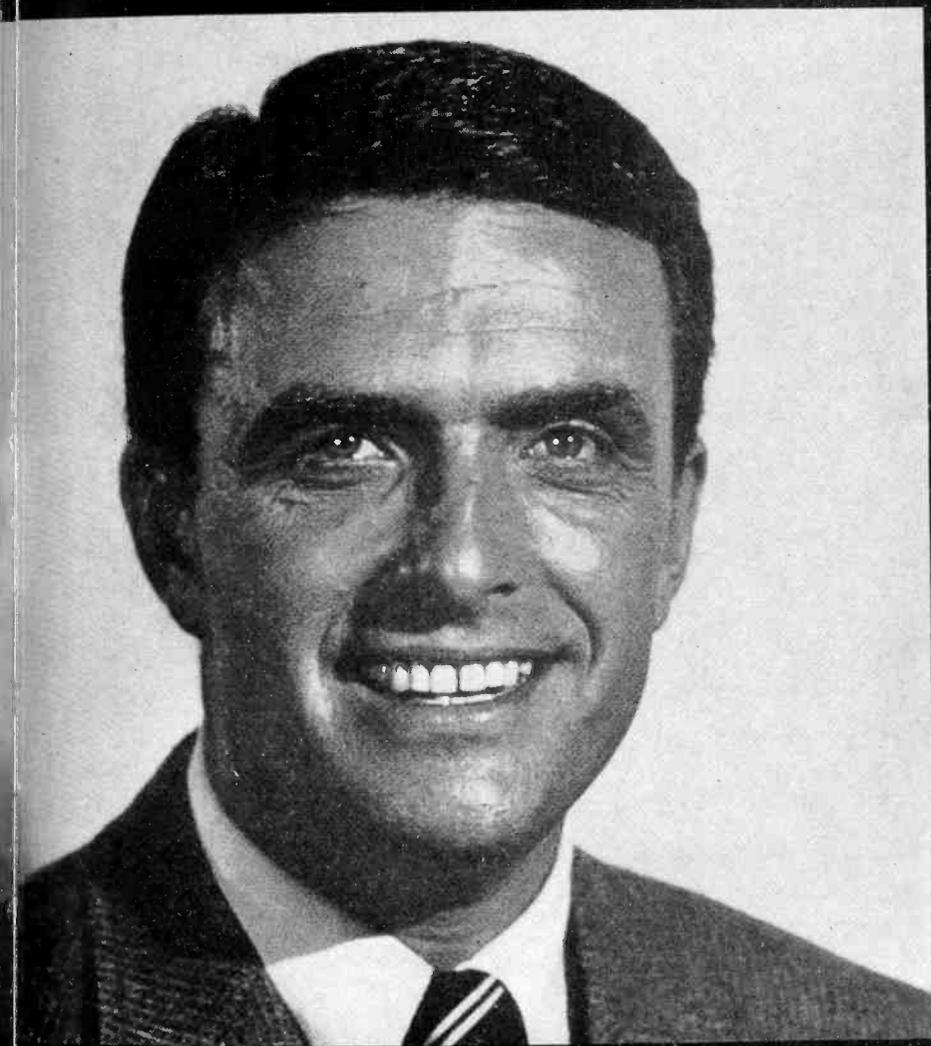
It's a five-a-week 90-minute strip show that can work almost 24 hours a day. Stations are carrying it in the

morning, others are scheduling it for afternoon and prime time viewing.

It's a perfect entertainment vehicle for any hour of the day.

This isn't just another show with people sitting around on a couch. In addition to live studio entertainment, Ed Nelson also goes wherever it's happening . . . whether it's to the Mardi Gras in New Orleans, a Broadway

# ne hour.



...ing night, or an outdoor showing of  
...latest fashions from Europe.

And he listens... listens to some of  
...most interesting people on television,  
...guests. People of the moment... who  
...ae something to say from the world of  
...ertainment, science, art, fashion,  
...otics.

In fact, you never know who's  
...ng to show up next.

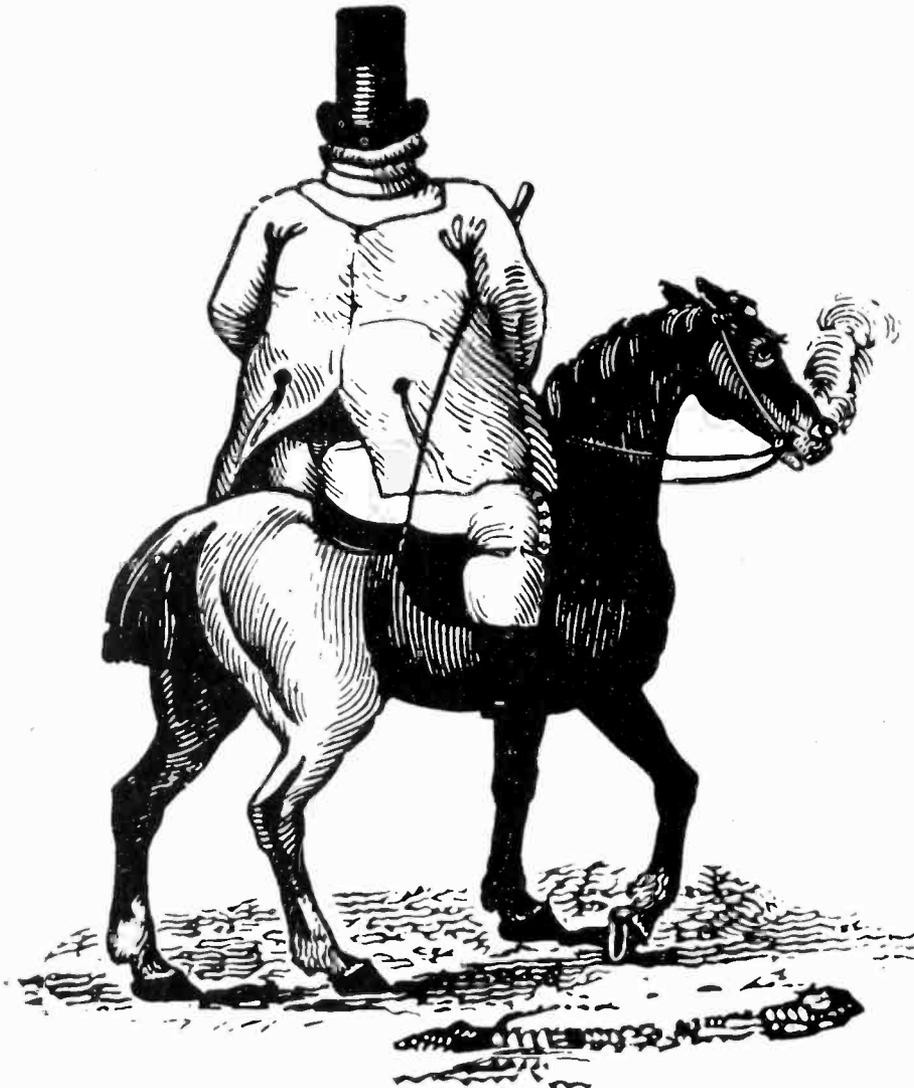
ED NELSON... a delightful host  
with a fascinating show. Let him go to  
work for you. Why? He's got seven kids.

## The Ed Nelson Show

90 minutes Daily in Color

abc ABC  
FILMS

# TALLY-HO!



When hunting for the **best buy** in Western Massachusetts . . . . . check our "spread" of the audience! (February - March '69 ARB.)

- Channel 40 delivers more 18 - 34 women from sign on - sign off (Sun. - Sat.)
- Channel 40 is #1 in Metro Share! (Mon.-Fri.: 5:00 PM - 7:30 PM)

## WHYN-TV 40

THE WHYN STATIONS CORPORATION / SPRINGFIELD, MASSACHUSETTS 01101

REPRESENTED BY  
**EDWARD PETRY & CO., INC.**  
THE ORIGINAL STATION REPRESENTATIVE



### Letters to the Editor

#### Plaudits from D-F-S

I felt that the article on D-F-S (*How D-F-S keep its golden eggs happy—and productive*, TELEVISION AGE April 7, 1969, page 28) was excellent—clear, factual, positive

STUART B. UHLMANN  
President

*Dancer-Fitzgerald-Sample, Inc.*  
New York

I admire your crystal-clear writing style. It seems to me you have handled a complicated subject with great clarity and verve. An agency reorganization isn't exactly jampacked with natural interest, but you made it readable and interesting.

I also applaud your accuracy. Even when you didn't use direct quotes to communicate what was said, you conveyed precise meaning.

FRANCES KENNY  
Senior Vice President  
*Dancer-Fitzgerald-Sample, Inc.*  
New York

#### A reader at Woolworth

We are in receipt of a recent issue of TELEVISION AGE. We have found this issue to be of great interest, and would appreciate your entering a subscription to TELEVISION AGE.

E. H. HIGHT  
Director of Advertising  
*F. W. Woolworth Co.*  
New York

#### Regarding flat rates

It is always fun to see your name in print, and have several "industry" comments attributed to it.

The article in the April 21 issue of TELEVISION AGE covering the current posture on discounts in the television industry (*The disappearing discount*, page 29) was a very concise picture of that situation. I am sure it was as appealing to all your readers as it was to me.

MARVIN L. SHAPIRO  
President  
Television Advertising  
Representative  
New York

**ABRAHAM, MARTIN AND JOHN**  
 Unique Music, Inc.  
 Dick Holler

**AS EASY TO FORGET?**  
 Star Music Co., Inc.  
 Carl Belew, Shelby Singleton,  
 W. S. Stevenson

**AT THE END OF THE MORNING**  
 Blackwood Music, Inc.  
 Chip Taylor

**BOLOGNE**  
 Canyon Music Co.  
 Michael Z. Gordon, James A. Griffin

**AUTUMN OF MY LIFE**  
 Hart Music Corp.  
 Bobby Goldsboro

**THE BALLAD OF BONNIE AND CLYDE**  
 International Corp.  
 Peter Callander, Mitch Murray

**BEAUTIFUL PEOPLE**  
 Jor's Music, Inc. / Ishmael Music Co.  
 Kenny O'Dell

**BEND ME, SHAPE ME**  
 elios Music Corp.  
 Laurence Weiss, Scott English

**BORN FREE**  
 Screen Gems-Columbia Music, Inc.  
 John Barry, Don Black

**BY THE TIME I GET TO PHOENIX**  
 Johnny Rivers Music

**BACK DRIVER**  
 Blackhawk Music Co.  
 C. Carson Parks

**ABARET**  
 Sunbeam Music Corp.  
 Fred Ebb, John Kander

**ALL ME**  
 Duchess Music Corp.  
 Tony Hatch

**DON'T TAKE MY EYES OFF OF YOU**  
 Saturday Music, Inc. / Seasons Four  
 Music Corp.  
 Bob Crewe

**ARMEN**  
 King Music, Inc.  
 Peter Matz

**CLASSICAL GAS**  
 King Music, Inc.  
 Mason Williams

**CRY LIKE A BABY**  
 Press Music Co., Inc.  
 Spooner Oldham, Dan Penn

**DAYDREAM BELIEVER**  
 Screen Gems-Columbia Music, Inc.  
 John C. Stewart

**DIFFERENT DRUM**  
 Screen Gems-Columbia Music, Inc.  
 Michael Nesmith

**SITTIN' ON THE DOCK OF THE BAY**  
 East/Memphis Music Corp. / Redwal  
 Music Co., Inc. / Time Music Co., Inc.  
 Otis Redding, Stephen Cropper

**DON'T GIVE UP**  
 Duchess Music Corp.  
 Tony Hatch, Jackie Trent

**DON'T SLEEP IN THE SUBWAY**  
 Duchess Music Corp.  
 Tony Hatch, Jackie Trent

**DREAMS OF THE EVERYDAY  
 HOUSEWIFE**  
 Combine Music Corp.  
 Chris Gantry

**ELEANOR RIGBY**  
 Maclen Music, Inc.  
 John Lennon, Paul McCartney

**EVERYTHING THAT TOUCHES YOU**  
 Beechwood Music Corp.  
 Terry Kirkman

**FOLSOM PRISON BLUES**  
 Hi-Lo Music, Inc.  
 Johnny Cash

**GENTLE ON MY MIND**  
 Glaser Publications, Inc.  
 John Hartford

**THE GIRL FROM IPANEMA**  
 Duchess Music Corp.  
 Norman Gimbel, Antonio Carlos Jobim

**GOIN' OUT OF MY HEAD**  
 Vogue Music, Inc.  
 Teddy Randazzo, Bobby Weinstein

**THE GOOD, THE BAD AND  
 THE UGLY**  
 Unart Music Corp.  
 Ennio Morricone

**GRAZING IN THE GRASS**  
 Cherio Corp.  
 Philemon Hou

**HALFWAY TO PARADISE**  
 Screen Gems-Columbia Music, Inc.  
 Gerald Goffin, Carole King

**HANG 'EM HIGH**  
 Unart Music Corp.  
 Dominic Frontiere

**THE HAPPY TIME**  
 Sunbeam Music Corp.  
 Fred Ebb, John Kander

**HARPER VALLEY P.T.A.**  
 Newkeys Music, Inc.  
 Tom T. Hall

**HAVE A LITTLE FAITH**  
 Al Gallico Music Corp.  
 Billy Sherrill, Glenn Sutton

**HELLO, GOODBYE**  
 Maclen Music, Inc.  
 John Lennon, Paul McCartney

**HEY JUDE**  
 Maclen Music, Inc.  
 John Lennon, Paul McCartney

**HEY LITTLE ONE**  
 Tamerlane Music, Inc.  
 Dorsey Burnette, Barry DeVorzon

**THE HORSE**  
 Dandelion Music Co. / Jamesboy  
 Publishing  
 Jesse James

**I CAN'T BELIEVE I'M LOSING YOU**  
 Vogue Music, Inc.  
 Don Costa, Phil Zeller

**I HEARD IT THROUGH THE  
 GRAPEVINE**  
 Jobete Music Co., Inc.  
 Barrett Strong, Norman Whitfield

**I LOVE HOW YOU LOVE ME**  
 Screen Gems-Columbia Music, Inc.  
 Larry Kolber, Barry Mann

**I LOVE YOU**  
 Mainstay Music, Inc.  
 Chris White

**I WANNA LIVE**  
 Windward Side Music  
 John D. Loudermilk

**I WILL WAIT FOR YOU**  
 Vogue Music, Inc.  
 Norman Gimbel, Michel Legrand,  
 Jacques Demy

**I WISH IT WOULD RAIN**  
 Jobete Music Co., Inc.  
 Rodger Penzabene, Barrett Strong,  
 Norman Whitfield

**I WONDER WHAT SHE'S DOING  
 TONIGHT**  
 Screen Gems-Columbia Music, Inc.  
 Tommy Boyce, Bobby Hart

**MISSION: IMPOSSIBLE THEME**  
 Bruin Music Co.  
 Lalo Schifrin

**MONY, MONY**  
 Patricia Music Publishing Corp.  
 Bobby Bloom, Ritchie Cordell,  
 Bo Gentry, Tommy James

**MORE**  
 E. B. Marks Music Corp.  
 Riz Ortolani, Nino Oliviero,  
 Norman Newell, M. Ciorciolini

**MRS. ROBINSON**  
 Charing Cross Music  
 Paul Simon

**MY SPECIAL ANGEL**  
 Viva Music, Inc.  
 Jimmy Duncan

**NEVER MY LOVE**  
 Tamerlane Music, Inc.  
 Donald J. Addrisi, Richard P. Addrisi

**ONE, TWO, THREE, RED LIGHT**  
 Kaskat Music, Inc.  
 Sal Trimachi, Bobbi Trimachi

**OVER YOU**  
 Viva Music, Inc.  
 Jerry Fuller

**PLAYBOY**  
 Acuff-Rose Publications, Inc.  
 Gene Thomas

**RELEASE ME**  
 Four Star Music Co., Inc.  
 Eddie Miller, W. S. Stevenson

**SCARBOROUGH FAIR**  
 Charing Cross Music  
 Paul Simon

**SIMON SAYS**  
 Kaskat Music, Inc.

**SKIP A ROPE**  
 Tree Publishing Co., Inc.  
 Jack Moran, Glenn D. Tubb

**SOMETHIN' STUPID**  
 Greenwood Music Co.  
 C. Carson Parks

**SOUNDS OF SILENCE**  
 Charing Cross Music  
 Paul Simon

**SPANISH EYES**  
 Roosevelt Music Co., Inc.  
 Bert Kaempfert, Charles Singleton

**SPOOKY**  
 Lowery Music Co., Inc.  
 Harry Middlebrooks, Mike Shapiro,  
 Buddy Buie, J. B. Cobb

**THE STRAIGHT LIFE**  
 Viva Music, Inc.  
 Sonny Curtis

**STONED SOUL PICNIC**  
 Laura Nyro

**STRANGERS IN THE NIGHT**  
 Roosevelt Music Co., Inc. / Champion  
 Music Corp.  
 Bert Kaempfert, Charles Singleton

**SUNDAY MORNIN'**  
 Blackwood Music, Inc.  
 Margo Guryan

**SUNNY**  
 MRC Music, Inc. / Portable Music  
 Co., Inc.  
 Bobby Hebb

**TAKE GOOD CARE OF MY BABY**  
 Screen Gems-Columbia Music, Inc.  
 Carole King, Gerald Goffin

**TAKE TIME TO KNOW HER**  
 Al Gallico Music Corp.  
 Steve Davis

**TALK TO THE ANIMALS**  
 Hastings Music Corp.  
 Leslie Bricusse

**THEN YOU CAN TELL ME GOODBYE**  
 Acuff-Rose Publications, Inc.  
 John D. Loudermilk

**TIGHTEN UP**  
 Cotillion Music, Inc. / Orellia Publishing  
 Billy H. Buttler, Archie Bell

**TIME FOR LIVIN'**  
 Tamerlane Music, Inc.  
 Donald J. Addrisi, Richard P. Addrisi

**TO SIR, WITH LOVE**  
 Screen Gems-Columbia Music, Inc.  
 Don Black, Mark London

**TURN AROUND, LOOK AT ME**  
 Jerry Capehart

**THE UNICORN**  
 Hollis Music, Inc.  
 Shel Silverstein

**UP, UP AND AWAY**  
 Johnny Rivers Music

**VALLERI**  
 Screen Gems-Columbia Music, Inc.  
 Tommy Boyce, Bobby Hart

**WE CAN FLY**  
 Akbestal Music, Inc. / Luvlin Music, Inc.  
 Bob Cowsill, Bill Cowsill,  
 Artie Kornfeld, Steve Duboff

**WINDY**  
 Irving Music, Inc.  
 Ruthann Friedman

**WITH PEN IN HAND**  
 Unart Music Corp.  
 Bobby Goldsboro

**WOMAN, WOMAN**  
 Glaser Publications, Inc.  
 James Glaser, James Payne

**YESTERDAY**  
 Maclen Music, Inc.  
 John Lennon, Paul McCartney

**YOUNG GIRL**  
 Viva Music, Inc.  
 Jerry Fuller

**YOU'VE STILL GOT A PLACE  
 IN MY HEART**  
 Fred Rose Music, Inc.  
 Leon Payne

**YUMMY, YUMMY, YUMMY**  
 T. M. Music, Inc.  
 Arthur Resnick, Joe Levine

**APPLAUSE  
 TO THE WRITERS  
 AND PUBLISHERS  
 WHO CREATED  
 THE 102 MOST  
 PERFORMED  
 SONGS  
 IN THE  
 BMI REPERTOIRE  
 DURING 1968**

**ALL THE WORLDS OF MUSIC  
 FOR ALL OF TODAY'S AUDIENCE**



**BROADCAST MUSIC, INC.**

**IF I WERE A CARPENTER**  
 Faithful Virtue Music Co., Inc.  
 Tim Hardin

**IN THE MISTY MOONLIGHT**  
 Four Star Music Co., Inc.  
 Cindy Walker

**INDIAN LAKE**  
 Pocketful of Tunes, Inc.  
 Tony Romeo

**JUDY IN DISGUISE**  
 Su-Ma Publishing Co., Inc.  
 John Fred, Andrew Bernard

**JUST AS MUCH AS EVER**  
 Roosevelt Music Co., Inc.  
 Charles Singleton, Larry Coleman

**KEEP THE BALL ROLLIN'**  
 Screen Gems-Columbia Music, Inc.  
 Sandy Linzer, Denny Randell

**L. DAVID SLOANE**  
 Dunbar Music, Inc.  
 Angela Martin

**LADY MADONNA**  
 Maclen Music, Inc.  
 John Lennon, Paul McCartney

**LADY WILLPOWER**  
 Viva Music, Inc.  
 Jerry Fuller

**LIVE FOR LIFE**  
 Unart Music Corp.  
 Francis Lai, Norman Gimbel

**LOVE CHILD**  
 Jobete Music Co., Inc.  
 Deke Richards, Pam Sawyer,  
 R. Dean Taylor, Frank E. Wilson

**LOVE IS ALL AROUND**  
 Dick James Music, Inc.  
 Reg Presley

**MICHELLE**  
 Maclen Music, Inc.  
 John Lennon, Paul McCartney

**50 of television's toughest judges  
have given David Frost the highest tribute.  
Their money.**



A hardnosed program manager does not lightly part with his money.

Nevertheless, 50 of these skeptics have already bought The David Frost Show. Making it the most successful talk-variety entry in the history of television.

They have good reasons for being open-handed.

For one thing, David Frost has passed the cruellest test an entertainer can face: making the British laugh.

But funny isn't all the man is.

As the world's consummate interviewer, he regularly corrals people you'd never dream of

seeing on a talk show. And gets them to say in public the kind of things they think in private.

Those talents have made

Frost number one on the English telly.

Now, The David Frost Show will be produced on this side of the Atlantic by Group W Productions.

Starting July, Frost and his extraordinary guests will be available in 250 new shows a year. In living color. For 60 or 90 minutes.

To learn more about the show, call a Group W Program Sales Representative.

You'll see how your tight-fisted compeers are getting their money's worth.

**GROUP W PRODUCTIONS**

**GROUP W PROGRAM SALES**  
WESTINGHOUSE BROADCASTING COMPANY

**BI 'do-it-yourself' approach**

Ristol-Myers is a company with a marked propensity to watch the buck and "do it themselves" whenever possible. Its entering the syndication field is one recent example. The company has undertaken direct production of its commercials in an effort to cut costs and not too long ago was seriously investigating the pros and cons of doing its own spot timebuying.

B-M is offering *Grand Ole Opry*, for which it bought the rights, as a half-hour weekly series in 50 of the top markets, though it appears their five agencies will handle the arrangements. B-M plans to purchase two of the four sponsored minutes for their products, allowing the station to sell the remaining two. Stations in other markets can buy the program but will not necessarily get B-M sponsorship.

**Graziano enters Arlans' ring**

When Arlans, a nationwide chain of almost 100 discount department stores decided to give tv a test they weren't sure what their approach should be.

Since the chain has a house agency, Don Purcell of Purcell Productions, who taped their commercials, found that part of the creative responsibility fell on his shoulders. He knew Rocky Graziano, having done some commercials with him before, and suggested using the ex-camp as the spokesman.

"Many people feel Rocky is a lot like them," explained Herb Smithline, newly-appointed director of broadcast for Arlans. "He's sincere, honest, and not trying to top anyone else." Arlans used Graziano initially to do their first and opening commercials, which represented their first regular venture into tv.

The commercials were so successful Arlans has since added Rocky in a series of co-op commercials with Motorola, and for their automotive department.

"We're not big tv users," cautioned Smithline, "but we're learning what tv can do and it's definitely a permanent part of our mix."

**Measuring commercial wearout**

TV Commercial Index, a service set up eight months ago to measure commercial wearout, reports that only a few generalizations can be made so far about how long a tv pitch will maintain its effectiveness: (1) the greater the exposure, the quicker the viewer tires of the ad, and (2) the wearout point for all commercials is different.

Headed by Henry Brenner, president, and Herb Altman, executive vice president, of Communications Surveys, Inc., the index will track a commercial and issue the advertiser eight reports annually, rating the message by two criteria: awareness (frequency of showing, reach, etc.) and reaction by viewers. The latter is obtained through mail interviews with 1,000 families, similar to those undertaken by Home Testing Institute, of which Brenner was president. Altman reports that after 100 trackings, the firm is nearing the stage where it soon will have accumulated enough data to make meaningful generalizations about how long certain types of commercials can last.

**CBS-TV walks away with news-documentary Emmys**

CBS-TV had fewer Emmy nominations this year in the news and documentary category than either of its two competitors (34 for CBS-TV to 45 for NBC-TV and 44 for ABC-TV), but that didn't stop the network from walking away with 10 of the 14 Emmys awarded. This year for the first time, the Television Academy announced the winners of the news awards two weeks prior to the Emmy telecast.

Taking Emmys for outstanding achievement within regularly scheduled news programs are Wallace Westfeldt, executive producer, for "coverage of hunger in the U.S.," *Huntley-Brinkley Report*; Charles Kuralt, "On the Road," and John Laurence, "Police after Chicago," *CBS Evening News with Walter Cronkite*.

CBS News took the special events Emmy for coverage of the "Martin Luther King assassination and aftermath."

Outstanding news documentary program achievement in programs went to "CBS Reports: Hunger In America," *CBS News Hour*, and "Law and Order," aired on PBL. The award for individuals went to Perry Wolff and Andrew A. Rooney, writers of "Black History: Lost, Stolen or Strayed," *CBS News Hour*.

Three *CBS News Hour* programs won Emmys in the outstanding documentary and magazine-type program category: "Don't Count the Candles," "Justice Black and the Bill of Rights," and "The Great American Novel." NBC-TV's *Bell Telephone Hour* won an Emmy for "Man Who Dances: Edward Villella."

Individuals who won awards in the same category were Walter Dombrow and Jerry Sims, cinematographers, for "The Great American Novel," and Lord Snowdon, cinematographer, "Don't Count the Candles," Tom Pettit, producer, won for "CBW: The Secrets of Secrecy," a segment of NBC-TV's *First Tuesday*.

**Tobacco advertising up (in newspapers)**

The revenue that television lost in cigarette advertising in 1968 turned up in newspapers, judging from a recent compilation of statistics from the Bureau of Advertising, American Newspaper Publishers Association. Tobacco led all other classifications of newspaper advertising in percentage gains in 1968 over 1967, rising 27 per cent. In dollars, tobacco ad expenditures climbed from \$14,969,000 to \$18,992,000.

Conversely, tobacco advertising on tv fell during the same period. The Television Bureau of Advertising put the loss at 14 per cent, from 1967's \$183,103,000 to 1968's \$156,787,300; Broadcast Advertisers Reports estimated the decline to be from \$168,959,800 to \$145,517,000.

**Would you believe 17?**

At least one media executive agrees (in part) with the proposal of Richard A. R. Pinkham, Bates' media and programming senior vice president, that the agency commission on spot tv should go to 20 per cent. The media man would put the commission at 17 per cent, but have it apply to all media. He also feels that not all agencies deserve the hike, only those which provide broad services.

# Will the real Southern Belle with the highest per capita income in the Southeast please stand up

RICHMOND

ATLANTA

NASHVILLE

JACKSONVILLE

CHARLOTTE

MIAMI



Well, well, the Southern Belle of today doesn't quite fit the mold of the traditional Southern Belle. Does she? She's quite fashionable. Very cosmopolitan. And has money to spend. Especially the Southern Belle from Richmond, Virginia.

Richmond has the highest per capita income in the Southeast, exceeding such cities as Miami, Nashville, Atlanta,

Jacksonville, and Charlotte.

There's money in Richmond. The companies with offices, plants or distribution warehouses here read like a "Who's Who In American Business."

Are you now reaching your share of our Southern Belles? If you're not, look at what you are missing.

At WWBT, we're doing things to attract a big share of our Southern Belles for

our advertisers. We're making programming changes, adding new personnel and promoting WWBT as a leader in the great tradition of Jefferson Standard Broadcasting Company.

Introduce your products to our Southern Belle. She is very receptive.

**WWBT/RICHMOND**

# Business barometer

There's a stability about spot revenue figures this year that augurs well for the rest of '69. In January, spot revenue went up 14.2 per cent above the year before. In February, it was up 14.3 per cent. And in March, the increase was 15.2 per cent. The March figure brings spot to a level of \$96.2 million, as compared with \$83.5 million in March of '68. The "Business barometer" sample of stations reported that March spot revenue was 9.6 per cent above February.

For the first quarter, spot billings have hit the level of \$256.8 million, compared with \$224 million during the first quarter of '68. This is an increase of 14.6 per cent and you have to go back a number of years to find a level of increase that high—not to mention that stable. Barring drastic economic switches, there appears to be little question but that spot will go over the \$1 billion mark in '69.

In the past 10 years, the only previous first quarter to top that of '69 was '59, when the January-February-March monthly increases were, respectively, 26, 22.4 and 23 per cent. Of course, there have been other good first quarters. In 1960, comparable increases month by month were 10.5, 15.7 and 15.1 per cent. In 1962, the figures were 9.9, 14.6 and 17.7 per cent. And 1965 wasn't bad with 9.7, 11.9 and 15 per cent.

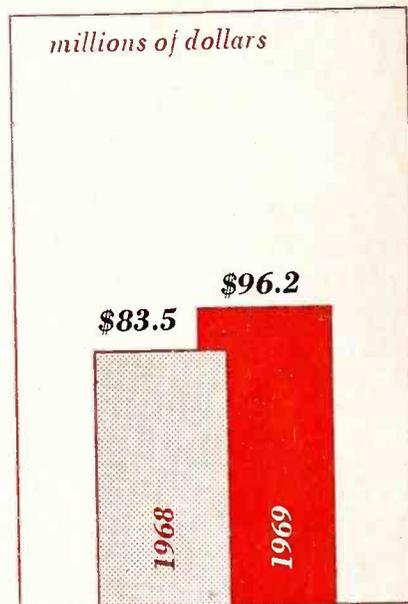
Medium-size stations (those in the \$1-3 million annual revenue category) did particularly well in spot during March. Their increase over the previous year was 21.1 per cent.

The other two classes of stations did about the same. Outlets in the under-\$1 million group rose 11.9 per cent in spot billings, while those in the over-\$3 million class went up 12.1 per cent.

This pattern has also been consistent so far this year. In both January and February, the medium-size stations did much better than those in the other revenue categories. Even the percentages of increases are close to March. In January, the medium-size stations went up 21.2 per cent and in February they rose 21.8 per cent. Larger stations went up 11.9 and 12.4, smaller, up 9.5, down 5.4 per cent.

Next issue: a report on March local revenue and network compensation.

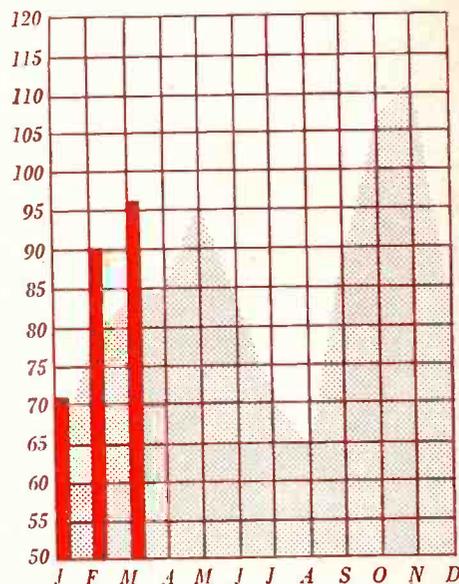
## NATIONAL SPOT



March (up 15.2%)

Year-to-year changes by annual station revenue.

Station Size	Spot Tv
Under \$1 million	+11.9%
\$1-3 million	+21.1%
\$3 million-up	+12.1%



1969-68 comparison

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



## Who will pay the bill?

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



LOOK FORWARD TO WTMJ-TV  
The Milwaukee Journal Station • NBC

**WTMJ-TV**

## RKO's big drive

lot of things have happened to RKO General's tv operation in the past year and a half. It may turn out to be the most important period in the group's history.

New management people. A start-up new programming. Most important, perhaps, an aggressive point of view.

"We want to win," says Henry V. Greene, Jr., head of the tv operation and vice president of RKO General. His appointment some 18 months ago heralded the changes now taking place. The group admittedly has a lot to go in most of its markets, but is determined to move.

It is spending more money on programming, for one thing—an additional \$6 million over a four-year period. With this money, it has been bidding for, and getting, some of the more sought-after syndicated shows and feature packages.

Obviously, a broadcaster can get whatever he wants if he spends enough money. But just opening the money spigot is, just as obviously, no answer.

"The secret in program buying," says Greene, "is to do your homework in advance."

**Planning ahead.** This involves, he claims, deciding clearly in advance what you want, knowing early in advance how much you can offer and then moving fast rather than waiting for the program seller to talk to others.

During the past year and a half RKO bought, among other programming, a Universal feature package from MCA-TV for a September 1 start for WOR-TV New York, CKLW-

Detroit and WNAC-TV Boston; Paramount Portfolios 2 and 3 for Boston and Detroit; a Screen Gems package for Boston and WHCT Hartford; half of an MGM-TV feature group of 145 titles for New York, split with WNBC-TV (joint purchasing of this type is unusual); the Dick Van Dyke off-network series for all its stations (in addition to the one above, there are KHJ-TV Los Angeles and WHBQ-TV Memphis);

*Candid Camera* for all of its stations, and *The Game Game* for New York, Los Angeles and Boston.

Then there's *Della*, a 60-minute, five-a-week "performing show," starring Della Reese, being produced by RKO and set to kick off on its stations June 9. RKO put \$80,000 into the pilot and is committed for \$3 million for 50 weeks of production—and that means what it sounds like it means: only two weeks of repeats. It's being distributed by Show Corporation, which has sold it in about half a dozen markets.

A future possibility for syndication is the new *Tempo/Boston*, which



HANK GREENE

is hosted by Dave Garroway, and is now being tested on WNAC-TV. The show opened April 28 and, while the material is Boston-oriented, it's adaptable to syndication. The current deal is for 13 weeks, but the RKO management has great hopes for it.

**Into syndication?** Is RKO getting into syndication? Greene says that *Della* is primarily part of the effort to boost audiences on the RKO outlets, but he points out that the cost of such a show can't be covered by the group's stations alone.

"We're not going into syndication just to go into syndication," he says. "But any show that goes over on our stations will likely be popular elsewhere."

The RKO tv chief notes that *Della* is the only made-for-syndication

stripped program that's headlined by a black. "We're not trying to sell it on that basis, but we're becoming more aware of the responsibilities of broadcasters in the area of minority group employment," Greene says.

Until recently, KHJ-TV's local live show, *Tempo*, featured Nat Cole's widow regularly. The Boston station is said to have the only black newscaster with his own show.

Greene says the issue of minority employment was brought home to him about a year ago when he attended a seminar on the subject.

RKO General's attitude on minority employment fits into a policy of increasing emphasis on being a "good broadcaster," Greene says. "We want to serve our communities to the fullest." Among the programs that fit into this category is a series on how to stop smoking, which ran in both Boston and New York. It was aired twice on WOR-TV.

**Management changes.** The shake-up at RKO is made more apparent when the management changes are taken into account. Four of the six tv stations have had new managers appointed since Greene was named to head up the overall operation. All these were on RKO's four independents. Ed Warren took over WOR-TV, Wally Sherwin was named to head KHJ-TV, Cam Ritchie, already head of the RKO subsidiary which owns CKLW-TV, also took over the manager's reins and George Cyr was appointed to head up WCHT. WHBQ-TV is the only station where no major executive changes have taken place. However, it should be pointed out that some of the changes were necessitated by moving up men to the station management. At any rate, since Greene came in, there have been five new program managers, Memphis being the exception, and three new station sales managers named. In addition, two programming posts have been created at the top, one filled by Forest L. "Woody" Fraser, vice president of programming at the RKO tv operation and the man responsible for *Della* and the Garroway show. RKO General Television clearly bears watching. ■

# KOLN-TV / KGIN-TV just might be the best TV buy in the U.S.

It certainly is in markets with 3 or more VHF stations

## Per cent of total homes reached

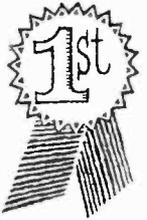
As reported in Television Age and ARB, Feb.-March, 1969



in nation among all network affiliates in 3 or more VHF station markets

**Total Day Share** ..... **61%**

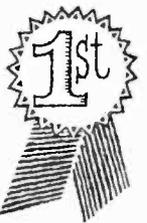
9 a.m.-midnight, Sunday-Saturday



in nation among all network affiliates in 3 or more VHF station markets

**Prime-Time** ..... **59%**

6:30-10 p.m. Monday-Friday



in nation among all network affiliates in 3 or more VHF station markets

**Early Evening** ..... **71%**

4-6:30 p.m., Monday-Friday



in nation among all network affiliates in 3 or more VHF station markets

**Late Evening** ..... **80%**

10-10:30 p.m., Monday-Friday

KOLN-TV/KGIN-TV dominates the one billion dollar plus Lincoln-Hastings-Kearney market you've got to cover if you want to cover Nebraska.

Retail Sales—Omaha \$1,380,756,000

Lincoln-Hastings-Kearney \$1,100,992,000



### The Feltzer Stations

**RADIO**  
WKZO KALAMAZOO-BATTLE CREEK  
WJEF GRAND RAPIDS  
WJFM GRAND RAPIDS-KALAMAZOO  
WWAM/WWTV-FM CADILLAC

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

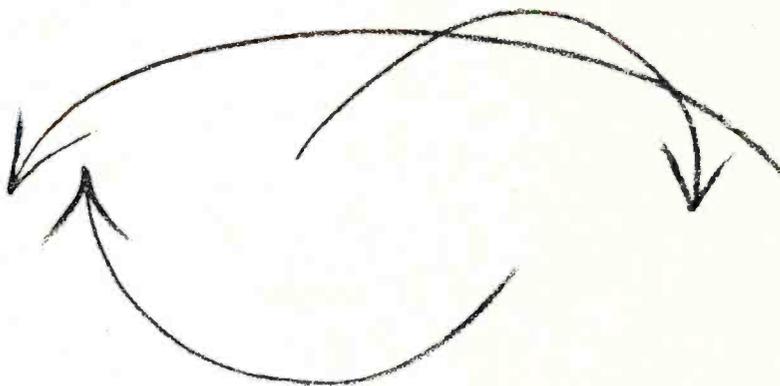
## KOLN-TV / KGIN-TV

LINCOLN, NEBRASKA  
1500 FT. TOWER

GRAND ISLAND, NEBRASKA  
1069 FT. TOWER

Avery-Knodel, Inc., Exclusive National Representative

JUNE 2, 1969



## chairs musical ARB's

*Latest analysis  
of leading stations  
in Winter sweep of  
American Research Bureau  
shows the uncertainties  
of tv standings*

**W**hen a network does well in the ratings, it's a reflection, of course, of how its affiliates are faring in the aggregate. But stations cannot always ride the chain's coattails. There are regional, and often local differences in tastes. There is also the impact of the station's own image in the market, which can either counter or reinforce the network's popularity, and which is based on the station's own programming and the way the outlet is promoted.

These factors partly explain the changes in network affiliate standings as revealed in TELE-

VISION AGE's eighth analysis of station shares based on the semi-annual rating sweeps of the American Research Bureau.

A continuing feature of the analysis is the number of affiliates in each network (in markets where all three chains have recorded viewing) which have leading shares in their markets. Of particular interest are the standings in prime-time during the latest sweep, covering February-March, 1969. NBC-TV affiliates were well ahead of their CBS-TV competitors in the last analysis, which dealt with November, 1968, data (see *The share holders*, TELEVISION AGE, February 24, 1969). In the current sweepstakes, CBS-TV

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**Top 20 affiliates in 109 3-or-more-station markets†**

**Metro share**

**Tv homes share**

Source: ARB, Feb.-Mar., 1969

**Number of affiliates leading in their markets**



stations swept into the lead, though their margin was not nearly as great as NBC-TV's in the Fall. Among other facts, the current analysis also shows ABC-TV affiliates, though still a poor third, making a noticeable improvement in total day shares.

The latest figures cover shares of affiliates and independents in 109 markets with three or more stations. Two kinds of share data are shown—total homes and metro—both based on average quarter-hour households reached during the day part measured. Metro data is tabulated for 107 markets, since in two of the 109 markets ARB does not show metro figures.

**Periods measured**

The key data are lists of the top 20 affiliates among all networks, ranked by home and metro shares in four periods of the day. The four are *total day* (9 a.m. to midnight, Monday through Sunday), *primetime* (7:30 to 11 p.m. or 6:30 to 10 p.m., depending on the time zone, Monday through Sunday), *early evening* (5 to 7:30 p.m. or 4 to 6:30 p.m., Monday through Friday) and *late night* (11 to 11:30 p.m. or 10 to 10:30 p.m., Monday through Friday).

There are, in addition, top 20 listings of affiliates *within* networks, also shown separately for the four day periods and by total home and metro shares. Finally, the top 15 independents are listed, similarly broken down by day periods and home and metro shares. In all, there are 36 listings.

The ups and downs of relative station standings is illustrated dramatically by changes in the top 20s from last Fall to the past Winter. For example, in the metro share rankings among all network affiliates, eight to nine new stations appeared on each of the four day-part lists. Some of the new leading stations, of course, appear more than once, since a station doing particularly well in the audience department

**Leading stations**

Metro share			Tv homes share		
Market	Station	Share	Market	Station	Share
Columbia*	WIS-TV	55	Columbia*	WIS-TV	73
Montgomery*	WSFA-TV	54	Montgomery*	WSFA-TV	71
Jacksonville*	WJXT	53	Binghamton*	WNBF-TV	69
Binghamton*	WNBF-TV	51	Lincoln-Hastings Kearney	KOLN-TV	61
Greenville-New Bern Washington	WNCT-TV	49	Charlotte*	WBTV	60
Lafayette, La.*	KLFY-TV	49	Springfield, Mo.*	KYTV	60
Las Vegas	KORK-TV	48	Lafayette, La.*	KLFY-TV	58
Charlotte*	WBTV	48	Jacksonville*	WJXT	58
Augusta*	WJBF	48	Augusta*	WJBF	57
Erie*	WICU-TV	47	Madison*	WISC-TV	54
Charleston-Huntington	WSAZ-TV	47	Harrisburg-York Lancaster-Lebanon*	WGAL-TV	54
Champaign-Decatur Springfield*	WCIA	46	Birmingham*	WBRC-TV	53
Beaumont-Pt. Arthur	KFDM-TV	46	Erie*	WICU-TV	52
Roanoke-Lynchburg*	WDBJ-TV	46	Flint-Saginaw- Bay City*	WJRT-TV	51
Birmingham*	WBRC-TV	46	Joplin-Pittsburg*	KOAM-TV	51
Fargo	WDAY-TV	45	Hartford-New Haven*	WTIC-TV	51
Springfield, Mo.*	KYTV	45	Charleston-Huntington	WSAZ-TV	50
Mobile-Pensacola	WKRC-TV	45	Cape Girardeau- Paducah-Harrisburg	KFVS-TV	49
Cedar Rapids-Waterloo	WMT-TV	45	Roanoke-Lynchburg*	WDBJ-TV	49
Richmond	WTVR-TV	45	Greenville-New Bern Washington	WNCT-TV	48
Augusta*	WRDW-TV	45	Reno	KOLO-TV	48
Springfield, Mo.*	KTTS-TV	45	Richmond	WTVR-TV	48

† Markets where all three network affiliates have recorded viewing. Metro share data in two of 109 markets not available.

\* Intermixed market

# PRIMETIME

(Mon.-Sun., 7:30-11 p.m./6:30-10 p.m.)

## Top 20 affiliates in 109 3-or-more-station markets†

Metro share  
Tv homes share\*

Source: ABB, Feb.-Mar., 1969

### Number of affiliates leading in their markets

ABC



CBS



NBC



### Leading stations

#### Metro share

#### Tv homes share

Market	Station	Share	Market	Station	Share
Las Vegas	KORK-TV	54	Columbia*	WIS-TV	68
Augusta*	WRDW-TV	51	Binghamton*	WNBF-TV	66
Columbia*	WIS-TV	48	Montgomery*	WSFA-TV	65
Montgomery*	WSFA-TV	48	Springfield, Mo.*	KYTV	59
Binghamton*	WNBF-TV	48	Lincoln-Hastings-Kearney	KOLN-TV	59
Springfield, Mo.*	KTTS-TV	48	Charlotte*	WBTV	58
Charleston-Huntington	WSAZ-TV	47	Lafayette, La.*	KLFY-TV	56
Jacksonville*	WJXT	47	Las Vegas	KORK-TV	53
El Paso	KROD-TV	46	Joplin-Pittsburg*	KOAM-TV	52
Greenville-New Bern-Washington	WNCT-TV	46	Madison*	WISC-TV	52
Birmingham*	WBRC-TV	46	Birmingham*	WBRC-TV	52
Lafayette, La.*	KLFY-TV	45	Erie*	WICU-TV	51
Mobile-Pensacola	WKRG-TV	45	Harrisburg-York-Lancaster-Lebanon*	WGAL-TV	51
Beaumont-Pt. Arthur	KFDM-TV	45	Jacksonville*	WJXT	51
Charlotte*	WBTV	45	Augusta*	WJBF	51
Fresno-Visalia	KMJ-TV	45	Flint-Saginaw-Bay City*	WJRT-TV	49
Erie*	WICU-TV	45	Charleston-Huntington	WSAZ-TV	48
Springfield, Mo.*	KYTV	45	Cape Girardeau-Paducah-Harrisburg	KFVS-TV	48
Augusta*	WJBF	44	Hartford-New Haven*	WTIC-TV	47
Green Bay	WBAY-TV	44	Roanoke-Lynchburg*	WDBJ-TV	47
Birmingham*	WAPI-TV	44			

† Markets where all three network affiliates have recorded viewing. Metro share data in two of 109 markets not available.

\* Intermixed market

show up well in different day periods.

However, this occurred less often than might be expected. In all, 24 stations appeared in the four metro ranking lists out of a possible 109. Of the 24 stations, seven appeared more than once and three appeared on three lists.

A comparison of the network rankings revealed, as indicated, a major shift in the primetime period. In the Fall, 67 NBC-TV affiliates led their markets in metro shares,

rankings of top independents and top affiliates by network will be found starting on page 63.

While 62 led in homes shares. At the same time, CBS-TV stations led in 34 markets with leading metro shares and in 40 markets with top homes shares.

But this past Winter, the NBC-TV metro leaders dropped to 49, and to 47 in homes shares, while the number of CBS-TV leaders advanced to 58 in both metro and homes categories. (all the above figures include ties).

There were other changes, too. Here is a broad look at the comparative network picture in terms of percentages. For each day part, this is the per cent of leading stations of each network in metro shares in the 109 markets analyzed. First, the February-March, 1969, data:

	ABC	CBS	NBC
Early eve.	13.1%	44.9%	44.9%
Primetime	5.6	54.2	45.8
Late night	9.3	40.2	51.4
Total day	13.1	51.4	43.0

Now, the comparable metro data for November, 1968:

	ABC	CBS	NBC
Early eve.	15.4%	45.2%	39.4%
Primetime	2.9	32.7	64.4
Late night	5.8	33.7	60.6
Total day	5.8	50.0	44.2

# EARLY EVENING

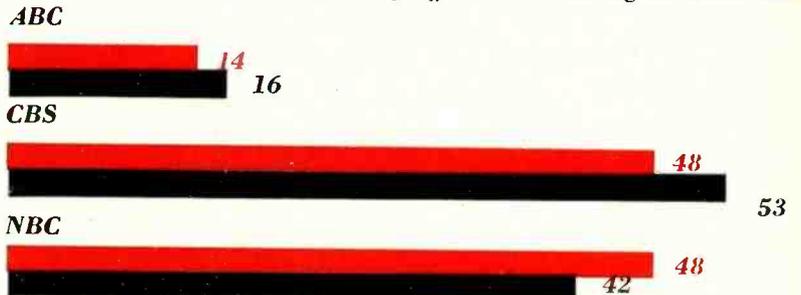
(Mon.-Fri., 5-7:30 p.m./4-6:30 p.m.)

## Top 20 affiliates in 109 3-or-more-station markets

**Metro share**  
**Tv homes share**

Source: ARB, Feb.-Mar., 1969

### Number of affiliates leading in their market



(It will be noted that, reading horizontally, the totals usually add up to more than 100 per cent. This is because of ties.)

A quick glance makes it apparent that ABC-TV also gained a little in primetime this Winter. The network also gained in total day and late night leaders but dropped a little in the early evening standings.

NBC-TV had more leading stations in the early evening during the Winter sweep than during the Fall, but dropped in the share of late night leaders. CBS-TV, in addition to its primetime lead, advanced some in late night leaders.

As for similar data on first places in total homes shares, here are the February-March, 1969, results:

	ABC	CBS	NBC
Early eve.	14.7%	48.6%	38.5%
Primetime	8.3	53.2	43.1
Late night	9.2	47.7	46.7
Total day	11.9	55.0	38.5

And the comparable data for homes in the November, 1968, sweep:

	ABC	CBS	NBC
Early eve.	13.2%	49.1%	37.7%
Primetime	3.8	37.7	58.5
Late night	3.8	39.6	56.6
Total day	5.7	52.8	41.5

As might be expected, the same pattern prevails with ABC-TV and CBS-TV doing slightly better and NBC-TV slightly worse. The ABC-TV gains, while not large in percentage points, are important to the network because of its low standings in the Fall.

A note of caution, issued each time TELEVISION AGE publishes its ARB analysis, should be injected here. The number of leaders each network has does not take into account the margin of audience leadership in each market—in short, the size of the audience differential.

Network "A" affiliate can lead network "B" affiliate in one market by a small margin while network

### Leading stations

Metro share			Tv homes share		
Market	Station	Share	Market	Station	Share
Montgomery*	WSFA-TV	72	Montgomery*	WSFA-TV	86
Columbia*	WIS-TV	63	Columbia*	WIS-TV	74
Jacksonville*	WJXT	61	Binghamton*	WNBF-TV	76
Binghamton*	WNBF-TV	58	Lincoln-Hastings-Kearney	KOLN-TV	71
Greenville-New Bern Washington	WNCT-TV	56	Jacksonville*	WJXT	65
Charleston-Huntington	WSAZ-TV	55	Harrisburg-York-Lancaster-Lebanon*	WGAL-TV	64
Cedar Rapids-Waterloo	WMT-TV	53	Charlotte*	WBTB	63
Charlotte*	WBTB	53	Cedar Rapids-Waterloo	WMT-TV	60
Corpus Christi	KZTV	52	Madison*	WISC-TV	60
Lafayette, La.*	KLFY-TV	52	Birmingham*	WBRC-TV	60
Roanoke-Lynchburg*	WDBJ-TV	51	Augusta*	WJBF	60
Birmingham*	WBRC-TV	51	Charleston-Huntington	WSAZ-TV	59
Odessa-Midland	KMID-TV	51	Reno	KOLO-TV	58
Oklahoma City	WKY-TV	51	Bakersfield	KERO-TV	57
Chattanooga	WRCB-TV	49	Greenville-New Bern-Washington	WNCT-TV	56
Harrisburg-York-Lancaster-Lebanon*	WGAL-TV	49	Lafayette, La.*	KLFY-TV	56
San Antonio*	KENS-TV	49	Hartford-New Haven*	WTIC-TV	56
Fargo	WDAY-TV	48	Erie*	WICU-TV	54
Lexington	WKYT	48	Louisville*	WAVE-TV	54
Augusta*	WJBF	48	Springfield, Mo.*	KYTV	54

† Markets where all three network affiliates have recorded viewing. Metro share data in two of 109 markets not available.

\* Intermixed market

## LATE NIGHT

(Mon.-Fri., 11-11:30 p.m./10-10:30 p.m.)

Top 20 affiliates in 109 3-or-more-station markets†

Metro share  
Tv homes share

Source: ARB, Feb.-Mar., 1969

Number of affiliates leading in their markets

### ABC



### CBS



### NBC



affiliate can top network "A" in a similar size market by a large gap, the result being that network "B" is ahead on a "net" basis.

Another point: There is no indication here that a leading station is necessarily a better buy than other stations in the market.

The purpose of the analyses is to chart trends and to cite data that may be of interest to buyers, that may help them mentally pigeon-hole certain tv patterns and that may be useful as guides in the actual buying process.

The eight studies of ARB sweeps taken by TELEVISION AGE provide an interesting review of the competitive network picture going back to the second half of the '63-64 season.

The first four studies covered markets with three stations only as contrasted with the more recent ones, which deal with three-or-more stations. It is likely, however, that they are similarly representative of network standings and can be validly predicted.

Making metro data on the assumption that they reflect the competitive aspects better, here is the per cent of leading affiliates for each network in the total day measurement:

	ABC	CBS	NBC
Mar. '64	8.0%	68.0%	28.0%
Nov. '64	9.5	54.0	46.0
Mar. '65	11.9	49.3	49.3
Mar. '66	14.9	51.7	33.3
Nov. '67	4.8	68.3	31.7
Mar. '68	9.8	65.7	33.3
Nov. '68	5.8	50.0	44.2
Mar. '69	13.1	51.4	43.0

After some pretty lean periods, ABC-TV has next to its biggest percentage of leading affiliates in five years. As for CBS-TV and NBC-TV, the closeness of the two contenders is reflected in the figures for the '68-

per cent of leading  
prime-  
(63)

### Leading stations

Metro share			Tv homes share		
Market	Station	Share	Market	Station	Share
Binghamton*	WNBF-TV	76	Columbia*	WIS-TV	84
Columbia*	WIS-TV	74	Binghamton*	WNBF-TV	82
Fargo	WDAY-TV	70	Montgomery*	WSFA-TV	80
Montgomery*	WSFA-TV	70	Lincoln-Hastings-Kearney	KOLN-TV	80
Erie*	WICU-TV	66	Harrisburg-York-Lancaster-Lebanon*	WGAL-TV	69
Lincoln-Hastings-Kearney	KOLN-TV	65	Cedar Rapids-Waterloo	WMT-TV	68
Bangor	WLBZ-TV	63	Charlotte*	WBTV	68
Grand Rapids-Kalamazoo	WOOD-TV	63	Springfield*	KYTV	68
Cedar Rapids-Waterloo	WMT-TV	62	Erie*	WICU-TV	67
Des Moines	KRNT-TV	61	Lafayette, La.*	KLFY-TV	67
Oklahoma City	WKY-TV	59	Jacksonville*	WJXT	60
Mobile-Pensacola	WKRC-TV	57	Joplin-Pittsburg*	KOAM-TV	60
Charlotte*	WBTV	57	Sioux City*	KCAU-TV	59
Portland, Ore.	KGW-TV	56	Amarillo	KFDA-TV	59
Davenport-Rock Island-Moline	WOC-TV	56	Charleston-Huntington	WSAZ-TV	59
Harrisburg-York-Lancaster-Lebanon*	WGAL-TV	56	Oklahoma City	WKY-TV	59
Springfield, Mo.*	KYTV	56	Hartford-New Haven*	WTIC-TV	58
Birmingham*	WAPI-TV	55	Mobile-Pensacola	WKRC-TV	57
Charleston-Huntington	WSAZ-TV	55	Roanoke-Lynchburg*	WDBJ-TV	57
Champaign-Decatur-Springfield*	WCIA	55	Bakersfield	KERO-TV	57
Portland-Poland Spring	WCAN-TV	55			

† Markets where all three network affiliates have recorded viewing. Metro share data in two of 109 markets not available.

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**Top 20 affiliates in 109 3-or-more-station markets†**

**Metro share**

**Tv homes share**

Source: ARB, Feb.-Mar., 1969

**Number of affiliates leading in their markets**

**ABC**



**CBS**



**NBC**



stations swept into the lead, though their margin was not nearly as great as NBC-TV's in the Fall. Among other facts, the current analysis also shows ABC-TV affiliates, though still a poor third, making a noticeable improvement in total day shares.

The latest figures cover shares of affiliates and independents in 109 markets with three or more stations. Two kinds of share data are shown—total homes and metro—both based on average quarter-hour households reached during the day part measured. Metro data is tabulated for 107 markets, since in two of the 109 markets ARB does not show metro figures.

**Periods measured**

The key data are lists of the top 20 affiliates among all networks, ranked by home and metro shares in four periods of the day. The four are *total day* (9 a.m. to midnight, Monday through Sunday), *primetime* (7:30 to 11 p.m. or 6:30 to 10 p.m., depending on the time zone, Monday through Sunday), *early evening* (5 to 7:30 p.m. or 4 to 6:30 p.m., Monday through Friday) and *late night* (11 to 11:30 p.m. or 10 to 10:30 p.m., Monday through Friday).

There are, in addition, top 20 listings of affiliates *within* networks, also shown separately for the four day periods and by total home and metro shares. Finally, the top 15 independents are listed, similarly broken down by day periods and home and metro shares. In all, there are 36 listings.

The ups and downs of relative station standings is illustrated dramatically by changes in the top 20s from last Fall to the past Winter. For example, in the metro share rankings among all network affiliates, eight to nine new stations appeared on each of the four day-part lists. Some of the new leading stations, of course, appear more than once, since a station doing particularly well in the audience department

**Leading stations**

Metro share			Tv homes share		
Market	Station	Share	Market	Station	Share
Columbia*	WIS-TV	55	Columbia*	WIS-TV	73
Montgomery*	WSFA-TV	54	Montgomery*	WSFA-TV	71
Jacksonville*	WJXT	53	Binghamton*	WNBF-TV	69
Binghamton*	WNBF-TV	51	Lincoln-Hastings Kearney	KOLN-TV	61
Greenville-New Bern Washington	WNCT-TV	49	Charlotte*	WBTW	60
Lafayette, La.*	KLFY-TV	49	Springfield, Mo.*	KYTV	60
Las Vegas	KORK-TV	48	Lafayette, La.*	KLFY-TV	58
Charlotte*	WBTV	48	Jacksonville*	WJXT	58
Augusta*	WJBF	48	Augusta*	WJBF	57
Erie*	WICU-TV	47	Madison*	WISC-TV	54
Charleston-Huntington	WSAZ-TV	47	Harrisburg-York Lancaster-Lebanon*	WGAL-TV	54
Champaign-Decatur Springfield*	WCIA	46	Birmingham*	WBRC-TV	53
Beaumont-Pt. Arthur	KFDM-TV	46	Erie*	WICU-TV	52
Roanoke-Lynchburg*	WDBJ-TV	46	Flint-Saginaw- Bay City*	WJRT-TV	51
Birmingham*	WBRC-TV	46	Joplin-Pittsburg*	KOAM-TV	51
Fargo	WDAY-TV	45	Hartford-New Haven*	WTIC-TV	51
Springfield, Mo.*	KYTV	45	Charleston-Huntington	WSAZ-TV	50
Mobile-Pensacola	WKRC-TV	45	Cape Girardeau- Paducah-Harrisburg	KFVS-TV	49
Cedar Rapids-Waterloo	WMT-TV	45	Roanoke-Lynchburg*	WDBJ-TV	49
Richmond	WTVR-TV	45	Greenville-New Bern Washington	WNCT-TV	48
Augusta*	WRDW-TV	45	Reno	KOLO-TV	48
Springfield, Mo.*	KTTS-TV	45	Richmond	WTVR-TV	48

† Markets where all three network affiliates have recorded viewing. Metro share data in two of 109 markets not available.

\* Intermixed market

**PRIMETIME**

(Mon.-Sun., 7:30-11 p.m./6:30-10 p.m.)

**Top 20 affiliates in 109 3-or-more-station markets†**

**Metro share  
Tv homes share\***

Source: ARB, Feb.-Mar., 1969

**Number of affiliates leading in their markets**

**ABC**



**CBS**



**NBC**



... show up well in different day periods.

However, this occurred less often than might be expected. In all, 24 new stations appeared in the four metro ranking lists out of a possible 109. Of the 24 stations, seven appeared more than once and three appeared on three lists.

A comparison of the network rankings revealed, as indicated, a major shift in the primetime period. In the Fall, 67 NBC-TV affiliates led their markets in metro shares,

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While 62 led in homes shares. At the same time, CBS-TV stations were in 34 markets with leading metro shares and in 40 markets with top homes shares.

But this past Winter, the NBC-TV metro leaders dropped to 49, and to 47 in homes shares, while the number of CBS-TV leaders advanced to 58 in both metro and homes categories. (all the above figures include ties).

There were other changes, too. Here is a broad look at the comparative network picture in terms of percentages. For each day part, this is the per cent of leading stations for each network in metro shares in the 109 markets analyzed. First, the February-March, 1969, data:

	ABC	CBS	NBC
Early eve.	13.1%	44.9%	44.9%
Primetime	5.6	54.2	45.8
Late night	9.3	40.2	51.4
Total day	13.1	51.4	43.0

Now, the comparable metro data for November, 1968:

	ABC	CBS	NBC
Early eve.	15.4%	45.2%	39.4%
Primetime	2.9	32.7	61.4
Late night	5.8	33.7	60.6
Total day	5.8	50.0	44.2

**Leading stations**

Metro share			Tv homes share		
Market	Station	Share	Market	Station	Share
Las Vegas	KORK-TV	54	Columbia*	WIS-TV	68
Augusta*	WRDW-TV	51	Binghamton*	WNBF-TV	66
Columbia*	WIS-TV	48	Montgomery*	WSFA-TV	65
Montgomery*	WSFA-TV	48	Springfield, Mo.*	KYTV	59
Binghamton*	WNBF-TV	48	Lincoln-Hastings-Kearney	KOLN-TV	59
Springfield, Mo.*	KTTS-TV	48	Charlotte*	WBTV	58
Charleston-Huntington Jacksonville*	WSAZ-TV	47	Lafayette, La.*	KLFY-TV	56
	WJXT	47	Las Vegas	KORK-TV	53
El Paso	KROD-TV	46	Joplin-Pittsburg*	KOAM-TV	52
Greenville-New Bern-Washington	WNCT-TV	46	Madison*	WISC-TV	52
Birmingham*	WBRC-TV	46	Birmingham*	WBRC-TV	52
Lafayette, La.*	KLFY-TV	45	Erie*	WICU-TV	51
Mobile-Pensacola	WKRC-TV	45	Harrisburg-York-Lancaster-Lebanon*	WGAL-TV	51
Beaumont-Pt. Arthur	KFDM-TV	45	Jacksonville*	WJXT	51
Charlotte*	WBTV	45	Augusta*	WJBF	51
Fresno-Visalia	KMJ-TV	45	Flint-Saginaw-Bay City*	WJRT-TV	49
Erie*	WICU-TV	45	Charleston-Huntington Cape Girardeau-Paducah-Harrisburg	WSAZ-TV	48
Springfield, Mo.*	KYTV	45		KFVS-TV	48
Augusta*	WJBF	44	Hartford-New Haven*	WTIC-TV	47
Green Bay	WBAY-TV	44	Roanoke-Lynchburg*	WDBJ-TV	47
Birmingham*	WAPI-TV	44			

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# EARLY EVENING

(Mon.-Fri., 5-7:30 p.m./4-6:30 p.m.)

## Top 20 affiliates in 109 3-or-more-station markets†

**Metro share**  
**Tv homes share**

Source: ARB, Feb.-Mar., 1969

### Number of affiliates leading in their markets

**ABC**



**CBS**



**NBC**



(It will be noted that, reading horizontally, the totals usually add up to more than 100 per cent. This is because of ties.)

A quick glance makes it apparent that ABC-TV also gained a little in primetime this Winter. The network also gained in total day and late night leaders but dropped a little in the early evening standings.

NBC-TV had more leading stations in the early evening during the Winter sweep than during the Fall, but dropped in the share of late night leaders. CBS-TV, in addition to its primetime lead, advanced some in late night leaders.

As for similar data on first places in total homes shares, here are the February-March, 1969, results:

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As might be expected, the same pattern prevails with ABC-TV and CBS-TV doing slightly better and NBC-TV slightly worse. The ABC-TV gains, while not large in percentage points, are important to the network because of its low standings in the Fall.

A note of caution, issued each time TELEVISION AGE publishes its ARB analysis, should be injected here. The number of leaders each network has does not take into account the margin of audience leadership in each market—in short, the size of the audience differential.

Network "A" affiliate can lead network "B" affiliate in one market by a small margin while network

### Leading stations

Metro share			Tv homes share		
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Columbia*	WIS-TV	63	Columbia*	WIS-TV	74
Jacksonville*	WJXT	61	Binghamton*	WNBF-TV	76
Binghamton*	WNBF-TV	58	Lincoln-Hastings-Kearney	KOLN-TV	71
Greenville-New Bern Washington	WNCT-TV	56	Jacksonville*	WJXT	65
Charleston-Huntington	WSAZ-TV	55	Harrisburg-York-Lancaster-Lebanon*	WCAL-TV	64
Cedar Rapids-Waterloo Charlotte*	WMT-TV	53	Charlotte*	WBTB	63
	WBTB	53	Cedar Rapids-Waterloo Madison*	WMT-TV	60
Corpus Christi Lafayette, La.*	KZTV	52		WISC-TV	60
	KLFY-TV	52	Birmingham*	WBRC-TV	60
Roanoke-Lynchburg*	WDBJ-TV	51	Augusta*	WJBF	60
Birmingham*	WBRC-TV	51	Charleston-Huntington	WSAZ-TV	59
Odessa-Midland Oklahoma City	KMID-TV	51	Reno	KOLO-TV	58
	WKY-TV	51	Bakersfield	KERO-TV	57
Chattanooga Harrisburg-York-Lancaster-Lebanon*	WRCB-TV	49	Greenville-New Bern-Washington	WNCT-TV	56
San Antonio*	WCAL-TV	49	Lafayette, La.*	KLFY-TV	56
	KENS-TV	49	Hartford-New Haven*	WTIC-TV	56
Fargo	WDAY-TV	48	Erie*	WICU-TV	54
Lexington	WKYT	48	Louisville*	WAVE-TV	54
Augusta*	WJBF	48	Springfield, Mo.*	KYTV	54

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# LATE NIGHT

(Mon.-Fri., 11-11:30 p.m./10-10:30 p.m.)

## Top 20 affiliates in 109 3-or-more-station markets†

**Metro share**  
**Tv homes share**

Source: ARB, Feb.-Mar., 1969

### Number of affiliates leading in their markets

#### ABC



#### CBS



#### NBC



### Leading stations

Metro share			Tv homes share		
Market	Station	Share	Market	Station	Share
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Columbia*	WIS-TV	74	Binghamton*	WNBF-TV	82
Fargo	WDAY-TV	70	Montgomery*	WSFA-TV	80
Montgomery*	WSFA-TV	70	Lincoln-Hastings-Kearney	KOLN-TV	80
Erie*	WICU-TV	66	Harrisburg-York-Lancaster-Lebanon*	WGAL-TV	69
Lincoln-Hastings-Kearney	KOLN-TV	65	Cedar Rapids-Waterloo	WMT-TV	68
Bangor	WLBY-TV	63	Charlotte*	WBT-TV	68
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Oklahoma City	WKY-TV	59	Jacksonville*	WJXT	60
Mobile-Pensacola	WKRC-TV	57	Joplin-Pittsburg*	KOAM-TV	60
Charlotte*	WBT-TV	57	Sioux City*	KCAU-TV	59
Portland, Ore.	KGW-TV	56	Amarillo	KFDA-TV	59
Davenport-Rock Island-Moline	WOC-TV	56	Charleston-Huntington	WSAZ-TV	59
Harrisburg-York-Lancaster-Lebanon*	WGAL-TV	56	Oklahoma City	WKY-TV	59
Springfield, Mo.*	KYTV	56	Hartford-New Haven*	WTIC-TV	58
Birmingham*	WAPI-TV	55	Mobile-Pensacola	WKRC-TV	57
Charleston-Huntington	WSAZ-TV	55	Roanoke-Lynchburg*	WDBJ-TV	57
Champaign-Decatur-Springfield*	WCIA	55	Bakersfield	KERO-TV	57
Portland-Poland Spring	WCAN-TV	55			

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ur. '65	11.9	49.3	49.3
ur. '66	14.9	51.7	33.3
w. '67	4.8	68.3	31.7
ur. '68	9.8	65.7	33.3
w. '68	5.8	50.0	44.2
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Here are the per cent of leading ... affiliates in the all-important prime- ... (Continued on page 63)

**A**n exclusive TELEVISION AGE survey of 275 stations representing all revenue categories provides conclusive evidence that Sears, Roebuck and Co. is one of the best friends tv stations have, and that the friendship figures to improve with age.

Among the facts disclosed by the study:

- Sears advertises one week out of every two, on the average;
- While Sears tends to buy more time on larger stations, it does not neglect those with smaller revenue;
- While the majority of Sears commercials run by stations of all sizes are centrally produced by Sears headquarters in Chicago, a good percentage are produced locally, especially by larger stations.

In a recent issue, TELEVISION AGE examined Sears' television advertising against the background of the company's huge and highly organized parent complex in Chicago (*Here's Sears*, April 21, 1969, page 21).

Sears is not only far and away the leading retailer in the U.S. (its 818 stores racked up an astounding \$8 billion in sales for 1968), but is just as far and away the country's top retail television advertiser (last year, in the 75 markets monitored by BAR one random week each month, Sears stores ran an average of 2,564 commercials a week in as many as 73 of those 75 markets).

To learn the extent to which Sears stores and local television stations in a great many more than 75 markets are working with each other, and something of the details involved, some 660 stations were questioned. Replies were received from 275 (a 42 per cent response).

But before analyzing the results of the survey, let's pause long enough to place Sears' local tv advertising operation in context.

Last year, the managers and advertising managers of individual Sears stores, groups of Sears stores and zones of smaller Sears stores did \$11 million worth of business with stations scattered — as Sears stores

themselves are scattered — literally from border to border and coast to coast.

Each of the thousands of buying decisions involved was made by the store, group or zone management and advertising executives or the local agencies retained by a great many Sears field operations. And each buy was the result of direct

contact between stations and Sears or agency people.

The parent advertising and sales promotion headquarters in the Chicago suburb of Skokie called for the shots, twisted no arms. Essentially, the only arm-twisting at Sears field management, merchandising or advertising executive undergoes is in the form of a profit

## THE SEARS COMMERCIALS (Source: TELEVISION AGE Study)

		By station revenue			
		Under \$1 million	\$1-3 million	Over 3 million	not given
		weeks	Stations	Stations	Stations
<b>I</b> How many	weeks				
	did Sears	1-10	27	16	3
	advertise on	11-20	19	17	10
	your station	21-30	13	15	11
	in 1968?	31-40	9	12	12
		41-52	9	17	17
	Average		20	27	33
	weeks				26
		weeks	Stations	Stations	Stations
<b>II</b> How many	weeks				
	did Sears	0	27	13	2
	advertise on	1-5	22	17	9
	your station	6-10	9	20	15
	in first	11-13	16	19	24
	quarter 1969?	Average	5	7	10
	weeks				9
		less than	Stations	Stations	Stations
<b>III</b> How many	commercials				
	5 ads		10	1	3
	does Sears	5-10 ads	28	21	18
	run in an	11-20 ads	24	44	26
	average	21-30 ads	12	5	4
	week?	Over 30 ads	2	6	2
	Average	14	17	14	
	%				13
		%	Stations	Stations	Stations
<b>IV</b> What percent	of Sears				
	commercials	0	12	10	1
	you ran were	1-25	11	12	7
	parent-	26-50	16	13	7
	produced?	51-75	7	6	6
		76-99	13	20	21
	100	16	15	10	
					3

# Sears

## Express on the local track

*Television Age surveys stations on Sears, gets data on commercials usage and pros & cons of dealing with the nation's number one retailer*

*Sears' local sponsorships include Romper Room, weather, news, sports.*

his statement. A P&L is made up regularly for every zone, group, store and department. At Sears, the name of the game is "On your own." A manager who shows a steady profit has it made—but let one show a few losses or quota misses, and it begins to look as if he's just not Sears management material after all.

What parent does do is draw up fixed advertising budgets based on last year's sales and this year's projected increases. While stores, groups and zones can allocate those budgets as they see fit, the message is loud and clear—show a profit.

What parent also does is produce and distribute on request television commercials designed to hard-sell merchandise in just about every department—and parent travels special-ists out of Skokie with the single mission of inducing the autonomous decision-makers in the field to put a significant slice of budget into television.

### *Sears is a believer*

By the admission of high staff executives in Chicago, Sears believes in tv with all its corporate heart, and is in the medium to stay.

Now, the survey. To begin with, although a 42 per cent return has to be considered excellent, there is reason to believe that the percentage could have been somewhat higher were it not for Sears' strict policy of non-cooperation with the press.

Indications that Sears local management tried, in at least some areas, to prevent stations from cooperating with the survey, came in the form of letters of refusal from sales representatives of two stations who took no trouble to explain their position. "Sears prefers that such information be regarded as confidential," said one. "The local Sears advertising manager has advised me that they do not wish to disclose the kind of information you request," said the other.

In analyzing survey results, we broke the 273 cooperative replies into four classifications by



station revenue: Under \$1 million, \$1-3 million, over \$3 million and those which did not reveal their revenue.

A total of 266 stations replied to the question, "Did Sears advertise locally on your station in 1968?"

Revenue category	Yes	No
Under \$1 million (96 stations)	63%	37%
\$1-3 million (82 stations)	96	4
Over \$3 million (55 stations)	96	4
Revenue not given (33 stations)	79	21
All 266 stations	90	10

There were 268 replies to the next question, "Did Sears advertise locally on your station in the first quar-

ter of 1969?" The "yes" percentages were down in all but one volume category, doubtless reflecting the fact that Sears is not necessarily an exception to the traditional retail practice of cutting back on advertising in the slow post-Christmas season. Here's the way the replies shaped up:

Revenue category	Yes	No
Under \$1 million (96 stations)	63%	67%
\$1-3 million (85 stations)	82	18
Over \$3 million (56 stations)	93	7
Revenue not given (31 stations)	81	19
All 268 stations	68	32

*(Continued on page 75)*

If media buying has one overall objective, it's to zero in on prospects and if there's one buying trend that stands out above all others, it's the growing ability of buyers to thus zero in.

Demographics have been the most convenient syndicated handle to pinpoint potential customers but there's a growing interest in "psychographics," which has come to refer to information about consumer attitudes and behavior relating to marketing.

Most psychographics research has been tailored to specific marketing and media problems. Some of it is confidential. The result is that the data is either not available or not generally useful.

A new study by Television Advertising Representatives, however, points to the possibility of syndicating material on attitudes and behavior. Just released, the study is called "Ego-tistics" and it provides two basic measurements of consumers: (1) their propensity to switch brands within specific product categories and (2) a personality profile consisting of seven characteristics.

It should be apparent at once that if this information is related to program viewing habits and product usage, the advertiser will have, if the data is "true," some extremely useful facts. And that is what the study does.

The study was made last Fall in the nine TvAR markets among about 2,000 housewives. To qualify, a respondent must have watched one or more tv programs broadcast Monday-through-Friday during the 9 a.m. to 5 p.m. day part.

Why daytime tv only? According to Herbert Kay, whose Herbert Kay Research, Inc., developed the questionnaire techniques to measure per-

sonality characteristics and the likelihood of switching, the housewife viewer of daytime tv has always been considered part of a homogeneous group. He described her as a little older than average and tending to be "downscale."

Once the housewife was qualified, she was asked (via personal interviews in the home) about her viewing for the preceding two weeks. Responses were collected on both local and network shows.

### Call it 'psychometrics'

Researcher Kay will reveal only a few details of his "psychometric" questions, which he considers proprietary information. He considers, incidentally, that the term "psychometrics," which refers to psychological measurement, is a more accurate label for behavioral and attitudinal research than psychographics.

The latter term, he feels, was popularized by Emanuel Denby, president of Motivational Programmers, and is best used to describe the kind of "life style" research that Denby did for *Holiday* magazine (see "A consumer in every pigeon-hole," TELEVISION AGE, January 27, 1969).

Whatever the label, Kay makes clear that what he is talking about is more than a matter of simply asking questions in order to get the information desired.

"You can't do it by a direct confrontation with the consumer," he explains. "You can't ask a woman directly whether she will switch from one brand to another and expect to get a useful answer. You have to come in through a side door and you have to test your questions to see whether they actually work."

A series of questions developed by Kay will determine, he says, not only

who the "switchables" are but who are susceptible to advertising. It doesn't do you any good to find women who will switch from one price discount brand to another. The advertiser wants to find people he can convince."

One key to finding the "ad switchables" is determining how much media people consume, Key maintains. The switchables most susceptible to advertising are, not so surprisingly, those who consume more media. A check-back on a sub-sample of the original respondents was said to confirm this hypothesis. Better than one out of 10 chosen as ad switchables actually switched during a period of one to two and a half months, according to the study.

Ten product categories were analyzed in the TvAR study—margarine, deodorants, instant coffee, ground coffee, laundry soap/detergents, headache remedies, toothpaste or powder, orange breakfast beverages, frozen vegetables, diet soft drinks.

### Seven characteristics

For each category, the housewives questioned were asked if they had purchased a brand within the previous six months. Those who did were then, for each category, asked the same series of questions to determine the degree to which they were likely to switch and could be induced to switch through advertising. As a further refinement, the ad switchables were confined to those with an "extremely high degree of ad switchability."

The seven personality characteristics are among those that determine brand loyalty as affected by advertising, the study notes. They are guilt, vanity, status seeker, hedonist

# Making switchers switch

*TvAR study not only pinpoints the female brand switcher but 'psychoanalyzes' her, too*

**OLD FASHIONED**

**VANITY**

**STATUS**

**HEDONISM**

**GUILT**

rational decision, old fashioned and health concern. A series of questions or statements was framed for each characteristic and answers were indicated on an opinion scale with four alternatives—strongly agree, agree, disagree, strongly disagree.

For example, one of the yardsticks for "status seeker" was this statement: "A lot of tv entertainment programs are an insult to your intelligence." For the "vanity" measure, one of the statements was: "It doesn't bother me if friends drop over and find me in pin-curls and an old housecoat."

Kay says that a certain amount of judgment and insight is involved in using this type of information. He also points out that the information is checked for statistical consistency by factor analysis.

## *Switchable index*

Having gotten the information on program viewing, switchability and personality, researchers then set up various index figures to help handle the data.

One major measure is the "ad switchable index." There is such an index for every program measured and in each product category. With about 50 programs and 10 categories, nearly 500 ad switchable indexes were necessary. The index is simply the program rating for all women in the sample divided into the per cent of ad switchables in a product category who viewed any one episode. Or, to put it another way, it's the ad switchable rating divided by the total sample rating.

As an example, suppose 12.6 per cent of the housewife sample viewed program "A." And suppose 18.9 of instant coffee ad switchables viewed

*(Continued on page 72)*

**E**very workday since January 1, 1969, an average of three advertisers fit to be printed in the *New York Times* changed agencies!

Now don't panic. This shouldn't come as a surprise. In fact, it's probably the norm for this time of year. Most of these accounts billed under \$350,000. The number of those topping this amount that have fled the fold are fewer than in the first quarter of 1968. That year a record number of 262 elected to switch rather than fight.

However, since the rate of account re-assignment over the past five years has remained remarkably stable—7 to 10 per cent of the total industry billings—it is likely it will again sync with any increase in over-all advertising expenditures before the end of 1969. Therefore a slight increase in the turnover of accounts is to be expected.

But again, this shouldn't come as a surprise. In fact, the only surprising thing about account shifts is that they so often come as a surprise to the agency getting the news. For despite the fact that most agencies are fully aware that account movement within the industry occurs almost as frequently as tremors along the San Andreas fault, when their own shop begins to shake, it usually comes as a shock. As a result, they are often unprepared to quickly shore up the foundations, and a considerable amount of personnel seepage, along with financial drain, takes place before the damage can be repaired.

Such being the case, it may be helpful to examine this happening in relation to Kelly's Second Law, as it applies to the advertising industry.

Kelly's Second Law, as you are no doubt aware, is a basic tenet recognized by those in the space shot and ABM business that "if anything can go wrong in a system, it will."

In the present context, the "system" becomes the relationship between the client and the agency. And in this system, plenty can go wrong. And does. And will!

Therefore, it would seem to be a matter of self-preservation, that the thinking of many advertising

agencies in relation to their new business mission undergo a change.

And perhaps the best way to make this transition would be to start thinking of new business development not as a program that is mounted occasionally as a growth offensive, under a smokescreen of aid to oppressed clients, but as a permanent first line defense against attrition.

For it is attrition, not commission, that has today become the major retardant to growth in most advertising agencies.

Few well established agencies need a great deal of external new business to grow. With good management, almost any agency, regardless of its size, can achieve an annual growth rate of 10 per cent or better internally.

But unless a balance can be struck between attrition and acquisition, few agencies can grow, or even continue to provide contemporary service to their clients.

#### *'All systems go'*

If a holding action against attrition can be maintained, new products, bigger budgets from existing clients, normal media increases and an occasional new assignment from the outside will usually produce a satisfactory growth rate. That is, unless the agency is out to break the \$100 million billing barrier, the moment it blasts off.

If instant-bigness is its bag, then it is probably better to set "all-systems-go" after new business before the countdown begins.

Of course, some agencies don't grow at all and survive. Or at least, they have remained static for years without apparently suffering undue hardships. Two in the top 25 had a zero growth rate between 1958 and 1967, and it wasn't until last year that either had a substantial billing increase that wasn't cancelled by a loss.

But with operating costs shooting towards the ionosphere, and creative directors taking space walks on the assumption they have something in common with God, complacency in an agency today can be defined as

really "living dangerously."

Actually, the odds so far are slightly in favor of an agency's growth, particularly if it is a large agency. According to a study made last year, the annual attrition for small agencies is around 8 per cent. For the larger agencies it is about 4.5 per cent.

The acquisition rate for the smaller agencies is approximately 11 per cent. The big agencies average close to 15 per cent. This results in a net new business gain for the industry of 3 per cent and for the top agencies 10.5 per cent.

The increase in billings of the middle range agencies in the past is usually due to internal growth, supported by their ability to balance their gains and losses. But, it is becoming rare indeed for an agency to keep its account list intact for more than two seasons. It has, in fact, been suggested that the average medium-sized account expectancy is now about four years.

Under these circumstances, the problem of providing replacement accounts becomes a continuing one. And one that may become increasingly difficult for some agencies as hot shops blossom, the movement of client management accelerates, and

### *An Interpublic executive offers agencies advice on retaining accounts and finding new ones*

By **LESLIE T. HARRIS**

agencies fragment.

Several agencies have had some degree of success in countering attrition with diversifications. But even those agencies able to establish a beachhead in areas other than advertising still require an anti-defection capability to protect the homeland.

To set up and maintain a viable counteraction against attrition today an agency would do well to first

inventory its present arsenal. Much of the weaponry has become obsolete. And many of the ceremonies attached to the presentation of ads are no longer relevant.

In fact, if there is any aspect of advertising that has resisted change, it would appear to be the technique of attracting new clients.

For an industry characterized by an increasing high degree of technical competency and sophistication in selling other people's products, it is remarkable how naive it has remained in the marketing of its own services.

Traditionally, burrowing for new business has usually been programmed by either a nifty young man with good school and family connections, who, as they say, gets around. And/or a distinguished Consultant, who is on a first name basis with a number of company presidents, most of whom he once hired as mail boys.

The nifty young man does open a

few doors. But, usually after school ties are exchanged, he isn't prepared to discuss product positioning, or share of market, or whatever may be bugging the prospect. As a result, nothing happens.

Had he been more selective in choosing his prospect, and taken the trouble to identify the problem—if a problem exists—in advance, he perhaps would have been more successful. But that seldom happens.

The Consultant, on the other hand, may know more about the prospect's problem than the prospect. That's also bad. The prospect often doesn't want anyone around that smart. Besides, he can't forget he used to sit at the Consultant's knee when he was a mailroom boy.

The result is the same. Nothing.

This is not to suggest that retaining a qualified Consultant is unwise. But, it is perhaps better if the Consultant's activities be restricted to "consulting" and that he not be positioned at a forward point in the contact area.

There appears to be some subconscious resentment on the part of many prospects to an approach by a former associate. And this resistance is not limited to Consultants. A former employee, now in an agency, very often has difficulty in establishing a rapport with his past employer.

Still another new business approach practiced by some agencies

*(Continued on page 73)*

How  
to keep  
clients  
from  
leaving  
your pad



*NBC-TV affiliates Board of Delegates includes, l. to r., Robert E. Kelly, KCRA-TV Sacramento; Harold Froelich, WTDV Rockford, new member; Stanley S. Hubbard, KSTP-TV St. Paul; Walter Bartlett, Avco Broadcasting; Howard H. Fry, KFDX-TV Wichita Falls; Harold Grams, Pulitzer Publishing Co. chairman of delegates board; M. E. Greiner, Jr., WMC-TV Memphis, new member; Frank Gaither, Cox Broadcasting; William R. Roberson, WITN-TV Washington, N. C., new member. Not present: Harold P. See, KRON-TV San Francisco; Douglas Manship, WBRZ-TV Baton Rouge.*



## Network family affairs

**T**he affiliates of NBC-TV and CBS-TV who gathered for their respective annual meetings recently had, in both occasions, cause for satisfaction.

In the case of NBC-TV, meeting in Los Angeles, it was because of their improved showing in prime-time this season. In the case of CBS-TV, meeting in New York, it was because of their improvement in primetime in the latter part of the season. In any case, disregarding the decimal points in the ratings, it can be said with confidence that the two networks are at a standoff.

Gathering at the Century Plaza on May 12 and 13, NBC-TV station executives listened to warnings on the dangers of government controls as delivered by RCA president Robert W. Sarnoff and NBC chairman Walter D. Scott.

The CBS-TV station executives, meeting at the New York Hilton on May 20 and 21 heard Richard W. Jencks, president of the CBS/Broadcast Group, and Robert D. Wood, CBS-TV president, devote considerable time to the Smothers brothers affair. ■

*NBC president Julian Goodman, c., stands between golfer-businessman Arnold Palmer, l., and A. Louis Read, president, general manager, WDSU-TV New Orleans.*



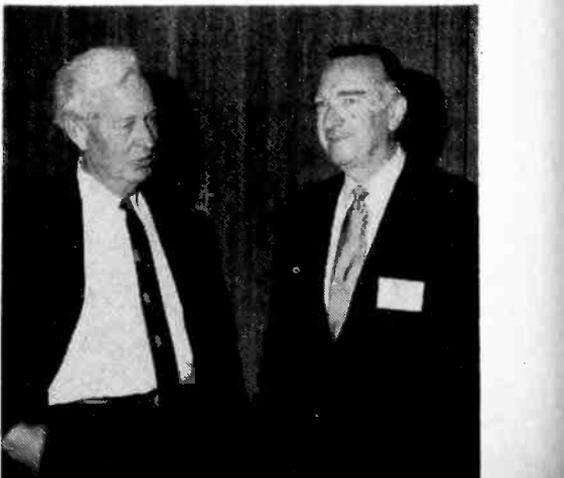
*NBC's station relations vice president Donald J. Mercer, second from r., stands with Mrs. Mercer, l., and Oscar C. Turner, director, personnel and labor relations, NBC West Coast and his wife.*



*Richard W. Jencks, president, CBS/Broadcast Group, r., with, l. to r., Ves Box, vice president, general manager, KRLD-TV Dallas-Ft. Worth; Robert F. Wright, president, general manager, WTK-TV Meridian; Kenneth Bagwell, vice president, general manager, WJW-TV Cleveland.*



*CBS News correspondent Walter Cronkite talks with Thomas Chauncey, president, KOOL-TV Phoenix.*



## Uncle Tom and Aunt Diahann

Over the years diverse groups, from Jesuits to university psychologists, have taken a dim view of television programming. It wasn't the quiz scandals or the violence or the sex that bothered the learned panels so much. No, it was the causal relationships that upset the big boys.

At the event that the word "causal" is troublesome—and it is one of the *in* words—at the risk of oversimplification, regard it as the relationship between human beings. Some call it "telling it like it is." Anyway, scholars agreed that television takes a phoney view of life and in so doing does immeasurable harm to society. Perhaps the phoniest of all is the treatment of the black or Negro or colored or Afro-American—depending on who is writing.

For many years, the Afro-American was a comedy character without much character. The job of valet, errand boy, maid, waiter, con man, or the like was the only portrayal possible, except for the highly talented performers who gained close to equal status with any other performer and usually intermarried in a conscious or subconscious effort to totally assimilate, in the manner of Brazil or Hawaii. No matter how wrong it may have been socially, this status was causal as hell. That's the way it was, baby.

### The pressure was on

Then came the pressure from blacks to get more realism in television. Put blacks in places where they normally are, give blacks 10 per cent of all jobs in television, help raise the black's job levels by showing what he can do if given the chance and proper training. All very noble but all very uncausal.

Take *I Spy* for example. Bill Cosby is a good actor who got the part because he was black. The idea of his working for a U.S. government spy organization just plain isn't believable. It is highly improbable that the CIA has any black agents. If they have, they can prove me a liar by sending a picture and bio of one to this magazine. The CIA only recently hired a black and he was promptly put in action.

It is also unlikely that all the fancy hotels would let Bill Cosby in—spy or no spy—and if they did the help would snub him. He couldn't play tennis on a lot of fashionable club courts, either. If television is going to speak the truth, more of these situations should be introduced to show how Cosby would cope with them. The dream world portrayed by the writers and the director of *I Spy* may have been a dream of the future. If so, it should have been labeled that and not faked out to be contemporary. Then *The Outcasts* takes the wholly unlikely premise that a black and a white southerner could coexist in an era of self preservation in the wild west. Nonsense. Not causal. The violence and the physical contact are window dressing to cloud the reality.

The biggest fake of them all is *Julia*. Here is a wild dream of a guilt-ridden writer who would move out of

his L.A. apartment in a flash if a colored woman—no matter how sexy—and her pickaninny moved in. The confrontations are so obvious and contrived, and the good-guy-tough doctor is so extremely sympatico, that nobody is real. Everyone comes on like they were plastic—white or black.

The popularity of the show is to a great extent due to the winsome non-acting of the little black boy. Before society turns them rotten, kids like this one—remember Farina?—do more to equalize the values between the colors than all the dream sequences disguised as reality. But where is the scene when other kids taunt the poor little bugger because his skin is different? Kids are the cruelest of all mortals. No matter how much they may like another kid, the Marquis de Sade comes out in them at the slightest provocation.

### Just another working girl

Diahann Carroll rides to work in a Rolls Royce, according to her press releases. She is among the upper one per cent in the country in income. She is a good actress in a sympathetic role. But causal she is not. She bears no resemblance to the problem of the black in today's society. She might as well be white or Chinese or Indian. Her own people would label her an Uncle Tom—and would they be wrong?

All this is another symptom in the failure of television programming to take its place in our current society and reflect it rather than sugar-coat it. The black has a helluva problem trying to emerge from a century old cocoon and achieve equality. Many are never going to make it, and most are totally unprepared by education, aptitude and training for opportunities when they do come. Television is the kind of powerful medium that could do a lot to help by dramatizing the struggle and thus directing



Is "Julia" the biggest fake of them all?

blacks in ways of improving their lot, and conversely getting whites to develop an understanding of their role—their causality.

Uncle Tom was causal. The book was a moving book and the silent movie is one of the great dramas in cinema history. Tom reflected his time and he was a truly holy man. What television needs is a Harriet Beecher Stowe to do for the modern-day black what Uncle Tom did for his generation. Until that happens, let's stop kidding ourselves.—J.B.

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### Just another working girl

Diahann Carroll rides to work in a Rolls Royce, according to her press releases. She is among the upper one per cent in the country in income. She is a good actress in a sympathetic role. But causal she is not. She bears no resemblance to the problem of the black in today's society. She might as well be white or Chinese or Indian. Her own people would label her an Uncle Tom—and would they be wrong?

All this is another symptom in the failure of television programming to take its place in our current society and reflect it rather than sugar-coat it. The black has a helluva problem trying to emerge from a century old cocoon and achieve equality. Many are never going to make it, and most are totally unprepared by education, aptitude and training for opportunities when they do come. Television is the kind of powerful medium that could do a lot to help by dramatizing the struggle and thus directing



Is "Julia" the biggest fake of them all?

blacks in ways of improving their lot, and conversely getting whites to develop an understanding of their role—their causality.

Uncle Tom was causal. The book was a moving book and the silent movie is one of the great dramas in cinema history. Tom reflected his time and he was a truly holy man. What television needs is a Harriet Beecher Stowe to do for the modern-day black what Uncle Tom did for his generation. Until that happens, let's stop kidding ourselves.—J.B.

# Film/Tape Report

## MATERIALS DON'T MATTER

Pablo Ferro never liked video tape very much. The thought of having to drag a truck around with him where ever he wanted to shoot went against him. Even the portable equipment he thought was too bulky.

"Besides, video tape is too perfect for many of the things I want to shoot," adds the filmmaker. "It reproduces what it sees exactly and for many types of shooting I don't want excellent resolution."

Outdoor shoots often seem artificial to the filmmaker, who also adds that the cost of buying or renting video tape equipment is another reason he's never been attracted to the medium.

Ferro, however, in light of increasing costs of film and processing has decided to give the television camera a test—on his terms.

What he uses is not broadcast equipment but Sony recorders which are designed for closed circuit operation. For under \$10,000 he has equipped himself with three recorders, a portable battery operated recorder and camera, a special effects generator and other associated equipment.

Ferro's first project was a short subject shot on a bridge over New York's East River. The ten-minute black and white feature was edited on tape using A and B rolls.

When Ferro has completed the editing, the two recorders are mixed to produce an "answer print." Once the sound track has been mixed, the feature is transferred to film via a tape to film transfer.

The big advantage of this system Ferro points out, is that a production house can stop worrying about money.

"When shooting film, the cost of the film and processing can run as much as \$60 a minute. When you're finished, the footage is no good to you anymore. With tape, once you're finished, you can re-use the stock again and again."

A second advantage is that test commercials and scenes can be shot cheaply to give you a better idea of what you're going to end up with.

Ferro, who is interested in making feature films, points out he can

shoot his feature on tape and then transfer it to film. The outlay for a feature would be about \$500 for supplies, as compared to tens of thousands for film stock. This allows Ferro to shoot, instead of spending half his time trying to get backers for a project.

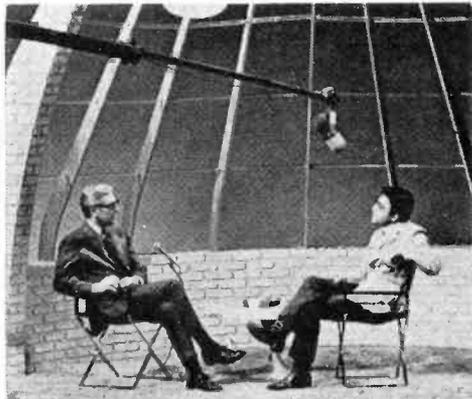
The quality of the tape answer print is about equal to film shown on tv.

"We're in a visual medium," points out Ferro, "and the materials don't matter."

## BIT OF EVERYTHING

"Ludden got tired of watching programs where one guest after another says 'a funny thing happened on the way to the studio,'" said Wynn Nathan, vice president in charge of syndication at MPC. "As a result, he decided to try a new approach for his 90-minute strip show, *Allen Ludden's Gallery*.

The show began airing in 22 markets last week.



Ludden (l.) has no couch for guests.

Allen Ludden believes that people are more interested in finding out about people, than in having them talk about nonsense and then move down the couch where they are ignored. Out of this come two developments for his show.

First, he talks to only one guest at a time, and when they are finished they leave. Next, twice during each show Ludden presents authors who have written about famous people. Ludden believes they can reveal a great deal about the people they wrote about during their interview.

"If you want to find out about Nancy Sinatra," said Nathan, "she won't tell you but someone else will.

That's the idea behind this segment.

The program is not designed for late night show but rather for early evening insertion. Because of this, Ludden got rid of two things: The desk and narrow set.

"He really has no place to v from," points out Nathan. "There's a piano bar with stools, and a collection of discussion sets which are backstage and brought center stage at various times, but no desk to keep him chained to.

"In addition, Ludden wanted a stage with depth and so he had a traditional curtain removed and a white floor installed."

Other features of the show include a musical group which appears on the show for three weeks at a time (but no acid rock groups) and a singer and comic who are booked on individual shows.

The show, which is an Alliance Production in association with Metromedia Television, closes with an audience participation game where there is time. Eight different games will be rotated.

## Y&R SETS THE PACE

Four and five years ago, Don Dane Bernbach used to sweep awards festivals. They still do, on the print area, but television awards seem to have become Y&R's property.

In the Clio awards, as in the Andys, New York Art Directors Club Awards and the International Broadcasting Awards competition, Y&R continually walked away with the top or majority of awards.

Young & Rubicam is an agency which believes a strong story is necessary for any communication. They had 10 strong stories this year in the Clios. BBDO was second in total Clios with five, followed by Don Dane Bernbach with four, and Foc Cone & Belding, Leo Burnett, and Wells, Rich, Greene with three Clios each.

Y&R's top story was for the New York Urban Coalition. A series of four commercials, "Give a Damn," "Send Your Kid to the Ghetto," "Slumlord" and "Kids," took the Clio for best public service campaign. Horn/Griner and DVI shared the production credits.



## Legends have to start somewhere

And, in television, a lot of legends have started at Reeves. Now, new legends are being born at Reeves Television Studios at Lincoln Square. Reeves built its reputation on doing the impossible.

Like producing a 60-second tire commercial in one afternoon, duping that night and delivering it, ready for distribution, the next morning. Or, producing six segments for a daily half-hour quiz show in one day, every week. Or, two dramatic shows, back to back.

Whether you've got a 60-minute show or a 10-second commercial,

Reeves has the facilities to handle the job. The whole job. We can handle everything—from complete studio shooting facilities to the finest post-production work. All under one roof.

Lincoln Square means three shooting stages, the best equipment and engineers, and access to the most complete video post-production service in the world.

Office facilities. Two viewing rooms and two electronic editing rooms. All models of comfort and efficiency. The equipment is the best—PC 70 color cameras, VR 2000 recorders, "Little

Shaver" backpack cameras and recorders. All manned by expert Reeves technicians.

The result? An unparalleled color-perfect product, ready for viewing. And if location work is part of your job, Reeves' Airmobile-Video™ System is ready to leave for any place in the world—overnight.

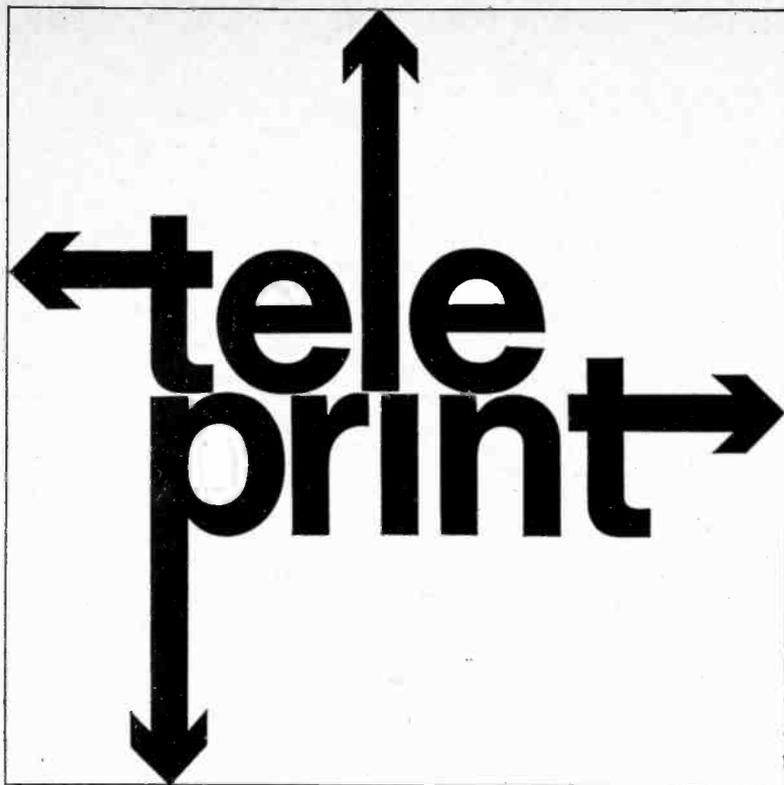
Become a part of a legend in the making. Come to Reeves Television Studios at Lincoln Square. Have a look around. See our facilities. See our demo reels. See how Lincoln Square fits your job.



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 FILMS • TV • RADIO • ELECTRONICS 119 WEST 57th ST., N.Y. C. (212) 765-4635



A Y&R commercial for Manufacturer's Hanover, "Mr. Bender," won the Clio for best banks and financial advertising. Wylde Films did the production.

The agency also cleaned up the Clio for best cleansers and polishes with a minute spot for Spic and Span produced by Pelican Films.

The best corporate advertising Clio was awarded for a Union Carbide commercial titled "Road to Nowhere." The 60-second spot was shot by VPI, New York.

Simmons Mattress "Programmed Sleep" took the best home furnishings Clio. Again, Y&R and Horn/Green produced the winning spot.

Taking the best home maintenance Clio was a commercial for Pittsburgh Paint titled "House Breathing." It was produced by Cascade Pictures, Los Angeles, Washington production house.

Y&R told a strong story for Emory Shaver, whose "Hustler" commercial topped the best men's tees and ties category. VPI produced the spot.

Eastern Airlines "Acapulco Paradise" spot took the best travel and transportation Clio. The 60-second spot was produced by Jenkins & Gomes, New York.



New York Urban Coalition spots won public service campaign award for Y&R.

The Detroit office of Y&R took the 3M Co. award for the best creative use of video tape. The commercial which won the best electrophotography Clio was Chrysler "Fuselage," produced by Advertel, Toronto.

Rounding out the list of Young & Rubicam's top 10 stories of the year was the Gulf Oil "Mechanical Man" commercial which took the Clio for best production effects.

Other top winners were onetime presidential aspirant Pat Paulsen, who, although he lost in November, won a Clio in May for best spokesman. His "Park Bench" commercial for Purina meats for dogs was the

# Advertising Directory of SELLING COMMERCIALS

through Gardner, St. Louis and  
shot by Pacific Commercials of  
Los Angeles. The commercial also  
the Clio for best pet products.  
are the other commercials  
awards in the product, tech-  
and international categories:  
**Overall Campaign:** Virginia  
"You've Come a Long Way  
Ba," Leo Burnett; Dick Miller  
Associates.

**Apparel:** Penman's Underwear  
"Ture Test," McConnell Eastman  
Toronto); Paul Herriott (Toronto).  
**Small Appliances, House-  
wares:** Tupperware "Locks," BBDO;  
Hold Becker (New York).

**Automobiles:** American Motors  
"Rel "Driving School," Wells,  
Rit, Greene; Howard Zieff.

**Auto Accessories:** Sears Silent  
Bird Tires "Flashlight," J. Walter  
Pimpson (Detroit); Peterson (Chi-  
ca).)

**Baby Products:** Scott Dispos-  
al Diapers "Pinless," BBDO; Har-  
old Becker.

**Bath Soaps, Deodorants:** Dial  
"Volkswagen," Foote, Cone &  
Bling (Chicago); N. Lee Lacy  
(Los Angeles).

**Beers & Wines:** Koehler Beer  
"Time Change," Lando (Pitts-  
burgh); CPI (New York).

**Special Citation, Wines &  
Spirits:** Gold Seal Champagne "Re-  
frerator," Gilbert (New York);  
MO.

**Cigarettes & Cigars:** Virginia  
Sms "You've Come a Long Way,  
Edy," Leo Burnett; Dick Miller.

**Coffee & Tea:** Maxim "Jerky  
Eks," Ogilvy & Mather; Motion  
Associates.

**Confections & Snacks:** Cracker  
"Train," Doyle Dane Bernbach;  
Ise-Magwood.

**Cosmetics, Toiletries:** Clairol  
"Blonde Line," Foote, Cone & Beld-  
t; Tele-Tape Productions.

**Dairy Products:** Carnation  
"Idybuild "Surfer," Erwin Wasey;  
Mican Films.

**Desserts:** D-Zerta "Mrs. Tom  
"k," Grey Advertising; Motion As-  
sociates.

**Dentifrices:** Vademecum Tooth-  
paste "Sven," Carl Ally; Howard  
eff.

**Gasoline Products:** Flying A  
"Loser," Smith/Greenland;  
orn/Griner.

**Gifts, Personal Items:** East-  
man Kodak "Anticipating," J. Wal-

Alka Seltzer • Jack Tinker & Partners



CASCADE CALIFORNIA

Down The Drain • Doyle Dane Bernbach



SOL GOODNOFF PRODUCTIONS, INC., N.Y.

Campbell's Soup "Poster" • BBDO



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

Eastman Kodak "Nice and Easy" • J.W.T.



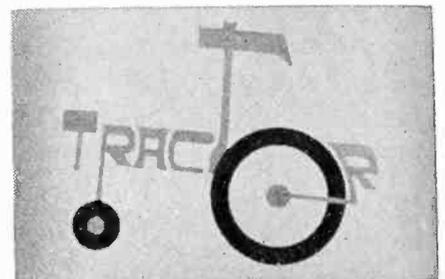
GERALD SCHNITZER PRODS., Hollywood

Chicken Delight • Sperry-Boom



BANDELIER FILMS, INC., Albuquerque

Esso Imperial Oil • Cockfield, Brown Ltd.



MOVIERECORD, INC./ESTUDIOS MORO

Denalan • William Esty Co.

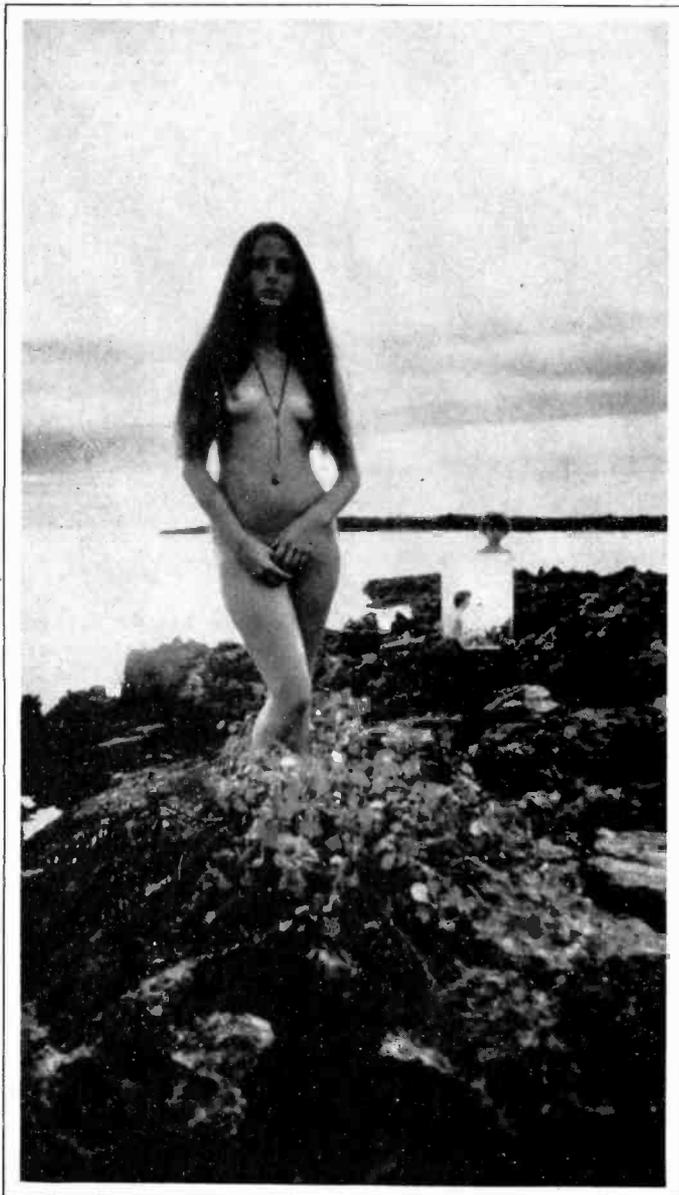


SPI SNAZELLE PRODUCTIONS, San Francisco

Franco-American Macaroni • Leo Burnett



N. LEE LACY/ASSOCIATES, LTD., Hollywood



Before I set out on my road I was my road.

**Sokolskyfilm**

322 East 39th Street, New York City 10016 (212) 686-2597

247 East Illinois, Chicago 20610 (312) 337-2087

ter Thompson: EUE/Screen (Los Angeles).

**Special Citation, Sports Equipment:** Spalding Executive Golf Ball, Waring & LaRosa; Doctors Group (New York).

**Insurance:** Hartford "Puz" LaRoche, McCaffrey & McClorn/Griner.

**Laundry Soaps, Detergents:** Ivory Snow "Second Baby," Belding & Bowles; Dimension.

**Media Promotion:** World Books "Eggs," Post-Keyes-Garrett (Chicago); Wilding tv (Chicago).

**Office Equipment:** Xerox Telecopier "Forms," Needham, Harper & Steers; Horn/Griner.

**Oils, Dressings, Condiments:** Buitoni Sauce "Great Grandmother," Doyle Dane Bernbach; TeleVideo.

**Packaged Foods:** Mrs. Puff's Onion Rings "Relay Race," J.I. Korn & Son (Philadelphia); B.J. Productions.

**Pharmaceuticals:** Contac "Gold Diggers of 1969," Foote, Condit & Belding; Sokolskyfilm.

**Paper Foils:** Scotties Handkerchiefs Pack "Giggles," J. Walter Thompson; B.C.T.V. (Vancouver).

**Political:** Winthrop Rockefeller "The Strap," no agency; Sheinman & Storck (St. Louis).

**Retail Stores, Dealers:** See "Leather Look," no agency; Adveco (Toronto).

**Soft Drinks:** Diet Pepsi "Washington," BBDO; PGL Productions.

**Toys & Games:** Ideal Toys "Battling Tops," Helfgott & Partridge (New York); Plus Two (New York).

**Utilities:** Wisconsin Telephone "Sexton," Cramer-Krasselt (Milwaukee); Sandler Films (Los Angeles).

**Best IDs:** National Safety Council "Baby Shoes," Needham, Harper & Steers; Sedelmaier (Chicago).

**20 Second Length:** Utica Celerly "Grinding Wheel," Delahanty Kurnit & Geller; E. Burin/Tempo.

**Regional Market:** Wisconsin Telephone "Sexton," Cramer-Krasselt (Milwaukee); Sandler Films (Los Angeles).

**Locally Produced:** Lone Star Natural Gas "Nutty Egg," BBDO (Dallas); Visual Presentations (Dallas).

**Canadian Market:** Penman Underwear "Torture Test," McCann Eastman (Toronto); Paul Harriott (Toronto).

**Technical awards**

**Cinematography** (The Eastman Kodak Award): New York City Department of Health "Starve a Rat," Lee DuBois; Wylde Films.

**Use of Color by an Advertiser** (The NBC Color Award): Pepsi-Cola "Sif Football," "Rope Swing," BDO; BFB (New York).

**Film Editing** (The MovieLab Award): Monsanto Wear Dated Clothes "Psychedelic," DDB; Gemini.

**Film Direction:** American Motor Rebel "Driving School," Wells, Rick, Greene; Howard Zieff.

**Demonstration:** American Tourist "Rough Treatment," DDB; Filex.

**Optical Effects:** Monsanto Wear Dated Clothes "Psychedelic," DDB; Gemini.

**Animation Design:** Volvo "Attack of the Car Dogs," Scali, McCabe & Sives; Pelican Films.

**Musical Scoring:** Ronzoni Spaghetti "Street Scenes," Firestone; Music director, Neil Warner; composer, Mitch Leigh.



Reel "Driving Lesson," a triple winner.

**Original Jingle:** Virginia Slims "You've Come a Long Way, Baby," L. Burnett; music, Dick Marx.

**Copywriting:** Volvo "Attack of the Car Dogs," Scali, McCabe & Sives; copywriter, Edward McCabe.

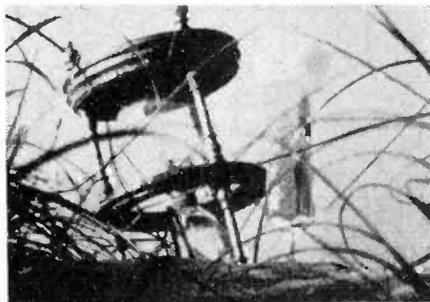
**Use of Humor:** American Motor Rebel "Driving School," Wells, Rick, Greene; copywriter, Charles

**FILM EDITOR—POST PRODUCTION SUPERVISOR**

The fastest growing film production house in the Southwest is looking for an imaginative chief editor who has the "with-it" touch. Must have the ability to supervise and up-grade general editorial output. Salary open. Call or write Bill Stokes, Bill Stokes Associates, 5527 Dyer, Dallas, 75206-(214) 363-0161. Send demo.

**Advertising Directory of SELLING COMMERCIALS**

Gettleman's Brewing \$1000 Beer • H-Y



JAMIESON FILM COMPANY, Dallas

Kraft "Embassy" • J. W. T.



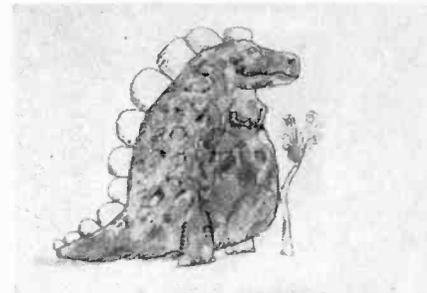
RMP California

Gillette Techmatic • Jack Tinker & Partners



PELICAN PRODUCTIONS, INC., N.Y.

MacDonald's Hamburgers • D'Arcy



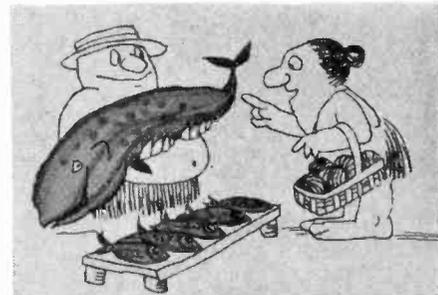
THE HABOUSH COMPANY, Los Angeles

Honda • Grey Advertising



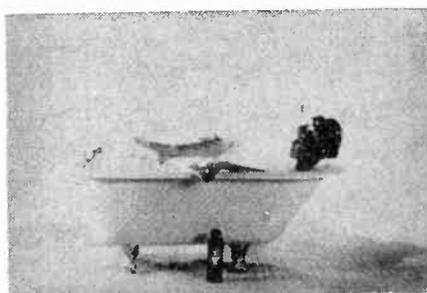
SANDLER FILMS, INC., Hollywood

Marine Midland Bank • BBDO



ELEKTRA FILM PRODUCTIONS, INC., N.Y.

Jean Nate Bath Gel • Clyne Maxon



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

Mirror Aluminum Co. • Cramer-Krasselt Co.



SARRA, INC.

Moss; director, Howard Zieff; performer, Jack Somack.

**International Competition**

**Apparel:** Renown Stockings "Ultra 150," Dentsu (Tokyo); Dentsu Motion Picture (Tokyo).

**Automotive:** Imp Motor Car "Tanks," Foote, Cone & Belding (London); Ocelot (London).

**Beverages:** Tiara Vodka Drink "Russia," Colman, Prentis & Varley (London); James Garrett (London).

**Corporate & Services:** Observer Colour Magazine "Survival," Ogilvy & Mather (London); Illustra Films (London).

**Cosmetics, Toiletries:** Shiseido Toilet Soap "Turkish March," no agency; Japan Color Movie.

**Gifts, Personal Items:** Gillette Super Silver Blades "Hairsplitting," J. Walter Thompson (London); Streich Fletcher Perkins (London).

**Home Furnishings:** Riccar Sewing Machine "Dog," no agency; Japan Color Movie.

**Household Items:** Bio-Luzil "Stains Removed," Heumann, Ogilvy & Mather; Dr. Kup (Munich).

**Packaged Foods (tie for best):** Crosse & Blackwell Tinned Soup "Farm," Lonsdale Growther (London); James Garrett (London).

Findus Frozen Steakhburgers "Yankee Food," J. Walter Thompson (London); Film Contacts (London).

**Snacks, Confections:** Krema Bon Bons "Super Market," Havas (Paris); Images et Publicite.

**Short Length:** Osram Light

Bulbs "Bouncing," Davidson, Pearce, Berry, Tuck; Streich Fletcher Perkins.

**BUT IS IT TELEVISION?**

Outside of the home, television has found many uses; in the laboratory, in the operating room, for surveillance—and now as a bra.

As part of "Tv as a Creative Medium" at the Howard Wise Gallery, 50 W. 57th St., New York, Charlotte Moorman plays her cello. She plays it naked from the waist up, except for a pair of miniature tv sets whose location earns them the title of brassiere.

Charlotte is rather good (her playing is not bad, either, and it modulates the pictures on the screens of the bra).

Nam June Paik who dreamed up this Bra for Living Sculpture calls his creation, "An attempt to humanize the technology and the electronic medium."

If you can tear yourself away from the cello you can cross the room to see a psychedelic Einstein in color. Music from an accompanying symphony modulates the colors of the picture to turn Einstein into a Richard Avedon "Beatle" picture.

Other exhibits include a television which translates music into a complex kinetic image on the screen, a device which turns separate live broadcasts into colorful kaleidoscopic images, and participation tv in which the viewer creates the images by

standing in front of three special cameras.

One spectator who attended the preview was heard comment "It's art. But is it television?"

**AD MAKERS**

Gardner Advertising has elected five men to the office of vice president. They are MARVIN GOLD, HALL, DONALD MCKENNA and NOBLE SAXER all creative supervisors. Elected was ELMER DAPRON, member of the creative staff of Van Gardner's new unit handling specialized advertising.

RICHARD-GEORGE PEDICINI has been appointed a vice president and special creative assistant for broadcast at Campbell-Ewald. He will work



PEDICINI

special creative projects on the Campbell-Ewald account. Pedicini was formerly executive broadcast director of MacManus, John & Adams.

L. JAMES HERBERT has joined Campbell-Ewald as a copywriter. Herbert is assigned to the multi-product creative group. Herbert was previously with BBDO.

EDWIN D. EASLEY has been named copywriter at Keynon & Eckhardt Advertising, Chicago. He will work on the Pabst, Victor Golf and Bromberg Ovens accounts.

Also joining the K&E Chicago office is RICHARD LEMMON who is an art director. He will work on the Pabst and Blatz accounts.

W. B. Doner and Co. has added KIM ESSINGTON to their Detroit office as a copywriter. He was previously a writer and broadcast producer at Campbell-Ewald.

Needham, Harper & Steers has announced the following promotions in its Chicago creative department: BRUCE T. MORGAN, art supervisor; THOMAS J. BURRELL, copy supervisor; FRANK DOUGHTON, copywriter; KATHARINE REMINGTON, copywriter.

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aerial image  
anamorphic photography  
liquid gate  
animation

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COMPLETE EDITORIAL SERVICES

•

PRINT DISTRIBUTION

A black and white photograph of a man in a suit and tie, looking upwards and to the right while holding a telephone receiver to his ear. He is wearing a watch on his left wrist. The foreground is filled with several large film reels, some of which are yellow and others are silver. The background is dark, making the man and the film reels stand out.

Ad biz is show biz,  
and film is  
where the show biz  
whizzes is.

Let's face it, all of you out in Advertising-land—you're in show business. Whether it's headache drama, air-flight romance, soft-drink comedy, detergent musicals, or anything else, you're trying to get the attention of an audience and get your message across. That's why so many commercials are shot on film.

Film is synonymous with show business. Film has the people with the talent, the creativity, and the experience. Film is flexible. Film goes anywhere, shows anywhere. In fact, when it comes to expertise in show business, film is the whole bag.

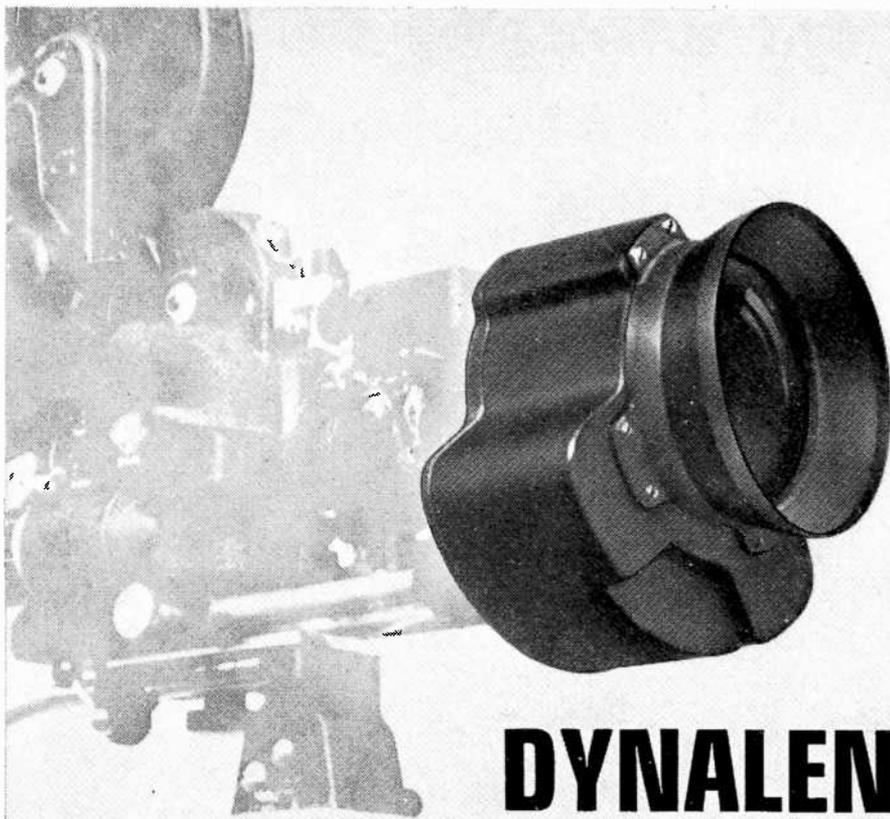
So if you're going to pay show business prices, you ought to get show business value.

Next time, every time, make the big time with film—Eastman Film.

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**Kodak**



# DYNALENS: at the CAMERA MART



DYNALENS COMPENSATED.



WITHOUT DYNALENS.

The Dynalens allows the cinematographer to shoot stabilized pictures even though the camera is hand held or mounted on a vibrating surface. It can be used with 16 or 35mm cameras with zoom or fixed focus lenses.

Of special importance is the fact that the Dynalens will provide image stabilization in motor boats, cars, trucks and helicopters. The Dynalens is available in several series for various power supplies: AC; belt-type battery supply; and a completely portable system.

Persons requiring additional information are invited to call or write Mr. Tony Cirillo of the camera rental department: 212-757-6977.

**For Sale, Rent or Long Term Lease**



**THE CAMERA MART INC.**  
1845 BROADWAY (60th ST.) NEW YORK, N.Y. 10023 ○ 212-757-6977  
LIGHTING & GRIP DIVISION: 887 NINTH AVE.  
**SALES ○ SERVICE ○ RENTALS**

## NUDITY'S OTHER PROBLEMS

"With" or "without" filming has been causing a furor in both commercial and feature fields. However, while the morality and other issues of nudity have been thoroughly discussed, the technical problems have been neglected, as Jerry Ansel of Jerry Ansel Films discovered while filming a series of four 30-second spots for Dove soap.

First, the natural modesty of the models was encountered. The few girls chosen from the 160 testees while all professional models, were not accustomed to working in the buff.

Ansel found he had to resort to having a "Roman tub" of white Italian tile built to his specifications with extra depth to enclose the models. This created a feeling of privacy and allowed the girls to relax and perform comfortably.

The tub was constructed on a dolly to allow the cameraman to shoot from normal height. The tub was then placed in a milk glass room with a receding perspective skylight. Milk glass and skylight combine to transfer light to the subjects with the right degree of luminosity and at the right angles, contributing to the even high lighting of skin tones.

More importantly, this same lighting enabled Ansel to shoot the models in clear water without the usual soapsuds. Using the angle of incidence = the angle of reflection principle from physics, the camera was dollyed along within a specific angle of reflected light to create a mirror image of the water's surface at the illusion of transparency.

## TALK ABOUT OPTICALS

Jack Goodford, president of Golden Eye, may have set some kind of record in a one-minute spot he produced and then donated to the Biafran Relief Service Foundation.

The spot incorporates an 80-foot cross dissolve to lend emphasis to the pathos of the situation in the war-torn and starving African country.

## HVC IN 'SET' BUSINESS

Hollywood Video Center has created a new division for the design and construction of sets and scenery. The new Senic Design Services will serve not only producers and agencies using HVC's studio facilities, but also tv and legitimate theater productions not associated with HVC.

**(S. OPENS IN HIALEAH**  
 J.S. Photo-Cine-Optics has  
 ped a branch office in Hialeah,  
 at 51 East 10th Ave. The com-  
 supplies movie equipment.

# Advertising Directory of **SELLING COMMERCIALS**

## SECONDARI MOVES

John H. Secondari, Ltd. will move  
 into new offices this month. The com-  
 pany will be located at 212 West  
 188 Street, New York. Secondari  
 was previously located at 2040 Broad-  
 way.

## ON THE WAY

*Daisy the Clown*, a children's  
 series which has aired on WWJ-TV  
 Detroit for the past two years is now  
 being syndicated nationally by  
**Daisy Productions.**

The half-hour children's show is  
 designed as a pre- or after school  
 show. Thirty-nine weeks of pro-  
 gramming are guaranteed.

The show contains no cartoons as  
 the producers feel the abundance of  
 cartoons has diminished their effec-  
 tiveness in attracting and entertain-  
 ing. Instead, the program uses amus-  
 ing situations introduced and ex-  
 plained through comic dialogue and  
 sight gags as a way to hold the chil-  
 dren's attention. In addition, magi-  
 cians, animal trainers, jugglers and  
 clowns appear as guests.

Daisy Productions is located in  
 the Detroit Trade Center, Detroit,  
 Michigan 48226.

**Talent Associates Ltd.** and  
**Selby Singelton Corp.** have com-  
 pleted an agreement to produce tv  
 specials, series and feature films.

The first program to be developed  
 is a series based on the hit record  
*Mr. Per Valley PTA.*

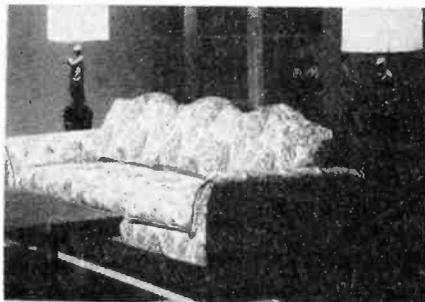
## HUNTER UPPED AT MACMANUS

Rollo W. Hunter has been elected  
 senior vice president of MacManus,  
 Johnson & Adams. In his new position,  
 Hunter will have full responsibility  
 for the agency's corporate broadcast  
 department.

Hunter joined the agency in 1964  
 as vice president and director of pro-  
 gramming. Before coming to the  
 agency, he was vice president and a  
 member of the board of directors of  
 the firm Wasey, Ruthrauff & Ryan. He  
 was that agency's director of tv and  
 radio for the eastern and central divi-  
 sions.

John R. Pike has been elected vice  
 president at the agency. He is asso-

Nelson Brothers Furniture • E. H. Brown



WGN CONTINENTAL PRODUCTIONS, Chicago

Schenectady Savings Bank • Hu Chain



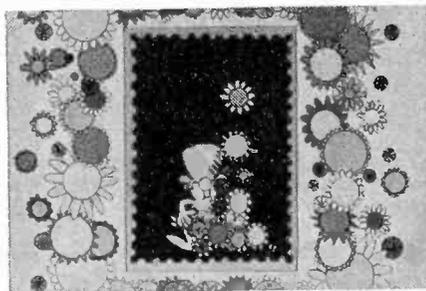
LOGOS TELEPRODUCTION CENTER, Arlington

New England T & T • Harold Cabot



TELETRONICS INTERNATIONAL, INC.

Top Value Stamps • Campbell-Mithun



PANTOMIME PICTURES, Hollywood

Rival Dog Food • Dancer-Fitzgerald-Sample



JEFFERSON PRODUCTIONS, Charlotte

United Air Lines • Leo Burnett



TOTEM PRODUCTIONS, INC., New York

Royal Crown Cola • D'Arcy Adv.



FILMFAIR, NEW YORK

Whirlpool "24" • Doyle Dane Bernbach



WYLDE FILMS, INC., New York

ciate creative director in charge of broadcast for the Bloomfield Hills, Michigan office.

### ZOOMING IN ON PEOPLE

JAY NAYAR has been appointed manager business affairs for NBC Domestic Enterprises. He previously had been business affairs manager and assistant treasurer for ABC Films.

He had joined ABC in 1961 as an international accounting-audit trainee. A year later he became an accountant for ABC and a year later became supervisor, tv network program administration unit. In 1966 he was appointed chief accountant, ABC Films and a year later assistant treasurer.

JOHN CANNON has been elected to a two-year term as president of the New York chapter of the National Academy of Television Arts and Sciences.

Other officers elected to two-year terms were A. L. PLANT, vice president, advertising, Block Drug Co.—1st vice president; EVELYN F. BURKEY, executive director, Writers Guild of America, East—2nd vice president;

GLORIA OKON, spokeswoman—secretary; and DAVID A. BRAUN, attorney-treasurer.

BARRY DILLER has been elected to the newly created post of vice president, feature films and program development—East Coast for ABC-TV. Diller had been executive assistant to the vice president in charge of programming and director of feature films for ABC-TV since March, 1968. He joined the network in 1966 as assistant to the vice president in charge of programming.

ROY PASSMAN has joined Reeves Video as a sales executive. Passman will be responsible for sales and service of the Videolease plan for syndicators. His previous associations include NBC-TV where he was manager of network program administration and J. M. Mathes where he held the position of vice president of the radio-tv department.

JOSEPH N. TAWIL has been appointed president of Berkey-Color-Tran. In his new post Tawil will be responsible for the management and operation of the California based division which markets a line of professional lighting and production equipment.

EDWARD WILLETTE has been named manager of Oxberry-Berkey products. Willette will be responsible for the world-wide sales of Oxberry optical printers, animation stands, and filmmakers.

DOUGLAS S. FLETCHER has been named general manager of the commercial and educational division of Technicolor. In addition, WILLIAM COURTWRIGHT was named assistant general manager-operations and LLOYD OLSON was named assistant general manager-administration.

MALCOLM C. KLEIN, vice president and director of creative services and

marketing for National General Co. will also head the newly formed National General Television Distribution Inc. The subsidiary will engage in the development and distribution of programming specifically designed for tv.

### TRANSMEDIA FILES WITH SEC

Transmedia International Co. has filed a registration statement with the Securities and Exchange Commission for an initial offering of 100,000 shares of its common stock. The \$750,000 offering will be made through Leonard Bros., Inc.

Transmedia leases and operates mobile color teleproduction units and furnishes electronic equipment and personnel. The company also plans to develop and produce programs.

### AMPEX UNVEILS HS-200

Ampex finally demonstrated the HS-200 disc recorder recently at a demonstration held at Reeves Video. For the occasion, Ampex updated the Reeves HS-100 which has been the standard disc recorder until the present time.

There are more than 50 of the 100's in use now, and there will be more conversions of 100s than new 200s actually coming off the assembly line, an Ampex spokesman reports.

The difference between the two units is that the 100 has only a time-lapse button editing console which permits instant access to any recorded frame.

A factory-built 200 costs about \$130,000. Cost of updating a 100 to a 200 is approximately \$40,000.

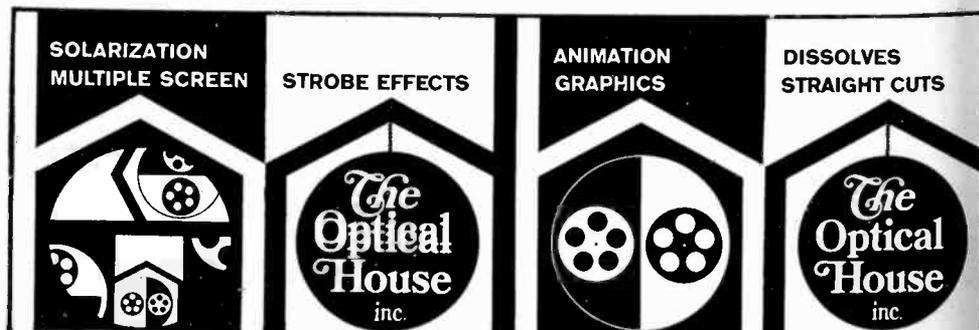
### SHAPE OF THINGS TO COME

Two break-throughs in the color tv field (with the possibility of



**RALPH KESSLER  
NEIL KOBIN**

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



(212) 757-7840 25 WEST 45 ST. N.Y. 10003

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

(the just around the corner) could pay the way for increased daytime viewing and the removal of one of the main reasons some people have for not buying color sets.

The first of the two developments comes from RCA, which has developed a picture tube with twice the brightness of current sets. It will be incorporated into five top-of-the-line sets to be introduced this month.

Increased brightness means the picture can be viewed even when the room is illuminated with indirect light or artificial light. This reduces the need to darken the room to avoid washed-out pictures. In addition, the new tube and related circuitry provide high resolution with rich color definition and fidelity under a wide range of lighting conditions.

The objection that color tv has to be readjusted constantly won't stand up any more. Magnavox has introduced what it terms "Total Automatic Color."

This is nothing more than the combination of three circuits, two of which already exist in many color sets. Automatic fine tuning, which was introduced five years ago, keeps all station signals locked-in to yield a perfectly tuned picture, according to Magnavox.

Automatic chroma circuit eliminates variations in color intensity. Identical intensity is assured in all pictures from all stations.

The new partner is automatic tint control. It allows the viewer to select the flesh tones most pleasing and keeps them that way, between stations and programs.

Once the viewer selects the flesh tone he prefers, the set takes over automatically by monitoring the incoming signal corrects any variations from the proper settings.

The word from Texas Instruments, one of the major semi-conductor component manufacturers, is that within the next two years tv manufacturers will undertake wholesale redesign of their circuitry. The result: transistor costs have finally

dropped far below those of tubes.

For the manufacturers, the switch means a chance to revolutionize styling and design. For owners, it spells lower maintenance costs, since five out of six service calls result from vacuum tube failure or color misalignment due to tube aging.

By 1971, Texas Instruments estimates the percentage of transistorization will have increased from the present five per cent to approximately 70 per cent.

Don't look for integrated circuits to appear in tv sets in large quantities in the foreseeable future, since their costs are still prohibitive. Their superior performance to either transistors or tubes means that engineers will try to design a few into future sets.

### TECHNICAL TOPICS

**Philips Broadcast Equipment** will provide Eastern Video Productions with turnkey color production facilities.

Included in the package are a 40-foot mobile van, as well as two fully equipped studios. Eastern Video is a new production firm which will provide rental service and a permanent engineering and production staff for tv commercials, shows and remotes.

The package also includes seven Philips 3-Plumbicon PC-70's a "Minicam" and a Philips Plumbicon telecine. In addition, there will be five vtrs and two slow-motion video recorders.

RCA has shipped more than \$600,000 in broadcast equipment to Guayaquil, Ecuador, to a new tv station which will reach 75 per cent of the nation's 100,000 receivers when programs begin this Spring.

**North American Philips** has announced a new tube with important implications for future broadcasting.

This is a new silicon vidicon tv pickup tube which provides an image in almost total darkness. With a considerable potential in tv news-casting, the tube yields sharp near-infrared images, and combines sensitivity with ruggedness.

## DAVID LUCAS STRETCHING OUT . . .

"LUCIFER" Atlantic Records\*

by Salt

"PENDULUM" Kama Sutra  
Records\*

"THE FREEWAY" Rama Rama  
Records\*



"THINK DOG" ★



"The Equipment"

Feature-film scored  
for 37 musicians, Moog  
synthesizer and voices

"Run Sunward"

Feature-film on ocean racing

"2"

Foreign art film

"Basic Black"

Award-winning Women's Fashion  
short

"Man and the Trevira Era"

Men's fashion short

### Recent Commercials:

TEXIZE • LIPTON • CLAIROL •  
LEE FASTBACK SLACKS • AVON  
CHEVROLET • CANOE

TV/Radio Commercials  
Film Scores/Record Production  
Music Publishing

\*SATA FORTAS ATTRACTIONS  
LTD.

DAVID LUCAS ASSOCIATES

320 West 46th Street  
New York, N.Y. 10036  
(212) LT 1-3970

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

582-2320

ED FRIEDMAN  
DAVID BREEN

EDITORIAL SERVICE • PRINT DISTRIBUTION

# Wall Street Report

**Blair to the Big Board.** John Blair & Co. expects its stock to be traded on the New York Stock Exchange by the middle of this month, a little more than three and a half years after the company went public.

Analysts will have a little trouble evaluating the stock, since Blair is the only rep firm to have gone public and one of the analysts' standard approaches is to compare a firm with others in its field. However, the growing number of ad agencies going public and the growing familiarity of Wall Street with broadcast stocks will give them some kind of a handle.

Blair, of course, is more than a rep firm now. It owns two printing companies—American Printers & Lithographers and Alden Press—and earlier this year acquired The Workman Manufacturing Co., a business forms printer.

The rep operation last year accounted for about 40 per cent of Blair's total revenues but about 63 per cent of net earnings. Printing operations took in 57 per cent of total revenues and practically the balance of the profits.

**\$140 million in time.** The company sold approximately \$140 million in spot tv and radio time in 1968. In terms of revenue, this translates into \$12.6 million in commissions, or 9 per cent of the gross billings.

applicable to common stock came to \$3.3 million last year.

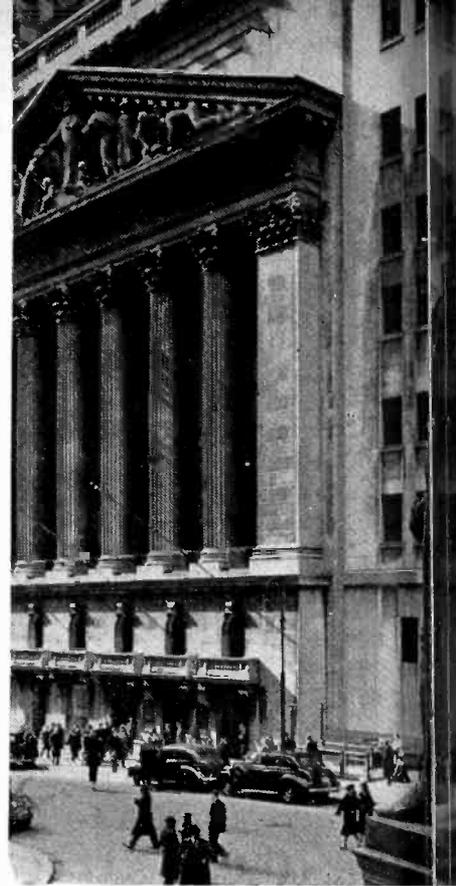
Francis Martin, Jr., Blair president, sees a good year ahead, figuring, at this juncture, on a 20 per cent rise in profits. The company has raised its estimates of spot business made earlier this year. The initial projection for spot tv was a 6 per cent increase. Now, Martin sees it closer to 10 per cent. As for spot radio, the increase was originally figured for 5 per cent; the revised estimate is 7.5 per cent.

**Biggest independent.** With its 67 tv and 58 radio stations, Blair, the biggest independent rep in the business, will get its share of the increase and no one will be surprised if it does better.

While Blair's major growth will come from outside the rep field, there is still some broadcast potential outside of simply increasing the business of its existing stations. This applies primarily to the tv side since it has tv stations in 30 of the top 50 markets.

This doesn't mean the chances of acquiring stations in the other 20, however, are equally good in all cases. Group representation and the network-owned outlets are limiting factors.

As for radio, the potential is substantially less, one reason being that Blair is already in 44 of the top 50.



trouble. However, a major "are station in a smaller market would not be overlooked.

As for acquisition growth, Blair was recently armed with stockholder authorization to issue another million shares of common, which brings the total to close to 7 million.

**Group rep status.** Developments in the rep field, which have seen consolidations as well as shifts to major radio rep operations economically viable, are not likely to impinge on Blair. Martin says Blair's radio operation has always stood on its own feet. As for tv, a merger with another rep firm is not likely, one reason being the number of market conflicts, as rep lists now standing would be too numerous.

Martin doesn't feel there will be any important change in the group representation picture. Blair represents among others, stations owned by Capital Cities, Triangle, Scripps Howard and Time-Life, and has the tv stations of two of them—Triangle and Scripps-Howard.

"The rep business is an expensive business these days," Martin notes. "To start off right, you need about \$30 to \$35 million in billings. However, he doesn't write off additional consolidations by other firms." "That's the way all business goes," he says. "It gets bigger."

And that can certainly be said about Blair.

## FIVE-YEAR SUMMARY, JOHN BLAIR & CO.\*

	1968	1967	1966	1965#	1964#
<i>Revenues (000):</i>					
<i>Before pooling of interests</i>	\$31,935	\$18,583	\$13,183	\$11,282	\$10,098
<i>Pooling of interests</i>	—	8,524	7,394	6,082	4,558
<i>Net earnings (000):</i>					
<i>Before pooling of interests</i>	3,044	1,694	2,419	2,316	1,874
<i>Pooling of interests</i>	246	446	354	344	220
<i>Net earnings per share</i>	\$1.45	\$.92	\$1.15	\$.96	\$.72
<i>Cash dividends per share</i>	.42	.40	.40	.31	.15
<i>Avg. no. common shares outstanding (000)</i>	2,271	2,322	2,404	2,493	2,641

\*Year ended Dec. 31, material extracted from prospectus of April 2, 1969.

#Unaudited

The remainder of the 1968 revenue total of \$31.9 million came from \$18.2 million in sales by the printing firms and \$1.1 million in miscellaneous revenues. Net earnings

As you go down the rest of the market list, Martin points out, the percentage of local business in a market gets so high that commissions from spot are hardly worth the

JUNE 2, 1969

# TELEVISION AGE SPOT REPORT

a review of  
current activity  
in national  
spot tv

The growth of color in the past gave a fillip to multi-set penetration, since the color set was added to the already in the household.

But this secondary trend, for reasons not yet apparent, seems to have lost its steam. Color penetration is increasing nicely but multi-set household growth appears to be leveling off.

This development is apparent from an analysis of the February, March and April data of the American Research Bureau. Multi-set households increased only 1 percentage point over the ARB sweep level of a year ago. During the same period, color households increased 25 per cent.

An analysis of major intermixed markets revealed these ARB figures for those markets leading in both color and UHF penetration in Areas of Dominant Influence:

Milwaukee, 39 per cent color, 82 per cent UHF; Cleveland, 41 per cent color, 77 per cent UHF; Hartford-New Haven, 33 color, 82 UHF; Detroit, 38 color, 76 UHF; Los Angeles, 46 color, 67 UHF; Miami, 43 color, 69 UHF; Philadelphia, 34 color, 67 UHF; Chicago, 36 color, 76 UHF; Sacramento-Stockton, 45 color, 66 UHF; and Indianapolis, 43 color and 67 UHF.

More than 20 million U.S. homes had color receivers in late Winter, a penetration of 35 per cent of all tv

households. This compares to 15.5 million color households in the same period last year. Each of the last two 12-month periods between ARB late Winter sweeps have added approximately 5 million new color tv households to the nation's total.

In the recent survey, three ADI's exceeded 50 per cent color penetration. They are Las Vegas, 52 per cent, and Lubbock, and Odessa-Midland, with 50 per cent each.

Of the ADI's with more than 500,000 tv households, Los Angeles leads in color penetration, with 46 per cent; Sacramento-Stockton is second, with 45 per cent. The city with the most total color tv households is New York, with 1,679,600, about a third

of its total of 5,682,800 tv homes. New York also leads in UHF-equipped homes with 3,381,200.

In the entire country, there are 57,522,300 tv households. Of these, 20,309,700 own color receivers and 20,913,500 are multi-set owners. The ARB did not issue a total for UHF ownership in the last sweep.

The report did, however, give some indication of UHF strength in intermixed markets. Six ADI's have over 90 per cent UHF penetration—Rockford, 97 per cent; Madison, 95; Erie and Champaign-Decatur-Springfield, 94 each; Evansville, 92, and Birmingham, 90.

In terms of cities with the largest percentage of multi-set homes, Baltimore leads with 53, Las Vegas runs second, with 51.



Lyn Brady buys for Procter & Gamble at Grey Advertising, New York.

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

## American Express

(Ogilvy & Mather, New York)

A buy for AMERICAN EXPRESS CREDIT CARDS broke shortly before issue date and will continue until July 7 in five markets. Intended mainly for men, 18-49, the 30s and 60s concentrate on early and late fringes, with emphasis on news, sports and weekend sports. Barrie Webster arranged the buy.

### Best Foods

(Dancer-Fitzgerald-Sample, New York)

A buy for HELLMAN'S MAYONNAISE has been placed in five major markets, due to break on issue date and run until July 20. In prime time will be 20s and 30s, in early and late fringe, 30s. Tom Kane placed the buy.

### Bristol Meyers

(Young & Rubicam)

A buy has been placed for SCORE, to run from June 9 to July 13 in several markets. Consisting of 60s and 30s, the commercials will be seen during the day and early and late fringes. Primary targets are men 18-34 and 35-49. Dick Matullo placed the buy.

### Carter Wallace

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

A campaign for ARRID EXTRA DRY broke shortly before issue date, and is running in over 100 markets for 13 weeks. Beamed to women, 18-49, the 30s are running in prime and early and late fringes. Andy Subbiondo is the buyer on the account.

### Carter Wallace

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

About 30 markets are the targets for a campaign for RISE which started just before issue date and will run into the middle of the summer. Running in early and late fringes, the 30s are

directed toward men, 18-34, on sport connected programs. Andy Subbiondo is one of the buyers on the account.

### Economic Laboratories

(Warwick & Legler, New York)

A six-week buy for ELECTROSOL dishwashing detergent broke shortly before issue date, running in fringe a prime time in three markets. The 30s are aimed primarily at women, all ages. Joseph Hudack placed the buy.

### Fecelle

(Ted Bates, New York)

An eight-week flight of 60s for FLUSHEBYE DIAPERS is expected to begin June 16 in 12 markets, running prime, day and late fringe spots. The commercials are directed to women, 18-34. Bob Rosenheim is the buyer on the account.

### Frito-Lay

(Foote, Cone & Belding, New York)

A buy has been placed for FANDAN'S to run in 11 markets. The first set of 30s, in day time and early and late fringe is aimed at six markets and broke just before issue date. A second set, to start on issue date, will hit five markets. The commercials are planned to run for eight weeks. Betty Booth engineered the buy.

### General Foods

(Benton & Bowles, New York)

Buy's beginning and ending at various times, but each running for six weeks, have been placed for GRAVY TRAIN. Running in early and late fringe will be 60s and 30s, directed primarily toward women 18-49. Marty Gitlin is the buyer on the account.

### Miller Morton

(N. W. Ayer, New York)

Two campaigns for SARGENTS DOG AND CAT COLLARS broke just before issue date. The first, headed for 40 markets, runs 26 weeks; the second, beamed into 25 markets, lasts the same length of time. Comprised of 60s and 30s, the commercials run on day early fringe, prime and late fringe, intended for households. Newman Lee is the buyer on the account.

### Nabisco

(McCann-Erickson, New York)

A buy has been placed in several markets for KORKERS SNACK CRACKERS, beginning June 11 for four weeks. Running in early fringe, late fringe and prime time will be 60s and 30s aimed at women 18-49. Lee Ansell placed the buy.

### Nabisco

(Ted Bates, New York)

CAMEO CREME SANDWICHES will be promoted in a four-week flight of 30s breaking at issue date. Day, early and late fringes will be used to reach women, 18-49. Marc Nagel engineered the buy.

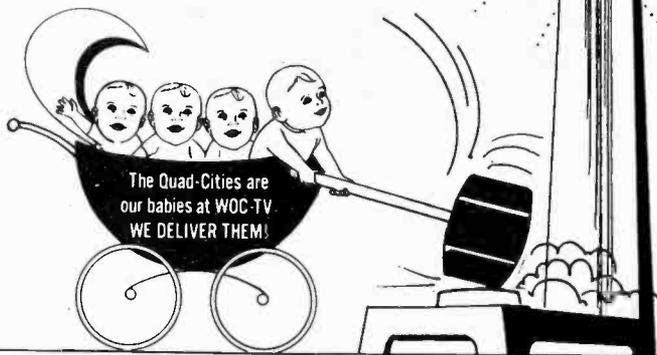
### Charles Pfizer

(Delehanty, Kurnit & Geller, New York)

A four-day saturation for HI-KARATE will begin on issue date and run until

(Continued on page 62)

## WOC-TV — A TOP 20 AFFILIATE!



### The "QUADS"

## A VIGOROUS 3-NETWORK MARKET

... DOMINATED BY WOC-TV

... DELIVERED BY WOC-TV

WOC-TV is one of the top 20 affiliates in the 106 three-or-more station markets in the United States, according to a Television Age report, February 24, 1969. The other two TV stations in the Quad-Cities market have to take whatever is left and slug it out.

Here's a portion of the Television Age report:

	METRO	TV HOMES	STATION
Total Day	44%	42%	WOC-TV
Early Evening	49%	48%	WOC-TV

What does it all mean? When you want to rate the strongest affiliate in the Quad-City market . . . you have to give the credit to WOC-TV . . . the senior station . . . the station that delivers the "Quads." They're our babies!

WOC-TV . . . where the NEWS is

WOC-TV . . . where the COLOR is

WOC-TV . . . where the PERSONALITIES are



We Deliver the Quads

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



## HOT WEATHER HEADACHES

The difficulty of purchasing effective and efficient spot television right is compounded in summer months by declining sets-in-use. Leophyte media buyers are often falsely secure in their abilities when schedules bought with October or November rating books deliver more rating points than anticipated after analysis on January survey reports.

This comfort and insurance of increasing homes using television is absent when buying summer schedules on February/March, April or May books.

Many agencies, in an attempt to standardize media purchasing techniques, use indexed sets-in-use tables applicable to buys made in any season of the year.

Sets-in-use figures are precisely analyzed in major markets every few years, with the exact number of markets and years varying by agency. Tables are prepared revealing viewer levels not only by season but also by time of day and geographic location of the market.

In making a summer buy and using February/March as an index of .60, we then find early fringe time, M-F 4:30-6:00 p.m., declining by 30-40 per cent in Northeast markets while remaining relatively constant in a number of Southeast markets.

Using this prepared indexed information, the buyer very simply and scientifically applies a .60-.70 percentage to the early fringe figures in New York to determine anticipated summer rating delivery.

This index value, while elementary in use and basic to the understanding of varying viewer patterns, oversimplifies what often is complex, and tends to sterilize creative buying judgement.

With the viewing-pattern table as a crutch, many buyers will apply the sets-in-use index to any number in sight on a salesman's availability form. The same index percentage is applied to program ratings, time period ratings, ratings from last summer's books, and finally even to estimated numbers.

The thought of indexing an estimate is both perplexing and confusing. The salesman believes that a new program in question will deliver a 10 rating, and indicates it as such. The buyer may question the validity of the number and express his doubts to the salesman. However, the buyer usually does not ask of the salesman the one most pertinent question—For what period of time do you think this estimate is valid? Are you estimating for June, July, August, September? Is your estimate an average of the four months or just the anticipated September delivery?

If discussion reveals that the estimate was a four-month average, no index should be used when the number estimated is acceptable. But, if the salesman was speaking of September with his rating estimate, an index for June, July and August delivery must be applied.

However, buyers must look beyond the use of indexes. Sets-in-use indexes will not differentiate rating-decline tendencies between shows appealing to varying demographic audiences. Indexes will not account for competitive program changes, nor for lead-in or lead-out differences.

Historically, early-fringe summer programming appealing to younger 18/49 audiences loses audiences at a faster rate than sets-in-use falloff. Programs with a heavy influence of children in the viewing audience will also lose share points quicker in warmer months than a news program in a similar early-fringe time period. And while late night indexes demonstrate sets-in-use maintenance or minimum, marginal growth in warmer months, late night features with teen-age appeal (science fiction, horror, etc.) increase disproportionately to homes-using-television levels.

The use of sets-in-use indexes while a basic tool in spot television buying, should be used as a guide rather than with strict interpretation. Many tangential factors must be considered when anticipating future rating delivery.

WHO'S WHO  
FOR NEWS  
IN DES MOINES?



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

NB • COLOR 13 • DES MOINES, IOWA



Put the  
middle  
of the  
mitten..

in the palm of your hand

**WILX-TV 10**

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.**

**Station Reps cite three in media**



FISCHER



TURNER



ZSCHUNKE

The Station Representatives Association singled out three media people for awards last month, two in New York, one in Chicago.

Recipient of the Gold Key Award for outstanding leadership in advertising was Louis T. Fischer of Dancer-Fitzgerald-Sample. Awarded the Silver Nail Time-

buyer of the Year Award was Robert L. Turner, McCann-Erickson, and Kenlyn Wells Zschunke of Kenyon & Eckhardt, Chicago was cited as the Chicago Time buyer of the Year.

Fischer is senior vice president and media director of D-F-S, responsible for planning and buying some \$100 million worth of advertising annually.

Turner, who joined McCann-Erickson in 1963, had worked previously as a radio time salesman.

Mrs. Zschunke started her career in advertising with the MacFarland Aveyard Agency in 1961, then moved on to McCann-Erickson and BBDO in Chicago.

**WCTV-land**

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

**GREETINGS TO  
SUNNYLAND PACKING COMPANY!**

... And to all our good friends with the company in the Thomasville, Georgia area. Your public spirited employees and executives help to make Thomasville and Thomas County one of the most attractive places to live and work in America!



L. B. Harvard, the popular and widely known president of Sunnyland Packing Company — and one of Thomasville's greatest boosters.



**WCTV-6**

TALLAHASSEE THOMASVILLE



**BLAIR TELEVISION**



Two years ago, when Betty Booth graduated from Katharine Gibbs Secretarial School in New York, she never dreamed that in a short time she would be in a totally different kind of job, using completely different skills.

She has a curious way of playing it safe, and today Betty isn't taking any steno and punching the typewriter; she's buying time for the Frogs Corn Chips account at Foote, Cone & Belding, New York.

To make things even more unusual, she's working in exactly the same building, 200 Park Ave., in which she went to school.

"It's quite different from being a secretary," says the genial, soft-spoken Miss Booth from behind the schedule books neatly aligned on her desk. "It's more challenging. You get to meet more interesting people, the reps and station men, and you pay all day with figures, which fascinate me."

Betty went to work as a secretary for FC&B right out of school. She lasted in the job only eight months, not because she wasn't good at it,



but because the agency spotted potential for better things. She trained with a senior buyer for a few months, then was put more or less on her own. She's now one of the 20-odd buyers in the agency's media department, and one of the most popular among her colleagues.

Naturally, as in any job, every day isn't perfect. "Sometimes it gets so hectic you wonder what you're doing here," the affable young lady says, "but most of the time it's a pretty nice place to be."

Betty lives in her family's home at Lake Ronkonkoma on Long Island,

and enjoys swimming and boating in the Summer and skating on the lake in the Winter. "We're only four or five houses from the lake and 15 minutes from the ocean," she points out. "Being surrounded by that much water, you learn to love it. Only trouble is, my canoe's got a hole in it at the moment."

Although she's one of the youngest buyers in her group, Betty feels very much a part of the advertising milieu. When she goes to the supermarket, she keeps an eye on the Frito-Lay display, and, when another customer puts the product in her shopping cart, Betty gets a gratified feeling.

"You feel you're important to the advertiser, that you've had a hand in making the sale," she explains.

The most important thing Betty says she's learned during her 16 months as a buyer is to keep good, clear, complete records of each buy. That means making a folder for each one and recording all makegoods and rate changes. "Then, if there's a question, you've got the answer, one-two-three."

### Media Personals

HOWARD E. TOBIAS has been elected a vice president of N.W. Ayer, New York, and media director for



TOBIAS

the agency's New York region. Before joining Ayer in 1967, Tobias was with Reach, McClinton.

F. RICHARD OLSEN has been appointed a vice president and media director for Ted Bates, in charge of the Colgate spot broadcast buying unit. He joined the agency in 1966 as buying supervisor for the

unit, after having been a vice president and media director of Needham, Harper & Steers.

DAVID M. TABIN, associate media director of LaRoche, McCaffrey & McCall, New York, has been named a vice president. He joined the agency in 1967 from Young & Rubicam.

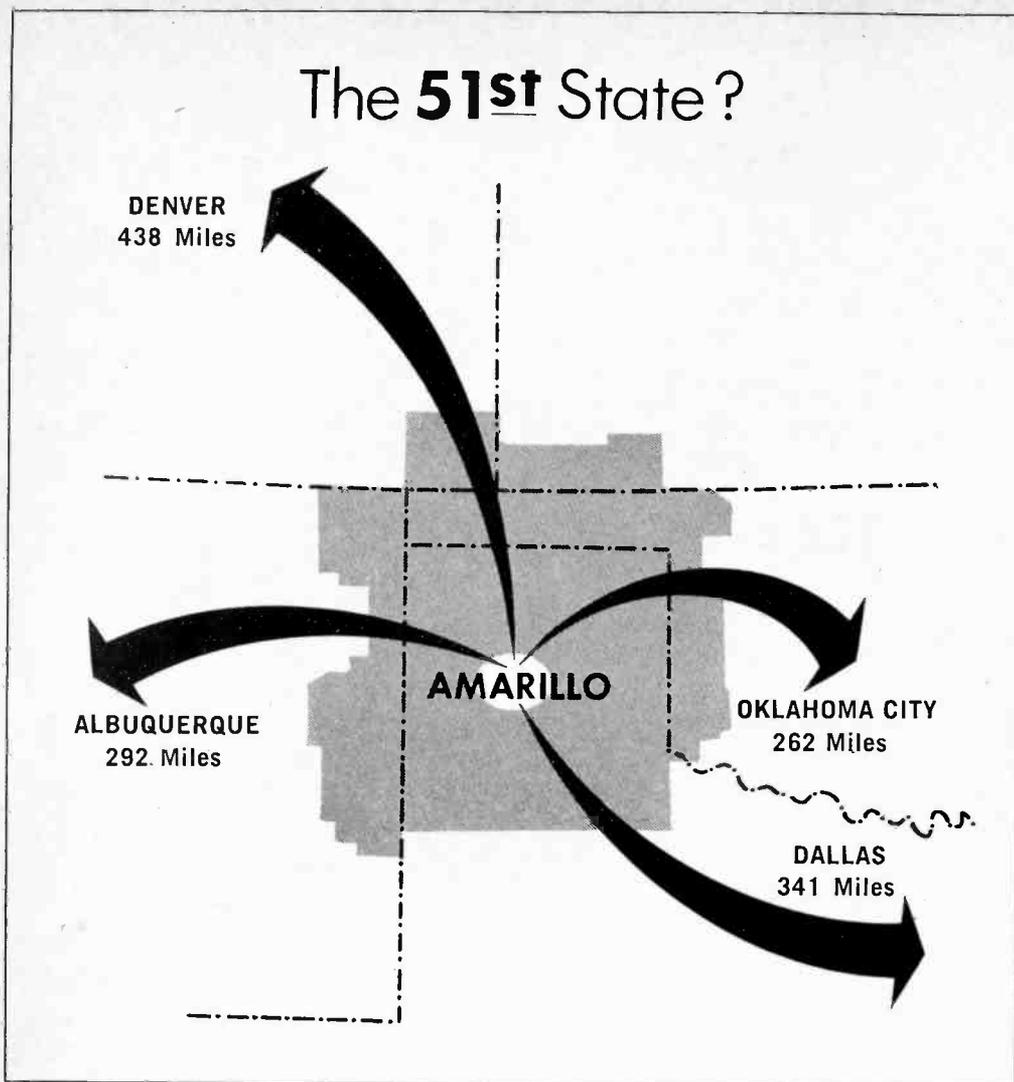
RICHARD C. PICKETT has joined Edward H. Weiss Chicago, as vice president and media director. Prior to joining Weiss, he was senior vice president and director of marketing services at Post-Keyes-Gardner's Chicago office.

CHURCHILL B. YOUNG has joined Noble-Drury & Associates as director of media for the Nashville-based agency. She had been with the barter division of Pepper & Tanner, Memphis.

BERT GOODSTADT has joined the staff of Ross Roy of New York, succeeding Steven Eisenberg, who has resigned as a media buyer on the Borden Foods account. Goodstadt previously held a similar position with Grey.

metro  
**ROCKFORD**  
 has over  
 1/4 million people  
 ...they watch  
 CBS  
 on  
**WCEE-TV**  
 WCEE-TV 23  
 A CBS Affiliate  
 The "Big CEE"  
 Rockford-Freeport, Illinois  
 Represented by The Meeker Company

## The **51<sup>st</sup>** State?



## Great State of **NW Texas**, of course! And **AMARILLO** is its "CAPITAL"

Or **would be**, if the famous Panhandle should ever set out on its own. For there's enough here to make another state. A big one.

Fifty counties . . . spilling into four states . . . make up the Amarillo Retail Trading Area.

Retail sales top **ONE BILLION DOLLARS**. Some 350 supermarkets look to Amarillo for everything affluent shoppers want.

This is **BIG** country: Gross Farm Income, for example, is greater than 26 of the full-size states . . . 50% as big as Iowa and Illinois. Each!

And nearly 150,000 homes tune their television sets to Amarillo . . . where they watch **KGNC-TV** strong and clear on Channel 4 for solid NBC programming . . . direct, and via some 28 cable systems and 36 communities served by 20 translators.

This is worth looking into. Let Avery-Knodel tell you all about the distinctive . . . rich . . . **GREAT STATE OF NORTHWEST TEXAS.**



TV - Radio - FM  
**AMARILLO**

Affiliate; WIBW, TV Radio FM, Topeka, Kansas

## Rep Report

**RICHARD P. LEVY** has rejoined Storer Television Sales as eastern sales manager. He was at Storer from January to December, 1964, when he left to become Eastern sales manager of the Chris Craft station. With the closing of Chris Craft's New York office, he returned to Storer. Levy began his broadcasting career with CBS in 1953, then joined the sales force of WCAU-TV Philadelphia, then moved to Edw. Pety in 1959.

The announcement follows the transfer of **TERRENCE MCCUIRK** from eastern sales manager for Storer to station manager of WAGA-TV Atlanta.

**FRANK J. MCNALLY** has joined New York television sales staff Avery-Knodel. He will sell for West Division. A 15-year veteran in broadcast media sales, McNally was most recently associated with Meeker Co. His previous affiliations include Storer Broadcasting, RL General Broadcasting, Head Reed, and the Branham Co.

**FRANK PFAFF** has joined the New York office of CBS-TV national sales as an account executive. Previously, he was with H-R Representatives as an account executive. Before that he was a buyer with Ted Bates and was associated with Kenyon Eckhardt.

**ROBERT S. BILLINGSLEY** has joined Blair Television's Los Angeles sales staff. He had been vice president



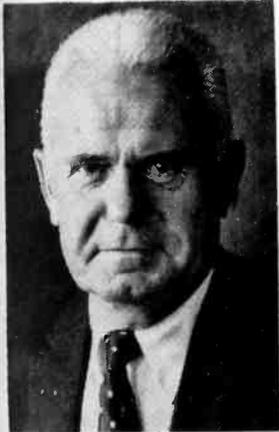
**BILLINGSLEY**

and manager of H-R Television's Los Angeles office. Previously, he was with McCann-Erickson, on the U.S. Borax and Adolph's Meat Tenderizer accounts.

**JOHN D. FREY** has joined NBC-TV Spot Sales, Chicago, as an account executive. He had been in a similar capacity for WBBM-TV, following several years with the *Chicago Sun Times* and *Daily News*, and the newspaper division of Field Enterprises.

## Agency Appointments

Doyle Dane Bernbach, New York, announced the appointment of senior vice president and a president of its international unit. MONTGOMERY N. MCKINNEY is the new senior vice president, located at the agency's Los Angeles office. He joined the firm in 1957, after



MCKINNEY

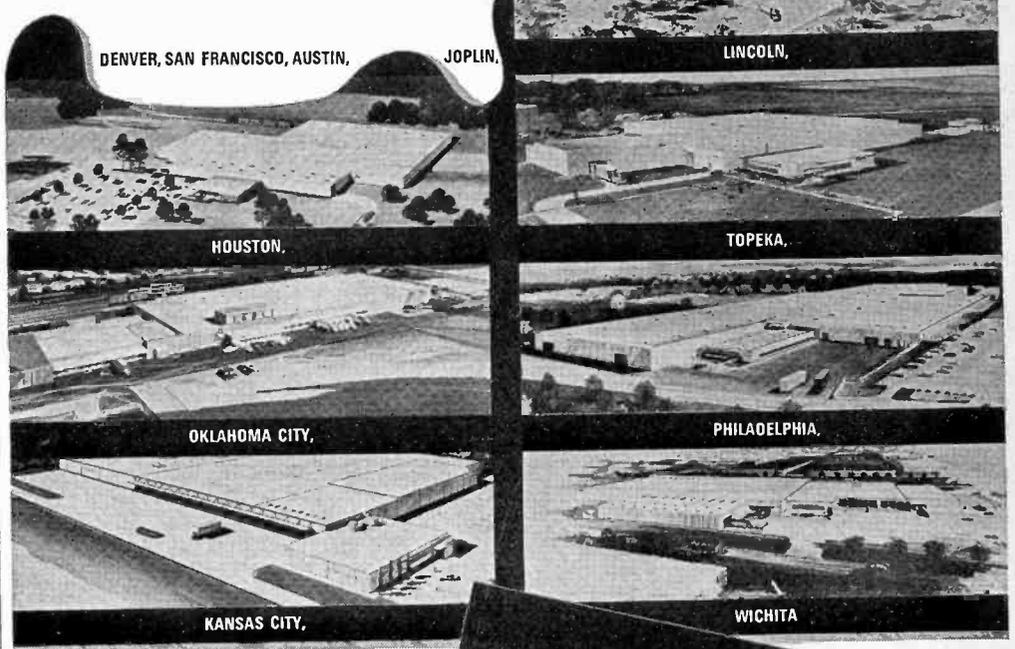
employment with Leo Burnett and Charles Ludgin, both of Chicago. He had been a vice president with Ludgin after a 15 year association. EDWARD T. RUSSELL has been named president of DDB International, the first individual to hold that title. Presently executive vice president of DDB, a position he will continue to hold, he joined the agency in 1952. DDB International will open its fifth foreign bureau, in France, at the end of this year.

PHILIP J. BLISS has been elected vice president of Batten, Barton, Durstine & Osborn, New York. He is presently manager of the New York office. Before joining BBDO in 1956, he was a personnel administrator for various state, county and municipal governments.



Robert L. Dudley has been elected president of The Meeker Co., succeeding Robert D. C. Meeker, who becomes chairman of the board. Dudley had been executive vice president for the past five years, having joined the company in 1957.

## Where's HEADQUARTERS?



Where else but...

**TOPEKA**

**The Fleming Company**—nation's largest independent grocery distributor—operates 11 major distribution centers from Topeka.

Topeka TV viewers staff the nerve center for 1850 supermarkets in 13 states... \$1,100,000,000 annual sales.

They measure advertising effectiveness, consumer acceptance and caseload movement of everything going through Fleming's vast computerized inventory—that requires 2,225,000 sq. ft. of warehouse.

What these Topekans see on WIBW-TV affects their working lives, just as it affects the private lives of the great bulk of Kansans in the populous eastern third of the state—where 2/3 of the people live.

WIBW-TV earns its ratings with the best of CBS plus community-involved, people-endorsed programming... as the only commercial VHF station in the state capital, plus 50,000 additional home subscribers on 48 cables.

Where else but Topeka can you sell headquarters of a very BIG customer and pick up 150,000 homes at the same time? Avery-Knodel can show you how... or call 913-272-3456.



TV Radio FM  
Topeka, Kansas

Affiliate: KGNC, TV Radio FM, Amarillo, Texas

**Spot** (From page 56)

June 6 in 126 markets. Intended to reach men, 18-34 and women, 18-34, the campaign consists of 30s in prime and late fringe. Carolyn Fraser is the buyer on the Hi-Karate account.

**Philco/Ford**

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

A buy has been placed to break on issue date and run through July 27 for PHILCO REFRIGERATORS. Appearing in about 24 markets, the 30s will run in day and prime time. Jim McCollom placed the buy.

**Pillsbury**

(Benton & Bowles, New York)

A campaign directed at housewives, 18-49, has been placed for BURGER KING in more than 50 markets. Scheduled to break at issue date and run until further notice, the flight includes 60s, 30s and 20s and will run in early fringe, late fringe and prime. Bruce McQuilton worked on it.

**Plumrose Meats**

(Daniel & Charles, New York)

A buy for PLUMROSE HAMS has been placed in 17 markets, scheduled to break on issue date and run for five weeks. Directed mainly at women, the 30s will be viewed in early and late fringe. Joan Rutman worked on the buy.

**R. J. Reynolds Tobacco**

(Delehanty, Kurnit & Geller, York)

A buy for CAMEL FILTERS will be June 9 and run through the end of the year in 28 markets. Spotted into day, prime, early and late fringes will 60s and 30s. Tom Kane placed the buy.

**Shell Oil**

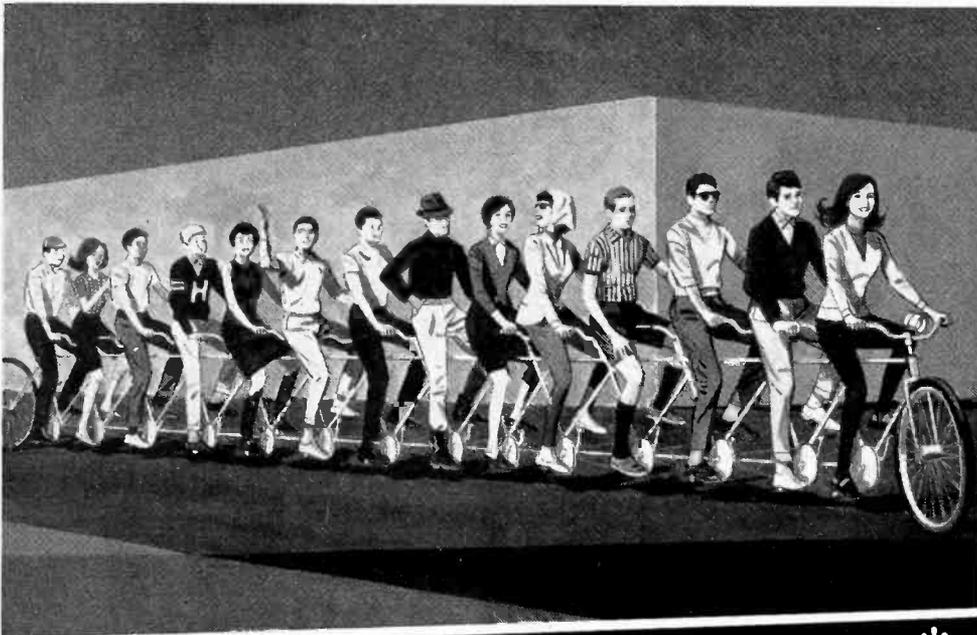
(Ogilvy & Mather, New York)

Commercials are being shown until August 31 for SHELL'S NO PEST STRIP. Late fringe 30s and 60s are being beamed into about 50 markets, with emphasis on women, 18-49. Rudy Taylor engineered the buy.

**Shell Oil**

(Ogilvy & Mather, New York)

A flight of 30s is advertising SHELL MOTOR OIL in 24 markets, running in early fringe, prime and late fringe spots. Aimed at men, 18-49, the campaign started just before issue date and will run for 20 weeks. Bruce Jordan is one of the buyers on the account.

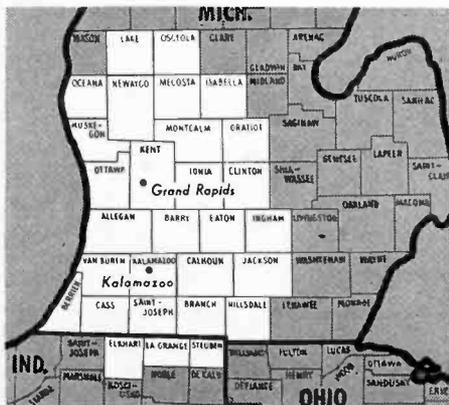


**YOU MAY NEVER SEE A 14-SEAT BICYCLE\***

**BUT...in the 38th TV market you'll see the biggest audience share on WKZO-TV**

WKZO-TV gives you one of the lowest costs-per-thousand in the

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



top 50 markets. A 49% prime-time share in this giant 3-station Grand Rapids-Kalamazoo market makes WKZO-TV a top 50 best buy.

Ask Avery-Knodel how to become a big wheel in this 2 1/4 billion dollar retail sales market.

Source: SRDS and ARB, 1968.

\*A 14-seat tandem bicycle 31 feet long was made in England in 1967.



Horace W. "Buddy" Ray, general manager of WAGA-TV Atlanta, since 1964, has been elected vice president of Storer Broadcasting Co. He has been with Storer since 1957 as program director, operations manager and station manager.

**The Polzer Stations**

**RADIO**  
 WKZO KALAMAZOO BATTLE CREEK  
 WJEP GRAND RAPIDS  
 WJEM GRAND RAPIDS KALAMAZOO  
 WWAM/WWTV-FM CAOILLAC

**TELEVISION**  
 WKZO-TV GRAND RAPIDS KALAMAZOO  
 WWTV/CAOILLAC-TRAVERSE CITY  
 WWJZ-TV SAULT STE. MARIE  
 KDLN-TV LINCOLN, NEBRASKA  
 KGIM-TV GRAND ISLAND, NEB.

# WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids  
 For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

period over the past five years:

	ABC	CBS	NBC
Mar '64	20.0%	54.0%	32.0%
Nov '64	39.7	9.9	57.3
Mar '65	37.3	10.4	59.7
Mar '66	21.2	37.6	41.2
Nov '67	3.8	76.9	26.9
Mar '68	10.8	70.6	21.6
Nov '68	2.9	32.7	64.4
Mar '68	5.6	54.2	45.8

The most striking trend is the decline of ABC-TV, but it must be kept in mind that the four studies in which the network showed up well cover a more limited group of markets. Other than that, the eight analyses reveal a see-saw battle between CBS-TV and NBC-TV affiliates in the primetime hours.

Finally, this is the five-year trend in early evening time, where local programming clout is the main determinant (there were no late evening figures studied in 1964 and 1965):

	ABC	CBS	NBC
Mar '64	20.0%	36.0%	44.0%
Nov '64	12.7	36.5	52.4
Mar '65	17.9	41.8	41.8
Mar '66	17.4	33.7	38.5
Nov '67	9.6	38.5	55.8
Mar '68	13.7	42.2	47.1
Nov '68	15.4	45.2	39.4
Mar '69	13.1	44.9	44.9

Although ABC-TV affiliates have done better here in the past couple of years than in primetime, there is certainly no long-term improvement evident. As for NBC-TV affiliates, which have led more often than not in early fringe time, they have been having a tougher battle in the season now ending.

### Little change in shares

The range of shares among top 20 affiliates changed a little from Fall to the late Winter. In the total day comparison, the top metro share level was 58 in November, then 51 to 55 in February-March. However, the lowest share level in the top 20 list was 44 last year and 45 this year. In total day homes shares, the top 20 range remained the same—44 at the top to 48 at the bottom. In primetime, the changes were slight. The top metro share was 56 in Fall and 54 in the Winter. The

### Top 15 independents—by metro share†

Total day			Primetime		
Market	Station	Share	Market	Station	Share
Washington*	WTTG	21	Portland	KPTV	13
Portland, Ore.	KPTV	19	Dallas-Fort Worth*	KTVT	13
Chicago*	WGN-TV	17	Phoenix*	KPHO-TV	13
Dallas-Fort Worth*	KTVT	17	Washington*	WTTG	13
Phoenix*	KPHO-TV	17	New York*	WNEW-TV	12
Minneapolis-St. Paul	WTCN-TV	16	Denver	KWGN-TV	11
Denver	KWGN-TV	14	Minneapolis-St. Paul	WTCN-TV	11
Indianapolis	WTTV	13	Indianapolis	WTTV	10
New York*	WNEW-TV	13	Chicago*	WGN-TV	9
New York*	WPIX	12	Houston*	KHTV	8
St. Louis	KPLR-TV	12	Las Vegas	KHBV-TV	7
San Francisco*	KTVU	12	Cincinnati*	WXIX-TV	7
Cincinnati*	WXIX-TV	10	Los Angeles*	KTTV	7
Seattle-Tacoma	KTNT-TV	10	St. Louis	KPLR-TV	7
Cleveland*	WUAB-TV	9	San Francisco*	KTVU	7
Houston*	KHTV	9	San Antonio*	KWEX-TV	7
Tucson	KZAZ-TV	9			

### Early evening

### Late night

Market	Station	Share	Market	Station	Share
Washington*	WTTG	37	Washington*	WTTG	18
Dallas-Fort Worth*	KTVT	34	Dallas-Fort Worth*	KTVT	16
Minneapolis-St. Paul	WTCN-TV	34	Minneapolis-St. Paul	WTCN-TV	13
Phoenix*	KPHO-TV	32	Chicago*	WGN-TV	11
Denver	KWGN-TV	31	New York*	WOR-TV	10
Chicago*	WGN-TV	27	Phoenix*	KPHO-TV	10
Portland, Ore.	KPTV	26	Seattle-Tacoma	KTNT-TV	10
St. Louis	KPLR-TV	24	Las Vegas	KHBV-TV	9
New York*	WPIX	21	St. Louis	KPLR-TV	9
Cleveland*	WUAB-TV	20	San Francisco*	KTVU	9
Indianapolis	WTTV	20	Tucson	KZAZ-TV	9
Tucson	KZAZ-TV	20	Cincinnati*	WXIX-TV	8
Houston*	KHTV	19	Houston*	KHTV	8
Seattle-Tacoma	KTNT-TV	19	Portland, Ore.	KPTV	7
San Francisco*	KTVU	17	Cleveland*	WUAB-TV	7
			Los Angeles*	KTTV	7
			New York*	WNEW-TV	7

† Markets where all three network affiliates have recorded viewing. Metro share data in two of the 109 markets not available.

\* Intermixed market

bottom of the top 20 list was 43 last year and then edged up to 44. In the homes shares, the primetime range was 69 down to 46 in the Fall and 68 down to 47 in the Winter.

The highest shares in the top 20s fall in the homes-reached measurement during the early and late evening. The early evening range last year was 87 to 53; in the Winter it was 86 to 54. In the late evening, the November, '68 range was 83 to 54;

in February-March it was 84 to 57.

### Contrasts in metro fringe

The metro share range in fringe times showed contrasting trends, but not enough to be considered significant yet. In the early evening, the '68 range was 77 to 49; the '69 range, 72 to 48. The late evening figures were: November, '68, 73 to 54; February-March, 76 to 55.

**Top 15 independents—by tv homes share†**

Total day			Primetime		
Market	Station	Share	Market	Station	Share
Washington*	WTTG	26	Washington*	WTTG	16
Portland, Ore.	KPTV	18	Dallas-Fort Worth*	KTVT	14
Phoenix*	KPHO-TV	17	Portland	KPTV	13
Dallas-Fort Worth*	KTVT	17	Phoenix*	KPHO-TV	13
Chicago*	WGN-TV	16	New York*	WNEW-TV	12
Minneapolis-St. Paul	WTCN-TV	16	Denver	KWGN-TV	11
Indianapolis	WTTV	14	Minneapolis-St. Paul	WTCN-TV	11
San Francisco*	KTVU	14	Indianapolis	WTTV	10
Denver	KWGN-TV	13	Chicago*	WGN-TV	9
New York*	WNEW-TV	13	Houston*	KHTV	8
St. Louis	KPLR-TV	12	San Francisco*	KTVU	8
New York*	WPIX	11	Las Vegas	KHBV-TV	7
Las Vegas	KHBV-TV	10	Los Angeles*	KTTV	7
Milwaukee*	WWTW	10	St. Louis	KPLR-TV	7
Seattle-Tacoma	KTNT-TV	10	Cincinnati*	WXIX-TV	6
			New York*	WPIX	6
			Seattle-Tacoma	KTNT-TV	6
			San Antonio*	KWEX-TV	6

**Early evening**

**Late night**

Market	Station	Share	Market	Station	Share
Washington*	WTTG	45	Washington*	WTTG	24
Dallas-Fort Worth*	KTVT	34	Dallas-Fort Worth*	KTVT	18
Minneapolis, St. Paul	WTCN-TV	33	Minneapolis-St. Paul	WTCN-TV	12
Phoenix*	KPHO-TV	31	Chicago*	WGN-TV	11
Denver	KWGN-TV	29	Phoenix*	KPHO-TV	10
Chicago*	WGN-TV	28	Seattle-Tacoma	KTNT-TV	10
St. Louis	KPLR-TV	25	Las Vegas	KHBV-TV	9
Portland	KPTV	23	New York*	WOR-TV	9
Indianapolis	WTTV	21	San Francisco*	KTVU	9
New York*	WPIX	20	Cincinnati*	WXIX-TV	8
San Francisco*	KTVU	19	Hartford-New Haven*	WHCT-TV	8
Cleveland*	WUAB-TV	18	Houston*	KHTV	8
Houston*	KHTV	18	St. Louis	KPLR-TV	8
Seattle-Tacoma	KTNT-TV	18	Portland, Ore.	KPTV	7
Tucson	KZAZ-TV	17	New York*	WNEW-TV	7
			Tucson	KZAZ-TV	7

† Markets where all three network affiliates have recorded viewing.

\* Intermixed market

The major factor in any change in the range of shares would be, of course, the progress of the independents. From Fall, '68 to Winter, '69, the listings of the top 15 indies showed a noticeable, if not a large, rise in homes shares. This could be significant, considering the fact that many indies are UHF outlets and labor under disadvantages insofar as set ownership and station power

are concerned.

However, the most striking development was the strong showing in the latest ARB analysis of Metro-media's VHF independent WTTG, which ranked first in seven of the eight top 15 listings (four day periods with metro and homes shares for each) and tied for first in the eighth. In the November listings, WTTG was first in only two of the lists—total

day homes shares and early evening homes shares.

Further, the Washington station came up with better shares in these two periods as well as in the primetime where it advanced in ranking.

In the early evening homes ranking, WTTG hit a record 45 share, compared with 39 last Fall. Its metro share advanced from 33 to 37. The number one station here last Fall, KWGN-TV Denver, dropped from 36 to 31 and ranked 5th.

**Up in Washington**

In the total day homes ranking, the Washington station advanced from 22 to 26 and in the total metro list, it rose from 18 in the all-time (when it was second to KPTV in Portland, Ore.) to 21 in the late winter. KPTV, which had a 20, slipped slightly to 19, going to second place.

The Portland station was knocked out of first place in the primetime homes ranking, declining from 15 to 13 and moving in for a third place tie. In the metro ranking for primetime, WTTG was tied for first with KPTV, KTVT Dallas-Fort Worth and KPHO-TV Phoenix—all with 13. Again, the Portland station had been number one in the winter.

As for late night, WTTG displaced KHBV-TV Las Vegas, which had come up suddenly last Fall. The Washington outlet scored an 18 in the metro rankings and a 24 in the homes shares. The Las Vegas outlet dropped considerably this Winter. Last Fall its leading metro share was 15. This declined to a 9, putting the station in a tie for 8th place. In the late winter homes ranking, KHBV-TV, which had a 16 share, decreased to a 9 again, placing it in a tie for 7th place.

A Metro Tv Sales study of the February-March sweep looked at some UHF aspects. For example, in 17 selected markets, it found UHF penetration averaging 70 per cent in the ADI and 72 per cent in the metro area.

It then compared the net weekly circulation of UHF stations with that of the leading VHF outlet in their respective markets. On the average, the UHF station had 46 per cent of the circulation of the leading VHF outlet, but the range was broad. It went from 3 per cent to 51 per cent.

**Top 20 affiliates by network—primetime—by metro share†**

ABC			CBS			NBC		
Market	Station	Share	Market	Station	Share	Market	Station	Share
Birmingham*	WBRC-TV	46	Augusta*	WRDW-TV	51	Las Vegas	KORK-TV	54
Augusta*	WJBF	44	Binghamton*	WNBF-TV	48	Columbia*	WIS-TV	48
Shreveport-Texarkana	KTBS-TV	39	Springfield, Mo.*	KTTS-TV	48	Montgomery*	WSFA-TV	48
Rockford*	KATV	36	Jacksonville*	WJXT	47	Charleston-Huntington	WSAZ-TV	47
Seattle-Tacoma	WREX-TV	36	El Paso	KROD-TV	46	Fresno-Visalia	KMJ-TV	45
St. Louis City*	KOMO-TV	36	Greenville-New Bern-			Erie*	WICU-TV	45
Flint-Saginaw-Bay City*	KCAU-TV	36	Washington	WNCT-TV	46	Springfield*	KYTV	45
Rochester	WJRT-TV	34	Lafayette*	KLFY-TV	45	Birmingham*	WAPI-TV	44
Colorado Springs-	KAKE-TV	34	Mobile-Pensacola	WKRC-TV	45	Odessa-Midland	KMID-TV	43
Pueblo	KRDO-TV	33	Beaumont-Port Arthur	KFDM-TV	45	Portland-Poland		
Vilkes Barre-Scranton	WNEP-TV	33	Charlotte*	WBTV	45	Springs	WCSH-TV	43
Lafayette*	KATC-TV	32	Green Bay	WBAY-TV	44	Joplin-Pittsburg*	KODE-TV	42
Mansville*	WTVW	32	Champaign-Decatur-			Greenville-Spartanburg-		
Memphis	WHBQ-TV	32	Springfield*	WCIA	43	Asheville*	WFBC-TV	42
Norfolk-Portsmouth-			Cedar Rapids-			Knoxville*	WATE-TV	42
Newport News-			Kalamazoo	WKZO-TV	43	Spokane	KHQ-TV	42
Hampton*	WVEC-TV	32	Greensboro-High Point-			Bangor	WLBZ-TV	41
Spokane	KREM-TV	32	Winston-Salem*	WFMY-TV	43	Fargo	WDAY-TV	41
St. Louis Christi	KIII	31	Madison*	WISC-TV	43	Reno	KCRL	41
Duluth-Superior	WDIO-TV	31	Roanoke-Lynchburg*	WDBJ-TV	43	Tampa-St. Petersburg*	WFLA-TV	41
Greenville-Spartanburg-			Shreveport-Texarkana	KSLA-TV	43	Wichita Falls-Lawton	KFDX-TV	41
Asheville*	WLOS-TV	31	Cedar Rapids-Waterloo	WMT-TV	42	Nashville*	WSM-TV	40
Indianapolis City	KMBC-TV	31	Richmond	WTVR-TV	42	Sacramento-Stockton*	KCRA-TV	40
Omaha	KETV	31	South Bend-Elkhart	WSBT-TV	42			
Portland	WIRL-TV	31						
Rochester	WOKR	31						

**Top 20 affiliates by network—primetime—by tv homes share†**

ABC			CBS			NBC		
Market	Station	Share	Market	Station	Share	Market	Station	Share
Birmingham*	WBRC-TV	52	Binghamton*	WNBF-TV	66	Columbia*	WIS-TV	68
Augusta*	WJBF	51	Lincoln-Hastings-			Montgomery*	WSFA-TV	65
Flint-Saginaw-			Kearney	KOLN-TV	59	Springfield*	KYTV	59
Bay City*	WJRT-TV	49	Charlotte*	WBTV	58	Las Vegas	KORK-TV	53
St. Louis City*	KCAU-TV	46	Lafayette*	KLFY-TV	56	Joplin-Pittsburg*	KOAM-TV	52
Rockford*	WREX-TV	42	Madison*	WISC-TV	52	Erie*	WICU-TV	51
Mansville*	WTVW	41	Jacksonville*	WJXT	51	Harrisburg-York-		
Lafayette*	KATC	39	Cape Girardeau-			Lancaster-Lebanon*	WCAL-TV	51
Seattle-Tacoma	KOMO-TV	36	Paducah-Harrisburg	KFVS-TV	48	Charleston-Huntington	WSAZ-TV	48
Rockford	KATV	35	Hartford-New Haven*	WTIC-TV	47	Bakersfield	KERO-TV	46
Shreveport-Texarkana	KTBS-TV	35	Roanoke-Lynchburg*	WDBJ-TV	47	El Paso	KTSM-TV	45
Greenville-Spartanburg-			Bangor	WABI-TV	46	Fresno-Visalia	KMJ-TV	44
Asheville*	WLOS-TV	34	Greenville-New Bern-			Sioux City*	KTIV	44
Vilkes Barre-Scranton	WNEP-TV	34	Washington	WNCT-TV	46	Knoxville*	WATE-TV	43
Omaha*	KTUL-TV	33	Beaumont-Port Arthur	KFDM-TV	45	San Diego*	KOGO-TV	43
Hartford-New Haven*	WNHC-TV	32	Richmond	WTVR-TV	45	Tampa-St. Petersburg*	WFLA-TV	43
Portland-Poland			Augusta*	WRDW-TV	45	Greenville-New Bern-		
Springs	WMTW	32	Mobile-Pensacola	WKRC-TV	44	Washington	WITN-TV	42
Colorado Springs-			Reno	KOLO-TV	44	Sacramento-Stockton*	KCRA-TV	42
Pueblo	KRDO-TV	31	Champaign-Decatur-			Lexington	WLEX-TV	41
Omaha	KETV	31	Springfield*	WCIA	44	Albany-Schenectady-		
Pittsburgh*	WTAE	31	Grand Rapids-			Troy	WRGB	40
Providence	WTEV	31	Kalamazoo	WKZO-TV	44	Chattanooga	WRCB-TV	40
Rochester	WOKR	31	Greensboro-High Point-			Birmingham*	WAPI-TV	40
			Winston-Salem*	WFMY-TV	44	Flint-Saginaw-		
			Knoxville*	WBIR-TV	44	Bay City*	WNEM-TV	40
			South Bend-Elkhart	WSBT-TV	44	Louisville*	WAVE-TV	40
						Wichita Falls-Lawton	KFDX-TV	40

† Markets where all three network affiliates have recorded viewing. Metro share data in two of 109 markets not available.

\* Intermixed market

**Top 20 affiliates by network—total day—by metro share†**

ABC			CBS			NBC		
Market	Station	Share	Market	Station	Share	Market	Station	Share
Augusta*	WJBF	48	Jacksonville*	WJXT	53	Columbia*	WIS-TV	55
Birmingham*	WBRC-TV	46	Binghamton*	WNBF-TV	51	Montgomery*	WSFA-TV	54
Rockford*	WREX-TV	40	Greenville-New Bern- Washington	WNCT-TV	49	Las Vegas	KORK-TV	48
Colorado Springs- Pueblo	KRDO-TV	39	Lafayette*	KLFY-TV	49	Erie*	WICU-TV	47
Sioux City*	KCAU-TV	38	Charlotte*	WBTW	48	Charleston-Huntington	WSAZ-TV	47
Wichita	KAKE-TV	37	Champaign-Decatur- Springfield*	WCIA	46	Fargo	WDAY-TV	45
Shreveport-Texarkana	KTBS-TV	37	Beaumont-Port Arthur	KFDM-TV	46	Springfield*	KYTV	45
Buffalo (U.S. only)	WKBW-TV	36	Roanoke-Lynchburg*	WDBJ-TV	46	Bangor	WLBZ-TV	43
Flint-Saginaw- Bay City*	WJRT-TV	36	Mobile-Pensacola	WKRC-TV	45	Odessa-Midland	KMID-TV	43
Little Rock	KATV	36	Cedar Rapids-Waterloo	WMT-TV	45	Birmingham*	WAPI-TV	43
Salt Lake City	KCPX-TV	36	Richmond	WTVR-TV	45	Fresno-Visalia	KMJ-TV	43
Evansville*	WTVW	35	Augusta*	WRDW-TV	45	El Paso	KTSM-TV	42
Omaha	KETV	35	Springfield, Mo.*	KTTS-TV	45	Joplin-Pittsburg*	KOAM-TV	42
Seattle-Tacoma	KOMO-TV	35	Madison*	WISC-TV	44	Des Moines	WOC-TV	42
Wilkes Barre-Scranton	WNEP-TV	35	Shreveport-Texarkana	KSIA-TV	44	Nashville*	WSM-TV	42
Albuquerque	KOAT-TV	33	Greensboro-High Point- Winston-Salem*	WFMY-TV	43	Greenville-Spartanburg- Asheville*	WFBC-TV	41
Duluth-Superior	WDIO-TV	33	Orlando-Daytona Beach	WDBO-TV	43	Knoxville*	WATE-TV	41
Greenville-Spartanburg- Asheville*	WLOS-TV	33	Green Bay	WBAY-TV	42	Louisville*	WAVE-TV	41
Kansas City	KMBC-TV	33	South Bend-Elkhart	WSBT-TV	42	Oklahoma City	WKY-TV	41
Norfolk-Portsmouth- Newport News- Hampton*	WVEC-TV	33	Charleston	WCSC-TV	41	Atlanta*	WSB-TV	40
			Lexington	WKYT	41	Harrisburg-York- Lancaster-Lebanon*	WCAL-TV	40
			Odessa-Midlands	KOSA-TV	41	Portland-Poland Spring	WCSH-TV	40
			Grand Rapids- Kalamazoo	WKZO-TV	41	Syracuse	WSYR-TV	40
			Memphis	WREC-TV	41	Wichita Falls-Lawton	KFDX-TV	40
			Portland-Poland Spring	WCAN-TV	41			

**Top 20 affiliates by network—total day—by tv homes share†**

ABC			CBS			NBC		
Market	Station	Share	Market	Station	Share	Market	Station	Share
Augusta*	WJBF	57	Binghamton*	WNBF-TV	69	Columbia*	WIS-TV	73
Birmingham*	WBRC	53	Lincoln-Hastings- Kearney	KOLN-TV	61	Montgomery*	WSFA-TV	71
Flint-Saginaw- Bay City*	WJRT-TV	51	Charlotte*	WBTW	60	Springfield*	KYTV	60
Sioux City*	KCAU-TV	47	Lafayette*	KLFY-TV	58	Harrisburg-York- Lancaster-Lebanon*	WCAL-TV	54
Evansville*	WTVW	45	Jacksonville*	WJXT	58	Erie*	WICU-TV	52
Rockford*	WREX-TV	45	Madison*	WISC-TV	54	Joplin-Pittsburg*	KOAM-TV	51
Lafayette*	KATC	38	Hartford-New Haven*	WTIC-TV	51	Charleston-Huntington	WSAZ-TV	50
Colorado Springs- Pueblo	KRDO-TV	37	Cape Girardeau- Paducah-Harrisburg	KFVS-TV	49	Bakersfield	KERO-TV	47
Greenville-Spartanburg- Asheville*	WLOS-TV	36	Roanoke-Lynchburg*	WDBJ-TV	49	Las Vegas	KORK-TV	46
Seattle-Tacoma	KOMO-TV	36	Greenville-New Bern- Washington	WNCT-TV	48	El Paso	KTSM-TV	44
Wilkes Barre-Scranton	WNEP-TV	36	Reno	KOLO-TV	48	Louisville*	WAVE-TV	44
Buffalo (U.S. only)	WKBW-TV	35	Richmond	WTVR-TV	48	Fresno-Visalia	KWJS-TV	43
Little Rock	KATV	35	Cedar Rapids-Waterloo	WMT-TV	47	Knoxville*	WATE-TV	43
Salt Lake City	KCPX-TV	35	Champaign-Decatur- Springfield*	WCIA	47	Oklahoma City	WKY-TV	42
Omaha	KETV	34	Beaumont-Port Arthur	KFDM-TV	46	Sioux City*	KTIV	42
Pittsburgh*	WTAE	34	Bangor	WABI-TV	45	Wichita Falls-Lawton	KFDX-TV	42
Providence	WTEV	34	Charleston	WCSC-TV	45	Lexington	WLEX-TV	41
Shreveport-Texarkana	KTBS-TV	34	Amarillo	KFDA-TV	44	Albany-Schenectady- Troy	WRGB	41
Tulsa*	KTUL-TV	34	Mobile-Pensacola	WKRC-TV	44	Flint-Saginaw- Bay City*	WNEM-TV	41
Kansas City	KMBC-TV	33	Knoxville*	WBIR-TV	44	San Diego*	KOGO-TV	41
						Tampa-St. Petersburg	WFLA-TV	41

† Markets where all three network affiliates have recorded viewing. Metro share data in two of 109 markets not available.

\* Intermixed market

**Top 20 affiliates by network—early evening—by metro share†**

Market	ABC		CBS		NBC			
	Station	Share	Market	Station	Share	Market	Station	Share
Birmingham*	WBRC-TV	51	Jacksonville*	WJXT	61	Montgomery*	WSFA-TV	72
Augusta*	WJBF	48	Binghamton*	WNBF-TV	58	Columbia*	WIS-TV	63
Joplin-Pittsburg*	KODE-TV	47	Greenville-New Bern-			Charleston-Huntington	WSAZ-TV	55
Rochford*	WREX-TV	47	Washington	WNCT-TV	56	Odessa-Midlands	KMID-TV	51
Kansas City	KMBC-TV	46	Cedar Rapids-Waterloo	WMT-TV	53	Oklahoma City	WKY-TV	51
Sal Lake City	KCPX-TV	46	Charlotte*	WBT-TV	53	Chattanooga	WRCB-TV	49
Colorado Springs-			Corpus Christi	KZTV	52	Harrisburg-York-		
Doblo	KRDO-TV	45	Lafayette*	KLFY-TV	52	Lancaster-Lebanon*	WGAL-TV	49
St. Louis City*	KCAU-TV	41	Roanoke-Lynchburg*	WDBJ-TV	51	Fargo	WDAY-TV	48
Columbus, O.	WTVN-TV	39	San Antonio*	KENS-TV	49	Davenport-Rock Island-		
Windsor-Barre-Scranton	WNEP-TV	39	Lexington	WKYT	48	Moline	WOC-TV	47
Flint-Saginaw-			Champaign-Decatur-			Erie*	WICU-TV	47
City*	WJRT-TV	38	Springfield*	WCIA	47	Omaha	KMTV	47
Little Rock	KATV	38	Madison*	WISC-TV	47	Bangor	WLBT-TV	47
Anchorage	KVII-TV	37	Green Bay	WBAY-TV	47	Wichita Falls-Lawton	KFDX-TV	46
Memphis	WHBQ-TV	37	Albany-Schenectady-			El Paso	KTSM-TV	45
Shreveport-Texarkana	KTBS-TV	37	Troy	WTEN	46	Fresno-Visalia	KMJ-TV	44
Burlington (U.S. only)	WKBW-TV	36	Beaumont-Port Arthur	KFDM-TV	46	Louisville*	WAVE-TV	43
New Orleans*	WVUE	36	Orlando-Daytona Beach	WBDO-TV	46	Portland-Poland Spring	WCSH-TV	43
Greenville-Spartanburg-			Shreveport-Texarkana	KSLA-TV	46	Fort Wayne	WKJG-TV	42
Asheville*	WLOS-TV	35	Mobile-Pensacola	WKRC-TV	45	Las Vegas	KORK-TV	41
Rochester	WOKR	35	Augusta*	WRDW-TV	45	Atlanta*	WSB-TV	41
South Bend-Elkhart	WSJV-TV	35	Duluth-Superior	KDAL-TV	44	Boston*	WBZ-TV	41
						Greenville-Spartanburg-		
						Asheville*	WFBC-TV	41
						Wichita	KARD-TV	41

**Top 20 affiliates by network—early evening—tv homes share†**

Market	ABC		CBS		NBC			
	Station	Share	Market	Station	Share	Market	Station	Share
Birmingham*	WBRC-TV	60	Binghamton*	WNBF-TV	76	Montgomery*	WSFA-TV	86
Augusta*	WJBF	60	Lincoln-Hastings-			Columbia*	WIS-TV	79
St. Louis City*	KCAU-TV	53	Kearney	KOLN-TV	71	Harrisburg-York-		
Rochford*	WREX-TV	51	Jacksonville*	WJXT	65	Lancaster-Lebanon	WGAL-TV	64
Flint-Saginaw-			Charlotte*	WBT-TV	63	Charleston-Huntington	WSAZ-TV	59
City*	WJRT-TV	49	Cedar Rapids-Waterloo	WMT-TV	60	Bakersfield	KERO-TV	57
Kansas City	KMBC-TV	48	Madison*	WISC-TV	60	Erie*	WICU-TV	54
Evansville*	WTVW	47	Reno	KOLO-TV	58	Louisville*	WAVE-TV	54
St. Lake City	KCPX-TV	46	Greenville-New Bern-			Springfield*	KYTV	54
Joplin-Pittsburg*	KODE-TV	43	Washington	WNCT-TV	56	Oklahoma City	WKY-TV	52
Colorado Springs-			Lafayette*	KLFY-TV	56	Wichita Falls-Lawton	KFDX-TV	51
Doblo	KRDO-TV	43	Hartford-New Haven*	WTIC-TV	56	Chattanooga	WRCB-TV	47
Lafayette*	KATC	41	Corpus Christi	KZTV	53	El Paso	KTSM-TV	46
Windsor-Barre-			Roanoke-Lynchburg*	WDBJ-TV	52	Lexington	WLEX-TV	46
Scranton	WNEP-TV	41	Green Bay	WBAY-TV	51	Odessa-Midland	KMID-TV	46
Greenville-Spartanburg-			Champaign-Decatur-			Flint-Saginaw-		
Asheville*	WLOS-TV	40	Springfield*	WCIA	50	Bay City*	WNEM-TV	46
Columbus, O.	WTVN-TV	39	Odessa-Midland	KOSA-TV	49	Fresno-Visalia	KMJ-TV	46
Little Rock	KATV	37	Richmond	WTVR-TV	48	Wichita	KARD-TV	46
Providence	WTEV	36	Bangor	WABI-TV	47	Wichita	KARD-TV	46
South Bend-Elkhart	WSJV-TV	36	Cape Girardeau-			Joplin-Pittsburg*	KOAM-TV	45
Tulsa*	KTUL-TV	36	Paducah-Harrisburg	KFVS-TV	47	Paducah-Harrisburg-		
Dallas (U.S. only)	WKBW-TV	34	Greensboro-High Point,			Cape Girardeau	WPSD-TV	45
Pittsburgh*	WTAE	34	Winston-Salem*	WFMY-TV	47	Omaha	KMTV	45
Des Moines	WOI-TV	34	Rochester-Mason City-					
			Austin	KGLO-TV	47			

Marks where all three network affiliates have recorded viewing. Metro share data available for two of 109 markets not available. \*Intermixed market

**Top 20 affiliates by network—late night—by metro share†**

ABC			CBS			NBC		
Market	Station	Share	Market	Station	Share	Market	Station	Share
Sioux City*	KCAU-TV	52	Binghamton*	WNBF-TV	76	Columbia*	WIS-TV	74
San Antonio*	KSAT-TV	45	Lincoln-Hastings-Kearney	KOLN-TV	65	Fargo	WDAY-TV	70
New Orleans*	WVUE	43	Cedar Rapids-Waterloo	WMT-TV	62	Montgomery*	WSFA-TV	70
Augusta*	WJBF	42	Des Moines	KRNT-TV	61	Erie*	WICU-TV	66
Buffalo (U.S. only)	WKBW-TV	41	Mobile-Pensacola	WKRG-TV	57	Bangor	WLBZ-TV	63
Little Rock	KATV	40	Charlotte*	WBTV	57	Grand Rapids-Kalamazoo	WOOD-TV	63
Flint-Saginaw-Bay City*	WJRT-TV	39	Champaign-Decatur-Springfield*	WCIA	55	Oklahoma City	WKY-TV	59
Milwaukee*	WITI-TV	39	Portland-Poland Spring	WCAN-TV	55	Portland	KGW-TV	56
Shreveport	KTBS-TV	39	Lafayette*	KLFY-TV	54	Davenport-Rock-Island-Moline	WOC-TV	56
Duluth-Superior	WDIO-TV	38	Jacksonville*	WJXT	54	Harrisburg-York-Lancaster-Lebanon*	WCAL-TV	56
Seattle-Tacoma	KOMO-TV	37	Pittsburgh*	KDKA-TV	54	Springfield*	KYTV	56
Baltimore*	WJZ-TV	36	Roanoke-Lynchburg*	WDBJ-TV	52	Birmingham*	WAPI-TV	55
Evansville*	WTVW	36	Youngstown	WKBN-TV	52	Charleston-Huntington	WSAZ-TV	55
Joplin-Pittsburg*	KODE-TV	35	Greenville-New Bern-Washington	WNCT-TV	51	Fresno-Visalia	KMJ-TV	52
Birmingham*	WBRC-TV	35	Minneapolis-St. Paul	WCCO-TV	50	Greenville-Spartanburg-Asheville*	WFBC-TV	52
Albuquerque	KOAT-TV	33	Greensboro-High Point-Winston-Salem*	WFMY-TV	49	Las Vegas	KORK-TV	51
Tulsa*	KTUL-TV	32	South Bend-Elkhart	WGBT-TV	49	Albany-Schenectady-Troy	WRGB	49
Colorado Springs-Pueblo	KRDO-TV	31	Knoxville*	WBIR-TV	48	Atlanta*	WSB-TV	49
Salt Lake City	KCPX-TV	31	El Paso	KROD-TV	47	Syracuse	WSYR-TV	49
Lafayette*	KATC	29	Denver	KLZ-TV	47	Peoria	WEEK-TV	48
Madison*	WKOW-TV	29	Nashville*	WLAC-TV	47	Sacramento-Stockton*	KCRA-TV	48
Rockford*	WREX-TV	29	Augusta*	WRDW-TV	47			

† Markets where all three network affiliates have recorded viewing. Metro share data in two of 109 markets not available.

\* Intermixed market

**There's  
more to  
KVAL  
than meets  
the eye**

Audience and related data based on estimates provided by ARB and subject to qualifications issued by these services

**KVAL DOMINATES**  
180,300 TV homes with an effective buying income of \$1,956,187,000, the Pacific Northwest's fourth largest market . . . with 27 of the 30 most-viewed programs week in and week out. No other single media buy can deliver more because of mountains and duplication restrictions.

**KVAL DELIVERS**

a 5 to 1 adult viewership lead in early evening and late evening local news, prepared by the market's largest full time local news team . . . proven feature programming with Mike Douglas, Merv Griffin, live children's shows and the area's most respected public service department.

**THE ONLY SMALL NUMBERS ARE THE CPM...**

Ask your H-R TELEVISION, INC., man or ART MOORE & ASSOC. in Seattle and Portland.

**KVAL TV  
EUGENE, ORE.**

SATELLITES | KCBY-TV, COOS BAY  
KPIC-TV, ROSEBURG

**Top 20 affiliates by network—late night—by tv homes share†**

Market	ABC		CBS		NBC			
	Station	Share	Market	Station	Share	Market	Station	Share
Sioux City*	KCAU-TV	59	Binghamton*	WNBF-TV	82	Columbia*	WIS-TV	84
Cincinnati*	WTWV	46	Lincoln-Hastings- Kearney	KOLN-TV	80	Montgomery*	WSFA-TV	80
Augusta*	WJBF	46	Cedar Rapids-Waterloo	WMT-TV	68	Harrisburg-York- Lancaster Lebanon*	WGAL-TV	69
Flint-Saginaw- Bay City*	WJRT-TV	42	Charlotte*	WBT-TV	68	Springfield, Mo.*	KYTV	68
San Antonio*	KSAT-TV	40	Lafayette*	KLFY-TV	67	Erie*	WICU-TV	67
Birmingham*	WBRC-TV	39	Jacksonville*	WJXT	60	Joplin-Pittsburg*	KOAM-TV	60
New Orleans*	WVUE	39	Amarillo	KFDA-TV	59	Charleston-Huntington	WSAZ-TV	59
Rockford*	WREX-TV	39	Hartford-New Haven*	WTIC-TV	58	Oklahoma City	WKY-TV	59
Baltimore*	WJZ-TV	38	Mobile-Pensacola	WKRC-TV	57	Bakerfield	KERO-TV	57
Little Rock	KATV	38	Roanoke-Lynchburg*	WDBJ-TV	57	Fargo	WDAY-TV	55
Seattle-Tacoma	KOMO-TV	38	Champaign-Decatur- Springfield*	WCIA	56	Albany-Schenectady- Troy	WRGB	53
Wulsa*	KTUL-TV	38	Pittsburgh*	KDKA-TV	55	Birmingham*	WAPI-TV	53
Duluth-Superior	WDIO-TV	37	Des Moines	KRNT-TV	53	Lexington	WLEX-TV	51
Buffalo (U.S. only)	WKBW-TV	37	Youngstown	WKBN-TV	53	Fresno-Visalia	KMJ-TV	51
Albuquerque	KOAT-TV	36	Cape Girardeau- Paducah-Harrisburg	KFVS-TV	52	Grand Rapids- Kalamazoo	WOOD-TV	51
Milwaukee*	WITI-TV	36	Knoxville*	WBIR-TV	52	Wichita Falls-Lawton	KFDX-TV	51
Fort Wayne	WPTA	32	Minneapolis-St Paul	WCCO-TV	52	Las Vegas	KORK-TV	50
Salt Lake City	KCPX-TV	32	Greenville-New Bern- Washington	WNCT-TV	51	Portland	KGW-TV	50
Colorado Springs- Pueblo	KRDO-TV	31	Madison*	WISC-TV	51	Chattanooga	WRCB-TV	50
Joplin-Pittsburg*	KODE-TV	29	Nashville*	WLAC-TV	50	Flint-Saginaw- Bay City	WNEM-TV	50
Lafayette*	KATC	29	South Bend-Elkhart	WSBT-TV	50	Greenville-Spartanburg- Asheville*	WFBC-TV	50
Hartford-New Haven*	WNHC-TV	29				Peoria	WEEK-TV	50
Shreveport	KTBS-TV	29				Sacramento-Stockton*	KCRA-TV	50
						Tampa-St. Petersburg*	WFLA-TV	50

† Markets where all three network affiliates have recorded viewing. Metro share data in two of 109 markets not available.

\* Intermixed market



## WOMEN ARE WILD OVER WREX-TV

Sensational shares of audience delivered by WREX-TV to that magical group of women 18 to 34!

NEWLYWED GAME.....	*61%
DIAL FOR DOLLARS.....	*60%
MIKE DOUGLAS.....	*57%
LET'S MAKE A DEAL.....	*57%
GENERAL HOSPITAL.....	*55%
DATING GAME.....	*50%
DARK SHADOWS.....	*48%
ONE LIFE TO LIVE.....	*42%

A Beautiful Combination  
... ABC and WREX-TV

WREX-TV CHANNEL 13 Auburn & Winnebago Roads, Rockford, Ill. 61105  
Joe M. Balach, Vice Pres. & Gen. Mgr.  
Sponsored by H-R Television, Inc. | \*Feb.-Mar. '69 ARB

# ONCE IN A WHILE A PROGRAM COMES ALONG THAT SHAKES THE WORLD A LITTLE

It was a quiet, sensitive one-hour special on our five Television Stations. But it electrified the television screen for 60 highly-charged minutes.

And the positive viewer response—thousands of letters from parents, teenagers, doctors, educators and clergymen—told us we'd hit a nerve.

The program, "Sex and The Search for Adventure," was the first in our new series, "A Visit with Franz E. Winkler, M.D."\* which explores in depth, the real, no-nonsense questions that trouble Americans today.

What made it so powerful?

We call it a whole new unique approach to television. Instead of programming for people, we let people program for us. Eight of our correspondents in cities all over the country establish a dialogue with viewers and serve as a sounding board for the issues that trouble them most.

The questions our correspondents asked Dr. Winkler in this first program reflected the anxieties of many people toward changing sexual standards in our society. And Dr. Winkler responded with provocative, candid and totally unexpected opinions on pre-marital sex, parent-child conflict and sex education.

The dialogue continues and on the basis of our mail and correspondent reports, the next program will concern itself with marriage and all its ramifications.

We expect to shake the world a little again. And again. And again.

And that's good.

Because maybe we might just help shake it back into shape.

\*Dr. Winkler is President of the Myrin Institute, Medical Adviser to the Waldorf School at Adelphi University, and author of "Man—the Bridge Between Two Worlds," published by Harper and Row.

A VISIT WITH FRANZ E. WINKLER, M.D.  
Produced by Milton A. Fruchman \*\*  
Programming Executive Charles G. Pogan



A Production of  
Capital Cities Broadcasting Corporation  
24 East 51st Street, New York, N.Y. 10022  
(212) 421-9595

\*\*Recently received 5 major awards including the Peabody for producing and directing Capital Cities' "The Secret of Michelangelo: Every Man's Dream" which appeared on the ABC TV Network.

"One of the best organized and most informative talks I have ever heard... A most enlightening evening."

William J. Carey, M.  
Dalton, Ma

"The finest program I have had the pleasure to view in all my years of watching television. Dr. Winkler has the most astounding depth of knowledge and understanding... Please produce more programs of this nature!"

C. L. Robbins  
Houston, Tex

"This kind of program is the type of thing I thought television was primarily going to be."

The Rev. David E. Jelli  
Gowanda, N.Y.

"I recently heard a young mother remark that she had a great relationship with her small children and she wonders what happens when they reach adolescence. I'm sure she would have found a few answers in this program."

Mrs. Jesse P. Orsin  
Buffalo, N.Y.

"It's the first time in years we have heard sensible answers to the questions that are bothering parents and young people."

Mrs. S. D. Mullar  
Ridgeway, On

"This was informative, adult  
viewing. We need more of it. As a  
school teacher, housewife, and  
minister's wife I praise you."

Judith A. Herrmann  
Ripley, W. Va.

"Your manner in talking on the  
subject of sex is so delicate and  
beautiful that we feel it should be  
required listening for all, young  
and old..."

Mrs. John Scheeler  
Buffalo, N.Y.

"You are filling a tremendous need  
for providing this type of program  
for all to benefit from, but  
especially for those parents who are  
truly concerned about their children  
and how to best guide them in  
these restless times."

Mrs. N. B. Elling  
Latham, N.Y.

"I found it very enlightening and  
quite relevant to my generation's  
problems with drugs and sex."

Peggy Junge  
Albany, N.Y.

"It really gave us new hope for and  
a new insight into our world, and  
you told our children what they  
ought to know and believe...  
you "tell it like it is."

Brooks Squires  
Henderson, N. C.

"...Practical, scientifically correct,  
and straightforwardly presented.  
... This has been the very best  
program that I have ever viewed on  
television."

John D. Larson, Jr., M.D.  
Sanford, N. C.

"I have seldom if ever been as  
enthused and encouraged by a TV  
program!"

Robert M. Topp  
Toronto

"The best program I have seen on  
television in years. I would like to  
see this program repeated."

Rev. Stanislaus J. Swierzowski  
Albany, N.Y.

"One of the finest programs we have  
ever seen. In bringing freely to great  
numbers of people this intimate  
contact with such a splendid man  
you are rendering a great public  
service. And you are helping to  
realize the potential of television for  
good leadership."

Mr. & Mrs. Donald Douds  
Ripley, N.Y.

"After listening to your broadcast,  
I now have hope for the younger  
generation."

Mrs. Gerald Benninger  
Williamsville, N.Y.

the program. The ad switchable index would be 150, which is 18.9 divided by 12.6.

This kind of index can be worked out for between-program-breaks as well as ads within programs. For the program break, the switchability index is merely the average switchability rating of the before-and-after show divided by the average audience rating of the before-and-after show. There is, of course, an index for each product category.

#### **Dramatic instance**

The ad switchable index provides the user with a convenient method of comparing programs. To illustrate: The Dick Van Dyke show came up with a rating of 16.5 while *Secret Storm* recorded a 16.3. Taking instant coffee again as the product category, it turns out that the Dick Van Dyke show has a switchability index of 136, while the *Secret Storm* index is 115.

To take a more dramatic instance involving shows with different ratings, *The Doctors* had a rating of

15.4 while *Bewitched* came in at 12.6. If toothpaste is the category to be considered, it's found that *The Doctors* has an ad switchability rating of 11.2, hence an ad switchable index of 73. But *Bewitched*, with an ad switchability rating of 14.1, scores better with an index of 112.

It should be pointed out at this juncture that the audience levels shown by the study are higher than the syndicated ratings, as might be expected since the sample was limited to women who watched daytime tv. However, this does not affect the usefulness of the figures, since the relative standings of the programs—that is, their rankings—are about the same as the ARB standings.

The methods employed by TvAR in this study provide more than the general information about which show has the highest (or lowest) number of potential switchers in a product category. They can supply specific brand information.

TvAR analyzed certain brands to find which of the current users are potential ad switchables and which programs attracted the highest per-

centage of brand users who are potential ad switchables.

Without mentioning the brand name, the study referred to an analysis of a toothpaste which found that *Concentration*, with an ad switchable index of 154, and *Beverly Hillbillies*, with an index of 147, attract, relative to their audience size, the highest proportion of the brand's users who might be switchers.

Says the study, "The ad manager, if he is aware of this fact, would want to consider these shows to help this audience constantly exposed to his message. This will minimize the likelihood of their switching due to another brand's advertising exposure on these shows."

In addition, the advertiser could check the ad switchable data on competitive brands; in short, find out where the competition was weakest. In this case, it was determined that *Treasure Isle* had the greatest proportion of ad switchable toothpaste users.

For data of the kind illustrated in "Ego-tistics," it is important that there be wide differences. If there aren't, no matter how valid the method, the information would not be worth paying for.

Clearly aware of this, those responsible for the study listed several of the more dramatic examples of extremes in ad switchability indexes for programs.

#### **Personality indexes**

For example, for margarine, *Beverly Hillbillies* has an index of 147 and *One Life to Live* an index of 54. For headache remedies, *Snop Judgment* shows an index of 100, *Edge of Night*, an index of 66. *Snop Judgment* shows an index of only 75 for deodorants.

If all this information is of interest to the media buyer and planner, the data on personality traits should be of interest to a lot of others, particularly the creative man.

Indexes are used here, also. An index of 100 for a trait among users of a specific brand means that they are on a par with all users of products in that category. A higher index would mean that users of the brand score higher in these traits than other users of similar products.

Here is the personality profile among Crest users: guilt, 10; vanity, 84; status seeker, 90; hedonist, 100.

**Among markets with 3 or more VHF stations\***

# **KTBS-TV**

**SHREVEPORT, LOUISIANA**

**is No. 1 ABC Station  
in prime time metro share**

**No. 2 (tied) ABC Station  
in prime time share of total homes**

**No. 2 (tied) ABC Station  
9 AM-Midnight metro share**

*\*Feb-Mar 1969 ARB, subject to survey limitations*

m, 7; rational decision, 128; old  
 shned, 77, health concern, 114.  
 otbig too surprising here, but the  
 msort of personality profile ap-  
 lie to the various programs  
 udd, which would show the rela-  
 ve xtent to which the average  
 pisle attracts people with specific  
 ersality traits, will let the ad-  
 rter match product to program.

**Brands were compared**

Cst was one of 18 products for  
 whi personality profiles of users  
 ver shown in the "Ego-tistics"  
 tud All brands were paired with  
 silar brand, making nine pairs  
 n z and enabling anyone studying  
 he ata to compare them for per-  
 onity traits and perhaps get some  
 nsit into why people buy specific  
 roicts. Tide has a guilt index of  
 14 Why does Bold have a guilt  
 nd of 67?

C, for that matter, why does I  
 p attract people who rate below  
 arn rational decision (index, 73),  
 wh Dick Van Dyke lures people  
 wh rate above average in that trait  
 (inx, 117)? Interesting questions,  
 all. And they suggest new areas to  
 xpre in the field of psycho-  
 graphics—or psychometrics, if you  
 prer. ■

**International officers**

Seven broadcast executives  
 ave been named officers of the  
 nternational Council of The  
 ational Academy of Televi-  
 on Arts and Sciences.

The officers, who will serve  
 rough January 1972, in-  
 lude: Goar Mestre, president  
 f Proartel in Argentina, chair-  
 nan of the board; Ted Cott,  
 J.S. independent producer,  
 resident; and Lloyd Burns,  
 resident, Screen Gems Inter-  
 national, executive vice presi-  
 lent.

Other officers are William F.  
 Coleman, director general of  
 Ghana Television, vice presi-  
 dent; Tal S. Duckmanton, gen-  
 eral manager of the Australian  
 Broadcasting Commission, vice  
 president; Mrs. Pat Pearce,  
 commissioner, Radio-Television  
 Canada, secretary; and Dr.  
 John F. White, president of  
 National Educational Televi-  
 sion in the U.S., treasurer.

**Agencies** (From page 33)

is to use the services of an account  
 executive, currently without an ac-  
 count. He can be fairly effective. But  
 since he often gets reassigned, or  
 fired before he lands the new ac-  
 count, there's seldom a follow-  
 through.

Again the result is predictable.  
 Zero.

There are numerous other varia-  
 tions of the contact gambit. But, gen-  
 erally speaking it is often a hit or

miss, part-time or party-time thing,  
 and seldom pays off.

Actually, to maintain a defense  
 against attrition, an advertising agen-  
 cy does not necessarily need a new-  
 business man. Or, for that matter,  
 need ever mount an overt new busi-  
 ness action. In fact, it is often better  
 not to.

If the work of an agency is out-  
 standing, and it maintains high vis-  
 ibility, it will almost inevitably at-  
 tract the wandering eye of some oth-  
 er agency's client, who perhaps has

**SENSATIONAL SHARES 13 WREX-TV**

There goes Frank Reynolds with his very own Yellow balloon. (Pretend this is a color ad.)

Soaring shares of audience on "THE ABC EVENING NEWS WITH FRANK REYNOLDS" on WREX-TV.

**MONDAY THRU FRIDAY  
 5:00 to 5:30 P.M.**

MONDAY . . . . . \*50% share  
 TUESDAY . . . . . \*57% share  
 WEDNESDAY . . \*48% share  
 THURSDAY . . . \*40% share  
 FRIDAY . . . . . \*51% share

**Feb./Mar. '69 ARB**

**A Beautiful Combination . . .  
 ABC and WREX-TV**

WREX-TV CHANNEL 13 Auburn & Winnebago Roads, Burlington, Ill. 61705  
 Joe M. Bolich, Vice Pres. & Gen. Mgr.  
 ©1969 H. R. Television, Inc.

just had a trying afternoon with a creative type with a hangup.

Under these circumstances, it is quite likely that without even being assigned, an account will materialize from deep space. About 60 per cent of the new business booked by agencies whose reputation and creative output is above par come from unsolicited inquiries.

It certainly isn't necessary to have a bearded creative director with a penchant for cerise shirts, and polka

dot bell bottom trousers, who can sink into an instant trance on call. Paul Foley gets the same effect in a business suit with kinetic energy.

David Ogilvy is, of course, beautiful. At least his vests are. And they help. For his visibility, you can't get much higher than a plaid vest.

The point is that these executives are colorful. And they are talented. And with that kind of action going for an agency, it seldom has to rely on the chance meeting at the cock-

tail party, the item in the sheet, or the former associate who has just become the assistant marketing director of a company reportedly unhappy with its agency.

What an agency needs most is an attitude—an awareness, receptivity to, and a desire for growth that is expressed in almost everything it does. A new business "aa" so to speak.

And this new business "aa" should embrace virtually all aspects of its being—the work it is doing for present clients, its publicity, its personnel, its public relations and advertising.

### **Broadcasters' invocation**

The invocation delivered by Father Donald F. X. Connolly at a luncheon meeting during the recent NAB Convention in Washington, in which Fr. Connolly prayed for a clearer understanding of the television industry on the part of its critics and concluded by asking God to "act toward the human race like a Jewish mother, and let television and radio be Your chicken soup," reminded John B. Shipley of RCA of an invocation delivered by Father Michael Beahan at a convention of the Michigan Association of Broadcasters in 1967.

We reprint Fr. Beahan's prayer in its entirety:

"O God, we pause for our ritual invocation.

We broadcasters are in a crazy mixed up business. Complicated by paper work, scheduling, rate cards—the simple problem of pleasing everyone (which has given even You trouble), complicated by our responsibilities to the FCC, by life-and-death rating surveys, by competition which never gives us rest. A color camera or a transmitter are most complicated things to other people—and they are the simplest parts of our business.

O God of us all, help us to see how involved we are in the lives of Your people. How many hundreds of thousands of people have been affected by the decisions of the men assembled in this room right now?

Help us to realize what You have entrusted to us in these two tremendous media of radio and television which sooner or later touch every heart and mind. Is it a funny story or a frightening

thing to hear of a little youngster who ends his prayers to You with, 'Goodnight Chet, goodnight David, goodnight God?'

We in this room must eventually answer, not to the FCC but to ourselves and to You. We must answer not just for our income tax honesty, our devotion to our families or the white lies over the phone—but what we will have done with these instruments of Yours.

We wince a little when we realize that you mention truth nearly 300 times in the Scriptures. There are lines in the psalms, for example, that seem to apply to us . . . 'Your truth reaches even to the clouds' . . . 'to show forth Your truth in the night.'

O God, give us the intestinal fortitude, the guts, to strive always for that truth—truth in the quality of what we do, truth in our commercials, our programming, what that programming reflects and what it gives to our neighbors, truth in our surveys, our presentations, our reports.

Let the power of our transmitters be matched by the strength of our courage, the accuracy of our meters be equalled by our own care for truth, may our sales graphs reflect Your evaluation of us as men.

As Samuel prayed, so do we—'Direct me in your truth and teach me . . .'

Let us stand before You as men; men to whom You have entrusted these precious and frightening media; men who strive mightily for sales, for ratings, and for the truth; men true to ourselves, to our neighbors (whom we will never see), and to You, the source of all truth. Amen."

### **Got it? Flaunt it**

In the past, the public posture of many agencies was much the same as that of management consultants and executive search firms today—feigned reluctance to publicly expose their handiwork. But no longer. "You've got it, flaunt it," as the British people say.

And actually, "flaunting" a class piece of handiwork is usually good for both the client and the agency. The client gets additional favorable exposure, and the agency gets some badly needed credit helping.

After all, there is nothing more debilitating than making a cold credential presentation to a prospect who doesn't know you exist. Except, perhaps, making a credential presentation that does not provide almost immediate involvement for the prospect. That's really "the end."

But if a pre-awareness of the agency exists, and it can identify its talents and technical capabilities with the prospect's immediate needs, the initial response is likely to be favorable.

Unfortunately, many agencies do not brief themselves in advance of the needs of the prospect in respect to facilities, services, marketing guidance and creative strategy. Nor do they always align their capabilities in relation to the prospect's requirements. When they do, the chances are better than even that they will score a hit. Or at least, they are in range for a future encounter.

There are, of course, a number of readily recognizable blips that identify an account in distress, or a client seeking a haven. A qualified spotter can zero in on the probal-

factory of an account capsule before it goes in orbit. Or even before it is launched.

The recognition signal is received by the agency while the account is still in the house, so much the better. It can then probably correct the defect, and the blast-off will be cancelled.

If the account gets to the launching platform, it is likely to be accurate. Under these circumstances, what is the only thing that can be done? Call the planning board, who has fully been mindful of Kelly's Second Law all along, and ask for a recommendation for a counter-offensive.

### About the author



Leslie T. Harris, a vice president of The Interpublic Group of Companies, has contributed frequently to TELEVISION AGE, writing principally about marketing in Europe.

Among the articles he has written and the topics he has covered are: marketing in Great Britain, the U.S. advertiser and the Common Market, *An Adman's Baedeker of Europe* and *To Reign in Spain*.

Before joining the corporate staff of Interpublic, he was a vice president of CBS, serving in this country and abroad.

Harris was the first American to be retained by British commercial contractors when commercial tv was introduced in Great Britain.

Earlier, he had been head of broadcast media for Colgate Palmolive. He began his advertising career with Benton & Bowles in 1944. He is married to the former Rosemary Cox and lives in Manhattan.

### Sears (From page 29)

However, a glance at Tables I and II on page 28, which indicate the number of weeks stations carried Sears advertising in 1968 and the first quarter of this year, shows that a considerable number of those decision-makers in the field run counter to tradition. It's also clear that the counter-runners tend to be in the larger tv markets, and are thus probably associated with larger Sears stores, the As and Bs.

(Sears classifies its stores, by number and depth of merchandise lines carried, from A stores which are complete department stores, through B1's, B2's, B3's and C's).

Table I indicates that, among the Over \$3 million stations, 17 of 54, or 31 per cent, carried Sears advertising for between 41 and 52 weeks last year. In the \$1-3 million category, 17 of 77 stations, or 22 per cent, sold sustained schedules to Sears.

Bearing in mind the general retail tendency to hold back in the early months of the year, Table II showing the number of weeks Sears advertised during the first quarter of

this year may be especially significant.

In the longest time category (in this case, 11-13 weeks), percentages of stations advertising ran stronger all along the line. They reached 29 per cent in the \$1-3 million category and 48 per cent among Over \$3 million stations. Smaller stations also began to pick up in Sears business during the first quarter of this year, going from 12 per cent overall in 1968 to 22 per cent.

The inference, of course, is that Sears is moving ever deeper into television, and that where first-quarter expenditures were relatively strong, the rest of the year may logically be expected to follow suit.

### The rich get richer

Turning to the number of commercials Sears runs on a station in the course of an average week (Table III, page 28) a pattern seems to emerge: Sears tends to buy more time on larger stations. The majority of those in the Under \$1 million group—37 per cent or 28 out of 76—reported that Sears ran 5-10 times with them in an average week.

**We can reach more people down here than you have in a lot of cities up there.**

**Our share of the Jacksonville market hits as high as seventy percent.\***

**We recommend the market. We also recommend us.**

Mon. to Fri.	WJXT		STATION A		STATION B	
	RATING	SHARE	RATING	SHARE	RATING	SHARE
9 AM-12 N	11	67	4	26	1	8
12 N-5 PM	16	56	8	28	5	17
5 PM-7:30 PM	32	61	11	20	10	19
7 PM-7:30 PM	39	70	11	21	5	8
11:30 PM-1 AM	4	50	3	45	1	7
<b>Sun. to Sat.</b>						
7:30 PM-11 PM	27	47	22	38	10	17
9 AM-12 Mid.	19	53	11	31	6	17

\*Source: ARB Television Audience Reports, February/March, 1969. Data derived from audience surveys are estimates subject to sampling and other errors. Refer to complete survey reports for details.

**WJXT 4**

A Post-Newsweek Station

Among the bigger boys, however, 11-20 commercials per week was the norm, with 57 per cent of the \$1-3 million stations and half of the Over \$3 million stations landing in that column in Table III.

### The newspaper syndrome

Not surprisingly, the TELEVISION AGE survey indicated that the toughest single hurdle facing stations trying to sell Sears is the ingrained newspaper orientation of a great many store and advertising managers. To these men, and most particularly the old-timers, newspapers have been a way of life and tv is cast in the role of interloper. Try as they may, station salesmen in some markets have been unable to wean them away from newspapers to any meaningful degree.

The survey showed this to be especially true in the smaller markets and for stations in the Under \$1 million revenue class. Here are some typical comments:

"Hard to convince them that tv is top medium. Local Sears is strictly newspaper; buys tv only for one-day specials" . . . "Will not use tv in this

market" . . . "Marked unwillingness to break away from multi-page newspaper ads" . . . "Completely newspaper-oriented" . . . "Local agency heavily print-oriented and not receptive to broadcast presentations; this despite intensive efforts to bring Sears' broadcast success in other markets to their attention."

Even in smaller markets, however, stations caught in this situation are in the minority. Most stations in all revenue groups reported that they find Sears not only well aware of the value of television, but surprisingly well versed in it.

This is largely a tribute to the thoroughness and efficiency of Sears' parent advertising department. Although the company is sometimes slow to make a move—often simply because it has taken time to study all of the ramifications of the potential move with the greatest of care—once it does step off in a new direction, it knows precisely where it's headed.

Thus it was with television advertising. Parent tested the medium exhaustively, beginning in 1964. By the time the last of at least three multi-market tests were completed in 1968, Sears was in television with both feet, and WGN Continental Productions, Chicago, was turning out commercials for store use at a great rate.

By the end of the year, Sears had built a 425-film library, and WGN Continental has gone right on producing commercials in 1969 at the rate of about one a day.

As might be expected, the people in Sears' electronic media department in Skokie have developed a degree of expertise in television—but somewhat less expected is the fact that many store and group advertising men know their way around in the medium. This became crystal clear in station responses to the survey question, "Do you find working with Sears any different than working with other retail accounts?"

Here's a cross-section of replies cutting across revenue lines:

"Yes. Complete thoroughness in detail, and media knowledge far surpassing competitors" . . . "They know exactly what they want in regard to commercial placement" . . . "They are better prepared—rotations and tags are better formatted" . . . "Extremely well organized" . . . "More knowledgeable—know what

they want and what they're doing" . . . "They're familiar with all the terms, surveys etc." . . . "They're better organized and therefore service is simpler." . . . "They have excellent buyers who give us a list of specifications and requirements, plus dollars, and they in turn accept or reject entire schedule."

Stations also gave Sears high marks for planning:

"Account is well organized, the tv plans months in advance; this has been one of the keys to their success in television advertising" . . . "Better coordination; they start their plans well in advance, and know what they want" . . . "Sears plans ahead on television just as they do for newspapers; most retailers do not plan more than two or three weeks ahead" . . . "Planning of budget and execution at least 90 days in advance."

### Cooperative account

Sears also scored with some stations in the important matter of interest and cooperation:

"Ad manager keenly interested in tv, and a tremendous help in setting schedules and helping to produce commercials" . . . "All Sears employees from store manager to merchandise division managers are more than willing to help in preparing copy, offering ideas and supplying materials needed for video" . . . "They show great interest in learning more ways to use tv more efficiently" . . . "Are eager to learn more about tv, and willing to accept station suggestions."



Cecil M. Sansbury has been named executive vice president and chief operating officer of the radio-television division of Rahall Communications Corp. The newly organized firm operates WLCY-TV-AM St. Petersburg, WWRN, Beckley, W. Va., and WKAP-TV (CP) and WKAP, Allentown.

## The Roanoke Lynchburg Television Market

**\$358 MILLION\***  
Food Sales

**\$57 MILLION\***  
Drug Sales

**\$2.4 BILLION\***  
E. B. I.

**314,800\***  
Television Homes\*

**WDBJ-TV**  **Roanoke**

\*Sales Management's Survey TV Mkts. 9-68

A couple of stations tipped their hats to Sears, as one pro to another, the company's preoccupation with quality:

"They are extremely interested in the quality of locally produced color commercials" . . . "Much more particular about content, quality and length of each commercial aired; they're not afraid to pay for what they want in terms of quality."

Sears executives drew salutes from level stations for their ability to make media decisions—a reflection, of course, of the advertising autonomy invested in field personnel:

"More responsibility and decision-making shouldered by department and merchandising managers than in other retail accounts" . . . "Time-buyers have authority to make and stick to decisions" . . . "Better able to act and reach a decision."

That same autonomy, however, can backfire. Witness this station sales executive's acid comments on whether working with Sears is different than working with other retailers:

"It depends on the local manager. The one currently in this market is a 'expert,' who seeks out the station with the Wrigley business because, as he told us, he knows he can 'twirl and deal' with them. He's a calculating artist. Refuses to pay rate card, and thinks all tv stations will bend to his demands. He is impossible. Thus we have been unable to afford him. Conversely, the former manager was a jewel. He listened to our advice and he bought. The results were substantial."

### Mr. Popularity

In direct contrast, the local sales manager of a southwestern station viewed enthusiastically over the local station manager and his plans for a test of tv versus print:

Sears has just begun to break in television here. This is due to the fact that we have the most fantastic manager ever to hit this market. He has just left a town in a neighboring state where he increased Sears' annual business 20 per cent through tv advertising.

For one week, we're going to have what he calls an 'Electronic Media Sale.' All advertising will be pulled from the newspaper and will be placed on the four tv stations and six radio stations in this market. The

manager is doing this to see what we can do for him. If the campaign works, Sears' newspaper budget will be cut in half, and that money will be placed in tv and radio."

### Both sides of the coin

Here and there, the TELEVISION AGE survey turned up other direct contradictions ("The local Sears store purchases time strictly on personal relationships with particular stations; total homes and ratings are not taken into account" . . . "Sears is more responsive than other retail accounts to factual data relative to station's position in market and rating information.")

Again:

"Poor delivery of parent-produced commercials. Often everything is a last minute deal, even to ordering the schedule" . . . "Commercial materials are at station long before needed, and are completely coordinated."

But by and large, there was agreement on most points, including these:

- Sears stores have little or no interest in building image on tv, but



Attending "fastest pitch in the West" presentation in New York for WBAP-TV Fort Worth-Dallas are, l. to r., Roy Bacus, station general manager; Roy Terzi, PGW; Tom Viscardi, Colgate tv media coordinator, and George Hull and Joe Opramoltz, both Colgate product managers.

use the medium instead to move specific merchandise, largely through promoting price;

- The stores and groups are very apt to take sudden advantage of the retailer's prerogative to make last-minute changes in schedules, in merchandise to be promoted, and in prices;

- Sears promotes a greater variety

KATV   
(We're that station in Little Rock that's rated #2 in the nation\*...)  
and....

2nd in prime time — metro and total homes share

4th — 9 am to midnight — metro share and total homes

5th — 4-6 pm in metro share and 6th total homes

3rd — 10-10:30 pm total homes and 4th in metro share

\*Of competitive markets for all ABC affiliates as seen in TV Age, June 2, 1969

KATV is #1 in the Little Rock market.\*\*

\*\*ARB, Spring, 1969

Griffin-Leake TV, Inc.

represented by  
Peters, Griffin, Woodward, Inc.

of products on tv than do most other retailers, leading to complications in scheduling and in production;

- Since Sears is primarily interested in moving its thousands of private label items, stations can look for no co-op money, with rare exceptions;

- Sears does not limit itself to announcements. Among programs which stores or groups sponsor or participate in are news, weather, sports, fashion shows, Romper Room and at least one high school quiz program (one group recently bought full sponsorship of all five of a station's early evening weather programs, a buy characterized by the station as "the largest by a single local retailer in the history of the market").

Another station reported that Sears has been exploring the possibility of sponsoring teen programs and movies for women.

Stations with only catalog stores in their markets have little to look forward to in the way of business. One station in such a market ran an average of three Sears commercials a week for four weeks last year; another ran 10 a week for two weeks last year, and the same in the first quarter of this year; still another

reported that the catalog store extends "little local effort."

There are indications, however, that this situation may change. One station participated in a pilot project designed to test the feasibility of selling Sears' catalog services via television. The station produced special catalog commercials, aired them late last year, and learned that catalog sales in the market increased by 17 per cent as a result. Sears subsequently had the station transfer the spots from color video tape to 16mm color film and mail them to parent headquarters in Chicago.

This was not the only instance of parent making additional use of outstanding commercials produced locally. One midwestern station produced a hearing aid spot which ran with success locally, and was then shipped to other midwestern markets, and into the Southwest.

The survey turned up other station success stories. One station produced and ran carpet commercials which it credited with helping a B store in the market become Sears' leading outlet nationally in that class for carpet, and another to achieve the same distinction. The station also produced furniture spots which helped move another Sears store in its mar-



Robert A. J. Bordley has been named national sales manager of Post-Newsweek Stations, a newly created station. He had been sales manager of WTOP-TV Washington since 195...

ket into the top position in furniture sales in the zone.

Reported a station in the Pacific Northwest, "We replaced a colorblind on home furnishings with a tounding effect."

### Scissor bonanza

Several stations had excellent results with electric scissors on schedules run last Christmas. A station in the Midwest said that Sears stores in its market sold 5,000 pairs, reordering three times. Another station received this letter from a local Sears merchandise manager:

"Just wanted to drop you a line and tell you how successful our November-December electric scissors promotion was. It far exceeded my expectation, and I believe to a great extent our advertising on your station was the main reason. Our advertising cost on this promotion was lower than newspaper or radio."

A southeastern station got this letter from the carpet manager of a local Sears store:

"With just one minute announcement at 6:45 p.m. last Thursday our sales for the week were up over 100 percent from the same period a year ago. We in the carpeting department would rather have television advertising than everything else combined. It has never failed to work for us."

The parent-production of commercials is a boon to small and medium-sized stations, many of which are not equipped to handle production. Even some big stations with complete production facilities are inclined to consider it competition of a sort ("We rather do it ourselves," said the sa-

### CINE festival entries selected

A record 225 motion pictures have been chosen by CINE, the Council on International Nontheatrical Events, to be the U.S. entries in more than 60 film festivals around the world.

Two features mark this year's selections. First is the range of subjects the films cover. Topics from medicine to a spoof on *cinema verite* are included.

In addition, the judges found the quality of this year's entries so high that they were forced to increase by 32 per cent the number of films to receive Golden Eagles and CINE Eagles.

Among the selections, and the stations and networks which produced them, are these:

WFIL-TV Philadelphia, *Assignment; The Young Greats*; WBZ-TV, Boston for *Beggar at the Gates*; NBC News, *Cities Have No Limits*; NBC-TV New York,

*Down to the Sea in Ships*; CBS News, *Great American Novel; Babbitt*; ABC-TV *Hemingway's Spain—A Love Affair*; CBS News, *The Heritage of Slavery*; WMAL-TV Washington D.C., *Lincoln's Last Day*; NBC News, *Man, Beast and the Land*; NBC News, *Music from the Land*; Metro-media Inc., *My Childhood, Part I* *Hubert Humphrey's South Dakota, Part II* *James Baldwin's Harlem*; WJZ-TV Baltimore, *The Other American*; and WCAU-TV Philadelphia, *Pull the House Down*.

Also, ABC-TV, *A Question for Mr. Humphrey*; NBC News, *Somehow It Works*; CBS News, *The Strange Case of the English Language*; CBS News, *This is Ben Shahn*; WCBS-TV New York, *The Walls Come Tumbling Down*; and NET New York, *What Harvest for the Reaper*.

target of an Over \$3 million station "because we can make a buck out of it.")

Table III on page 28 shows the percentage of parent-produced commercials run by stations in each of the three revenue categories.

Most stations agree that the commercials produced by Sears are of good quality—something less than top notch perhaps, but carefully designed to move merchandise. This, as one store sales manager pointed out, is the station's good, since the yardstick Sears uses to measure a station's performance is store sales. Some stations which handle production locally find their work complicated by the fact that everything on Sears commercial scenes—from the paint on the walls to the visible plumbing in a bathroom—must be taken from Sears' store stock. One station sales manager reported that Sears sometimes delivers half a truckload of props.

Everything is listed on a sample account form, itemized and priced. The station simply signs for it, and turns it back into the store when shooting is finished.

Generally speaking, stations find it easy to work with Sears because the majority of Sears' field advertising operations are highly organized and professionally staffed. As with other retail accounts, stations work with Sears either directly or through local agencies.

Station salesmen who deal directly with Sears call on the store, group or one advertising or sales manager, to whom the various merchandise division managers have submitted the list of goods they want to advertise. The ad manager is the arbiter. He decides what to run, and he and the salesman build a schedule.

### The agency scene

When there's an agency in the picture, the station salesman draws up schedules and gives them to the account executive, who breaks them down into specific products to run in each spot.

Sears plans its advertising with elaborate care. Heart of the planning operation is the three-month planning "tote" meeting, an all-day affair held each month on the store, group or zone level. At this meeting, the advertising or sales manager presides over all of the merchandise division managers. The latter submit their ad

plans for the ensuing three months to the sales or ad manager, whose job is then to plan programs for each store and division.

The overlap inherent in a three-month meeting held every month is invaluable to Sears people. It allows them to adjust the plans already made for the coming two months.

### Fancy footwork

This ability to fine-tune promotions and prices helps each Sears store keep ahead or abreast of competitors in its market. Sears recognizes flexibility as one of its prime competitive weapons, and stations that want a piece of the action must learn to live with a certain degree of flux in the account.

The planning meetings are also used to review, evaluate and critique the previous month's advertising.

What does it take for a market to become one of the top 10 in terms of Sears business? The Television Bureau of Advertising recently released the following table covering 1968 on the basis of one random week a month for 12 months:

Rank	Market	# of spots	Av. # per week
1	St. Louis	1,989	166
2	Detroit	1,811	151
3	Chicago	982	82
4	Denver	975	81
5	Harrisburg	952	79
6	Oklahoma City	925	77
7	Washington	852	71
8	Miami	841	70
9	Wichita	790	66
10	Salt Lake City	662	55
Totals		10,766	898

As to dayparts, TvB revealed that the commercials tabulated above broke down like this:

- Daytime: 6,268 announcements, 58.1 per cent;
- Early evening: 2,004, 18.6%;
- Nighttime: 1,146, 10.7%;
- Late night: 1,358, 12.6%.

Commercial lengths shaped up this way:

- 15s: 2,036 announcements, 18.9%;
- 20s: 483, 4.5%;
- 30s: 3,072, 28.5%;
- 60s: 5,185, 48.1%.

There are two trends in Sears' local television operation which should



Baltimore's Community Radio Watch Distinguished Service Award is presented to Frank Cronin (r.), news photographer of WMAR-TV, by police commissioner Donald D. Pomerleau. At left is Donald P. Campbell, vice president and general manager of WMAR-TV.

be of prime importance to stations. First, Sears' use of television is in a trajectory of sharp increase, and is certain to continue climbing for at least several years before it starts to level off.

Second, as the parent library of canned commercials grows, the incidence of local production will decrease. There's doubt that local production will ever cease, however, in view of the geographical, climatic and seasonal differences which exist throughout Sears' far-flung retailing empire.



Leo Burnett, Chicago, took two of the four prizes in a contest for media buyers to estimate primetime homes reached by KCMT-KNMT Alexandria-Walker, Minn. Above, Robert Kalthoff (c.) vice president, Avery-Knodel, Inc., presents certificate for choice of trip to Las Vegas or Canadian fishing trip to Burnett buyer Arthur Kaplan (r.), and one for color tv set to account executive Robert Rohlwing.

# Now Available

## 1969 TEN CITY

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# In the picture

A big man with a big responsibility is **Barton A. Cummings**, newly elected chairman of the As. As the leading spokesman for advertising fraternity in 1969, he chairman of Compton is going asked frequently to put into the sentiments of an entire industry.

It a task Cummings handles with comparative ease. Casual, friendly, articulate, he takes complex issues and telescopes them into sharp focus without filling the air with a fog of verbiage.

On his stand on dwindling advertising profits, for example. Agencies may have to diversify to survive, he says, if profits don't improve. The question that financial men are asking this: in what direction should agencies diversify? The 4As policy rule out interests in media by agencies but, says Cummings, the case isn't exactly closed. It will be aired again, and if the money situation doesn't improve it could be changed.

Another way out of the profit squeeze, according to the crew-cut-tied executive who won't go to the movies because the seats are too small for him, might be for more agencies to insist on fee arrangements with their clients, or for agencies to up the commission rate on spot tv from 15 to 20 per cent. "The advertiser could alleviate our dissatisfaction by making us more profitable," he says. "Otherwise agencies will devote more time to other things."

This is certain to be an area of serious concentration for the 4As this year, and maybe for a long time to come. Another "hot" issue will be utilization of the computer for creative purposes.

The 4As, as well as other business organizations, realizes that we've got to learn how to take better advantage of computerization. To some extent we've done it in the media end, through COUSIN, but a lot more can be done and done collectively. It's going to be a tedious and slow process—it might take five years, but it could drastically change the way we've been doing business."

How will the computer affect creativity? "I don't mean it will ever replace creative genius," explains Cummings, who started out as a copywriter himself with Benton & Bowles in the late 1930's. "But it can be used to give a copywriter a better idea of two things: one, his market, two, his audience. No, it won't take the place of a great selling idea, well executed, but it could be a tremendous aid to creativity."

Cummings doesn't need a crystal ball to pick out other issues that will have a strong impact on advertising this year. Alienation of young people is one, the permissiveness of our society is another. "Young people represent not only a tremendous market," he observes, "but they influence everything we do. We just have to learn how to reach them."

One way that's been tried at his own agency is to give the younger employees freedom to challenge old traditions, even at the cost of bringing old timers up short. "They're brighter and better educated than we were," Cummings argues, "and we've got to encourage them to question."

As the general permissiveness of society increases, Cummings indicates, advertisers will have to compete more and more with sensationalism for audience attention. "Some commercials have already gone too far," he notes, "but pressure on the advertiser has brought them back. However, if the total moral code of the country changes, it becomes a question of how are you going to change with it? None of us is going to stop a trend."

Some of the groundswells that started to rumble under advertising a few years back will continue, if Cummings is any kind of prophet. The schism between creative and media will deepen, but he's not too sure what the future holds for time-buying services. "The 4As is pulling together a study of how some advertisers fared with time buying services, and their experiences haven't been too good," he notes.

International expansion of U.S. agencies will continue, says the chairman of Compton, which ranks eighth



**Barton A. Cummings**  
*Big man with a big job.*

in international billings among U.S. agencies, and has offices in 18 foreign cities.

Mergers will continue within the industry, as regional agencies seek to become more competitive, he adds.

Cooperation between advertisers, agencies, and the government will enter a new era, with the establishment of a permanent 4As office in Washington under Clay Buckhout. Also, greater efforts will be expended in protecting the consumer, Cummings expects.

The 4As will continue to encourage the employment of blacks by its member firms, Compton's chairman goes on to say. "We have to get more of these people into our business and show that they can be trained and made productive. We're making inroads, but altogether too much lip service is paid to the idea."

On the question of client-agency relationships, Cummings believes they have deteriorated, but he sees a little sunlight at the end of the passage. Some highly sophisticated advertisers are beginning to subsidize competitive presentations that used to be entirely speculative.

One trend that probably has run its course, according to Cummings, is the going-public craze that started a few years ago. "The desire may still be there for others to go on the big board, but I don't know how much longer the public is going to support them." ■

A promotion piece from CBS-TV, designed to thump the tub for a recent *CBS Thursday Night at the Movies* film, "Tarzan Goes to India," cradles this gem of a sentence:

"Explaining the enduring popularity of the uncomplicated hero, with whom adventurous individuals of all ages and ways of life like to identify, is difficult even for Sy Weintraub, producer of "Tarzan Goes to India" and executive producer of the selected rebroadcasts of "Tarzan," the jungle adventure series starring Ron Ely, to be presented this Summer on Wednesdays (7:30-8:30 p.m., EDT) in color on the network, beginning June 4."

Okay, Bergen Evans—parse that one!

\* \* \*

Comic Jerry Collins on a recent *Merv Griffin Show*: "My wife must be a good cook. I came home the other night and found a truck driver eating in the kitchen."

\* \* \*

Reporter to Bob Hope: "Are you going to entertain our fighting men this year?"

Hope to reporter: "Sure, if they'll let me on the campus."

\* \* \*

For an Irwin Corey special on the subject of modern music, called *The Professor is Alive and Well and Living in Your Tube*, we're told that "sets include giant portraits of Corey as four of his 'musical ancestors'—Irwin C. Bach, Elvis P. Beethoven, Sammy Mendelssohn and Professor Harry Hortzenfortz.

"What you don't remember Harry Hortzenfortz?" cries Corey. That's pretty much the tenor of the show."

That's pretty much what we were afraid of.

\* \* \*

A nameless PR writer who toils

somewhere in the bowels of the CBS Building came up with the following information while cranking out an advance piece on a network golf show:

"The youngest golfer on record to register a hole-in-one was Tommy Moore at the age of six years, one month and one week. He accomplished the feat on a 145-yard par 3 at the Woodbrier Golf Course in Martinsville, W. Va., on March 8, 1968. The youngster further staggered the golf world by acing the hole again seven months later."

Whereupon his father staggered Tommy by burning the smart-aleck kid's clubs.

\* \* \*

The Miss Wool of America Pageant's public relations agency admits that the reigning Miss Wool of America, Mary Smiley, knew very little about wool when she was crowned.

"But she has since crossed the nation four times, giving newspaper, television and radio interviews in more than 40 cities as a goodwill ambassador for wool. There was no indoctrination period for Mary; she had to learn about wool by living with it."

Shacked up with some ram?

\* \* \*

A backgrounder on *Ted Mack and the Original Amateur Hour* tells us that the show has not only auditioned thousands, but in the process has given first coast-to-coast exposure to the likes of Frank Fontaine, Connie Francis, Robert Merrill and Ann-Margret.

Says Mack, "We've made a few mistakes, too. We turned down Elvis Presley twice before he was accepted."

What mistakes?

\* \* \*

An advance program information sheet describing an episode of *The Doris Day Show* tells how a Bengal tiger escapes from a traveling carni-

val and finds his way to the room of one of Doris' neighbors, "causing panic and chaos until the faithful discovers he's as tame and harmless as a housecat."

Or as "The Doris Day Show

\* \* \*

Don Reno, one half of the country-and-western *Don Reno-Bill Drell Show* on WDCB-TV Washington is billed as, among other things, a song writer. A few of his many songs are "I'm Using My Bible for a Road Map," "I Know You're Married but I Love You Still," and "You Can't Make a Heel Toe the Mark."

A regular down home le... Porter.

Last week (May 25, to be exact) CBS-TV telecast a New York Philharmonic Young People's Concert featuring Hector Berlioz' "Symphonie Phantastique." A few days before airtime, a press release on the composer hit our old oaken desk which seems to be a sucker for such punishment.

"Berlioz wrote the Fantastique as his passionate protestation of revenge for an English actress named Fanny Rietta Smithson, whom he had not even met, but had seen on the stage as Ophelia in a British production of *Hamlet* performed in Paris. The symphony was Berlioz' second most important work, and it was inspired by his unrequited passion for the girl."

"The composer finally did not see his beloved and pressed his pen so ardently."

With a hot iron?

\* \* \*

A CBS-TV backgrounder tells us that Leigh Lassen, who plays Patricia Tate in *Search for Tomorrow*, is actually the granddaughter of Princess Kaito Mikeladza, distant relative of the last Russian czar, who escaped from the Russian province of Georgia at the height of the Revolution.

Most ridiculous soap opera plot we've ever heard.



# expanded summer measurement

This Summer NSI will expand the July measurement to provide quarter-hour station total data on audiences representing approximately 80% of U.S. television households. Special quarter-hour reports will be produced for 66 markets, in addition to the Summer Daypart reports and the regular V.I.P. reports for Los Angeles, Chicago and New York.

These special quarter-hour reports will provide station total audience esti-

mates by television households, four primary demographic breaks, and Metro Area and DMA ratings.

Quarter-hour station total Summer measurement. Another first. And another example of NSI's leadership in comprehensive measurement of seasonal television viewing levels.

## Nielsen Station Index

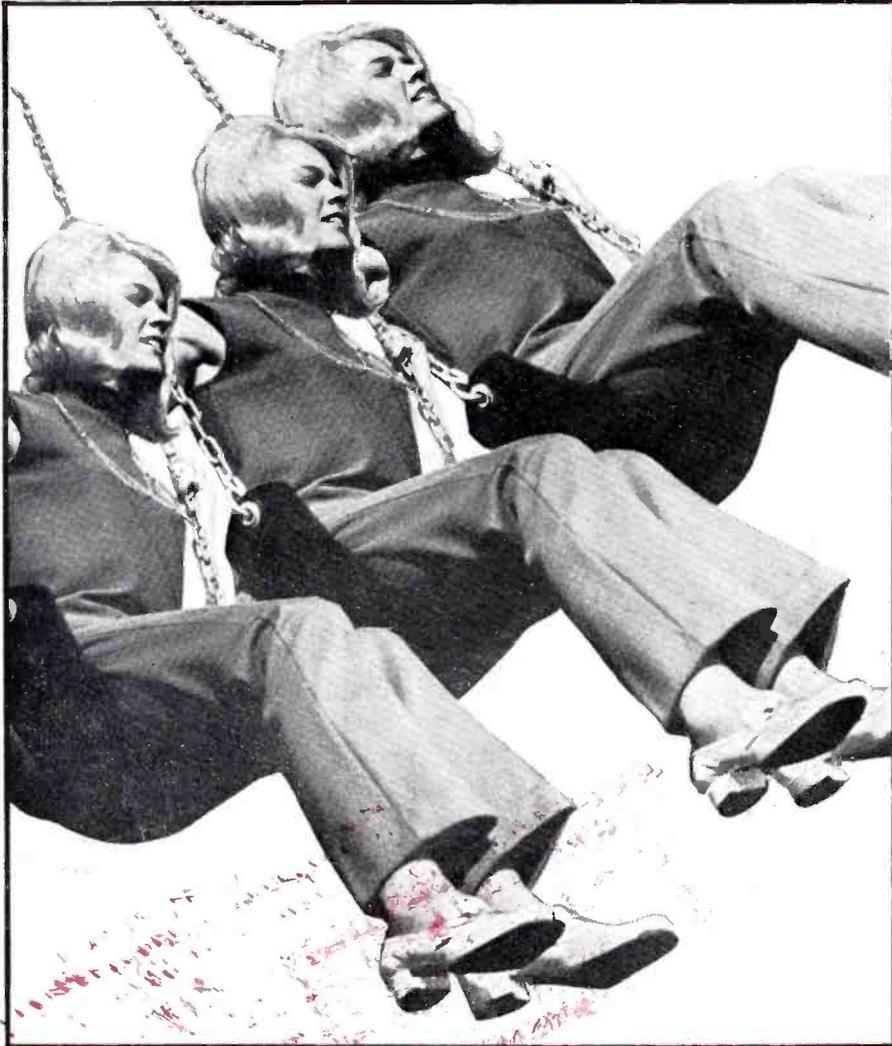
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NEW YORK • CHICAGO • HOLLYWOOD • SAN FRANCISCO

In Dallas/Fort Worth TV viewing is better than ever . . .

# KTVT'S SWINGING SUMMER '69



"Last year's Success is this year's Sure Thing. Call your Katz representative today for best avails."

James R. Terrell, Station Manager



KTVT's "Swinging Summer" is a vibrant galaxie of top-rated movies, popular Syndicateds, and local summer specials.

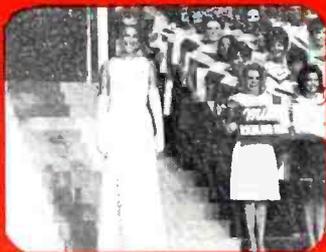
It's KTVT's super second edition of last year's spectacular summer success which marked the beginning of a new TV programming concept in Dallas/Fort Worth — the "Swinging Summer" season.

KTVT's theory is simple. Hot summers are unique. They drive viewers under their air-conditioners in front of their television sets. So we pay special attention to summer programming. We give our audience the best in a variety of summer entertainment.

We know they're out there and, last year, we know they're viewing!



Richard Chamberlain — star of the popular medical series "Dr. Kildare."



Exciting Summer Special — KTVT telecasts "The Miss Texas Pageant."



Super-Star Steve McQueen — one of the featured stars in the Western Hour.



Jean Simmons — one of the Big Stars who make 9 O'CLOCK MOVIE A success!



KTVT's 9 O'CLOCK MOVIE keeps top ratings with stars like Cary Grant.



"Alfred Hitchcock Presents" intriguing tales of suspense and drama.



"The Galloping Gourmet" — International cooking expert Graham Kerr offers new perspectives in cooking.

## KTV

DALLAS/FORT WORTH

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