

# PR Television Age

Share holders: an analysis of leading stations in ARB sweep

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What would happen if cigarette commercials WERE banned from tv?

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Beton & Bowles' media department policy—'never hire above a buyer'

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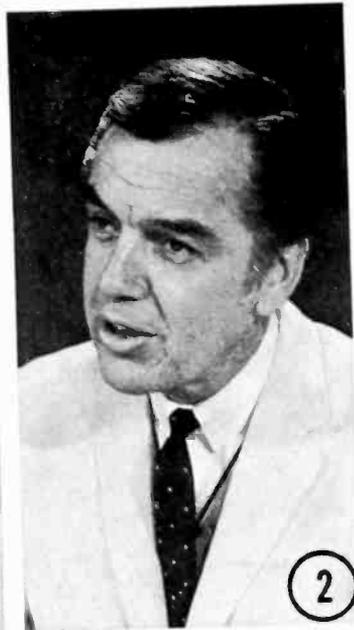
## What are the facts about the continuing and growing importance of local movies on TV ?

1. 3,033 local movies are now being telecast each week in the TOP 100 MARKETS.
2. These TOP 100 MARKETS encompass a total of 349 stations—including 292 network affiliates—(over 50% of all U.S. commercial TV stations).
3. During our recent survey week these 349 stations programmed 3,033 local movies as follows:
  - 473 in Prime Time
  - 534 in Early Shows
  - 815 in Late Shows
  - 1,211 at other times (mornings; matinees; late, late shows; etc.)
4. These 3,033 local movie telecasts were *in addition* to 629 telecasts of network movies in the same markets.
5. And, the local movie programming trend is up 12% over last year!

*Today, as it was yesterday, and will be tomorrow, movies are television's most popular entertainment.*

**W WARNER BROS.-SEVEN ARTS**

NEW YORK · CHICAGO · DALLAS · LOS ANGELES · TORONTO · LONDON · PARIS



# Which WMC-TV news personality is the mayor of Memphis?

*The Honorable Henry Loeb, mayor of Memphis, appears on Evening Report every weeknight to answer questions from viewers.*

**PICK THE MAYOR and WIN A KEY TO THE CITY**

EVERY CORRECT ANSWER WINS AN OFFICIAL KEY TO THE CITY OF MEMPHIS.  
CONTEST CLOSSES MARCH 1, 1969.

NAME \_\_\_\_\_ MY GUESS IS # \_\_\_\_\_

FIRM \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

CLIP AND MAIL  
COUPON  
TO:



SCRIPPS-HOWARD BROADCASTING CO.  
1960 UNION AVENUE  
MEMPHIS, TENNESSEE 38104



## Who will pay the bill?

WTMJ-TV's News-4 Probe investigated the costs of operating private and parochial schools in Milwaukee... or for permitting them to fold. Gave the 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**



**Dustin Hoffman did it.  
So did Angela  
Cliff Robertson. Edward  
Shirley Jones. Vikki Carr  
Helen Gurley Brown. E  
Paul Anka. Willie Mays  
Now it's you**

“Sign in” with the new “What’s My Line?”—  
now in its *second* year of first-run production. And  
building audiences at an explosive rate.

Homes reached: BOSTON up 87 percent over last  
year; DETROIT up 95 percent; GREEN BAY up 73  
percent; HARRISBURG up 54 percent; PHILADELPHIA  
up 58 percent; ROCKFORD up 50 percent; SPOKANE  
up 38 percent. Women reached: BUFFALO up 40  
percent over last year; DENVER up 76 percent;  
FLINT up 78 percent; KALAMAZOO up 50 percent;  
LOS ANGELES up 59 percent; MIAMI up 60 percent;  
TOLEDO up 94 percent.

SOURCE: NSI, NOV. '68 AND NOV. '67. "WHAT'S MY LINE?" VS PREVIOUS PROGRAMMING  
IN TIME PERIOD. ESTIMATES SUBJECT TO QUALIFICATIONS AVAILABLE ON REQUEST.

ickinson. Joan Rivers.  
lbee. Claire Bloom.  
ack Jones. Robert Morse.  
mes. Hugh O'Brian.

rn!

or Goodson-Todman, the new "What's My  
rae" is beautiful for attracting young adults.  
ill "now" panelists like Alan Alda, Soupy Sales,  
erlith MacRae, Godfrey Cambridge, Joel  
e, Phyllis Newman, Nipsey Russell. Big-name  
ystry guests like those listed above. And many  
presides. Not to mention permanent stars:  
st Wally Bruner and panelist Arlene Francis.

Sign in, please (and sign in quick), for five color  
half hours weekly.

**©CBS Enterprises Inc.**  
New York, Chicago, San Francisco, Dallas, Atlanta



# Television Age



## Does the Market Puzzle You?

Then join the experts . . . the informed professionals on Wall Street and in the financial community who read and rely on The Magazine Of Wall Street.

Every two weeks, this 60-year-old publication offers the latest news and statistics influencing stock prices and investment policy . . . analyses of issues with special attraction for growth potential — generous income yields.

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# Order Truth or Consequences



Audience and related data are based on estimates provided by the rating services indicated and are subject to qualifications issued by these services. Copies of such qualifications are available upon request.

# and read your fortune

Source: NIELSEN NSI November, 1968

- NEW YORK/WNEW/7:30 PM**  
first among independents in rating and share/more households than independents combined/reaches double the number of women of independent competition
- MINNEAPOLIS—ST. PAUL/KMSP/6 PM**  
first in women 18-49 and viewers
- LOS ANGELES/KTTV/7:30 PM** first among independents in rating, share, men, households and viewers/more women than other independents combined
- BUFFALO/WBEN/7 PM** first in women and households/more adults than competition combined
- CLEVELAND/WJW/7 PM**  
first in women 18-49 and total viewers
- WASHINGTON, D.C./WTTG/7:30 PM** first in women, women 18-49, households and viewers
- SEATTLE—TACOMA/KING/5:30 PM**  
first in women 18-49 and households
- OMAHA/WOW/5 PM**  
first in women and adults
- PEORIA/WIRL/6 PM** first in women and viewers
- KANSAS CITY/KMBC/5:30 PM** first in rating, share, households and viewers/more women and men 18-49 than both network competitors combined
- WASHINGTON, D.C./WTTG/9:30 AM**  
first in women 18-49, households and viewers
- SOUTH BEND—ELKHART/WNDU/12 N**  
first in women 18-49 and total women
- DAYTON/WHIO/1 PM** first in women and households more women 18-49 than competition combined
- LITTLE ROCK—PINE BLUFF/KATV/5:30 PM**  
first in young adult viewers/leads both network competitors in women 18-49
- MADISON/WISC/5 PM**  
first in rating and share/more women, households and viewers than competition combined
- DALLAS—FT. WORTH/WBAP/5 PM** first in adult women and men
- GREEN BAY/WFRV/5 PM** first in women
- LANCASTER—HARRISBURG—LEBANON—YORK/WGAL/1 PM**  
first in rating, share, women and households
- CHATTANOOGA/WRCB/7 PM**  
first in rating, share, households and viewers/more women and men than competition combined
- GREENVILLE—SPARTANBURG—ASHEVILLE/WLOS/6:30 PM**  
first in adults 18-49, households, and viewers/more women 18-49 than both network competitors combined
- GREENVILLE—NEW BERN—WASHINGTON/WNCT/7 PM**  
first in rating and share/more women, men, households and viewers than the competition combined
- KNOXVILLE/WATE/1 PM** first in rating and share/more women and households than competition combined
- FT. WAYNE/WKJG/7 PM** first in rating, share, women, households, and viewers
- FLINT—SAGINAW—BAY CITY/WJRT/7 PM**  
first in rating, share, households/more women, men and viewers than competition combined
- DAVENPORT—ROCK ISLAND—MOLINE/WOC/5 PM**  
first in adult women and men
- SACRAMENTO—STOCKTON/KOVR/(Sun) 3:30 PM** first in total women, women 18-49, viewers and households
- COLORADO SPRINGS—PUEBLO/KOAA/5 PM** first in women
- PORTLAND—POLAND SPRING/WGAN/7 PM**  
first in rating, share, women and households
- BALTIMORE/WMAR/10 AM** first in rating and share/more women and households than competition combined
- PROVIDENCE/WPRI/7 PM** first in rating, share, women, men, households and viewers
- YOUNGSTOWN/WKBN/7 PM**  
first in women and men
- ORLANDO—DAYTONA BEACH/WDBO/5:30 PM**  
first in rating and share/more women 18-49, men, households and viewers than competition combined
- DETROIT/WJBK/7 PM** first in rating, share, women, men, households and viewers
- SPOKANE/KXLY/7 PM** first in rating, share, women, men, households and viewers
- PORTLAND/KOIN/7 PM**  
first in women, men, households and viewers

More than 100 television stations have moved from Column B to Column A with Truth or Consequences. Even more predictable than fortune cookies, success stories in almost every time period on rating, share, TV households, and young women 18-49 roll in every month. There's no inscrutable oriental secret involved. Our combination of Bob Barker, host, and Ralph Edwards, execu-

tive producer, plus great guest celebrities—in colorful first run half hours for stripping — makes Truth or Consequences the most popular first run program in TV syndication today.

If Truth or Consequences is not in your market, call MPC. We'll help you *make* a fortune. Ask your rep, he knows.

Audience information indicated is based on Monday through Friday averages within the program's time period. For complete details in 50 more markets, please call your MPC salesman.

**MPC METROMEDIA PRODUCERS CORPORATION**  
485 Lexington Avenue/New York, New York 10017/(212) 682-9100

# 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  
**KATZ RADIO**

# Television Age

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No. 1

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S. J. Paul

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## Letter from the Publisher

### The year of the turn-around

As the annual reports of broadcasting companies are released, it is apparent that 1968 was not only a good year for the broadcast business but it also represented a dramatic turn-around situation.

NBC, for example, just reported a net income of almost \$58 million for 1968 on net sales of \$988 million. This represents a 6 per cent increase in earnings and a 7 per cent increase in revenues. The fourth-quarter profit of 1968 was up some 25 per cent over 1967.

John Blair & Co.'s net earnings increased to \$3,290,000, a jump of 33 per cent from the 1967 earnings. This amounted to \$1.45 a share. Craft Broadcasting estimated that earnings ending March 31, 1969, will be about \$2.05 a share versus \$1.89 for the previous year. Its fourth-quarter earnings showed an increase of 20 per cent, and pre-tax profits rose by 17 per cent.

Motor Broadcasting's per share earnings for the calendar year are estimated at \$2.80 a share.

Several Wall Street analysts have speculated on what would happen to broadcast revenues should there be some modification in cigarette advertising. The amount spent on tobacco advertising in 1967 amounted to 13 per cent of the total network billing, but only 4 per cent of national spot billing.

### Would bounce back from cigarette ban

The stock brokerage firm of Burnham & Co. has just issued its annual report on the broadcast industry. Peter Mack, the firm's analyst, observes that if the cigarette advertising were to be restricted, both the network and national spot billing would feel it, but that the industry would be able to bounce back from this blow with savings in other categories.

Merrill Lynch, Pierce, Fenner & Smith feels that the increased revenue from new products and from retail will more than make up the loss of tobacco advertising.

In its latest report on the broadcast business, the nation's Number 1 brokerage firm says, "We believe that most major network and independent group broadcasters can achieve earnings gains in the years ahead. We estimate that total broadcasting revenues may pass \$5 billion by 1970 and may reach \$7.4 billion, or about 27 per cent of total advertising revenues for all media, by 1975."

One of the indications of the strength of broadcast stocks is the increase in the holdings by institutions. For example, 23 per cent of Capital Cities is held by institutions (mutual funds, pension trusts, foundations, etc.) and 22 per cent of Metromedia. These holdings have been increased from year to year.

Wall Street continues to be impressed by the comparison between television revenues and total advertising expenditures. In 1969, total advertising expenditures amounted to \$18.9 billion. The estimated television revenues in 1969 will reach about 17 per cent of the total advertising expenditures. What is significant here is that over the past several years the percentage increase of television revenues is climbing more rapidly than the total advertising expenditures.

The broadcast business faces many problems in 1969. The year may well turn out to be one of the most important in its entire history from a legislative and regulatory standpoint. However, it has strong support from the viewing public and from the shareholders.

Cordially,

*S. J. Paul*

# Dayton's Best Television Buy!



FEATURING

abc

## DAYTON'S WINTER SPORTS STATION

- ★ NBA Basketball
- ★ American Sportsman
- ★ Wide World Of Sports
- ★ Pro Bowlers Tour
- ★ Car And Track
- ★ Break the Bowling Bank
- ★ ABC Golf



Call

**THE HOLLINGBERY CO.**

New York      Chicago      Atlanta  
Dallas      Los Angeles      San Francisco

**WCCO  
Radio.  
Bigger  
than TV.**

**(In Minneapolis  
St. Paul that is.)**

# More than meets the eye.

most dramatic way to illustrate the size of our WCCO Radio audience is by comparing it with television. So we made an analysis of comparable data from the latest ARB Reports for the Minneapolis-St. Paul market. It shows WCCO Radio is bigger than TV!

Here are the high points of the study, based on average quarter-hour estimates:

**ALL DAY/ALL WEEK:** WCCO Radio

covers a bigger audience than any television station in the Minneapolis-

Paul market! (Persons 12+, 6 AM-12 Mid., Monday-Sunday)

**DAYTIME:** WCCO Radio's audience is larger than all four Twin Cities TV stations combined! (Persons 12+, 6 AM-6 PM, Monday-Friday)

**PRIME TIME:** The WCCO Radio

morning audience tops the evening audiences of all TV stations in the Twin Cities. (Persons 18+, 6-10 AM, Monday-Friday, for WCCO Radio; 6:30-10:30 PM, Monday-Friday, for TV)

In all, WCCO Radio beats TV on 15 out of 16 points of comparison. Among all persons 12 and older. Adults. Women. And men.

Our bigger-than-TV story is available in more detail from your WCCO Radio or CBS Radio Spot Sales representative. Get it before planning your next campaign. You'll discover there's more to advertising than meets the eye.



# WCCO RADIO

MINNEAPOLIS/ST. PAUL ■ REPRESENTED BY CBS RADIO SPOT SALES

ARB estimates. Radio: Oct. 1968; TV: Oct. & Nov. 1968. Total survey areas subject to qualifications which WCCO Radio will supply on request.

## Where's HEADQUARTERS?



Where else but...

**TOPEKA**

**The Fleming Company**—nation's largest independent grocery distributor—operates 11 major distribution centers from Topeka.

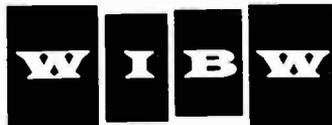
Topeka TV viewers staff the nerve center for 1850 supermarkets in 13 states ... \$1,100,000,000 annual sales.

They measure advertising effectiveness, consumer acceptance and caselot 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  $\frac{2}{3}$  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

## Letters to the Editor

### Regarding psychographics

I enjoyed reading your recent article on psychographics (*A consumer in every pigeon-hole*, TELEVISION AGE, January 27, 1969, page 26).

In general, I was fairly quoted, except for your choice of a single word. I refer to the quote, "We try to find out what people are like and what they want in a product. We are not interested in basic personality traits; these are not related to the advertising problem."

I would have used the word "demographic" instead of "personality."

PAUL M. ROTH

*Vice President in Charge of Media  
Kenyon & Eckhardt, Inc.  
New York*

### A pat from the 'bureaucrat'

I certainly enjoyed your article on the newest commissioner of the FCC (*Bureaucrat at the FCC*, TELEVISION AGE, January 27, 1969, page 28), and I appreciate your writer's accurate reporting of the interview.

H. REX LEWIS

*Commissioner  
Federal Communications  
Commission  
Washington*

### A favor for Cleveland

I want to take this opportunity to express my gratitude for the publicity for the 1968 United Appeal of Greater Cleveland which appeared in TELEVISION AGE.

As chairman of the Public Relations Committee of the campaign, in behalf of the thousands of volunteers and campaign leaders of the United Appeal of Greater Cleveland, I not only thank you for your past assistance, but ask for your continuing cooperation in 1969.

DAVID SKYLARK

*Executive Vice President  
The Griswold-Eshleman Co.  
Cleveland*

• TELEVISION AGE is again cooperating with the campaign in 1969

# **WTTG5, METROMEDIA TELEVISION, IS VIEWED IN MORE HOMES THAN ANY OTHER STATION IN WASHINGTON, D.C.**

Source: NSI Weekly Cumulative Audience, November, 1968. Subject to qualifications of report. Represented by Metro TV Sales.



# The world's best color camera is the TK-42

Is there anything comparable in 4-tube design? Ask any of the TV stations that own one. The TK-42 is the 4-tube camera with the unique 4½-inch image orthicon for resolution unequalled by any 4-tube camera. It can spotlight the winner in a fast-moving race (that's partly in bright sunlight, partly in deep shadows)—as easily as it delivers the sponsor's goods. Flood it with light—the TK-42 won't let it bloom. Back-light dark-haired performers—they won't turn green (and you won't turn gray). The TK-42. The nearest thing to perfection current technology allows.

For all the reasons why the TK-42 is the world's best 4-tube camera, call your RCA Field Man, or write: RCA Broadcast Equipment, Building 15-5, Camden, New Jersey 08102.

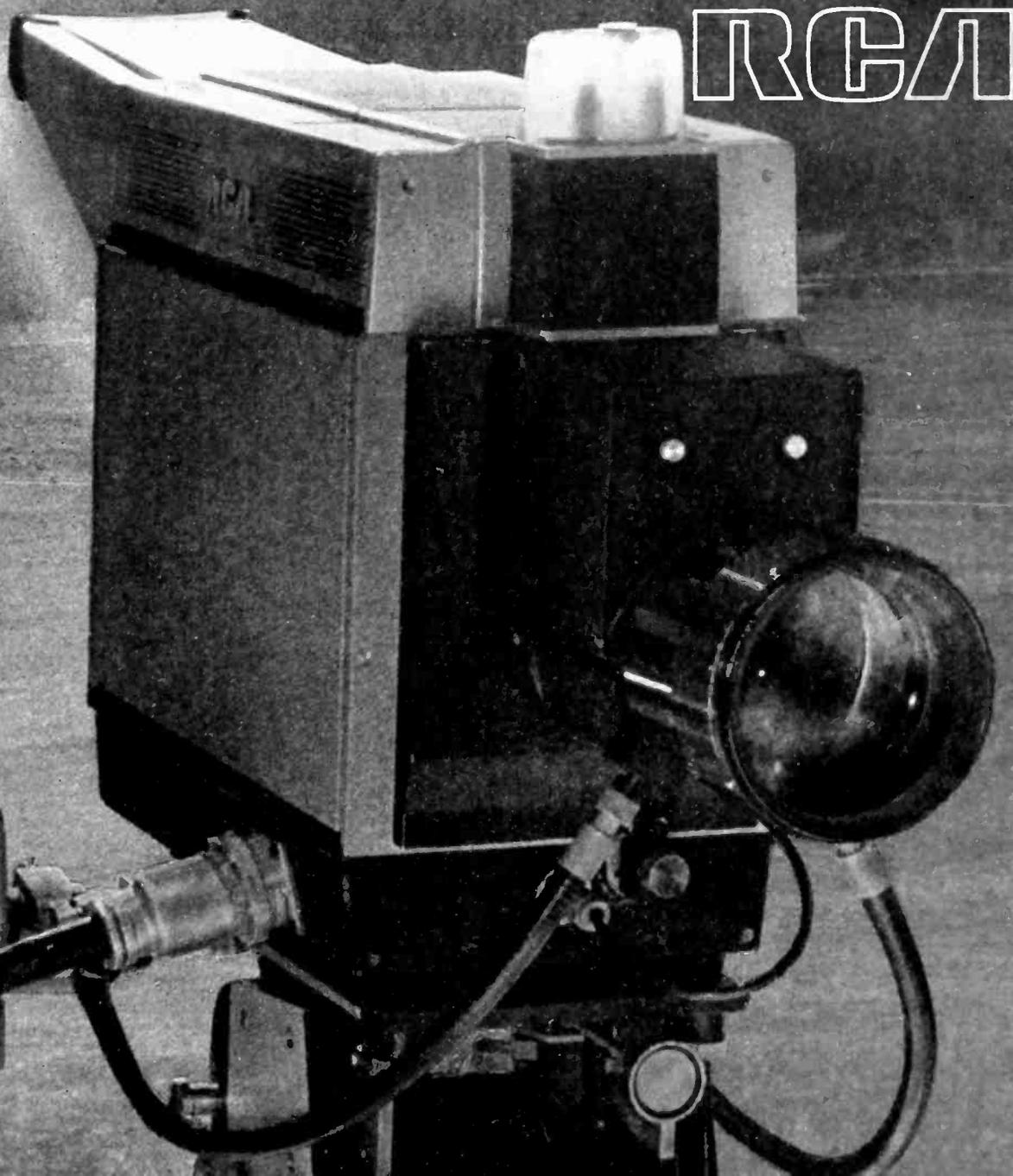


# The world's best color camera is the TK-44A

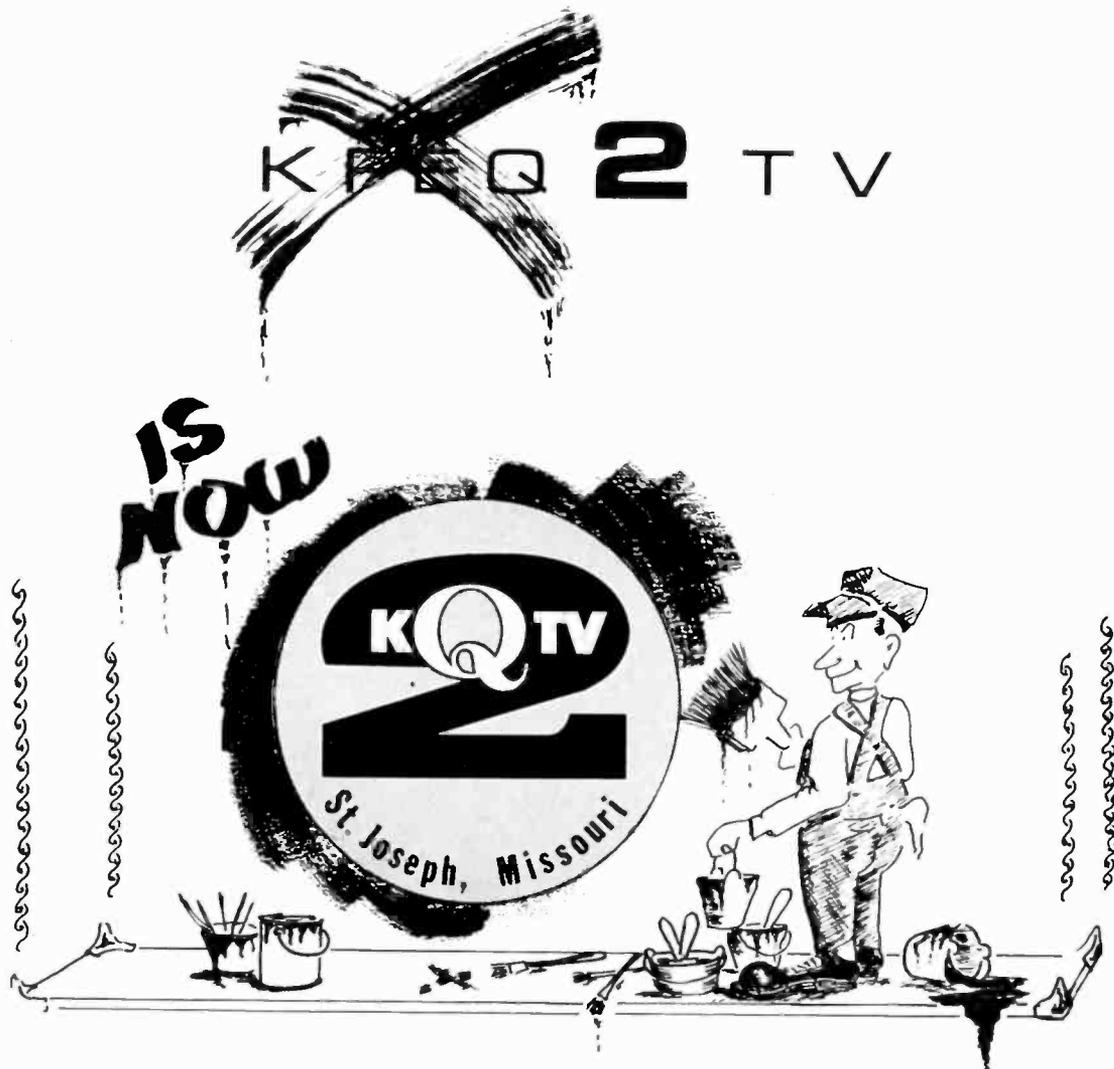
The TK-44A is the lighter side of perfection. It's the world's best 3-tube camera. Only 105 pounds (without lens), it's the camera you need for easy-to-handle remotes and studio work. Uses RCA's exclusive "contours with a comb" for color "snap" without raising the noise level. And you can color-match its output to any other camera you own—with RCA's "Chromacomp".

The TK-44A. The 3-tube camera that can equal it hasn't been made yet. And we can prove it.

For all the reasons why the TK-44A is the world's best 3-tube camera, call your RCA Field Man, or write: RCA Broadcast Equipment, Building 15-5, Camden, New Jersey 08102.



**ONLY the name  
has been changed...**



**WITH the same fine  
folks on**

**Channel 2 in St. Joseph, Mo.**

**STILL the only station which can deliver  
Northwest Missouri and Northeast Kansas ....**

**See your AVERY-KNODEL, INC. representative .**



**Tough primetime decisions at ABC-TV**

Some indication of the tough decisions ABC-TV will have to make in primetime next season came out in a session of the annual meeting of the National Association of Television Program Executives, held in Los Angeles earlier this month.

A roundtable of program executives with ABC-TV affiliates left the impression only a small number of programs are set so far. These include *Bewitched*, *Lawrence Welk*, the movies and the rest of the Sunday night schedule. The station programmers, talking about daytime, agreed that ABC-TV should make a strong early morning push on the grounds that *Today* and *Captain Kangaroo* are "old and tired." The possibility that ABC-TV will drop its early evening news was also aired at the roundtable. And there was talk of a news strip at 10:30 p.m.

At the CBS-TV roundtable it was said that more than 100 affiliates have yet to clear Merv Griffin in his upcoming late night stanza.

**Schneider CBS heir-apparent?**

Recent changes in the CBS executive lineup may mean John A. Schneider, bumped from CBS/Broadcast Group head to CBS executive vice president, is being groomed for bigger things. Schneider's appointment to a post which hasn't been filled since 1952 could indicate he's next in line for president Frank Stanton's seat. The new executive will have the company's four operating groups reporting to him. Previously these groups reported directly to chairman William Paley and Stanton.

The naming of Thomas H. Dawson, former CBS-TV chief, to be Schneider's assistant has started tongues wagging to the effect that he has been "kicked upstairs." The new position was described by one insider as "one which doesn't seem to have the authority previously held."

Other changes in the CBS line-up put Richard W. Jencks, formerly executive vice president of the CBS Television Network Division, up to CBS/Broadcast Group president, Robert D. Wood, previously president of the CBS Television Stations Division, up to head of the television network and Ralph Daniels, formerly vice president of the CBS Television Stations Division and general manager of WCBS-TV New York to president of the Television Stations Division.

**NAB, Group W can't agree**

Though NAB president Vincent Wasilewski said he'd like to get Group W back in the Tv Code and though Donald McGannon, Group W chief, in his letter to the NAB didn't set a date for resigning from the Code, there appears little likelihood of the two sides getting together. The letter of resignation, setting forth Group W's reasons for pulling out, was delivered to Wasilewski by McGannon personally and the two had a long chat without a meeting of minds.

Group W made clear last week the lack of a specific date of resignation was not significant and that the five tv stations are no longer members. The Westinghouse

group also made clear it would continue abiding by its own more stringent standards, including the ban on personal products, which McGannon described as "the last straw." Though the Radio Code is looser than its tv counterpart, Group W intends no action in that area.

**Ayer forecasts very close**

N. W. Ayer's predictions of how the November-December, 1968, nighttime network audiences would turn out (see *How to find customers*, TELEVISION AGE, August 26, 1968) are running quite close to the actual ratings. Preliminary analyses show that nearly half of all programs (45 per cent) were predicted within one household rating point of the actual figure. This compares with 33 per cent in the 1967 forecast. Fully two-thirds of all programs were within two rating points, compared with 58 per cent in '67.

The analyses also showed that Ayer picked seven of the top 10 programs, 11 of the top 15 and 15 of the top 20. This compares with five, nine and 15 the year before. The agency also picked the time-period winner in 46 out of 50 half hours, the loser in 40 out of 50.

These predictions, says the agency, represent the best public performance in the forecast game. Details of how close the demographics were (the name of the game) will be shown in a forthcoming issue of TELEVISION AGE.

**Neiman-Marcus launches heavy tv schedule**

One of retailing's biggest names, Neiman-Marcus, has launched a year-round television campaign for the first time in the history of the fabled Dallas store. A library of 15 commercials (14 of them 30s and one 60) is currently being produced by the New York ad agency of Trahey-Wolf. Seven have been completed to date. About 16 announcements a week are running on KRLD-TV Dallas. Positioning includes news, *Merv Griffin Show*, CBS-TV's *Friday Night at the Movies* and local-personality programs, suggesting a skew to up-scale audiences.

Designed to reflect the store's sophisticated image, services and merchandise mix, the commercials sell generically. All 15 announcements will open and close in a movie newsreel format. Trahey-Wolf will lift several IDs from the commercials.

**Agency goes into syndication**

An Indianapolis ad agency, which for five years has been producing a five-minute health program for a client, has decided to put the program into syndication.

*Doctor's House Call* which Ruben, Montgomery & Associates has been producing for the 88-outlet chain of Hook Drugs, will be released through Prestige Program Sales, a division of the agency.

Available are 235 color programs for use by drug chains, hospitalization plans, insurance companies, food chains and others. Hook Drugs attributes their substantially increasing prescription volume and profits to the program. Host is Dr. James Fox, a specialist in internal and occupational medicine.

# Best buy in Nebraska

**Last year—**

KOLN-TV/KGIN-TV dominated the Lincoln-Hastings-Kearney market with one of the largest audience shares in the nation.

**This year—**

It's better yet. KOLN-TV/KGIN-TV has increased its dominance of the 1/4 billion dollar market you've got to cover if you want to cover Nebraska.

## Per cent of total homes reached

As reported in Television Age and ARB, November, 1968

	1967	1968	RANKING
<b>Total Day Share</b> 9 a.m.-midnight, Sunday-Saturday	58 %	<b>59 %</b>	<b>SECOND</b> in nation among all network affiliates in 3 or more VHF station markets.
<b>Prime-Time</b> 6:30-10 p.m., Monday-Friday	55 %	<b>55 %</b>	<b>SECOND</b> in nation among all network affiliates in 3 or more VHF station markets.
<b>Early Evening</b> 4-6:30 p.m., Monday-Friday	66 %	<b>71 %</b>	<b>FIRST</b> in nation among all network affiliates in 3 or more VHF station markets.
<b>Late Evening</b> 10 p.m.-midnight, Monday-Friday	57 %	<b>59 %</b>	<b>SECOND</b> in nation among all network affiliates in 3 or more VHF station markets.

And . . . KOLN-TV/KGIN-TV has complete Lincoln Metro (Lancaster County) dominance

You can't cover Lincoln from Omaha. When all Nebraska stations are programming locally, KOLN-TV/KGIN-TV audience shares in Lincoln Metro are overwhelming. For example:

6 to 6:30 news KOLN-TV/KGIN-TV audience share 59%  
10 to 10:30 news KOLN-TV/KGIN-TV audience share 65%

In fact, during these time periods, more people are watching KOLN-TV/KGIN-TV than any other station in Nebraska!



*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

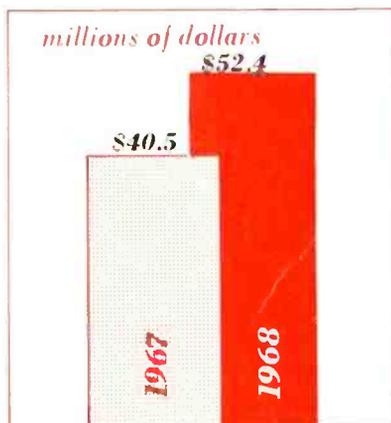
GRAND ISLAND, NEBRASKA  
1069 FT. TOWER

Avery-Knodel, Inc., Exclusive National Representative

# Business barometer

It would have been hard to top October's record level of local billings under almost any conditions, but November was still the second best '68 month in terms of growth. After a 37.9 per cent jump over the previous year and a record \$52.8 million, a mere 29.3 per cent rise over '67 and a level of \$52.4 million for November local revenue doesn't sound exciting. But it was the second month in the history of local tv that revenue passed the \$50 million mark. And too much shouldn't be made of the \$400,000 difference in revenue between the two months. Since "Business barometer" figures are estimates based on sampling—and despite the fact they come quite close to FCC figures—there is a certain amount of statistical variation to be expected in the monthly figures. In short, there's no significant difference between the dollar levels in October and November. What it comes to is that it's a great Fall for local business.

LOCAL BUSINESS



November (up 29.3%)

NETWORK COMPENSATION

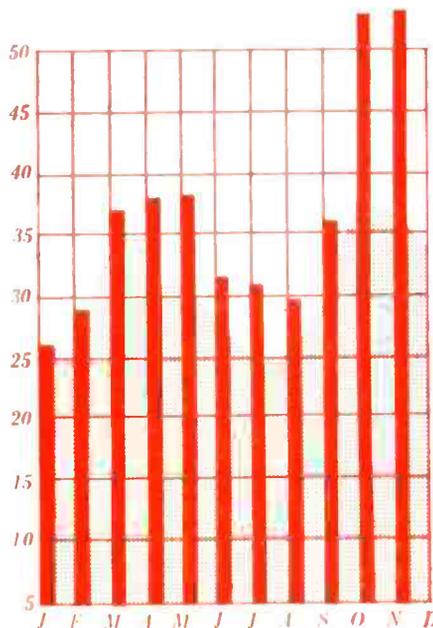


November (down 0.5%)

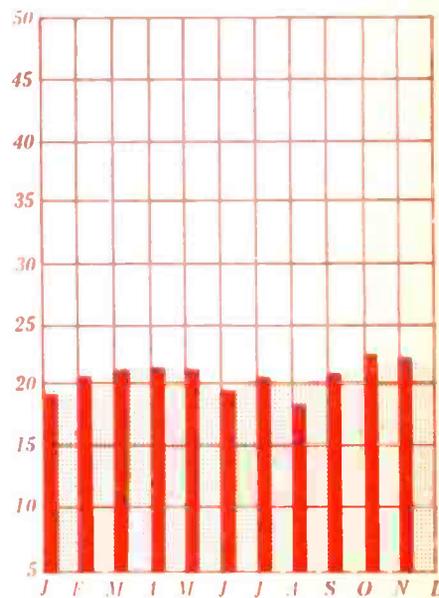
Year-to-year changes by annual station revenue

Station Size	Local Business	Network Compensation
Under \$1 million	+17.2%	+3.8%
\$1-3 million	+24.2%	-3.2%
\$3 million-up	+32.6%	+0.5%

Network compensation remained at about the same level in November '68 as in '67. There were four other months last year when such compensation was less than 1 per cent over or under the previous year. And it may be surprising to hear that the \$22 million revenue level was the second highest in '68. Of course, there is not much month-to-month variation in network compensation.



1968-67 comparison



1968-67 comparison

Station performances by size came out as follows: In local revenue the larger stations did best. Those in the \$3 million-and-over category were up 32.6 per cent, those between \$1-3 million rose 24.2 per cent while those under \$1 million increased 17.2 pr cent. In network compensation the smaller stations led the pack with a 3.2 per cent rise. The larger stations stayed about the same and the medium stations declined 3.2 per cent.

Next issue: a report on spot revenue in December.

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.



## The other day, Dwight, Ed and Harry go

When Dwight Reed, Ed Shurick and Harry Wise put their heads together a few weeks back, they put their manpower, facilities, services, and represented stations together, too.

They did more than that. They

created a new company designed to do better what Hollingbery and HR already did well. An organization of proper size and structure to provide full service and total coverage at all levels of the advertising-marketing spectrum. Matched to the needs

of an increasingly complex and competitive market place.

Now, HR stations, agencies, and clients are getting divisionalized sales service intensity within their station lists structured in a new, more effective way: *Balanced*



## together. And divided up the country.

ens of market and station size  
d potential, while providing  
veisers with real geographic  
rking continuity. Plus the added  
ortion of a sales team created  
o concentrate sales service at all  
eny and advertiser levels where

extra service is required.

Result. Not the biggest Spot  
representative in the business.  
That wasn't their goal. A bigger,  
*better* representative. With more  
personnel. Better facilities. More  
services. More effective ways of

doing business. Better for HR  
represented stations. Better for  
timebuyers. Better for advertisers.

So. When you think of HR, think  
big if you like. We think of us as  
*better*. In fact, we got bigger to stay  
small enough to be called *best*.

# HR Television, Inc.

# BIG CLICK!

What a day to be remembered. TV sets were turned on to watch the very first television program. News, Weather and Sports. Followed by the test pattern so everyone could tune in their sets. There wasn't much available in the way of programming at the beginning of television, but the people loved it.

This was 20 years ago. July 15, 1949 and WBTV in Charlotte, North Carolina, was the very first station in the Carolinas to bring the

miracle of the moving pictures into the living room. Of course, WBTV had all the homes in the market at that time.

Today, ARB ranks WBTV first in the nation's Top 50 markets in share of total homes, 9 A.M. - midnight, Sun.-Sat.\* And even with several other stations in the market, Nielsen gives us 61% share of homes, and ARB 60%.

It was great to be first in the market. And we're giving it everything we've got to stay there.

\*Top 50 markets ranked by ADI households. The audience figures are based on November, 1968 ARB/NSI. They are subject to the qualifications set forth in the survey report.

## WBTV CHARLOTTE

Jefferson Standard  
Broadcasting Company  
WBTV/WBT-FM/WBTV/WWBT  
Jefferson Productions  
Represented by 

## Network newcomers

In light of the possibility that cigarette advertising may be banned on tv and that the networks would bear the brunt of the loss (see story in this issue), the list of network advertisers in 1968 has particular relevance.

This list has just been released by the Television Bureau of Advertising. Covering the complete roster of network advertisers, the list and tabulation of expenditures was compiled for the bureau by Leading National Advertisers.

It shows that a total of 439 companies bought time on the networks last year—a record number. Of these, 107 were first-time network users, also a record.

The list includes seven political advertisers, who were included in the total of 439 but not in the new-advertiser total.

Norman E. "Pete" Cash, TvB president, said last year "represents an important breakthrough in network television's appeal to the small- and medium-budget advertiser."

Total 1968 network billings, previously announced, came to \$1,547,804,400, an increase of 3.2 per cent. TvB found that the top 15 clients accounted for 1.3 per cent less of the '68 total than the '67 total. "Here is further evidence," said Cash, "that much of network television's growth in 1968 came from medium- and small-budget clients."

Another reflection of this development is that the previous record number of total advertisers was in 1967, when the figure was 379.

**Seven newcomers.** Among the newcomers, seven spent more than \$500,000. Especially significant, said TvB, was the wide variety of industries represented.

The leader among newcomers was Kentucky Fried Chicken Corp., a franchise operation, which invested \$335,900. The Keebler Co., maker of cookies and crackers, allocated \$718,900.

Third and fourth largest newcomers were industry associations. The Foundation for Full Service

Banks spent \$1,482,600 in network specials and the Association of American Railroads put \$1,276,400 into a schedule scattered among various network programs.

Next was National Lead Co., which promoted Dutch Boy paints with an investment of \$744,000. In sixth place was Rich Products Corp., more in the traditional vein, with Coffee Rich, a non-dairy creamer, which was backed with a budget of \$580,000. Seventh was Commercial Carpet Corp., manufacturer of Viking carpets, which spent \$576,000.

**Political spending.** Network political expenditures came to nearly \$8.7 million, according to the TvB figures. Almost half of this was spent by the Nixon forces through two groups. United Citizens for Nixon-Agnew laid out \$3,922,600, while the Nixon for President Committee spent \$175,700 for a total of \$4,098,300.

Citizens for Humphrey were listed at \$2,826,800, followed by, in descending order of expenditures, the Nelson Rockefeller for President Committee, \$852,800; Citizens for Wallace, \$701,600; Citizens for McCarthy, \$141,000 and Citizens for Reagan, \$45,000.

The top 10 network advertisers, ranked by billings, are: Procter & Gamble, \$100,979,300; Bristol-Myers, \$49,660,300; R. J. Reynolds, \$46,288,400; Colgate-Palmolive, \$46,266,400; General Foods, \$43,884,300; American Home Products, \$43,810,000; General Motors, \$39,504,700; Sterling Drug, \$34,226,200; Gillette, \$32,056,900 and Warner-Lambert, \$30,108,500.

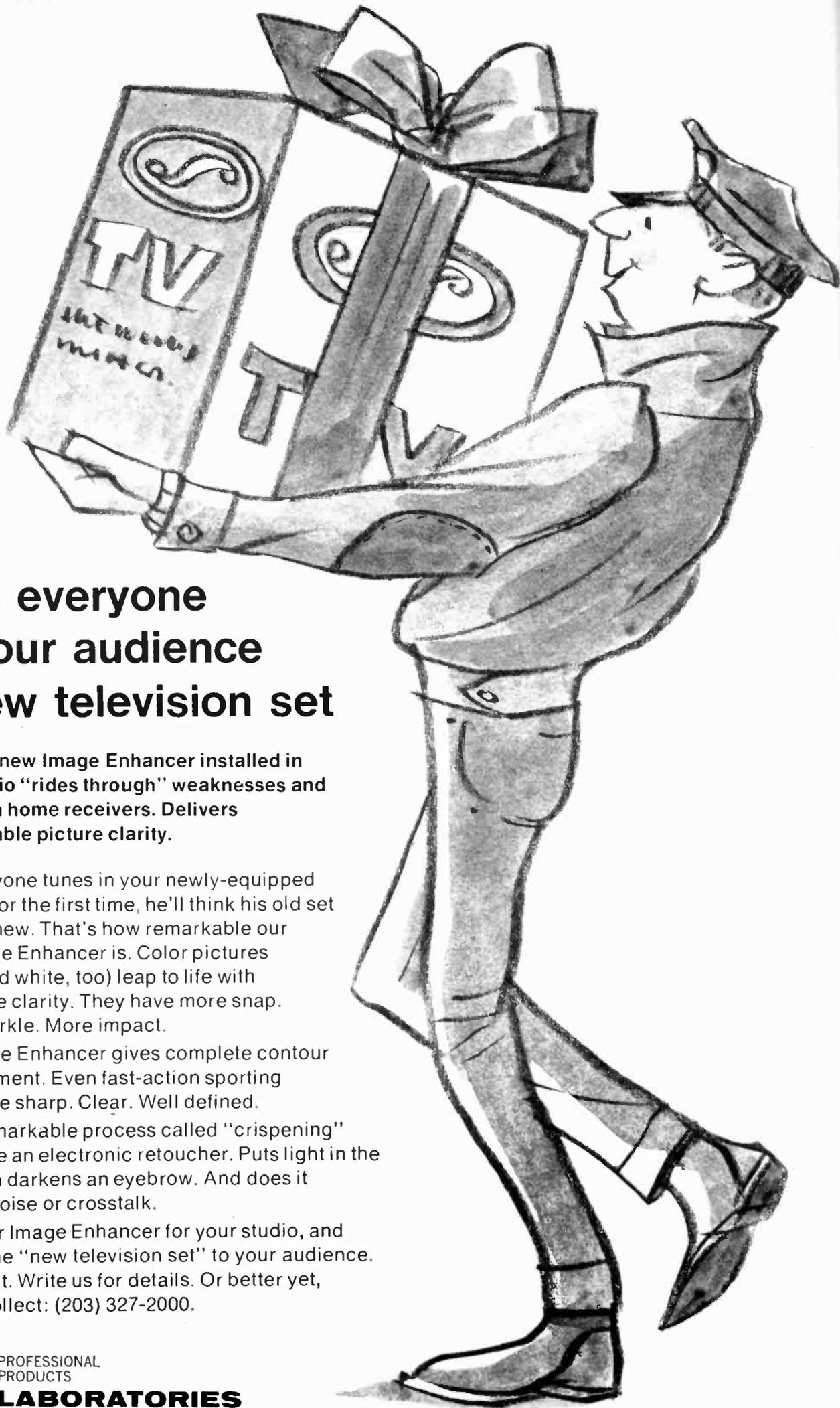
Below are the network advertisers who spent \$5 million or more in 1968:

### Rank

43	Alberto Culver	\$ 8,963,600
49	American Cyanamid	8,040,000
6	American Home Products	43,810,800
62	American Motors	5,740,000
34	AT&T	11,170,900
11	American Tobacco	29,911,400
38	Armour	9,426,500
51	Beatrice Foods	7,077,200
48	Beecham Group, Ltd.	8,150,300
26	Block Drug	14,444,800

### Rank

2	Bristol-Myers	49,660,300
16	British-American Tobacco	25,723,900
32	Campbell Soup	11,253,800
23	Carnation	16,413,100
53	Carter-Wallace	6,872,600
18	Chrysler	23,436,000
46	Coca-Cola	8,327,000
4	Colgate-Palmolive	46,266,400
68	Du Pont	5,053,100
31	Eastman Kodak	11,483,300
15	Ford	27,783,500
58	General Electric	5,917,300
5	General Foods	43,884,300
13	General Mills	28,476,500
7	General Motors	39,504,700
9	Gillette	32,056,900
55	Goodyear	6,665,600
28	Gulf Oil	13,560,300
17	S. C. Johnson	25,481,200
22	Kellogg	17,912,800
12	Lever Brothers	29,242,900
24	Liggett & Myers	16,378,900
20	Lowe's Theatres	21,848,900
65	Mars	5,401,700
35	Mattel	10,907,600
19	Miles Labs.	23,347,200
47	National Biscuit	8,205,600
27	National Dairy Products	13,810,300
66	Nestle	5,140,900
61	Norton Simon	5,742,300
36	Norwich Pharmacal	10,718,200
50	Noxell Corp.	7,340,700
29	Pepsico	12,162,200
30	Chas. Pfizer	11,538,700
14	Phillip Morris	27,959,100
59	Phillips Petroleum	5,859,000
45	Pillsbury	8,774,300
33	Plough	11,189,100
1	Procter & Gamble	100,979,300
37	Quaker Oats	9,998,300
39	Radio Corp. of America	9,321,200
44	Ralston Purina	8,805,300
25	Rapid-American Corp.	15,872,500
67	Reynolds Metals	5,084,400
3	R. J. Reynolds Tobacco	46,288,400
42	Richardson-Merrell	8,993,100
54	Shell Oil	6,848,000
64	Singer	5,408,700
52	Smith, Kline & French	6,995,000
60	Standard Brands	5,856,400
8	Sterling Drug	34,226,200
69	Texaco	5,022,200
57	United Air Lines	6,417,400
57	Unitair Air Lines	6,417,400
63	U.S. Time Corp.	5,490,200
10	Warner-Lambert Pharm.	30,108,500
56	Westinghouse	6,621,900
21	J. B. Williams	20,638,500



## Give everyone in your audience a new television set

Amazing new Image Enhancer installed in your studio "rides through" weaknesses and defects in home receivers. Delivers unbelievable picture clarity.

When anyone tunes in your newly-equipped channel for the first time, he'll think his old set is brand new. That's how remarkable our new Image Enhancer is. Color pictures (black and white, too) leap to life with incredible clarity. They have more snap. More sparkle. More impact.

Our Image Enhancer gives complete contour enhancement. Even fast-action sporting events are sharp. Clear. Well defined.

And a remarkable process called "crispensing" works like an electronic retoucher. Puts light in the eye. Even darkens an eyebrow. And does it without noise or crosstalk.

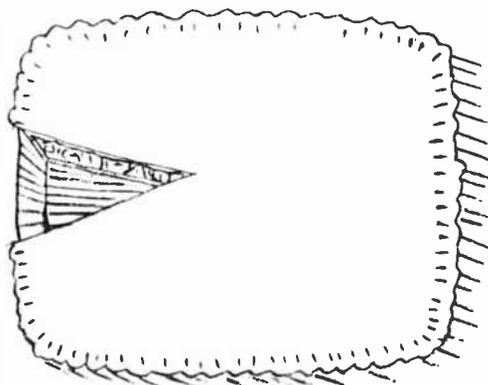
Order our Image Enhancer for your studio, and deliver the "new television set" to your audience. Don't wait. Write us for details. Or better yet, call us collect: (203) 327-2000.

PROFESSIONAL  
PRODUCTS  
**CBS LABORATORIES**  
Stamford, Connecticut 06905  
A Division of Columbia Broadcasting System, Inc.

## The share holders



*An analysis of the nation's  
leading stations, based on  
November ARB sweep, in light  
of Fall program changes*



**T**elevision viewers are faithful and fickle. Another way of saying it is that they are both creatures of habit and ever eager to find new sources of entertainment and information.

On the one hand, they have their favorite stations, their favorite times of viewing and their favorite programs. On the other, they are, unlike in the case of radio, inveterate dial switchers—though it must be said that time-period viewing is pretty stable.

The two faces of television are illustrated in this article, seventh in a series published by TELEVISION AGE analyzing station shares nationwide from rating sweeps of the American Research Bureau. The latest analysis, based on November, 1968, data covers affiliates and independents in 106 three-or-more station markets. The results reflect two contradictory factors. First, they mirror the primetime audience advances made by NBC-TV this season and, second, they show that, with some exceptions, the popular stations remain popular no matter what happens with network nighttime program changes.

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# PRIMETIME

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

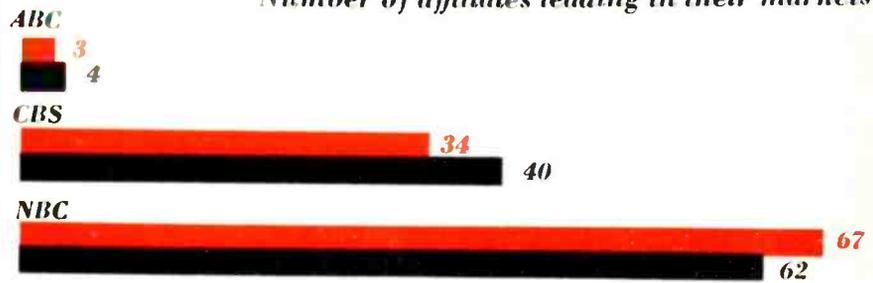
## Top 20 affiliates in 106 3-or-more-station markets†

**Metro share**

**Tv homes share**

Source: ARB November 1968

### Number of affiliates leading in their markets



### Leading stations

Metro share			Tv homes share		
Market	Station	Share	Market	Station	Share
Wausau-Rhineland	WSAU-TV	56	Wausau-Rhineland	WSAU-TV	69
Las Vegas	KORK-TV	54	Binghamton*	WNBF-TV	68
Binghamton*	WNBF-TV	51	Montgomery*	WSFA-TV	64
Birmingham*	WBRC-TV	48	Columbia	WIS-TV	62
Reno	KCRN	48	Charlotte*	WBTV	56
Montgomery*	WSFA-TV	47	Lincoln-Hastings-Kearney	KOLN-TV	55
Jacksonville*	WJXT	46	Birmingham*	WBRC-TV	54
Charlotte*	WBTV	45	Erie*	WICU-TV	53
Odessa-Midland	KVID-TV	45	Las Vegas	KORK-TV	53
Columbia	WIS-TV	45	Joplin-Pittsburg*	KOAM-TV	52
Erie*	WICU-TV	45	Harrisburg-York-Lancaster-Lebanon*	WGAL-TV	52
Fresno	KMJ-TV	45	Jacksonville*	WJXT	50
Nashville*	WSM-TV	45	Hartford-New Haven*	WTIC-TV	50
Spokane	KHQ-TV	45	Madison*	WISC-TV	50
Wichita Falls-Lawton	KFDX-TV	44	Flint-Saginaw-Bay City*	WJRT-TV	49
Knoxville*	WATE-TV	44	Roanoke-Lynchburg*	WDBJ-TV	48
Beaumont-Port Arthur	KFDM-TV	44	Sioux City*	KTIV	48
Roanoke-Lynchburg*	WDBJ-TV	44	Bangor	WABI-TV	46
Grand Rapids-Kalamazoo	WKZO-TV	43	Greenville-New Bern-Washington	WNCT-TV	46
Greenville-Washington-New Bern	WNCT-TV	43	South Bend-Elkhart	WSBT-TV	46
Shreveport	KSLA-TV	43	Charleston-Huntington	WSAZ-TV	46
Birmingham*	WAPI-TV	43	Knoxville*	WATE-TV	46
Bangor	WLRZ-TV	43	San Diego*	KOGO-TV	46
Charleston-Huntington	WSAZ-TV	43			
Portland-Poland Spring	WCST-TV	43			

† Markets where all three network affiliates have recorded viewing. Metro share data in two of 106 markets not available.

\* Intermixed market

important to UHF outlets.

What is the significance of these listings of stations with leading shares?

To the buyer, they are a convenient handle. In running his eye down the lists, he can check those markets he is interested in to get an idea of how strong the strongest affiliate is, in what day parts the station is strong and how the station compares in strength as between the metro area and total reach. He can do the same with independents.

In the nitty-gritty details of an actual buy, however, these factors are guidelines and seldom critical. They may be important in cases where a buyer wants to concentrate on one station in a market, but there is no indication in the analysis that a station with a leading share is necessarily better than another station in the market not on the list.

The buy decisions are individual cases, individually decided on, taking all factors into account.

### NBC big in prime

In the latest TELEVISION AGE analysis, there is special interest in the effect of NBC-TV's strong showing in the primetime sweepstakes. Below is a table of each network's share of all affiliates in three-or-more-station markets leading their markets in metro shares, broken down by day parts.

In other words, for each day part, the tabulation shows what percentage of all affiliates with top shares in their markets are ABC-TV stations, what percentage are CBS-TV stations and what percentage are NBC-TV stations:

	ABC	CBS	NBC
Evening	15.4%	45.2%	39.4%
Primetime	2.9	32.7	64.4
Late night	5.8	33.7	60.6
Tel day	5.8	50.0	44.2

These are comparable metro share data based on November, 1967 (see also, Spring buyer's guide, TELEVISION AGE, February 26, 1968).

**Top 20 affiliates in 106 3-or-more-station markets†**

**Metro share**

**Tv homes share**

Source: ARB November 1968

**Number of affiliates leading in their markets**

	ABC	CBS	NBC
Early eve.	9.6%	38.5%	55.8%
Primetime	3.8	76.9	26.9
Late night	5.8	49.0	49.0
Total day	4.8	68.3	31.7

As can be seen, there is a radical reversal in CBS-TV and NBC-TV standings in primetime shares. Where CBS-TV led with 76.9 per cent of the affiliates in the Fall of '67, NBC-TV led with 64.4 per cent in the Fall of '68.

NBC-TV stations also moved ahead in the late night sweepstakes. As defined in the analysis, late night is the half-hour following network time and so measures mostly local news audiences. It is reasonable to presume that NBC-TV's primetime lead-in strength is heavily responsible for its improved 11-11:30 p.m. showing.

Interestingly, NBC-TV lost to CBS-TV the lead it had in '67 in early evening periods. CBS-TV didn't lead in '68 by as much as NBC-TV did in '67, and ABC-TV's early evening standings tell why. In short, ABC-TV and CBS-TV both advanced at NBC's expense.

NBC-TV knocked a big chunk off CBS-TV's total day lead, but the latter is still Number One in this department.

When the same comparisons are made by tv home shares (rather than metro shares), the same patterns show up. However, CBS-TV does a little better in the homes shares than in the other and NBC-TV does a little worse.

Here is the November '68 picture:

	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

And here is the comparable data for November '67:

	ABC	CBS	NBC
Early eve.	11.3%	43.4%	48.1%
Primetime	3.8	75.5	25.5
Late night	7.5	55.7	39.6
Total day	5.7	70.8	28.3

**ABC**



**CBS**



**NBC**



**Leading stations**

<b>Metro share</b>			<b>Tv homes share</b>		
Market	Station	Share	Market	Station	Share
Montgomery*	WSFA-TV	77	Montgomery*	WSFA-TV	87
Columbia, S.C.*	WIS-TV	68	Columbia, S.C.*	WIS-TV	83
Cedar Rapids-Waterloo	WMT-TV	64	Binghamton*	WNBF-TV	82
Binghamton*	WNBF-TV	61	Lincoln-Hastings-Kearney	KOLN-TV	71
Green Bay	WBAY-TV	60	Wausau-Rhinelanders	WSAU-TV	71
Greenville-New Bern-Washington	WNCT-TV	57	Madison*	WISC-TV	64
Jacksonville*	WJXT	56	Charlotte*	WBTV	63
Charlotte*	WBTV	55	Cedar Rapids-Waterloo	WMT-TV	63
Knoxville*	WATE-TV	54	Jacksonville*	WJXT	62
Wausau-Rhinelanders	WSAU-TV	53	Hartford-New Haven*	WTIC-TV	60
Salt Lake City	KCPX-TV	52	Harrisburg-York-Lancaster-Lebanon*	WCAL-TV	60
Birmingham*	WBRC-TV	51	Birmingham*	WBRC-TV	58
Beaumont-Port Arthur	KFDM-TV	51	Charleston-Huntington	WSAZ-TV	57
Madison*	WISC-TV	51	Green Bay	WBAY-TV	57
Chattanooga	WRCB-TV	50	Greenville-New Bern-Washington	WNCT-TV	57
Oklahoma City	WKY-TV	50	Reno	KOLO-TV	57
Corpus Christi	KZTV	50	Eric*	WICU-TV	55
Charleston-Huntington	WSAZ-TV	49	Champaign-Springfield-Decatur*	WCIA	55
Davenport-Rock Island-Moline	WOC-TV	49	Roanoke-Lynchburg*	WDBJ-TV	53
Wichita Falls-Lawton	KFDX-TV	49	Corpus Christi	KZTV	53
Champaign-Springfield-Decatur*	WCIA	49			

† Markets where all three network affiliates have recorded viewing. Metro share data in two of 106 markets not available.

\* Intermixed market

## LATE NIGHT

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

### Top 20 affiliates in 106 3-or-more-station markets†

**Metro share**

**Tv homes share**

Source: ARB November 1968

### Number of affiliates leading in their markets

#### ABC



#### CBS



#### NBC



The percentage of leading stations is, of course, only a rough indication of how the network affiliates compare in audience levels overall. An NBC station may lead by a small margin in one market and a CBS-TV affiliate lead by a large margin in another market. Yet each network would get equal credit for a leading affiliate.

CBS-TV tabulation of ARB primetime audiences in three-or-more-station markets during November, 1968, gave these quarter-hour household averages:

ABC-TV: 7,500,000

CBS-TV: 9,600,000

NBC-TV: 10,500,000

CBS-TV researchers say that comparable NSI data show a less pronounced switch to NBC-TV from the FI of '67 than ARB data. They also figured out with NTI information covering the September 23-January 2 period that NBC-TV averaged only 0.1 of a rating point (in households) better than CBS-TV in primetime.

The reason why NBC-TV shows up better than CBS-TV in the ARB shares than it does in NSI was not analyzed. But it's suspected the reason may be related to the change in weighting methods instituted by ARB between the two Fall sweeps.

#### Diary-keepers' foibles

The November, 1967, reports reflect weighting based on size of family. Weighting is usually practiced by rating services because cooperation rates of diary-keepers vary by demographic components.

For example, large families tend to be more cooperative in returning diaries than small families. Since large families tend to view more than small families, the unweighted sample would show a higher viewing level than the "true" viewing level. By giving a greater weight to small-family diaries, the result is to reduce viewing levels.

This is exactly what happened

(Continued on page 57)

### Leading stations

Metro share			Tv homes share		
Market	Station	Share	Market	Station	Share
Montgomery*	WSFA-TV	73	Binghamton*	WNBF-TV	83
Binghamton*	WNBF-TV	73	Montgomery*	WSFA-TV	82
Erie*	WICU-TV	70	Columbia, S.C.*	WIS-TV	80
Fargo	WDAY-TV	69	Wausau-Rhineland	WSAU-TV	80
Columbia, S.C.*	WIS-TV	69	Lincoln-Hastings-Kearney	KOLN-TV	76
Wausau-Rhineland	WSAU-TV	65	Erie*	WICU-TV	73
Lincoln-Hastings-Kearney	KOLN-TV	62	Harrisburg-York-Lancaster-Lebanon*	WGAL-TV	72
Charleston-Huntington	WSAZ-TV	59	Hartford-New Haven*	WTIC-TV	67
Oklahoma City	WKY-TV	59	Joplin-Pittsburg*	KOAM-TV	64
Grand Rapids-Kalamazoo	WOOD-TV	58	Jacksonville*	WJXT	63
Greenville-New Bern-Washington	WNCT-TV	58	Charleston-Huntington	WSAZ-TV	63
Albany-Schenectady-Troy*	WRCB	57	Bakersfield	KERO-TV	62
Portland, Ore.	KCW-TV	56	Charlotte*	WBTV	62
Fresno-Visalia	KMJ-TV	56	Roanoke-Lynchburg*	WDBJ-TV	60
Harrisburg-York-Lancaster-Lebanon*	WGAL-TV	56	Albany-Schenectady-Troy*	WRCB	59
Charlotte*	WBTV	56	Cedar Rapids-Waterloo	WMT-TV	58
Jacksonville*	WJXT	56	Oklahoma City	WKY-TV	57
Cedar Rapids-Waterloo	WMT-TV	56	Pittsburgh	KDKA-TV	56
Pittsburgh	KDKA-TV	55	Fargo	WDAY-TV	56
Atlanta*	WSB-TV	54	Greenville-New Bern-Washington	WNCT-TV	54
			Fresno-Visalia	KMJ-TV	54
			Peoria	WEEK-TV	54

† Markets where all three network affiliates have recorded viewing. Metro share data in two of 106 markets not available.

\* Intermixed market

**T**he question of what would happen to the advertising money if it is cut loose by a ban on cigarette promotion via the airwaves and how it would affect the electronic media may become a national issue of burning importance not to mention its significance to the national advertising industry.

Then there are such related questions as: What would the impact be on the agencies? On the tobacco companies?

There's a quarter of a billion dollars involved, most of it concentrated on the tv networks (and in certain time periods at that). Cigarette money amounts to nearly 10 per cent of the networks' total take and about 15 per cent of their primetime income.

The impact can be carried a step further by pointing out that cigarette ads are confined to the latter part of the evening to avoid exposing them to the moppet set. There are no figures available on how network billings break down by primetime periods but one source estimates that cigarette expenditures might be as much as 25 per cent of network billings in the later evening periods.

The two basic sources of ad expenditures on the networks—Television Bureau of Advertising reports based on Leading National Advertiser estimates and estimates by Broadcast Advertisers Reports—are fairly close in their cigarette totals. TvB-LNA figures for 1968 covering all tobacco advertising (nearly all of it for cigarettes) come to \$156,787,300, down from \$183,103,000 in 1967.

BAR puts the cigarette total for '68 at \$145,517,000, compared with \$168,959,800 in '67, a decline of about 14 per cent. In 1967, according to BAR, 11.3 per cent of the networks revenue came from cigarette advertising. In 1968, this fell to 9.4 per cent.

The latest figures available for tobacco spending in spot—the source here being TvB-LNA/Rorabaugh—cover the third quarter of 1968. Interestingly, they show a 28.1 per cent rise over the corresponding quarter of 1967, from \$10,138,700 to \$12,

983,000 this year.

TvB projections put total tobacco expenditures in spot at \$54.7 million for last year, of which \$48.4 was for cigarettes. This compares with \$48.4 million for all tobacco ads and \$46.4 million for cigarette ads in 1967. In the latter year, advertising of cigarettes amounted to 3.9 per cent of the spot total.

Tobacco billings at the moment appear to be fairly proportionately divided among the three networks. This does not mean, however, that they are equally badly off. Said one network buyer: "The weakest network—that's ABC, of course—would be affected most, since the question is not who loses the most but who can best attract new businesses."

A bright lining to the tobacco cloud is the fact that the late primetime cigarette spots, if released, would be relatively easy to sell. This is because the younger adult, and particularly the younger woman, is a favorite target of most television advertisers. These consumers appear in greater numbers as the evening grows later and account for a greater share of the audience as children and older adults go to bed.

Said John M. Otter, sales vice president of NBC-TV, "I could pick up the telephone right now and sell any cigarette spot we've got."

Another factor that keeps the networks hopeful is the feeling they could lure spot business to make up at least part of the loss. What makes this hope legitimate is the fact the reps are afraid of the same thing.

#### **More network business?**

Jack Fritz, vice president and general manager of broadcasting for John Blair & Co., said, "An immediate effect of a ban on cigarette advertising would be that some spot advertisers would take advantage of the opportunity and move some of their business to the networks."

Fritz figures that most of this switching would take place among clients now in fringe time. "These would be the advertisers who want minutes—either straight or piggyback. They're clients buying close to primetime, anyway. There wouldn't

be much point for daytime spot advertisers, who are mostly after the housewife, to switch to primetime which attracts a different audience composition."

What the effect on spot rates at the rate structure would be is anybody's guess. There obviously would be downward pressure on rates, but there's no telling whether it would be significant.

It's difficult to determine the impact on such areas as discounts, the 30s and the single rate. There's a reason for believing, however, that anything radical would happen in these areas.

#### **Flat rate will stay**

The trend to the flat rate will probably continue because that's the way the business is headed. Since advertisers have been buying smaller packages in response to rising rates, discounts have comparably less attractiveness.

The flat rate also gives advertisers of all sizes equal access to spot, which certainly doesn't make stations unhappy. And it removes the threat of government pressure on rates. The FTC, for example, regards sizeable discounts as favoring large advertisers and thus restricting competition.

While reps would face a temporary contraction in business potential in the event of a cigarette ad ban, stations are not in the same boat. This is, of course, because of the major breakthrough in retail advertising spearheaded by department stores.

If, to cite a purely hypothetical example, the amount of spot billing lost to the networks would be as much as, say, half of the cigarette total, that would still represent no more than a six per cent drop in spot revenue.

Meanwhile, local revenue for 1968 ran about 20 per cent higher than the year before, according to projections from TELEVISION AGE's *Business Barometer* estimates. While the local increase is figured on a smaller base than the presumed spot loss there are more actual dollars represented by a 20 per cent of local revenue than six per cent of spot revenue.

One broadcaster sees a possibility

at more retail chains may place national business, that is, via the ads. "While Sears and Montgomery Ward are placed locally, Woolworth is placed nationally and Penney is sort of hazy," he said.

The growth in retail will obviously be greater in some markets than others, if only because the percentage of station income from retail business is already sizeable in the smaller markets, but has plenty of room to grow in the larger ones.

In New York, for example, the retail ratio is about 10 per cent. FCC figures put the retail time sales total

in 1967 at \$14.2 million in the nation's top market. Some people think it can go to \$50 million in about 10 years.

One of the optimists is Richard Hogue, who is now seeking for WNEW-TV what he formerly sought for CBS-TV—to attract more retail business. He points out that in the New York trading area about \$400 million is spent annually in retail newspaper advertising in about 35 papers, a nice target for broadcasters.

Says Hogue, "What WNEW-TV might lose in cigarette advertising, it would make up in retail business with no trouble."

The boom in retail business on tv is of no particular value to reps. They don't realize they're going to have to hustle to bring in new business if the FCC proposal ever goes through. But they have at least one thing going for them—the growing stress on local

market strategies in modern consumer marketing.

There is also a possibility that tv might open its doors to hard liquor advertising, which would benefit network as well as spot.

The impact of a cigarette broadcast ban on the ad agencies depends to a great extent on whether, assuming such a ban goes through, the bars would also come down on cigarette advertising in other media.

There are many people in the ad business, in broadcasting and in politics who feel that, once a tv-radio taboo is okayed, the pressure for an all-media ban on cigarette advertising might be too strong to resist.

### *The people thing*

Assuming for the moment an all-media ban *would* go through, hundreds of agency personnel would be affected. No one can say with certainty how many, but it can be calculated roughly in the following manner:

A large agency generally carries from six to eight people (in all types

of jobs) per \$1 million of billing. Cigarette accounts run lower than the average for a number of reasons. Being heavy ad spenders, they can be more economically staffed. Once personnel are assigned to a large account, the spending of an additional two to three, or even more, million will not usually require more people.

In addition, cigarette market, product and copy research is generally less complicated than for most other package goods areas.

Thus, a knowledgeable guesstimate would be that cigarette accounts average from five to six people per \$1 million of billing.

Published expenditures and estimates put the 1968 total of cigarette spending at about \$275 million in 1968, but this cannot be directly translated into agency billings. For example, the spot tv expenditure estimates are gross (the one-time rate) and the spot total runs about \$300 million higher than the FCC figures.

Hence, a rough figure of about \$250 million would not be too far off. This means that about 1,250 to 1,500 agency personnel work on cigarette accounts or are supported by cigarette billings. These are concentrated in the 16 agencies which handle the major cigarette brands. This does *not* mean that that many people would be laid off were all cigarette advertising forbidden.

Some of the top creative people in the business work on cigarette ac-

*(Continued on page 65)*

**Cigarette ad money:**

**up in smoke...**

*...or would it all go to print  
media in the event of a  
broadcast tobacco ban?*

Below are associate program director Doug Shafner and associate media director Tony Trapp. At right is Merrill Grant, manager of radio-tv programming.



Below: Bern Kanner, director of media.



Below: Media manager George Simko, Sid Gehlman, media analysis director.



**B**enton & Bowles' philosophy of promotion from within is more than an idea: it is an integral part of the media-program department's operations. From this practice of rarely going outside the agency for talent is derived a long-term association of media executives whose close-knit friendships and similarity of thinking oil the gears of media buying and planning at the nation's eighth largest spot tv agency.

"The chance to express yourself," says program chief Merrill Grant, "in loud and forceful terms, when you are trying to make a point, is one of the nice things about working here."

"At B&B, you're not overwhelmed by titles. You've worked with everyone here so long that they just don't seem all that important. Everyone

## B & B raises their own

*Promotion-from-within policy guides Benton & Bowles' media-programming department*

knows what his job is and does it."

Since B&B believes in promotion from within, training is a crucial part of the total organization. The new people who join the agency have every opportunity for advancement. Bern Kanner, senior vice president and director of media management explained the way the department hires and trains.

"We try only to hire people right out of school, or those in other businesses who want to go into advertising, or people from other agencies who have been in the business a very short time."

During their first six months, the trainees are given a project where they divide into teams and are given

a hypothetical product. For the next six months, on their own time, they must find out all they can about the market for the type of product, and develop marketing strategy, media plans, and the buy.

This gives the media executives a chance to observe the trainee in action. The climax to the six-month project is the presentation, which is made to the media executives just as it could be made to a client.

The benefits of a program like this are that it gives media management a chance to observe the trainees in a presentation, shows the depth of their thinking, and demonstrates how they've learned to operate.

George Simko, vice president and manager of media, who is responsible for staffing the department (above the secretarial level), reports, "This program can tell you a lot about a person, especially his initiative.

When prospective employees come in for an interview, their background tells you what they know. The training program tells you how well they've applied it."

Another part of the scrutiny given trainees, or staff assistants as they are sometimes called, is an evaluation every five months until they become buyers.

In addition to this, the staff assistants also go on trips to various media, so they may learn the various aspects of the business.

### *The trainee's hitch*

A trainee can expect to be in his position at least a year depending upon agency and account needs, as well as the performance of the individual.

Some of the Benton & Bowles alumni who have migrated to other agencies include: Peter Berla, senior vice president and management supervisor at Carl Ally; Sam Vitt, senior vice president and executive director, media and program department, Ted Bates; Art Heller, vice president and media director, Ted Bates; Herbert Melovog, vice president and director of media at BBDO; Harold Mer, vice president and media di-

rector at Grey Advertising; Ken Keoughan, vice president and media director at Kelly, Nason; Richard Trea, vice president and media director at Richard K. Manoff Inc.;

Michael Donovan, until recently vice president and media director at Pappert, Koenig, Lois; Roger Clapp, vice president and media director at Rumrill-Hoyt Inc.; and Bertrand Wagner, vice president and media director at SSC&B.

### *Must keep current*

In preparing new staffers for the eventual roles they may fill in media management, B&B stresses the importance of current events.

Each week (again on their own time) media staffers attend a meeting in which current problems affecting the industry are discussed. The 30-second spot, media buying services, all current problems of media are discussed to keep the buyers and trainees up to date on what's happening.

The agency boasts that they've never hired anyone from another agency above the position of a media buyer.

Simko says, "If you find the people on your staff are not promotable, it tells you something about your department."

How the department is organized may be an academic discussion right now. In light of the current activity of media buying services, and market buying specialists, B&B is currently re-examining its buying structure to determine if some market specialist system might not be more of an advantage.

Kanner said that an announcement on a change might come within the next two weeks. He explained that the agency has several alternative proposals under consideration, one of which is remaining with the buying system now in effect.

Currently, however, the organization is this: Four operating groups do the buying and planning on various accounts. They are all-media groups—there's no separation be-

tween broadcast and print. Each group is headed by an associate media director.

One group has Procter & Gamble, another General Foods, the third works on S. C. Johnson and Norwich Pharmacal and the fourth group handles a diversified line of accounts.

There is also a media analysis department, organized along account lines, which reports to Simko. Sid Gehlman heads up the department, while Steve Margaritov and Marc Feidelson supervise two groups.

P&G is handled primarily by one of the groups, GF, by the other. The several other agency clients are divided between them. While one group has the majority of P&G brands, for example, the other takes one or two of them. The same is true for GF. In this way, both groups have an understanding of what both clients require in case it is necessary for one of them to take over the account on short notice. Other divisions in the media department are traffic and business affairs.

While not a specific part of the media department, the program department is an integral part of the organization.

Merrill Grant, senior vice president in charge of radio/tv programming, has an office located just around the corner from Kanner.

Grant, who was brought up through the media department, thinks more like a marketing man than someone in show biz. He sees tv as the most flexible marketing tool in existence. He sees himself, not so much as a supplier of good programming, but as someone who can find a vehicle to solve an advertiser's problems.

The job of a program exec, he says, is not only to deliver an audience, but at the same time provide a platform with a good environment for the client's advertising. Also taken into consideration by Grant are merchandising plans that the client may be able to develop from the program.

For instance, when P&G spon-

*(Continued on page 70)*

**A** woman's place is not necessarily in the home. It may be in a horse race, in a space capsule orbiting the earth, or, possibly, in an advertising agency producing television commercials.

There aren't many women producers but there are enough to indicate they've got what it takes, and there are a few who've fought off the male competition and made it to the top. One of these is Catherine Pitts Land, a vice president and commercials producer at Grey Advertising, and a multi-award winner.

Another award winner is Jeanne Harrison, senior vice president and director/producer at John F. Murray.

Mrs. Land and Miss Harrison have different ideas on whether there is discrimination against women in their arena.

Mrs. Land says, "Some people prefer not to have a woman as a producer. Some men feel they can't be as candid—that women are too sensitive."

than men, either.

She feels that in her type of job, being a woman can even be a plus. If a woman makes the most of her femininity, she said, it can be used to her advantage.

### *Plenty of prizes*

Whatever the situation, there is apparently no problem when it comes to awards. Mrs. Land's most exciting moment came when she won four first places at the American Tv Commercials Festival in 1964. "It's the most first place prizes won by anyone in one year," she said, with pardonable pride.

Miss Harrison has won prizes at the American Tv Commercials Festival, the Venice Film Festival and the International Film Festival, among others.

Dorothy LaClair, a producer at Ogilvy & Mather, and an award winner at the American Tv Commercials Festival and Venice Film Festival, agreed with Mrs. Land's evaluation of the discrimination question.



## You've come a long way, baby

She worked at William Esty for 11 years before joining Grey 12 years ago. "I left Esty because I was at a dead end. I felt they would never acknowledge anything I did because I was a woman. Then I had a terrible time getting a job."

At Grey, things have been different. "They gave me an opportunity to grow," she said. "I've never felt any prejudice here."

There are salary differences between men and women producers in the same position, according to Mrs. Land, although she hasn't experienced this type of discrimination. "I'm in a peculiar position because I'm lucky," she added.

Miss Harrison hasn't noticed any discrimination against women. She doesn't think women are paid less

"Some agencies wouldn't even hire a woman," she said.

Miki Blakemore, tv producer at Compton Advertising, also agreed that some agencies won't hire women producers. Penny Hewitt said she's heard of discrimination in other cases but it hasn't happened to her. There is definitely a salary difference though, she found. Miss Hewitt is a producer at Doyle Dane Bernbach.

At Leo Burnett, tv commercials producer Helen Nelson is among those who feel women have equal opportunities, and Dixie Thompson, senior tv producer at Cunningham & Walsh, said that women "bring something" to the industry. With so many female-oriented products around, she feels it's important to



Left: Miki Blakemore of Compton between takes. Below, center: J. Walter Thompson's Catherine Aimes. Below, right: Seated model has a pre-take word with Jeanne Harrison of John F. Murray. Bottom: Catherine Land of Grey casts Ivory Flakes commercial.



have a woman on the production scene.

Mrs. Land, it must be noted, thinks that the doors are opening for women producers now. "Women work harder at the job," she said, "and they excel at their work."

Miss Nelson goes along with this. "You have to work harder," she said, "because you're in a man's field."

#### *Up the ladder*

Those who started in the early days of television did not, for the most part, begin anywhere near where they are now.

Mrs. Land and Miss LaClair started as secretaries, and Mrs. Aimes started as a studio assistant. They all said they took on as much work as they could, did whatever they were asked to do. Slowly, they pushed themselves up.

Mrs. Land pointed out that she was in the right place at the right time—a secretary at William Esty when the television department first started. Later, when they gave

### *Women prove they can make it in what once was considered a man's field— commercials production*

her a choice of going into programming or commercials, she chose commercials. She doesn't regret it.

"I find my work fascinating," she said. "I've always considered it an art form."

Miss LaClair's first job was with Western Electric. About two years later, she joined BBDO as a secretary, and from that point on she said she pushed hard. She's been with Ogilvy & Mather for more than five years.

Starting as a home economist doesn't seem a likely way to become a commercials producer, but that's what happened to Helen Nelson.

She was a photographer for General Mills in Montana, and was sent to New York to do some food prep-

*(Continued on page 66)*

Industrial marketers for obvious reasons seldom use television and, when they do, it's not with anything like the weight employed for a toothpaste, a soap or a headache remedy.

But the medium, and particularly spot, can be shaped to almost any requirement. This is illustrated by a campaign mounted last year by Reynolds Metals for its seamless, all-aluminum can, and just revealed in its details. Aside from pushing its product to consumers—and for this objective tv needs no special justification—Reynolds also used the medium to support its marketing to its direct customers—the makers and “bottlers” of soft drinks and beer.

It developed a campaign which not only was tailored to different customers in different markets (and sometimes different customers in the same market) but was delivered with machine-gun regularity—from 100 to 200 gross rating points per market per week.

The all-aluminum can is about five years old. It started with a volume of a few million and reached a billion and a half in 1967. By the end of this year, Reynolds expects industry sales to reach an annual rate of four billion units.

While still a minority factor—the two billion-plus used last year accounted for about 10 per cent of all

beverage cans—it's the fastest growing package in the beverage industry. And Reynolds has the lion's share of the market.

When its sixth aluminum beverage can plant goes on stream on the West Coast before the end of the year, Reynolds own production capacity will approach the three-billion-can rate. The process for making the seamless all-aluminum can was developed by the company.

#### *Six brands, 26 markets*

Last year's campaign was run in 26 markets from May through September. It involved half a dozen brand names—Coca-Cola and Pepsi-Cola in the soft drink field and four beers, Ballantine, Hamm's, Piel's and Gibbons, the latter a brand centered in the Wilkes-Barre-Scranton area.

This was no co-op affair. Reynolds supplied the commercials and the money and bought the time—the latter chore handled by Chicago's Clinton E. Frank agency.

One of the most important aspects of the campaign was the care lavished on copy research before the launching. Nine months was devoted to this preparation.

Research was a two-phase affair. First the Frank agency and the Product Development Workshop at Interpublic's Los Angeles office (the work-

shop was headed at that time Wayne Jervis) developed 25 commercials after extensive concept testing.

“We learned some interesting facts from this research,” recalls Richard N. Confer, vice president and ad director of the Richmond-headquartered firm. “We found that Reynolds Wrap carried over its protective attributes strongly to the can. We also found it wasn't a good idea to take a crack at the competition's other containers. This was especially true of the younger generation, who is very skeptical of advertising claims.”

Among the reasons for the attention paid to research was the client's feeling that it wouldn't be easy to make commercials about a can interesting. Confer also wanted particularly strong impact since he intended using short commercials to get minimum frequency out of the budget. In the actual buys, about half of the spots were IDs, the rest 20s and 30s.

To make doubly sure the message would go over, the 25 commercials underwent testing with the Marston eye camera, which measures dilation and contraction of the pupil when the eye is exposed to various stimuli, including commercials. The idea behind the eye camera is that ple-

*(Continued on page 4)*

## **Tv has a nice ring to it for Reynolds**



*Metals firm promoted its all-aluminum can by tailoring commercials to its customers*

## Laugh, dammit, laugh

Almost a year ago, NBC began a courageous experiment in programming called *Rowan & Martin's Laugh-In*. It was reviewed here with high marks for originality and a sophisticated approach to comedy and a fast clipped pace—but. The conclusion was that it might be *avant garde* for a mass audience who couldn't possibly get most of the jokes.

The prognosis was dim, due primarily to a cynical appraisal of the capabilities of the great unwashed to comprehend and not from the ability of the producers to produce a good show. Some months later, *Laugh-In* is one of the top shows on the air. How come the oracle of Delphi was so wrong?

A few historians will grab their books and find that *Laugh-In* did not start out like a ball of fire. It grew over the first few months to a smash hit. The acceptance obviously was by word of mouth and lack of something better opposite—a common characteristic of the television medium. There is nothing unusual about this either. *Laugh-In* is the most complicated of all shows—a show dependent on second and third dimension humor, flash-in-the-pan thoughts, crawls which cannot be seen on a normal television set, personalities with fixed characteristics, one-dimensional political gags, blue humor, contemporary jokes, local jokes, in-jokes, establishment jokes, anti-establishment jokes, running gags, quips, situation jokes—in the aggregate almost every subtle kind of situation that defies the average mind's grasp of the whole. Once again, *Laugh-In* has triumphed—the whole is greater than the sum of the parts.

The growth of the *Laugh-In* success is due in great part to the personalities. At least five, and maybe more of the cast have succeeded in becoming stars in their own right, in addition to Rowan and Martin. People accept the characters, identify with them and look forward to seeing them week after week in the same environment and with only slightly different lines. This is the crowning success of a long run show.

Good supporting characters bolster a show, even if it has weaknesses from day to day. If the public accepts a character it likes, that character can do no wrong. The multiple sub-stars of *Laugh-In* virtually assure the longevity of that show. In television, one of the lasting examples is when the viewing public knows more about the show than the writers. This means the writer has to let the show run itself and try not to interfere with the people.

Take the perennial cocktail party in *Laugh-In*, as an example. The jokes are sometimes outrageous. There is a good deal of some doubt that many of the people at home know what the joke is all about, since the situations are big-city and even Hollywood oriented, and often way-out. But the guy at home probably laughs because he wants to be sophisticated enough to think that he is sophisticated enough to know what the hell it's all about.

The actual snob appeal of the show seems to work in its favor rather than against it. The lack of criticism on

the part of a mass audience can only mean a capitulation of the understanding on the part of that audience.

Another factor working for *Laugh-In* is its early time. The first blush would seem to indicate that the show is designed for a Dean Martin type late audience which is adult and relaxed. Not so. The early time period gives kids—teen age and even younger—a chance to grasp the satire and get it faster than the adults.

This may be in a large part responsible for the show's success. The kids have a hand in the big time hits because they are more able to reflect contemporary thinking. The adults will go along because they are scared of the kids and even more scared of having the kids pegging them as way-out square. If *Laugh-In* was in a later time period, it might indeed have been a flop.

If all of these factors have worked to make *Laugh-In* a hit, the next question is its ability to keep the tempo and stay on top of the heap. The prognostication in this case has to be negative. *Laugh-In* is a fad. It is as much a fad as though it reflected a contemporary scene which will pass, as they all do. It could run only if it changed its colors as the passing parade changes. It cannot do that if it is to remain as it is. It is locked into its own black humor. If it loses that ingredient it has exhausted its potential. The more imitations and the more variations, the more likely it is to expire.

Once again, the prophet must look into the crystal ball and guess the future. The best guess is that it will run out of gas, if not this season then surely next season.

Face the fact that writers are being burned out on this show as fast as they can be hired. The turnover is enormous. The gag writer may supply only one good gag a month to a show of this sort and the sessions it takes to generate gags are deathly. A certain kind of mind gen-



'Laugh-In': Bang today—whimper tomorrow?

erates dimensional gags, and there is no real training ground to develop that kind of mind today. When they are through, the whole comedy type is burned out.

And so we salute the triumph of a show that moves so fast and uses so many visual gimmicks that it defies the ability of the human eye to follow and the human mind to comprehend. The show defied all of the pat rules of show business and triumphed, despite the stars, who are not that dominant. The pace is a killer, and the pace is beginning to slow. When the oxygen is administered, the show will have entered the pages of television history as a great temporary triumph of show business over the real audience.—J. B.

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*(Continued on page 1)*

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*Metals firm promoted its all-aluminum can by tailoring commercials to its customers*

## Laugh, dammit, laugh

Almost a year ago, NBC began a courageous experiment in programming called *Rowan & Martin's Laugh-In*. It was reviewed here with high marks for originality and a sophisticated approach to comedy and a fast clipped pace—but. The conclusion was that it might be *avant garde* for a mass audience who couldn't possibly get most of the jokes.

The prognosis was dim, due primarily to a cynical appraisal of the capabilities of the great unwashed to comprehend and not from the ability of the producers to produce a good show. Some months later, *Laugh-In* is one of the top shows on the air. How come the oracle of Delphi was so wrong?

A few historians will grab their books and find that *Laugh-In* did not start out like a ball of fire. It grew over the first few months to a smash hit. The acceptance obviously was by word of mouth and lack of something better opposite—a common characteristic of the television medium. There is nothing unusual about this either. *Laugh-In* is the most complicated of all shows—a show dependent on second and third dimension humor, flash-in-the-pan thoughts, crawls which cannot be seen on a normal television set, personalities with fixed characteristics, one-liners, political gags, blue humor, contemporary jokes, local jokes, in-jokes, establishment jokes, anti-establishment jokes, running gags, quips, situation jokes—in the aggregate almost every subtle kind of situation that defies the average mind's grasp of the whole. Once again, Galt has triumphed—the whole is greater than the sum of the parts.

The growth of the *Laugh-In* success is due in great part to the personalities. At least five, and maybe more of the cast have succeeded in becoming stars in their own right, in addition to Rowan and Martin. People accept the characters, identify with them and look forward to seeing them week after week in the same environment and with only slightly different lines. This is the crowning success of a long run show.

Good supporting characters bolster a show, even if it has weaknesses from day to day. If the public accepts a character it likes, that character can do no wrong. The multiple sub-stars of *Laugh-In* virtually assure the longevity of that show. In television, one of the lasting examples is when the viewing public knows more about the show than the writers. This means the writer has to let the show run itself and try not to interfere with the people.

Take the perennial cocktail party in *Laugh-In*, as an example. The jokes are sometimes outrageous. There is always some doubt that many of the people at home know what the joke is all about, since the situations are big-city and even Hollywood oriented, and often way-out. But the guy at home probably laughs because he wants to be sophisticated enough to think that he is sophisticated enough to know what the hell it's all about.

The actual snob appeal of the show seems to work in its favor rather than against it. The lack of criticism on

the part of a mass audience can only mean a capitulation of the understanding on the part of that audience.

Another factor working for *Laugh-In* is its early time. The first blush would seem to indicate that the show is designed for a Dean Martin type late audience which is adult and relaxed. Not so. The early time period gives kids—teen age and even younger—a chance to grasp the satire and get it faster than the adults.

This may be in a large part responsible for the show's success. The kids have a hand in the big time hits because they are more able to reflect contemporary thinking. The adults will go along because they are scared of the kids and even more scared of having the kids pegging them as way-out square. If *Laugh-In* was in a later time period, it might indeed have been a flop.

If all of these factors have worked to make *Laugh-In* a hit, the next question is its ability to keep the tempo and stay on top of the heap. The prognostication in this case has to be negative. *Laugh-In* is a fad. It is as much a fad as though it reflected a contemporary scene which will pass, as they all do. It could run only if it changed its colors as the passing parade changes. It cannot do that if it is to remain as it is. It is locked into its own black humor. If it loses that ingredient it has exhausted its potential. The more imitations and the more variations, the more likely it is to expire.

Once again, the prophet must look into the crystal ball and guess the future. The best guess is that it will run out of gas, if not this season then surely next season.

Face the fact that writers are being burned out on this show as fast as they can be hired. The turnover is enormous. The gag writer may supply only one good gag a month to a show of this sort and the sessions it takes to generate gags are deathly. A certain kind of mind gen-



'Laugh-In.' Bang today—whimper tomorrow?

erates dimensional gags, and there is no real training ground to develop that kind of mind today. When they are through, the whole comedy type is burned out.

And so we salute the triumph of a show that moves so fast and uses so many visual gimmicks that it defies the ability of the human eye to follow and the human mind to comprehend. The show defied all of the pat rules of show business and triumphed, despite the stars, who are not that dominant. The pace is a killer, and the pace is beginning to slow. When the oxygen is administered, the show will have entered the pages of television history as a great temporary triumph of show business over the real audience.—J. B.

# Film/Tape Report

## REINER APPOINTED

Filmways, Inc., has appointed Manny Reiner president of Filmways International, Ltd.

Before joining Filmways, Reiner resigned as president of Four Star Entertainment Corp. where he had set up the company's foreign operation.



REINER

Prior to Four Star, he served as vice president of Television Programs of America, vice president of United Artists Television, foreign manager for Samuel Goldwyn Productions and foreign manager for the David O. Selznick organization.

Reiner will set up an international organization which will distribute Filmway's television product and will acquire foreign product for distribution in the U.S. and abroad. He will shortly set up sales offices in London, Tokyo, Buenos Aires, Sydney and other cities.

## MACARTHUR-LEWRON MERGE

The merger of MacArthur Productions with Lewron Productions, Inc. is finally complete. The association ties MacArthur to a national tv production company which executives hope will give Florida the opportunity to become a third link in the national tv production picture.

The new company will maintain offices in Palm Beach County, and the production of news shows and syndicated television will be handled there.

Among the projects listed for the near future are continuation of *Treasure Isle* on a syndicated basis, a network daytime serial using a

Palm Beach society theme, and a network Saturday morning children's show.

## REEVES' NEW MANAGER

E. Grey Hodges has been named acting general manager of the video division of Reeves Broadcasting Corp. Previously, he was marketing director of the division.

Hodges joined Reeves in 1966 as publications manager of Previews, Inc. He moved to the studios division in 1967, and assumed the marketing duties in 1968. Before joining Reeves, he was associated with Miller Freeman Publications.

## WOMAN'S TOUCH

Cascade Pictures of Calif. has added Carol Flood to its staff as home economist. She was previously a home economist for *Sunset* magazine.

In her new position, Miss Flood will work with directors in planning and shooting food and home commercials. She will also visit clients' plants and confer with their home economists prior to commercial production.

Where large productions are involved, additional economists will be brought in.

Currently about 30 per cent of the firm's work is for food clients such as General Foods, Pillsbury, Star-Kist and Dole.

## MPC-DETROIT

MPC has expanded once again, this time opening a Detroit sales office to service Michigan, Ohio, and western Pennsylvania. William J. Hendricks has been appointed an account executive and will work out of the new office.

Hendricks comes to MPC from Mutual Transit Sales in Detroit, a division of Metromedia. Earlier, he served as an account executive and was later general sales manager for WXYZ-TV Detroit.

The new office is located in suite 500 of the Fisher Building. The parent company, Metromedia, Inc., already has many divisions in the same building.

## LUCAS WILL MOVE

David Lucas will move his media operation to a new office-radio complex at the end of this month. Located in a totally refurbished warehouse at 320 West 46th St., the complex will be composed of offices for associate writers, a conference room, film workshop, six additional office rehearsal studios, and a recording studio.

The studio is being fitted with pianos, tape decks, and electronic equipment.

The new quarters will house David Lucas Associates, Lucas' tv and radio commercial music production house; his music publishing divisions, D'Lisa (ASCAP) and Pastreich (BMI); and his record production division, Sata Fortas Attraction Ltd.

## NEW POST

Ben Wickham has been appointed to the newly created position of dedicated sales manager for MGM Television.



WICKHAM

Wickham joined MGM in 1955 as a sales representative. His previous broadcast experience includes six years with Storer Broadcasting first as general manager and later as the vice president of WJW-TV Cleveland.

He had joined the station in 1952 as executive assistant and program director. Prior to that, Wickham was a reporter, columnist and finally was promoted to city editor at *Cleveland News*.

**IN THE WAY**

Trans-Lux Television has picked its option for the production of an additional 130 half-hours of *That Low* starring Joan Rivers. The program is seen in 25 markets including eight of the top 10.

*Tarzan* enters domestic syndication this month with 57 hour-long off-network programs. **Banner Films**, which distributes the *Tarzan* features, will also handle the program.

MPC has produced *Hollywood: The Selznick Years* an hour-long special slated for showing on NBC in March.

Also from MPC will be a syndication special on *Queen for a Day*, the audience participation show which ended until 1964. The program will be produced in association with **Western Video Productions**.

The *Queen for a Day* special follows the format of its predecessor, but will have much greater emphasis on youth and current fashions. Winners will be selected by a special computer which will tally audience punch card reactions.

The syndicated version of *What's My Line?* produced by Mark Goodson and Bill Todman and distributed by **CBS Enterprises** has been renewed for a second year. The program is carried by 35 stations and is also seen in Australia.

For the 1969-70 season, 210 new half-hours will be produced. Only 190 are scheduled for this year.

*Triangle Stations'* updated listed of dedicated racing locations and subjects through September 1, 1969 includes: *Auto Racing Highlights of 1968*, *Can-Am Cup Series*, *Daytona (4 Hours of Daytona)*, *Daytona '69*, *Sebring*, *Indianapolis*, *Elkhart Lake* and *Bridgehampton*.

From **Universal Studios** comes word of two made-for-television movies which will also serve as the basis for projected series.

Arthur Rowe has been signed to write the screenplay for *Knave of Hearts*. *Crime Without Punishment*, the best selling book by Senator John McClellan of Arkansas, will be the second feature.

*Frankie Avalon's Easter Holiday*, a hour-long special written by Robert Fallon, will be produced by **Four Star** as the fifth in its syndicated series of holiday specials.

**Western Video Productions** in association with **Timothy Produc-**

# Advertising Directory of **SELLING COMMERCIALS**

Arby's Roast Beef • Meek & Thomas



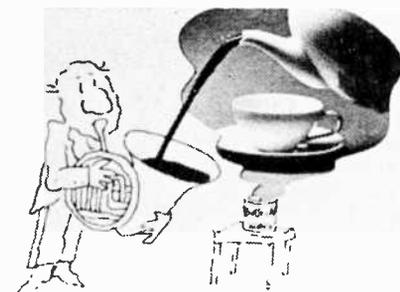
FRED A. NILES - Chicago, Hollywood, N.Y.

Chicken of the Sea • D-F-S



GERALD SCHNITZER PRODS., Hollywood

Butternut Coffee • Tatham-Laird & Kudner



ELEKTRA FILM PRODUCTIONS, INC., N.Y.

Columbia Gas Co. • Vic Maitland & Assocs.



PELICAN PRODUCTIONS, INC., New York

Campbell's Soup "Campbell Up" • BBDO



PAUL KIM & LEW GIFFORD, New York

Gulf Oil Corp. • Young & Rubicam



FILMFAIR, HOLLYWOOD

Charlotte Observer • Cargill-Wilson-Acree

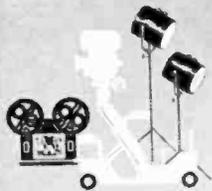


JEFFERSON PRODUCTIONS, Charlotte

Hush Puppies • MacManus, John & Adams



CASCADE PICTURES OF CALIFORNIA

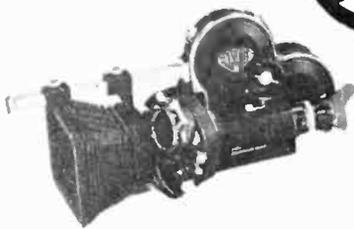


SALES □ SERVICE □ RENTALS

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1845 BROADWAY (at 80th ST.) NEW YORK 23, N.Y. PL 7-8977

## ARRIFLEX CAMERAS AND ACCESSORIES



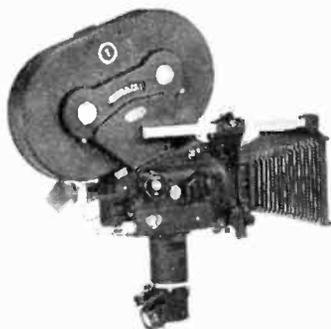
### ARRIFLEX 16mm STANDARD

Model S camera also available with built-in slate and sync generator. Use with 100' spools or 400' magazines. Simplified film path lets you change magazines in seconds. Rock-steady registration pin movement. Mirror-shutter reflex system.



### ARRIFLEX 16 BL

Rugged, reliable, versatile, self-blipped sound camera. The professionals camera for quality location sync sound filming. Compact, lightweight. Tachometer, frame/footage counter. Simplified film path, gear-driven sprocketed magazine system. Camera built around famed mirror-shutter reflex system and registration pin movement.



### ARRIFLEX 35mm CAMERA

Model II-C incorporates the latest improvements in 35mm reflex cameras. Quick change magazines, mirror reflex shutter. Also available with variable shutter, built-in electric slate and synch generator.



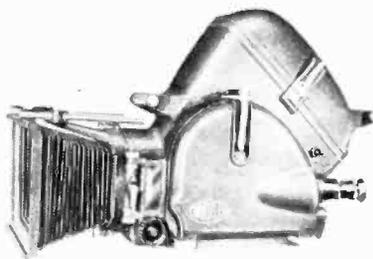
### SIEMENS PROJECTOR 2000

Preview type high quality optical-magnetic interlock sound projector. Records 200 mil magnetic track. Mix and playback. Single system optical, single or double system magnetic tracks in perfect sync.



### ANGENIEUX ZOOM LENS

provides the widest assortment of zoom lenses available in 16mm, 35mm Arriflex cameras. A varied selection of zoom ranges is available for every need from newsreel photography to the most elaborate studio production.



### ARRIFLEX SOUND BLIMPS

For 16mm, 35mm cameras. Compact, noiseless. Accepts 400' magazines (up to 1,000' on 35mm). Sync motor, footage counter, follow focus for studio or location. Also available in new fiber glass materials.

All Arriflex and Siemens equipment available for long term leasing.

LIKE-NEW SHOWROOM DEMONSTRATORS AVAILABLE Write for descriptive literature.

**LOOK TO CAMERA MART FOR EVERYTHING YOU NEED FOR MOTION PICTURE PRODUCTION**

tions will produce an hour-long pilot for an entertainment/discussion series designed as a platform for expression by American youth.

The program, *Present Tense*, will combine live, relevant entertainment with no-holds-barred discussion between youth and qualified experts in the areas concerning youth.

The program will be taped at the Hollywood Video Center and will be preceded by L.A. radio and tv personality Eliot Mintz. Guests on the initial show will include folk singer Joan Baez and her husband Dave Harris, actor Cliff Robertson, and psychiatrist Dr. Al Freeman.

### OFFICIAL'S NEW DIRECTORS

Leslie T. Harris and George Shaps have been elected to the board of directors of Official Films, Inc. Shaps has also been appointed vice president and general manager of the company.

In addition to his post at Official Films, Shaps is also vice president of the Victoria Investment Co. which, with Louis Lerner chairman of the board, comprise the two largest stockholders of the company.

Harris is also vice president of the Interpublic Group of Companies, Inc. Prior to that, he was head of the film division of Associated Television Ltd. of England, and vice president of Columbia Pictures.

### TECHNICAL TOPICS

Tele-Cine has introduced a new magnetic audio recorder capable of running in full interlock with a video tape recorder.

The Sondor OMA 2 includes features such as fast start (five minutes to full speed) interlock, fast forward and rewind modes, selective frame advance and retard, tightening sound sync, auto self-cleaning, and instant change of film from 16mm to 17.5 or 35mm.

A new generation of the AG-40 audio recorder/reproducers made by Ampex, which are quiet enough to be used in the same room as live microphones will become available this month.

The AG-440B series features quieter transport and delayed tape lifters to eliminate "shrieking" when the recorder is stopped, and can accommodate 1/4 or 1/2 inch tape.

A device which enables writing

# WTMJ-TV switched to color for local news and made money in the process.

"I guess you could call us one of the color pioneers in the nation," says Tom Hammer, Chief Cameraman for Milwaukee's WTMJ-TV. "In 1954-55 we had live studio color. In 1965 we began shooting color film and sent it to Chicago for processing. Then, in 1966 we got our color processor. The Kodak ME-4 Process made color a way of life for us and our audience.

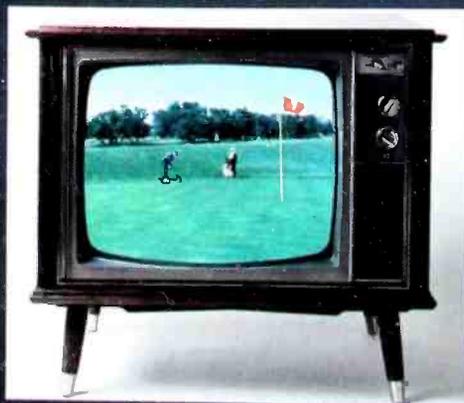
"During the past year we've had the chance to show our management that color could help lower the cost of what is basically a news service investment by using our color equipment for commercial work. We are making it pay by producing, shooting, and processing color commercials for our advertisers, and doing processing for independent producers and institutions. We

are also getting money back by using Kodak silver-recovery equipment.

"Our whole association with Kodak has been terrific. They helped us set up the ME-4 Process, and they're always handy when questions come up. And the packaged chemicals! It's like having another man when you are try-

ing to load the machine, run a mixer, and change chemicals all at the same time."

Local color is more than the coming thing. It's here with the Kodak ME-4 Process and Kodak Ektachrome films. Processors are available in a wide range of sizes and prices. Call a Kodak Regional Chief Engineer for more detailed information. In Chicago, call Dick Potter. New York—Ray Wulf. Hollywood—John Waner. Get with it.



#### EASTMAN KODAK COMPANY

ATLANTA: 404/GL 7-5211  
CHICAGO: 312/654-0200  
DALLAS: 214/FL 1-3221  
HOLLYWOOD: 213/464-6131  
NEW YORK: 212/MU 7-7080  
SAN FRANCISCO: 415/776-6055

**Kodak**

# David Lucas stretching out . . .

drawing, and diagramming over a live tv image has been introduced by **Instructional Dynamics Inc.** of Chicago. The Telestrator permits a commentator to highlight and dramatize his material by superimposing moving dotted, dashed, and continuous lines on diagrams and drawings.

## AD MAKERS

**ROBERT D. STRASBAUGH** has been appointed art director at Campbell-Ewald Co. Detroit. Strasbaugh has worked as a free lance designer for the past year. Prior to that, he was art director and copywriter with George N. Sepetys Assoc. He has also worked with D. P. Brother as an art director.

The addition of **NOEL THOMAS** and **CHARLES GENNARELLI** to its creative staff has been announced by Carson/Roberts. Thomas, who becomes an art group head, was previously with Jack Tinker & Partners in New York for two years in the same capacity. Prior to that, he had been an art director with Doyle Dane Bernbach, also in New York, for five years.

Gennarelli, who was named art director, held the same position with DDB in New York for the past four years. Prior to that, he had been a designer with Erwin Pearl, Inc., New York.

Needham, Harper & Steers has announced the following promotions in its Chicago division creative department: **THOMAS F. PAPANEK**, who joined NH&S in 1964 as a copywriter, and was promoted to copy supervisor in 1967, becomes creative supervisor; **JANET BODY**, who joined the agency in 1967 as a copywriter, becomes copy supervisor; **HENRY SHERWOOD** and **ALVIN F. PIERCE** become art supervisors.

Sherwood joined NH&S in 1966 as an art director, Pierce joined in a similar capacity last year.

**WILLIAM D. FRIES, JR.**, and **FRANK ERWIN** have been named vice presidents at Bozell & Jacobs, Inc., with **CHUCK SCHIAPPACASSE** appointed associate creative director.

Fries is national creative director and creative director, Omaha. Before joining B&J in 1961 as consultant art director, he was art director for KMTV Omaha for nine years.

Erwin is associate creative director. With the agency since 1953, he had been art director and production manager prior to this appointment.

Schiappacasse had been creative group supervisor since joining the agency last September. Before that, he was a writer and copy supervisor for MacManus, John & Adams.

**FABIAN MELGAR** has been appointed vice president and co-creative director at Friend-Reiss Advertising. Previously, he had been art director at West-Weir-Bartel, and was a free lance art director and photographer.

**RICHARD HUEBNER** has joined SSC&B as creative associate-art. Previously, he was with Foote, Cone & Belding where he was senior art director for Clairol cosmetics and Seal.

**RICHARD LEWIS** has been named manager of audio visual production for Buchen Advertising, Chicago.

Lewis, who has been with the agency for nearly six years, has been the agency's commercials production manager.

**IAN BYERS** has joined the creative staff of Kane, Light, Gladney as copy supervisor. Previously, he worked with McCann-Erickson and prior to that worked in London for Foote, Cone & Belding and Norman, Craig & Kummel.

**PHIL BODWELL**, **HERB STRAUSS**, and **PHIL WORCESTER** have been appointed vice presidents of Doyle Dane Bernbach. The three are television group supervisors.

**ORVILLE SHELDON** has joined the creative staff of Clinton E. Frank Advertising as an art director. Sheldon comes from Foote, Cone & Belding where he was for 17 years, most recently as vice president and art group head.

## ZOOMING IN ON PEOPLE

**MARVIN GRIEVE** has been named vice president, sales for Krantz Film, Inc. He was formerly general sales manager of the company, now a wholly-owned subsidiary of Vitec, Inc.

Prior to joining Krantz, Grieve was head of special programming for the ABC Radio Network. Previously, he had been sales manager for United Artists Television.

**BOB CASPER** has joined EUE/Scripps Gems as a producer. He most recently served as sales representative and producer for Anglofilms in New York.

**DONALD J. TOYE** has been named account executive in the New York office of CBS Enterprises. Toye, who has been manager of sales development for CBS Enterprises domestic sales since 1965, will, in his new assignment, be responsible for

cted markets in Maine, New Hampshire, Vermont, Pennsylvania and Virginia.

DENNIS B. KANE has been named a producer-director of the MGM documentary department.

Kane will be involved in the production of three specials, two of which are currently in work, and will also be responsible for the creation of a new program ideas and concepts for the following season's product for the G.E. Monogram Series produced by MGM.

**HOSE MISCHIEVOUS TWINS**

While the trend in recent animated commercials seems to be to get well known artist to design a spot in his own style, United Features indicated cartoonist John Dirks has gone one step further. For an upcoming Pepto-Bismol commercial, Dirks is not only using his style but the characters he has long since made world famous—The Captain and the Mischievous Twins.



*Pepto stops the spanking.*

The 30 and 60-second spots will feature the regular cast of characters: the Captain, the Inspector, the Mischievous Twins Hans and Fritz, and Mamma.

The commercials show, true to comic strip form, the kids getting big-sized stomach upsets after stretching and devouring some of Mamma's freshly-baked pies. Caught by the Captain and the Inspector, the Kids, sick though they are, are about to receive the usual spanking when Mamma comes to the rescue with Pepto-Bismol.

**AUDIO EAST**

Audio Productions has acquired a new production facility at 128 East 44th St., New York.

The 8,000-square-foot complex of editing, screening and production rooms will be known as Audio East.

# Advertising Directory of SELLING COMMERCIALS

Lone Star Beer • Glenn Advertising



JAMIESON FILM CO., Dallas

Salem Cigarettes • Wm. Esty Co.



SOL GOODNOFF PRODUCTIONS, INC., N.Y.

Olympia Beer • Botsford Constantine McCarty



THE HABOUSH COMPANY, Hollywood

Schenectady Savings Bank • Hu Chain Assos.



LOGOS TELEPRODUCTION CENTER, Arlington

Peter Pan Peanut Butter • McC-E



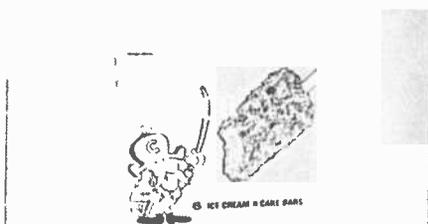
SANDLER FILMS, INC., Hollywood

Totes, Inc. • Stockton, West & Burkhart



SARRA, INC.

Quaker Oats Company • Compton Adv.



WGN CONTINENTAL PRODUCTIONS, Chicago

Vitalis • Young & Rubicam



TELETRONICS, INTERNATIONAL INC., N.Y.

## THE DOTTED LINE

ITC has sold its *Action 6* made-for-tv features to the CBS o&o's and 13 other stations. The package includes four first-run films and two off-network features.

Picking up the package are CBS-TV stations WCBS-TV New York, WBBM-TV Chicago, KNXT Los Angeles, WCAU-TV Philadelphia, and KMOX-TV St. Louis.

Also sold were U.S. Communications stations WPGH-TV Pittsburgh, WXIX-TV Cincinnati, and WBMO-TV Atlanta.

Western Telecasters' stations: KCST-TV San Diego, KFDA-TV Amarillo, and KAUZ-TV Wichita Falls.

Also KRON-TV San Francisco, KTVT Dallas-Ft. Worth, WHEN-TV Syracuse, KGMB-TV Honolulu, KORK-TV Las Vegas, KOAT-TV Albuquerque, and WWL-TV New Orleans.

Warner Bros.-Seven Arts' collection of 21 *Charlie Chan* features plus the hour-long special, *The Great Charlie Chan*, has been sold to Tv Malaysia, Kuala Lumpur, and Jalan Ampang.

Seventeen new sales and renewals have been scored for *F Troop*, which is seen in 91 markets.

Picking up the comedy half-hours are KVII-TV Amarillo, WQXI-TV Atlanta, WNAC-TV Boston, WLW-TV Cincinnati, KEZI-TV Eugene, WBBH-TV Fort Myers, WKZO-TV Grand Rapids-Kalamazoo, KGMB-TV Honolulu, WLW-TV Indianapolis, WPIX-TV New York, WTAR-TV Norfolk, WKBJ-TV

Roanoke, KTVI St. Louis, WSPA-TV Spartanburg, WHYN-TV Springfield, WNYS-TV Syracuse, and the Dunagan Advertising Agency in Charlotte.

A **Group W** special about policemen, *The Blue Minority*, is now available for syndication.

The initial station lineup includes KZAZ-TV Albuquerque, WJZ-TV Baltimore, WLBZ-TV Bangor, WBZ-TV Boston, KRNT-TV Des Moines, WOW-TV Omaha, KYW-TV Philadelphia, KDKA-TV Pittsburgh, WCSH-TV Portland, WTOP-TV Washington, and KPX San Francisco.

**Aaron S. Bloom Tv Productions** has licensed Maxwell-Portal-Maxwell of Lima, Peru, to handle *Tv Crossword Quiz*, for all of South America.

Sales of MCA properties have been completed with 28 stations.

*McHale's Navy* has been sold to KWGN Denver, KIVA Yuma, WISN-TV Milwaukee, WGR-TV Buffalo, WHBQ-TV Memphis, WFBG-TV Altoona, KFMB-TV San Diego, WANE-TV Fort Wayne, WTVK Knoxville.

*Suspense Theatre* to WMTV Madison, WZZM-TV Grand Rapids, KOTV Tulsa, KETV Omaha, WRCB-TV Chattanooga, KSAT-TV San Antonio, KGNS-TV Laredo.

*Run For Your Life* has picked up six new stations: WCTU-TV Charlotte, KIVA Yuma, WITN-TV Washington, WALA-TV Mobile, KCGM-TV Albuquerque, and WTVJ Miami.

*Mr. Ed* is also in six new markets including WTOG-TV St. Petersburg,

KXII Sherman, KLFY-TV Lafayette, WNHB-TV Hartford, KCAU-TV Sioux City, and WTEN-TV Albany.

**Triangle** has sold its daily *7 Me, Dr. Brothers* to XETV San Diego and WBRZ-TV Baton Rouge. The program is celebrating its fifth anniversary.

**Krantz Films** has sold its new syndicated quiz show *The Money Makers* to four Metromedia stations. The stations to carry the half-hour strip are WNEW-TV New York, KTTV Los Angeles, WTTG Washington, and KNEW-TV San Francisco.

The game is a quiz show predicated on the game of bingo. Anyone of five daily contestants can win as much as \$9,999.99 on a single program. A special telephone format provides home viewing winners throughout the country.

## TNC NAMES CREASY

Trans National Communications has appointed William N. Creasy, Jr., formerly a producer for CBS sports, president of Trans National Network.

The company will be involved in the production and packaging of live, taped and filmed television shows of all types, including entertainment series, specials and documentaries, as well as sports events.

At the same time, Jim Katcava, veteran defensive end of the NFL's San Francisco 49ers, has joined the sales force of TNC. He will be working with former teammates Richard Lynch, one of the founders of TNC, and Pat Summerall. Ex-Yankees pitcher Whitey Ford is also on the TNC sales staff.

East-West Films, a subsidiary of TNC which produces and distributes commercial, educational and documentary films as well as features for tv and theaters, has concluded a production association with Tim Galvin Productions, Inc.

Meanwhile, Ward Byron has been named vice president and general manager of Broadway Recording Studios, a new tv and sound recording facility that TNC recently purchased and refurbished at a cost of \$200,000.

Byron was previously with Gotham Recording studios, where he served as an account executive, writer, and producer. He has also been a producer at ABC-TV and Lennen & Newell and has also headed Young & Rubicam's Canadian branch.

25 WEST 45 ST. N.Y.  
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DICK SWANEK  
WILLY TOMAS  
SANDY DUKE  
IRWIN SCHMEIZER  
DICK RAUH  
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inc.

djm FILMS INC.

582-2320

ED FRIEDMAN  
DAVID BREEN

EDITORIAL SERVICE • PRINT DISTRIBUTION

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#### **Y. REPS FOR NATIONAL**

MCI Video/Film Productions has been appointed exclusive sales rep for the greater New York area for National Teleproductions of Indianapolis. The company offers full videotape facilities for commercials and industrial, as well as 16mm and 8mm kinescopes.

#### **COMMERCIALS MAKERS**

DICK DOWNER has been signed as a director for FilmFair's commercial division. Previously he was with Halush and Co. Downer will work predominantly out of the Hollywood office.

BOB CATALANO joins Artemis Films as vice president director of sales. Most recently he was a producer/sales rep for Motion Assoc. Prior to that he was with EUE/Screen Gems.

Returning to Pelican Films New York office after a three year stay on the West coast where he set up Pelican's California organization,

TOMAS ANDERSON becomes executive vice president. Filling his shoes on the east coast will be MICHAEL MCCOY who was formerly head of sales and production manager. Before joining Pelican, McCoy was a producer with WPO and VPI.

IRA H. KLUGERMAN becomes a producer-director for Logos Teleproduction Center in Arlington, Va. He was previously a free-lancer.

FRED GENNERT formerly with Wilding Films as a director, joins Cascade Pictures/Calif. in a similar capacity.

Meanwhile, Jerry Ansel has appointed JOHN GOODHUE as a producer-representative. He was formerly a production assistant with Tempo Associates Ltd.

In addition, Ansel has set up complete editorial services in the studio with the appointment of NEIL WOLF as supervising editor. Wolf was previously with Focus and Ani-Live.

As if that weren't enough, SUZAN BRYWORTH has joined Ansel as a production assistant and studio coordinator and TOM FOLINO as an associate producer/representative.

#### **QUICK CUTS**

Artemis Films has moved into new facilities in a four story townhouse at 169 Lexington Ave. The building will contain offices, cutting rooms, screening facilities and an insert stage.

#### **TELWEST FORMS PACT**

Claude Jarman, president of TelWest has negotiated a deal with Dick Kerns, vice president of EUE/Screen Gems for TelWest to provide tape facilities for Kern's company.

TelWest, previously headquartered in San Francisco will move to the Columbia ranch where a six camera remote unit will be housed.

TelWest will be handling all tape commercials for EUE/SG.

#### **PRESTIGE'S M.D.**

Prestige Program Sales of Indianapolis, has been appointed sales agent for the tv version of *Doctor's House Call*.

#### **EUE/SG FIRST WITH ANALYZER**

EUE/Screen Gems has purchased and will be the first East coast company to put into use the new Eastman Kodak 1635 video color analyzer.

Purpose of the new equipment is to allow the editor and client to view film in its negative or interpositive stages and select color values and nuances before the film reaches the release stage. Formerly it was not possible to check for color subtleties in the production stages of film printing.

#### **UNIVERSAL AND TORS**

*The Deep Lab*, a made-for-tv motion picture which will also serve as the pilot for a projected series, will be co-produced by Ivan Tors and Universal Television.

The feature will be a pioneering adventure about colonizing the sea floor with submersible men and machines.

#### **WOODRUFF IS SYNDICATED**

As a result of highly impressive four-week ratings on four Metromedia stations, MPC has announced plans to syndicate *Maurice Woodruff Predicts*. Woodruff is one of England's most prominent clairvoyant astrologers.

According to Wynn Nathan, vice president of MPC's syndicated division, the hour-long program was immediately bought by WCCO-TV Minneapolis.

*Maurice Woodruff Predicts* is produced by Talent Associates Inc, in association with MPC. The program is taped in New York at WNEW-TV.



**RALPH KESSLER  
NEIL KOBIN**

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

**WHO'S  
NEW  
AT  
FILMFAIR  
NEW YORK?**

**TIM  
SHEEHAN  
THAT'S WHO!**

**FilmFair, Inc.  
339 E. 48th St.**



**New York, N.Y. (421-8480)**

# Wall Street Report

**The seven sisters.** Right now, there are seven key publicly owned advertising agencies: Foote, Cone & Belding, Grey, Ogilvy & Mather, Papert, Koenig, Lois, Doremus & Co., Wells, Rich, Greene and Doyle Dane Bernbach.

To some materialistic Martian who had just sauced down and gotten all five of his hands on the current financial statements of the seven, these stocks might appear a bit chancy, to say the very least.

For, as things stand today, ad agency offerings are no galaxy-beaters—particularly if you view them out of the context of their progress since the seven went public, starting with PKL's big move in 1962.

Their earnings are, for the most part, not good—one even showed a recent interim deficit. Significant recent gains are nowhere to be seen—except for PKL. This stock took a rousing 20-point leap back in January (from 10<sup>5</sup>/<sub>8</sub> to 30<sup>1</sup>/<sub>2</sub>) with the agency's announcement of its impending purchase of an electronics firm. But then, in February, it sagged \$6.37 just as suddenly when Procter & Gamble, the Cincinnati king-maker pulled its Dash and Salvo out of PKL, leaving behind only one minor P&G brand, Cinch, and a yawning void.

**Into the fishbowl.** There is a theory, propounded by some in the agencies and some on the Street, that when an

But do a publicly held agency's statements have to be more favorable, on the whole, than say, a bakery's? The answer appears to be yes. Why? The bakery has tangible assets—plants, equipment, trucks—something solid to back it up.

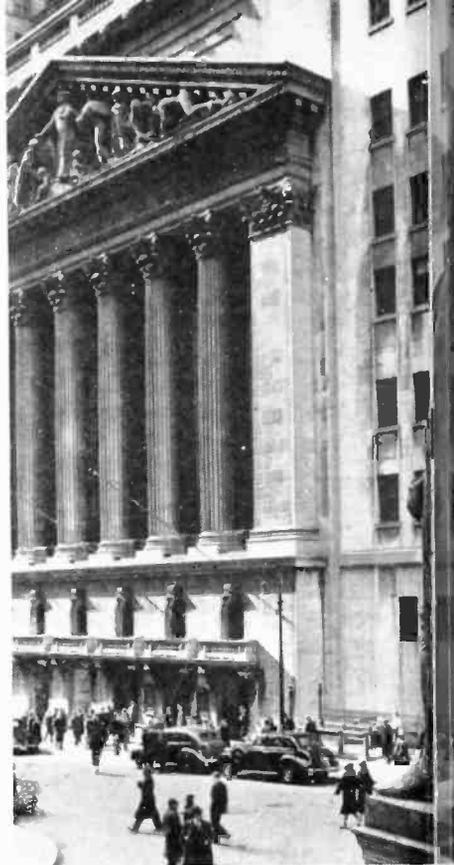
And what about the agency? Returning from abroad, Oscar Wilde, a peerless phrase-turner, faced the customs inspector empty-handed, and turned this peerless phrase: "I have nothing to declare but my genius."

So it is with agencies. Most have nothing with which to attract investors but the creativity of their personnel and the roster of their existing accounts. And, as anybody knows, both can become pretty ephemeral pretty fast.

**The glamor thing.** When the first agencies went public, it was a thing of glamor, and agencies had, as a group, a track record of solid growth. From about 1950 through 1966, advertising revenues grew at about the same rate as the gross national product and personal consumption expenditures—a healthy situation.

Then came 1967. GNP and consumption expenditures kept right on going up, but advertising revenues levelled off, as advertisers, battling the rising costs of doing business, instituted cutbacks which characteristically hit the agencies first.

Now, the annual reports and in-



earnings figures on for size:

- PKL—61c in 1966; 31c in 1967; nil for the 12 months end August, 1968; —9c for the nine months ended August, 1968.

- Foote, Cone & Belding—\$1.36 in '66; 80c in '67; 48c for the nine months ended September, 1968.

- Grey—\$1.50 in '66; \$1.01 in '67; 50c for the six months end June, 1968.

- Wells, Rich, Greene—80c in '67; an expected 57c in '68.

Earnings patterns have been more solid for DDB (\$2.27 in '66; \$2.00 in '67; \$1.53 in '68), and for Ogilvy & Mather (\$1.32 in '66; \$1.46 in '67; 78c for the six months ended June '68).

**The bright side.** But there's another and considerably brighter side to the publicly owned agency picture. These stocks look very, very good when you contrast their performance over the past two years with the New York Stock Exchange composite index over the same period.

Take a look. From the end of January, 1967, to February 7, 1969, the NYSE composite went from 47.17 to 58.64, an increase of 24.3 per cent.

The same two years saw, for example, PKL soar from an approximate price of 4 to 23, a 475 per cent increase, and hard to beat; saw Ogilvy & Mather rise 136 per cent from 11 to 26; saw DDB go from 14 to 31, up 113 per cent.

Issue	Initial Offering Date	Initial Offering Price	Price end of Jan., '67	Prices & NYSE Index Feb. 7, '69	% Change
<i>NYSE Composite</i>			47.17	58.64	+ 24.3%
<i>Doremus &amp; Co.</i>	Dec. '68	12.0	—	13.0	+ 8.3
<i>Doyle Dane Bernbach</i>	Aug. '64	13.50	14.50	31.0	+113.7
<i>Foote, Cone &amp; Belding</i>	Sept. '63	12.40	11.20	15.0	+ 33.9
<i>Grey Advertising</i>	Sept. '65	19.50	18.0	15.0	— 16.7
<i>Ogilvy &amp; Mather Int'l.</i>	April '66	22.0	11.0	26.0	+136.4
<i>Papert, Koenig, Lois</i>	Sept. '62	4.0	4.0	23.0	+475.0
<i>Wells, Rich, Greene</i>	Oct. '68	17.50	—	14.50	— 17.1

advertising agency goes public it climbs right into a fishbowl. Every right move and every wrong move—every touchdown and every fumble—are apt to become immediate public knowledge.

Interim statements for 1968 show ad agencies for the most part bumping along on the plateau established the year before, or even down.

Our visiting Martian might steer clear if he were to try a few of these

FEBRUARY 24, 1969

# TELEVISION AGE **SPOT** REPORT

a review of  
current activity  
in national  
spot tv

The simmering issue of the accuracy of the diary method has been stoked up again, this time by the Pulse, Inc. The radio research firm, which specializes in personal interviews, did some research on its own and reports that a high percentage of diary-keepers do not fill out their diaries at the time of listening.

While the study dealt with radio diaries, a method used by the American Research Bureau, the Pulse findings are also relevant to tv diaries, used by both local tv rating services, ARB and the A. C. Nielsen Co.'s NSI.

ARB had no comment on the study, but a Nielsen spokesman made the point that its national audience composition panel, which uses the diary or network program audience information, is checked by a Recordimeter, which shows how long a set is in use. The Nielsen man maintained that comparisons of Recordimeter and diary information indicate the latter is a reliable device.

Pulse placed 174 diaries, and 130 were returned. Five were mailed in after seven days, but the others were checked up at the end of the five day period. Of these, only 48 were filled out properly for the four-day period, according to Pulse.

Fifty-five diaries were completely blank. Eight were complete for the whole week though they were picked up on the fifth day, and 14 were in-

complete for either one, two or three days.

Pulse feels that if the diary is not filled out at the time of listening, it is subject to error, and has no apparent justification. If the 55 diaries that they found blank had been filled out at the end of the week, they would be subject to errors of unaided recall. If these are the ones that normally would not be sent back then, Pulse says, those that are returned overestimate the audience.

There are other drawbacks to the use of the diary, according to Pulse. It is self-administered, and people who can't self-administer can't be relied on. Diaries are placed by a telephone sampling, which loses those

people who either don't have phones or who have unlisted numbers. Also, there are unpatterned and limited returns, which may not follow the original sampling pattern, and may distort the results.

Pulse compared this technique to their personal interview method. This, Pulse says, samples all homes (phones, non-phones, unlisted phones) and uses aided recall—a roster of radio stations and program schedules for the previous week. There is no problem with self-administration, Pulse maintains.

In checking results of the study, they found what they consider an important difference in audiences of FM stations, ethnic stations, phone interview, top-40, and country-western stations.



*Georgette Robinson buys for Camel cigarettes and Best Foods at Dancer-Fitzgerald-Sample, New York.*

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

## American Home Products

*(John F. Murray, New York)*

A buy for various AMERICAN HOME products breaks March 1 in 65 markets. Both early and late fringe and prime piggybacks and minutes will run for four weeks in an attempt to reach women. Mary Tricoli, Carol Posa, Bruce Jordan, David Rubin and Barbara Aceti placed the buy.

## Rep Report

DOROTHY JORDON has been named research assistant at RKO Television Representatives. Previously she was with American Express.

MARY MCKENNA has been appointed vice president-market research, a newly created position, at Metromedia, New York. She had



MCKENNA

been a vice president and director of research and sales since 1959. She will be in charge of corporate market research.

HARRY GODSIL has been appointed manager of Tele-Rep's new St. Louis office, and PAT MOONEY has been named sales assistant. Godsil had been sales manager at KPTV Portland, Ore. Miss Mooney had been with Katz Television.

BARBARA KOLLHOFF has joined Avery-Knodel, San Francisco, as television sales assistant. She previously was a media buyer at Honig-Cooper & Harrington.

EDWARD KARLIK has been promoted to account executive at Metro Tv Sales, New York. He has been with the company for six months. Previously, he was a buyer/planner at Doyle Dane Bernbach.

DONALD HAGER has joined Peters, Griffin, Woodward, Detroit, as an account executive. Previously, he was with Campbell-Ewald.

GEORGE CIACCIO has joined the New York sales staff at Avery-Knodel. He will be working in the East sales division. At the Chicago office, DANIEL RUFFO has joined the sales staff. Previously, he was with Adam Young-VTM, Inc.

GEORGE PETTETT has been appointed manager of the new Dallas office of Harrington, Righter & Parsons. ROGER ALEXANDER has been named manager of the Detroit office. Pettett had been with the Hollingbery Co. Alexander was managing HRP's Chicago office.

## Associated Products

(Richard K. Manoff, New York)

A nine week buy for 5 DAY deodorant is underway. Day 30s, aimed at women, are being used. Ed Finlay worked on the account.

## Avon Products

(Dreher Advertising, New York)

An eight week buy for various AVON products breaks March 10 in 53 markets. Men and women 18-49 are the target of the buy, which is using 20s in primetime. Molly Tappan is the buyer on the account.

## Best Foods, division of Corn Products Co.

(Dancer-Fitzgerald-Sample, New York)

A buy for HELLMAN'S mayonnaise breaks on issue date in 43 markets. Early and late fringe and prime 20s and 30s will run through March 23 in an attempt to reach women.

Day and fringe 30s and minutes will be used from March 17 to June 1 in a buy for SKIPPY nuts. The markets are Milwaukee Green Bay, Portland, Ore., New York, Eugene and Medford, with more to come in April.

March 17 is also the starting date for a buy for SPIN BLEND, going into 12 markets. Day and fringe 30s will be used until April 20. Georgette Robinson placed all the buys.

## Bien Trading Co.

(Warren, Muller, Dolobowsky, New York)

A buy for EMPRESS tuna gets underway March 17. Minutes will be used in daytime to reach young women. The buy is running for about six weeks. Charles O'Donnell worked on the account.

## Colgate-Palmolive Co.

(Ted Bates & Co., New York)

A four week flight for various COLGATE products begins March 1 in under 100



Frederic A. Sawyer (l.), award committee chairman, presents the San Francisco Bar Association's annual Jane A. Harrah Memorial Award to Thomas F. Mullahey, KRON-TV's Director of Public Affairs for the station's "Anthony vs. U.S. Glass."

## Buyer's Checklist

### New Representatives

WRBL-TV Columbus, Ga. has named Katz Television its national sales representative, effective immediately. WRBL-TV is a basic CBS affiliate.

WTQC-TV Tampa-St. Petersburg has appointed Edward Petry & Co. its national sales representative, effective immediately.

### Rate Increases

KGBT-TV Harlingen, from \$400 to \$425, effective July 26, 1969.

KMID-TV Midland-Odessa, from \$375 to \$400, effective August 1, 1969.

### Station Changes

KFEQ-TV St. Joseph has changed its call letters to KQTV, effective immediately.

### New Stations

wroc-TV Tampa-St. Petersburg began operation on January 27. The station will be operating in early fringe time and primetime.

markets. Prime 30s are being used. Marcia Bernson is the buyer on the account.

## Comstock-Greenwood Foods, division of the Borden Co.

(Richard K. Manoff, New York)

A buy for COMSTOCK pie fillings begins shortly before issue date. Daytime 1D are being used for 10 weeks. Joseph DeRoche worked on the account.

## Dow Chemical Co.

(Norman, Craig & Kummel, New York)

A buy for HANDI-WRAP will be running from March 2 through March 22. Early and late fringe and prime 30s will be seen in 66 markets. The budget is 40+ grps weekly, depending on the market, and the buy is aimed at women. Pam Wedsworth is the buyer.

## Geigy Chemical Corp.

(Cunningham & Walsh, New York)

Men are the target of a buy for DIAZIN reaching 20 markets. The buy broke shortly before issue date and is running for 12 weeks. Early and late fringe 20s and 30s are being used. Doris Berman is the buyer.

## General Foods

(Benton & Bowles, New York)

A buy for COOL WHIP is underway. Early and late fringe 30s and 60s are being used until March 16. Lonnie L. is the buyer on the account.

Children are the target for a buy ALPHA-BITS running until mid-March. Day 30s are being used. Bob Hinson placed the buy.

Buy for HONEYCOMBS and SUGA

(Continued on page 9)

## One Buyer's Opinion . . .

### THANK YOU, MR. KING

The past year has seen much controversy over the timebuying services. These organizations have been hailed by some, but overall they have been treated with a great deal of suspicion by agencies, station representatives, and advertisers. If not actually condemned in certain quarters, the timebuying services have been damned with faint praise from the industry.

When you look at the entire picture, however, these services have actually done the timebuyer a big favor.

First of all, they have given media departments a significant amount of good publicity within the advertising community. One of the more sensible things agencies do is assign descriptive job titles. For instance, we all know that a copywriter writes copy, a television producer produces television commercials, and so on. While it seems obvious precisely what a timebuyer does, many people are not fully aware of the importance of a buyer's role in the overall servicing of an account.

They begin to realize that anyone with the authority to commit hundreds of thousands of dollars, even millions, plays an important part in any campaign. When talk then centers on stretching the dollar 10 or 20 per cent, the person involved in doing this becomes a pretty important individual, if he can turn the trick. Suddenly the value of a good timebuyer becomes very evident to agency management and the client.

The timebuying services have also removed that certain amount of lethargy that periodically creeps into any system. Perhaps we, as a group, have been negligent in not performing a vital part of our jobs as well as we should. Certainly, any evidence that shows that media dollars can go a lot farther than is usually believed strengthens that hypothesis. It took the buying services to demonstrate that many more rates are negotiable than was universally believed. Naturally, it should not have been this way. But we became lax, and an opportunity was given and then was taken. It comes as no surprise. Since the advertising business is extremely competitive and well stocked with sharp-thinking individuals, it doesn't take long for opportunities to be exploited. It is now no longer any secret that more attractive rates are available in many areas, not only for buying services but for those at agencies with the initiative and good sense to pursue them.

The operating procedures of the buying services have also emphasized the fact that you can always work out the best deals by going directly to station management with a lot of money in your hand. This is not to say that being a smaller advertiser or having a good rep working for you will always put you at a disadvantage. But only station management can approve special packages; and obviously the more the manager has to work with (or for), the more latitude he has.

Obviously, not every buy can be afforded the time necessary to accomplish this contact and negotiation with all the station personnel. So many buys are made at the eleventh hour as it is. That is one of the reasons for the existence of station reps. Also, the buying services *know* buyers cannot spend all day on the phone talking to scores of stations, but *they* can. When it is possible, the success of the services should be a vivid reminder that hard cash on the line works wonders if put to use properly.

A number of people got nervous when the timebuying services became established. As it turns out, there is no need for this uneasiness. Instead, a word of thanks might be in order for underscoring important facets of the timebuying function.

# Who delivers the big spenders in Des Moines?



NB COLOR 13 • DES MOINES, IOWA

(More adults 18-49 than any other Des Moines station—Nov. '68 ARB)



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.

## Agency Appointments

JOSEPH OSTROW has been named a senior vice president at Young & Rubicam, New York. Ostrow, head of media planning, joined the agency as a tabulator in 1955 and transferred to media in 1958.

EDMUND GROSSMAN and FRANK TOOLE, JR. have been elected vice presidents at Ted Bates & Co., New York. Both are account supervisors. Grossman, who joined Bates in 1966 as an account executive, had been with Grey Advertising. Toole joined the agency in 1965, also as an account executive.

WILLIAM WEITHAS has joined Sullivan, Stauffer, Colwell & Bayles as vice president and management supervisor. He will have full responsi-



WEITHAS

bility for Lehn & Fink products. Previously, he was vice president of marketing services at P. Ballantine & Sons.

MARTIN BOWEN, CLAY EDMUNDS, PETER HERRMAN and JOHN WIDLICKA have been promoted to account supervisors at LaRoche, McCaffrey and McCall, New York. All were account executives.

HENRY GERFEN has been promoted to management supervisor at Warren, Muller, Dolobowsky, New York. He had been an account supervisor. E. J. SHAFMAN and J. A. MILLER have joined the agency as account executives. Shafman was with Norman, Craig & Kummel. Miller had been a product manager at Lever Brothers.

SHELDON SOSNA has joined J. M. Mathes as a senior vice president, director and member of the executive committee. He had been a senior vice president at Norman, Craig & Kummel.

ELLIOTT PLOWE has been named president and chief executive officer at Erwin Wasey, Los Angeles. Plowe has been with The Interpublic Group since 1965.

JOHN FORSHEW has been appointed director of planning for multi-product accounts at Campbell-Ewald Co., Detroit. ForsheW, a senior vice president, has been with the agency since 1954. DAVID DAVIS has joined the agency as senior vice president in charge of special projects. Davis is the former editor and publisher of *Car and Driver*.

WILLIAM HOBDAY has been elected a vice president at Batten, Barton, Durstine & Osborne, New York. Hobday joined BBDO-Toronto in 1960. He was later appointed to the agency's New York office, and worked as an account supervisor in the London office for a while.

CHARLES JONES has been elected a vice president and account supervisor at Kenyon & Eckhardt, Chicago. He had been an account supervisor and vice president at Leo Burnett.

CHARLES HARREUS has been elected a vice president at Ketchum, MacLeod & Grove, New York. He joined the agency in 1966 as an account supervisor.

ELLIS GASKELL has joined Tatham-Laird & Kudner as an account executive. He previously was a product manager at Colgate-Palmolive.

MIKE NIRENBERG has been named an account supervisor at Wyse Advertising, New York. He had been with the Saturday Evening Post Co.

JONAS BERGER has joined Robinson, Donino & West as a vice president. He will serve as account supervisor on the Varig Brazilian Airlines account. Previously, he was with Stanley Kolker & Associates.

JOHN F. McMANUS has joined Smith/Greenland as senior vice president and management supervisor. He had been with Doyle Dane Bernbach for 10 years.

T. M. JOHNSON has been appointed a vice president at AC&R Advertising, a division of Ted Bates & Co. He had been with deGarmo, McCaffrey.

EUGENE OWENS has been promoted from account executive to director of field services on the Chevrolet account at Campbell-Ewald, Detroit. RALPH TURRILL has been promoted to account executive for new car merchandising. LAWRENCE WALKER has been named regional account executive for Kansas City. GLYNN ARMISTAGE has been promoted to assistant to director of field services, a position previously held by Walker.

## BUYS IN BRIEF

A heavy television schedule will be used beginning in early March to introduce GENERAL MILLS' French Fried Potato Crisp. Advertising will appear on all-family primetime shows in the Eastern, Central and Southern areas of the country. The agency is *Wells, Rich, Greene*, New York.

The Ralston Purina Co. is test marketing a new product, CHECKERBOARD FARM frozen fried chicken. Spot television is being used in Denver, Phoenix and Tucson. Commercials emphasize the convenience of the product. *Gardner Advertising*, New York, is the agency.

The male audience is the target of 1969 ad campaign for VOLVO. The campaign started in 36 markets on February 3, and is divided into Spring, Summer and Fall flights. National magazines are also being used. *Scali, McCabe, Slove*, New York, is the agency.

The West coast will be the target of an ad campaign for RENAULT, emphasizing the solidity of the car. The agency *Bozell & Jacobs*, Los Angeles.

A multi-million dollar television campaign is being used for the COMMAND line of men's toiletries, from Alberto-Culver Co. Network and local spots are being used as well as the Command sports report in major markets. *J. Walter Thompson*, Chicago, is the agency.

Four new color tv commercials are being used to sell NORELCO's electric shaver. A total of 2800 spots are set for about 100 markets, and primetime network will be used also. The commercials will try to show that "dry shaving is better than wet shaving." Print will supplement the campaign. More than \$7 million is being spent for the effort. *LaRoche, McCaffrey & McCall* is the agency.

Procter & Gamble, through *Benton & Bowles*, New York, is running buys for CREST and SCORE. Both began in mid-February and will be running through the end of the contract year. Most of the commercials will be minutes running early and late fringe time.

The Wilson Harrell Co. is advertising FORMULA 409 in day and fringe spots. Both 30s and minutes will be used from late February through mid-May. Women are the target audience.

Kraft is using day and early and late fringe 30s to sell MIRACLE margarine in selected spot markets. The spots, placed by *Needham, Harper & Steers*, begin in early March and will run for about three months.

ARCHWAY BAKERS is running spots throughout the day for cookies. Commercials are 10s, 20s and 60s, and are being seen from late February through mid-March. *Marineau Advertising*, Baton Rouge, is the agency.

The Scott Paper Co. is test marketing SCOTTIES in a new package. The compact box is called the Hankie Pack, and is being seen on spot tv in Buffalo. *Batten, Barton, Durstine & Osborne* is the agency.

Spot tv is being used in Grand Rapids to test seven kinds of ALPO CAT FEAST. The agency is *Weightman, Inc.*, Philadelphia.

On the wall facing Mike Raounas' desk is a poster of a girl dressed in a few strokes of body paint. The poster, he said, is one of the brighter things in his life. By his own admission, he's somewhat of a maverick compared to other media people, and he's not afraid to voice his opinions. "If you have something to say, say it," is part of his philosophy, so he says it.

Raounas is a senior media buyer at Cunningham & Walsh, New York. He buys for all agency accounts in the top 15-20 markets, working with products ranging from Sinclair gasoline to Jergen's hand lotion.

One of Raounas' biggest gripes is that too many people outside of the media department don't recognize its importance. He would put it on a level with account work, rather than beneath it, which is where he thinks it is now. He emphasized, though, that the creative department is the most important, and is what makes or breaks an agency. He said a great commercial in a bad spot will sell,



but a bad commercial in a good spot won't.

There are too many rules in media buying, according to Raounas. He said there's too much emphasis on cpm as well as other criteria. He thinks buying should be more creative, but "if you do something different today, and it flops, you could be in trouble." He said he's willing to take chances if he thinks it will result in a better buy, but he has made some mistakes.

"I like media—it's fun," he said,

but added that if he finds another area that he's more suited for, he'll switch. He's looking towards a management position in the future.

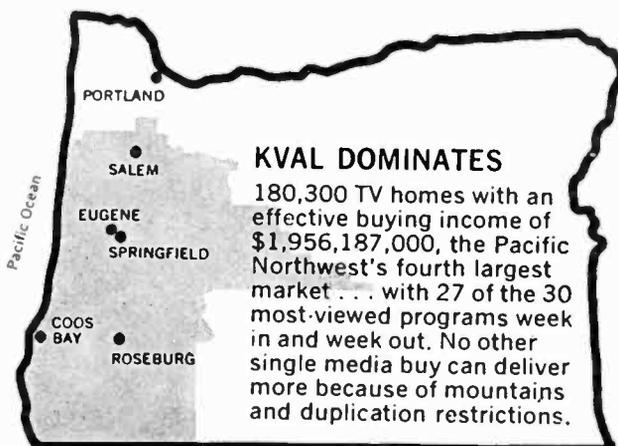
Raounas, who was graduated from C. W. Post College and is now going there for his M.A., said he was awed by advertising while in school. The money and the status sounded good.

Now in media for three years, he said that although he's not disappointed, it's not what he expected it to be. Generally, salaries are too low to start, he said, and the business is "too phony." All businesses are, he feels, but "advertising is more phony than the others."

In his spare time, he lifts weights and collects stamps and coins. He hasn't taken up golf or bridge because "if you do it, you're conforming." He said he knows this may turn out to be a detriment later on because "more business deals are probably handled on the golf course than in the office," but, he said, no matter what the effects are, he only does what he wants to do.

# There's more to KVAL than meets the eye

Audience and related data based on estimates provided by ARB/NSI and subject to qualifications issued by these services



## KVAL DELIVERS

a 5 to 1 viewership lead in 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. Check your current ARB or NSI Eugene.

## THE ONLY SMALL NUMBERS ARE THE CPM...

 Ask your HOLLINGBERY man, or ART MOORE & ASSOC. in Seattle and Portland.

# KVAL TV EUGENE, ORE.

SATELLITES | KCBY-TV, COOS BAY  
KPIC-TV, ROSEBURG

## Media Personals

JAMES COURTNEY has joined Sullivan, Stauffer, Colwell & Bayles, New York, as a vice president and associate media director. He will be in charge of several accounts and will be a member of the Media Plans Board. For the past three years, he had been media director at Pritchard Wood.

PEG BARTELSON has been promoted to media supervisor at Clinton E. Frank, Chicago. She joined



BARTELSON

the agency in 1963 in the accounting department, and moved to the media area in 1964. ROGER EDWARDS has also been appointed a media supervisor. He had been with J. Walter Thompson Co. as a media planner.

FRANK MASSARO has been named media director at Rockwell, Quinn & Wall, New York. He has been with the agency since 1967, and before that was with Ogilvy & Mather.

JOSEPH MCCARTHY has joined J. M. Mathes as vice president and media director. Previously, he was associate media director at Sullivan, Stauffer, Colwell & Bayles.

ALAN FORAKER has joined Campbell-Ewald, Detroit, as a timebuyer. Previously he was a media buyer at Grey Advertising.

KENNETH COOK has been appointed media director at Cargill, Wilson & Acree, Charlotte. He has been with the agency as a media supervisor since 1967. Before joining CW&A he was a media buyer at Foote, Cone & Belding.

MANAS STERNSCHEIN has joined Foote, Cone & Belding, New York, as assistant media director. He previously was media director at Leher Katz Paccione.

MARGARET NYE has joined McConnell Advertising, Charlotte, as media director. She had been continuity director at radio station WSOC Charlotte.

## Spot (From page 50)

CRISP are also running through mid-March. Children are the target here also, and day 30s are being used. Roy Deutchman made both buys.

### Gillette Co. (Batten, Barton, Durstine, & Osborne, New York)

A buy is underway in major markets for RIGHT GUARD. Early and late fringe and prime 30s are being used for six weeks in an attempt to reach adults. Hal Davis worked on the buy.

### Humble Oil Co. (McCann-Erickson, New York)

A buy is underway in markets across the country for HUMBLE oil and gasoline. Early and late fringe minutes and prime-time 10s and 20s will run until April 6. Annette Mendola is the buyer on the account.

### Hunt-Wesson Foods, Inc. (Wells, Rich, Greene, New York)

A buy began shortly before issue date for WESSON oil. Early and late fringe 30s are being used for six weeks in an attempt to reach women. William Reid worked on the buy.

### Kayser-Roth Hosiery Co. (Daniel and Charles, New York)

A buy for women's and men's SUPP-HOSE begins on March 17. Early and late fringe minutes will run for four weeks in an attempt to reach men and women over 35. Doris Gould is the buyer on this account.

### Lever Brothers (J. Walter Thompson, New York)

A buy for various LEVER BROTHERS products is underway for four weeks across the country. Prime 30s and minutes are being used. Maria Carayas placed the buy.

### Mennen Co. (Warren, Muller, Dolobowsky, New York)

Buys have been placed for PROTEIN 29 and various other MENNEN products. Both buys are starting March 9. The Protein 29 buy will run for seven weeks in early and late fringe and primetime, using 30s to reach men. The buy for other products will run for six weeks. Early and late fringe and prime minutes will be used to reach young men. Myrna Titan placed the buy.

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

A buy for MUSSELMAN foods is underway in an attempt to reach women. Early and late fringe and prime 30s and minute are running for seven weeks. Dick Macaluso placed the buy.

### Polaroid Corp. (Doyle Dane Bernbach, New York)

A one week buy for POLAROID cameras breaks on March 24. More than 20 markets will see 10s and 20s in primetime. John Patt is the buyer on the Polaroid account.

(Continued on page 55)

## Market observer

In its first week, "Stock Market Observer" a live, color presentation of WOR-TV, New York, met with enthusiastic audience response. Some 1500 letters were received by WOR-TV requesting a booklet explaining the workings of the stock market.

The program, which runs from 11:30 a.m. to 3 p.m. gives complete tickers of the New York and American Stock Exchanges' bid and asked prices for popular over-the-counter issues, current commodity prices, the Dow Jones thirty, and popular averages of Standard and Poors and Dow Jones.

While this information is flashed on the screen in the form of running tapes, viewers are kept informed of general business news as well as local, national, international news and the latest weather. A complete wrap-up each day follows the final bell at 2 p.m.

The program features interviews with financial experts in an attempt to make complicated information comprehensible to the lay investor. The first week's guests included Dr. Dennis Phillips, Assistant Dean at N.Y.U., Larry Martz, financial editor of Newsweek, George Delegious, agent for the Internal Revenue Service and Monte Gorton, vice president at Bache & Co.

Material for the show is provided by Scantling Electronics, which also supplies similar information to stock market programs at WAJA-TV Miami; WCIU-TV Chicago; KDTV Dallas; KVVV Houston and KWHY-TV Los Angeles. The company makes use of computers to feed commodity and stock data to the stations. The format of the actual show, however, is up to the individual station.

WOR-TV is thus far the only VHF station in the country to feature this type of program.

pot (From page 54)

**Rocter & Gamble**  
*Compton Advertising, New York)*

Buy is being planned for CRISCO solid shortening. Start date is as soon as possible, and the buy runs through the end of the year. Early and late fringe spots are being used to reach women. Wilbur Raymond is the buyer on the Crisco account.

**Quaker Oats Co.**  
*Doyle Dane Bernbach, New York)*

Buy is underway across the country for KEEF cereal. Day, fringe and prime 30s and 60s minutes are being used for eight weeks in an attempt to reach housewives. Reg Grant placed the buy.

**Century Insurance Co.**  
*Grey Advertising, New York)*

Buy for SENTRY insurance breaks March 9 across the country. The buy, which runs until April 12, will use 30s and 60s in news and sports shows. Bill O'Hara worked on the buy.

**Vick Chemical Co.**  
*Benton & Bowles, New York)*

Buy for FORMULA 44 broke shortly before issue date. Early and late fringe 30s are being used for eight weeks. Rick Rock worked on the Vick's account.

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

Corporate buy for WARNER-LAMBERT broke shortly before issue date. Early and late fringe minutes will run until March in an attempt to reach women. Nancy Meyer worked on the buy.

**Waterman-Bic Pen Corp.**  
*Red Bates & Co., New York)*

Early and late fringe and prime minutes are being used to sell WATERMAN-BIC pens. The buy began shortly before issue date and will run for 11 weeks. Jim Lilly worked on the account.

**Color corrals 3 million more**

Over three million homes were added to the United States' total of color tv households in an eight-month period in 1968. The penetration is up to 32 per cent, according to the latest issue of *Television, U.S.A.*, published by the American Research Bureau, based on the November sweep. The February/March figure was 28 per cent. The total is 18,645,900 homes.

Las Vegas, with a penetration of 51 per cent, is the first tv market to have more than half the tv households equipped with color sets.

Other markets with penetration of 40 per cent or higher are Amarillo, 43; Bakersfield, 46; Cincinnati, 41; Columbus, Ohio, 47; Dayton, 40; Denver, 41; Ft. Wayne, 42; Fresno-Visalia, 42; Los Angeles, 44; Reno, 43; Rockford, 42; Sacramento-Stockton, 45; San Diego, 42; Santa Barbara, 45; South Bend-Elkhart, 45.

UPSTATE MICHIGAN  
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**A COOL**



\*\$1,214,015,000 in Consumer Spendable Income in the 35 counties where WWTV/WWUP-TV is the dominant CBS station. Source: SRDS.

Audience measurement data are estimates only, subject to defects and limitations of source material and methods.



Edward J. DeGray has been elected President of Spanish-language WXTV, Peterson-New York. DeGray replaces James Jacobson, chairman of the executive committee of Trans-Tel Corp.



**The Polzer Stations**  
RADIO  
WRZO KALAMAZOO-BATTLE CREEK  
WJEP GRAND RAPIDS  
WIFM GRAND RAPIDS-KALAMAZOO  
WWAM/WWTV-FM CAOILLAC  
TELEVISION  
WRZO-TV GRAND RAPIDS-KALAMAZOO  
WWTV CAOILLAC-TRAVERSE CITY  
WWUP-TV SAULT STE. MARIE  
KOLN-TV LINCOLN, NEBRASKA  
KGIN-TV GRAND ISLAND, NEB.

**WWTV/WWUP-TV**

CADILLAC-TRAVERSE CITY / SAULT STE. MARIE

Avery-Knodel, Inc., Exclusive National Representatives

**WMAR-TV**  
Baltimore, Maryland  
is pleased to  
announce the  
appointment of  
**GEORGE W. COLLINS**  
as associate editor of  
**NEWSWATCH**



To expand the NEWSWATCH team headed by News Director George F. Rogers, Jr., WMAR-TV has added distinguished newsman George W. Collins to its staff. Formerly editor of the Baltimore *Afro-American*, largest publication of its kind in America, Mr. Collins has won many citations during his 18 Baltimore years for skillful, courageous reporting and perceptive writing. He now brings his experience and expertise to a new medium with a larger horizon. Both WMAR-TV and WMARYland stand to benefit therefrom.

*No Wonder... In Maryland  
Most People Watch* **COLOR-FULL**

**WMAR-TV** 

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

When ARB weighted its diaries by family size according to the rate of diary returns. In some cases, the reduction in viewing to specific stations was considerable. When stations complained, ARB studied the situation and found that weighting by age of household head tended to give a truer picture.

The new weighting method went into effect last July, and the November, 1968, figures represent the first sweep to reflect the revised technique.

It may be of some interest to review the patterns relating to percentage of leading stations by network going back to TELEVISION AGE's first study in 1964 and also including the March, 1968, study.

In the first four studies listed below, markets with three stations only were analyzed, as opposed to three-or-more stations in the later analyses. While the figures are not strictly comparable, they are probably representative of what was happening.

First the total day figures and covering the metro area:

	ABC	CBS	NBC
Mar. '64	8.0%	68.0%	23.0%
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

CBS-TV, with exactly half of its affiliates leading in three-or-more station markets is still, however, at one of the lowest levels since the studies began. When the other day parts in the November, 1968, study are taken into account, it becomes clear that the daytime shares of CBS-TV affiliates (only the early-evening fringe periods in the daytime are compared in these analyses) are holding up their overall standings.

Here are the primetime figures for metro areas:

	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

**Top 15 Independents—By Metro Share†**

Total Day			Primetime		
Market	Station	Share	Market	Station	Share
Portland, Ore.	KPTV	20	Portland, Ore.	KPTV	16
Washington*	WTTG	18	New York*	WNEW-TV	12
Phoenix*	KPHO-TV	16	Washington*	WTTG	11
Chicago*	WGN-TV	15	Dallas-Fort Worth*	KTVT	11
Minneapolis-St. Paul	WTCN-TV	15	Denver	KWGN-TV	11
Denver	KWGN-TV	15	Phoenix*	KPHO-TV	11
Dallas-Fort Worth*	KTVT	14	Indianapolis	WTTV	10
Indianapolis	WTTV	14	Minneapolis-St. Paul	WTCN-TV	9
New York*	WNEW-TV	13	San Francisco*	KTVU	8
San Francisco*	KTVU	12	Seattle-Tacoma	KTNT-TV	8
St. Louis	KPLR-TV	12	Los Angeles*	KTTV	8
Seattle-Tacoma	KTNT-TV	11	Chicago*	WGN-TV	8
New York*	WPIX	11	Los Angeles*	KTLA-TV	7
Detroit*	CKLW-TV	10	St. Louis	KPLR-TV	7
Tucson	KZAZ-TV	9	Las Vegas	KHBV-TV	7
			Tucson	KZAZ-TV	7

**Early Evening**

**Late Night**

Market	Station	Share	Market	Station	Share
Denver	KWGN-TV	36	Las Vegas	KHBV-TV	15
Washington*	WTTG	33	Washington*	WTTG	14
Dallas-Fort Worth*	KTVT	30	Dallas-Fort Worth*	KTVT	12
St. Louis	KPLR-TV	30	Chicago*	WGN-TV	12
Minneapolis-St. Paul	WTCN-TV	30	Portland, Ore.	KPTV	9
Portland, Ore.	KPTV	29	New York*	WOR-TV	9
Phoenix*	KPHO-TV	29	Minneapolis-St. Paul	WTCN-TV	9
Chicago*	WGN-TV	25	Seattle-Tacoma	KTNT-TV	8
Indianapolis	WTTV	21	New York*	WNEW-TV	7
San Francisco*	KTVU	20	Cleveland*	WKBF-TV	7
Seattle-Tacoma	KTNT-TV	20	St. Louis	KPLR-TV	7
New York*	WPIX	19	Houston*	KHTV	7
New York*	WNEW-TV	18	San Francisco*	KTVU	6
Milwaukee*	WVTV	17	Los Angeles*	KTLA-TV	6
Houston*	KHTV	17	New York*	WPIX	6
			Phoenix*	KPHO-TV	6

† Markets where all three network affiliates have recorded viewing. Metro share data in two of 106 markets not available.  
\* Intermixed market

Primetime figures are more volatile for obvious reasons. Not only has NBC-TV hit its highest figure in the seven studies, but ABC-TV has reached its lowest.

Even keeping in mind the difference between the first four and the latter three analyses, it is apparent that ABC-TV affiliates had a rougher time in recent seasons.

The early evening comparison, covering what is mostly non-network

time (late evening data were not studied in the 1964 and 1965 analyses) is shown below:

	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

### Top 15 Independents—By Tv Homes Share†

Total Day			Primetime		
Market	Station	Share	Market	Station	Share
Washington*	WTTG	22	Portland, Ore.	KPTV	15
Portland, Ore.	KPTV	19	Washington*	WTTG	14
Phoenix*	KPHO-TV	16	New York*	WNEW-TV	12
Dallas-Fort Worth*	KTVT	15	Dallas-Fort Worth*	KTVT	12
Chicago*	WGN-TV	15	Phoenix*	KPHO-TV	11
Minneapolis-St. Paul	WTCN-TV	15	Indianapolis	WTTV	10
Indianapolis	WTTV	14	Denver	KWGN-TV	10
Denver	KWGN-TV	14	Minneapolis-St. Paul	WTCN-TV	9
San Francisco*	KTVU	13	San Francisco*	KTVU	8
New York*	WNEW-TV	13	Seattle-Tacoma	KTNT-TV	8
Seattle-Tacoma	KTNT-TV	12	Los Angeles*	KTTV	8
St. Louis	KPLR-TV	12	Chicago*	WGN-TV	8
New York*	WPIX	10	Los Angeles*	KTLA-TV	7
Detroit*	CKLW-TV	9	St. Louis	KPLR-TV	7
Tucson	KZAZ-TV	8	Las Vegas	KHBV-TV	7
Los Angeles*	KTLA-TV	8			
Los Angeles*	KTTV	8			
New York*	WOR-TV	8			

### Early Evening

### Late Night

Market	Station	Share	Market	Station	Share
Washington*	WTTG	39	Las Vegas	KHBV-TV	16
Minneapolis-St. Paul	WTCN-TV	36	Washington*	WTTG	16
Denver	KWGN-TV	33	Dallas-Fort Worth*	KTVT	13
Dallas-Fort Worth*	KTVT	30	Chicago*	WGN-TV	12
Phoenix*	KPHO-TV	30	Portland, Ore.	KPTV	9
Portland, Ore.	KPTV	29	New York*	WOR-TV	9
St. Louis	KPLR-TV	28	Minneapolis-St. Paul	WTCN-TV	9
Chicago*	WGN-TV	25	Seattle-Tacoma	KTNT-TV	8
San Francisco*	KTVU	22	San Francisco*	KTVU	7
Seattle-Tacoma	KTNT-TV	21	Los Angeles*	KTLA-TV	7
Indianapolis	WTTV	19	New York*	WNEW-TV	7
New York*	WNEW-TV	18	St. Louis	KPLR-TV	7
New York*	WPIX	18	Houston*	KHTV	7
Houston*	KHTV	17	Phoenix*	KPHO-TV	7
Milwaukee*	WVTV	15	Los Angeles*	KHJ-TV	5
			Los Angeles*	KTTV	5
			New York*	WPIX	5

† Markets where all three network affiliates have recorded viewing. Metro share data in two of 106 markets not available.

\* Intermixed market

This shows one reason why CBS-TV standings are holding up for the total day. The recent improvement of both CBS-TV and ABC-TV is, of course, accompanied by parallel decline in NBC-TV standings.

With new stations coming on the air and recently established UHF outlets becoming more firmly ensconced, the general level of shares must obviously come down. However, a com-

parison of stations with leading shares in November, 1967, and November, 1968, shows only a minor dip.

For example, the range of top 20, total day, metro shares in '67 was 59 down to 46. Last year it was 58 down to 44. The comparable figures in the tv homes comparison were: 74 to 49 in '67 and 73 to 48 in '68.

Here are the figures for the other

day parts, with ranges shown:

	'67	'68
Primetime metro	57-45	56-43
Primetime homes	72-48	69-46
Early eve. metro	74-49	77-49
Early eve. homes	86-54	87-53
Late night metro	75-55	73-54
Late night homes	86-58	83-54

Note that the early evening top shares actually increased slightly. The leader here in both years and in both metro and homes measurement is Cosmos' WSFA-TV Montgomery, Ala. Further evidence that Cosmos' management is above the ordinary is that the second place station in the '68 early evening listings is also a Cosmos-owned outlet, WIS-TV Columbia, S.C.

It must be pointed out, however, that in both markets Cosmos is pitting a VHF station against two UHF outlets.

It should also be pointed out that since the share figures are based on sampling, the difference in a few percentage points between 1967 and 1968 may not be statistically significant. This point, of course, also applies to the other day parts, where small declines in shares were shown during the 12-month period.

What can be said with confidence, however, is that the range of shares for the leading stations changed little if at all, from 1967 to 1968.

The 87 share of homes scored by WSFA-TV in early evening is the highest level reached by any station in the TELEVISION AGE analysis of November, 1968, ARB figures.

There are only a half-dozen other instances of shares in the 80s, two of them being in the early evening homes listing. The latter are WIS-TV with 83 and WNB-TV Binghamton, a Triangle station, with an 82. The Binghamton outlet is the leader in the total day homes listing with a

The other four cases of shares in the 80s are in the late evening homes listing. They are, in order, WNB-TV, 83; WSFA-TV, 82; WIS-TV, 80 and WSAU-TV Wausau-Rhineland, Wis., a Forward Communications station, also with an 80. The latter is the leader in metro shares for the total day listing.

A CBS-TV affiliate in a three-station market, WSAU-TV was alone on the market until 1965. A second competitor came on the air in 1966. Led by the Cosmos stations, WNB-TV is

(Text continues on page 10)

**Top 20 Affiliates by Network—Primetime—By Metro Share**

ABC			CBS			NBC		
Market	Station	Share	Market	Station	Share	Station	Station	Share
Birmingham	WBRC-TV	48	Wausau-Rhineland	WSAU-TV	56	Las Vegas	KORK-TV	54
Shreveport	KTBS-TV	36	Binghamton	WNBF-TV	51	Reno	KCRL	48
Rockford	WREX-TV	35	Jacksonville	WJXT	46	Montgomery	WSFA-TV	47
Sioux City	KCAU-TV	34	Charlotte	WBTW	45	Odessa-Midland	KMID-TV	45
Colorado Springs-Pueblo	KRDO-TV	34	Beaumont-Pt. Arthur	KFDM-TV	44	Columbia, S.C.	WIS-TV	45
Flint-Saginaw-Bay City	WJRT-TV	34	Roanoke-Lynchburg	WDBJ-TV	44	Erie	WICU-TV	45
Wichita-Hutchinson	KAKE-TV	33	Grand Rapids-			Fresno	KMJ-TV	45
Sacramento-Stockton	KOVR-TV	33	Kalamazoo	WKZO-TV	43	Nashville	WSM-TV	45
Seattle-Tacoma	KOMO-TV	32	Greenville-New			Spokane	KHIQ-TV	45
Cedar Rapids-Waterloo	KCRG-TV	32	Bern-Washington	WNCT-TV	43	Wichita Falls-Lawton	KFDX-TV	44
Chattanooga	WTVC	32	Shreveport	KSLA-TV	43	Knoxville	WATE-TV	44
Little Rock	KATV	32	Green Bay	WBAY-TV	42	Birmingham	WAPI-TV	43
Fort Wayne	WPTA	31	Greensboro-High			Bangor	WLBZ-TV	43
Memphis	WHBQ-TV	31	Point-Winston-Salem	WFMY-TV	42	Charleston-Huntington	WSAZ-TV	43
Omaha	KETV	31	Mobile-Pensacola	WKRG-TV	42	Portland-Poland		
Wilkes-Barre-Scranton	WNEP-TV	31	South Bend-Elkhart	WSBT-TV	42	Springs	WCSH-TV	43
Philadelphia	WFIL-TV	30	Pittsburgh	KDKA-TV	41	Sioux City	KTIV	42
Cleveland	WEWS	30	Duluth-Superior	KDAL-TV	41	El Paso	KTSM-TV	42
Corpus Christi	KIII	30	Madison	WISC-TV	41	Davenport-Rock		
Evansville	WTVW	30	Odessa-Midland	KOSA-TV	40	Island-Moline	WOC-TV	42
Greenville-Spartanburg-Ashville	WLOS-TV	30	Louisville	WHAS-TV	40	Peoria	WEEK-TV	42
Norfolk, Portsmouth, Newport News, Hampton	WVEC-TV	30	Miami	WTVJ	40	Tampa-St. Petersburg	WFLA-TV	42
Rochester	WOKR	30	Richmond	WTVR-TV	40			
San Antonio	KSAT-TV	30						
Wausau-Rhineland	WAOW-TV	30						

**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	54	Wausau-Rhineland	WSAU-TV	69	Montgomery	WSFA-TV	64
Flint-Saginaw-Bay City	WJRT-TV	49	Binghamton	WNBF-TV	68	Columbia, S.C.	WIS-TV	62
Sioux City	KCAU-TV	41	Charlotte	WBTW	56	Erie	WICU-TV	53
Rockford	WREX-TV	40	Lincoln-Hartings-Kearney	KOIN-TV	55	Las Vegas	KORK-TV	53
Evansville	WTVW	38	Jacksonville	WJXT	50	Joplin-Pittsburg	KOAM-TV	52
Shreveport	KTBS-TV	35	Hartford-New Haven	WTIC-TV	50	Harrisburg-York-Lancaster-Lebanon	WCAL-TV	52
Seattle-Tacoma	KOMO-TV	33	Madison	WISC-TV	50	Sioux City	KTIV	48
Tulsa	KTUL-TV	33	Roanoke-Lynchburg	WDRJ-TV	48	Charleston-Huntington	WSAZ-TV	46
Wilkes-Barre-Scranton	WNEP-TV	33	Bangor	WABI-TV	46	Knoxville	WATE-TV	46
Pittsburgh	WTAE-TV	32	Greenville-New Bern-Washington	WNCT-TV	46	San Diego	KOGO-TV	46
Colorado Springs-Pueblo	KRDO-TV	32	South Bend-Elkhart	WSBT-TV	46	Fresno-Visalia	KMJ-TV	45
Greenville-Spartanburg-Ashville	WLOS-TV	32	Beaumont-Pt. Arthur	KFDM-TV	44	Tampa-St. Petersburg	WFLA-TV	45
Little Rock	KATV	32	Charleston	WCSC-TV	43	Charleston	WCIV	43
Portland-Poland Springs	WMTW-TV	31	Cape Girardeau-Paducah-Harrisburg	KFVS-TV	43	El Paso	KTSM-TV	43
Sacramento-Stockton	KOVR-TV	31	Champaign-Springfield-Decatur	WCIA	43	Wichita-Hutchinson	KARD-TV	43
Wausau-Rhineland	WAOW-TV	31	Grand Rapids-Kalamazoo	WKZO-TV	43	Albany-Schenectady-Troy	WRGB	43
Cleveland	WEWS	30	Mobile	WKRG-TV	43	Bakersfield	KERO-TV	43
Hartford-New Haven	WNHC-TV	30	Richmond	WTVR-TV	43	Reno	KCRL	43
Chattanooga	WTVC-TV	30	Fargo	KXJB-TV	42	Louisville	WAVE-TV	42
Ft. Wayne	WPTA	30	Greensboro-High Pt.-Winston Salem	WFMY-TV	42	Peoria	WEEK-TV	42
Omaha	KETV	30	Knoxville	WBRN-TV	42	Sacramento-Stockton	KCRA-TV	42
						Spokane	KHQ-TV	42
						Youngstown	WFMJ-TV	42

*Markets where all three network affiliates have recorded viewing. Metro share data in two of 106 markets not available.*

**Top 20 Affiliates by Network—Total Day—By Metro Share**

ABC			CBS			NBC		
Market	Station	Share	Market	Station	Share	Market	Station	Share
Birmingham	WBRC-TV	47	Wausau-Rhineland	WSAU-TV	58	Montgomery	WSFA-TV	53
Colorado Springs-Pueblo	KRDO-TV	37	Binghamton	WNBF-TV	55	Columbia, S.C.	WIS-TV	52
Salt Lake City	KCPX-TV	36	Jacksonville	WJXT	53	Las Vegas	KORK-TV	49
Wichita-Hutchinson	KAKE-TV	35	Charlotte	WBTW	51	Erie	WICU-TV	48
Flint-Saginaw-Bay City	WJRT-TV	35	Beaumont-Pt. Arthur	KFDM-TV	49	Knoxville	WATE-TV	47
Shreveport	KTRS-TV	35	Greenville-New Bern-Washington	WNCT-TV	49	Charleston-Huntington	WSAZ-TV	45
Rockford	WREX-TV	34	Green Bay	WBAY-TV	47	Birmingham	WAPI-TV	44
Sacramento-Stockton	KOVR-TV	34	Odessa-Midland	KOSA-TV	46	Davenport-Rock Island-Moline	WOC-TV	44
Omaha	KETV	33	Madison	WISC-TV	46	Fresno-Visalia	KMJ-TV	44
Wilkes-Barre-Scranton	WNEP-TV	33	Shreveport	KSLA-TV	46	Nashville	WSM-TV	43
Sioux City	KCAU-TV	33	Cedar Rapids-Waterloo	WMT-TV	45	Reno	KCRL	43
Evansville	WTVW	32	Roanoke-Lynchburg	WDBJ-TV	45	Fargo	WDAY-TV	42
Fort Wayne	WPTA	32	Pittsburgh	KDKA-TV	44	Wichita Falls-Lawton	KFDX-TV	42
Little Rock	KATV	32	Richmond	WTVR-TV	44	Oklahoma City	WKY-TV	41
Albuquerque	KOAT-TV	31	Grand Rapids-Waterloo	WKZO-TV	43	Peoria	WEEK-TV	41
Seattle-Tacoma	KOMO-TV	31	Mobile-Pensacola	WKRG-TV	43	Portland-Poland Springs	WCSH-TV	41
Buffalo (U.S. only)	WKBW-TV	31	South Bend-Elkhart	WSRT-TV	43	Tampa-St. Petersburg	WFLA-TV	41
Norfolk	WVEC-TV	31	Amarillo	KFDA-TV	42	Odessa-Midland	KMID-TV	40
Rochester	WOKR	30	El Paso	KROD-TV	42	Sioux City	KTIV	40
Kansas City	KMBC-TV	29	Bangor	WABI-TV	42	Bangor	WLBZ-TV	40
Columbus, Ohio	WTVN-TV	29	Champaign-Springfield-Decatur	WCIA	42	Chattanooga	WRCB-TV	40
Duluth-Superior	WDIO-TV	29	Corpus-Christi	KZTV	42	Des Moines	WHO-TV	40
Greenville-Spartanburg-Asheville	WLOS-TV	29	Louisville	WHAS-TV	42	Greenville-Spartanburg-Asheville	WFBC-TV	40
San Antonio	KSAT-TV	29				Harrisburg-York-Lancaster-Lebanon	WGAL-TV	40
Spokane	KREM-TV	29				Spokane	KIHQ-TV	40
Wausau-Rhineland	WAOW-TV	29						

**Top 20 Affiliates by Network—Total Day—By Tv Homes Share**

ABC			CBS			NBC		
Market	Station	Share	Market	Station	Share	Market	Station	Share
Birmingham	WBRC-TV	53	Binghamton	WNBF-TV	73	Montgomery	WSFA-TV	70
Flint-Saginaw-Bay City	WJRT-TV	49	Wausau-Rhineland	WSAU-TV	71	Columbia, S.C.	WIS-TV	69
Evansville	WTVW	40	Charlotte	WBTW	60	Erie	WICU-TV	55
Sioux City	KCAU-TV	39	Lincoln-Hastings-Keamey	KOLN-TV	59	Harrisburg-York-Lancaster-Lebanon	WGAL-TV	54
Rockford	WREX-TV	39	Jacksonville	WJXT	57	Joplin-Pittsburg	KOAM-TV	52
Colorado Springs-Pueblo	KRDO-TV	36	Madison	WISC-TV	57	Charleston	WSAZ-TV	51
Salt Lake City	KCPX-TV	36	Hartford-New Haven	WTIC-TV	55	Sioux City	KTIV	48
Wilkes-Barre-Scranton	WNEP-TV	35	Greenville-New Bern-Washington	WNCT-TV	51	Knoxville	WATE-TV	48
Shreveport	KTRS-TV	33	Roanoke-Lynchburg	WDRJ-TV	50	Las Vegas	KORK-TV	46
Pittsburgh	WTAE-TV	32	Beaumont-Pt. Arthur	KFDM-TV	48	Wichita-Hutchinson	KARD-TV	44
Greenville-Spartanburg-Asheville	WLOS-TV	32	Richmond	WTVR-TV	48	Fresno-Visalia	KMJ-TV	44
Little Rock	KATV	32	South Bend-Elkhart	WSBT-TV	48	San Diego	KOGO-TV	44
Omaha	KETV	32	Odessa-Midland	KOSA-TV	47	Albany-Schenectady-Troy	WRGB	43
Sacramento-Stockton	KOVR-TV	32	Bangor	WABI-TV	47	Bakersfield	KERO-TV	42
Tulsa	KTUL-TV	32	Cape Girardeau-Paducah-Harrisburg	KFVS-TV	47	Davenport-Rock Island-Moline	WOC-TV	42
Albuquerque	KOAT-TV	31	Champaign-Springfield-Decatur	WCIA	47	Louisville	WAVE-TV	42
Seattle-Tacoma	KOMO-TV	31	Cedar Rapids-Waterloo	WMT-TV	46	Oklahoma City	WKY-TV	42
Fort Wayne	WPTA	30	Charleston, S.C.	WCSC-TV	45	Tampa-St. Petersburg	WFLA-TV	42
Rochester	WOKR	30	Amarillo	KFDA-TV	45	Wichita Falls-Lawton	KFDX-TV	42
Buffalo (U.S. Only)	WKBW-TV	29	Mobile-Pensacola	WKRG-TV	45	Youngstown	WFMJ-TV	42
Cleveland	WEWS	29						
Kansas City	KMBC-TV	29						
Providence	WTEV	29						
Columbus, O.	WTVN-TV	29						
Chattanooga	WTVC-TV	29						
Portland-Poland Springs	WMTW-TV	29						
Wausau-Rhineland	WAOW-TV	29						

**there are 106  
markets in the USA  
with 3 or more  
television stations.  
WNBF-TV is number one.\*  
(a Triangle station, naturally.)**

**\*Delivering the highest average quarter hour share of homes—73%—9AM to midnight, Sunday through Saturday, based on November 1968 ARB figures as compiled by Television Age.**

Arbitrage Estimates subject to qualification, available on request.

Television Age, February 24, 1969

**Top 20 Affiliates by Network—Early Evening—By Metro Share**

ABC			CBS			NBC		
Market	Station	Share	Market	Station	Share	Market	Station	Share
Salt Lake City	KCPX-TV	52	Cedar Rapids-Waterloo	WMT-TV	64	Montgomery	WSFA-TV	77
Birmingham	WBRC-TV	51	Binghamton	WNBF-TV	61	Columbia, S.C.	WIS-TV	68
Colorado Springs-Pueblo	KRDO-TV	47	Green Bay	WBAY-TV	60	Knoxville	WATE-TV	54
Kansas City	KMBC-TV	44	Greenville-New Bern- Washington	WNCT-TV	57	Chattanooga	WRCB-TV	50
Joplin-Pittsburg	KODE-TV	43	Jacksonville	WJXT	56	Oklahoma City	WKY-TV	50
Wilkes-Barre-Scranton	WNEP-TV	43	Charlotte	WBT-TV	55	Charleston-Huntington	WSAZ-TV	49
Columbus, O.	WTVN	40	Wausau-Rhineland	WSAU-TV	53	Davenport-Rock Island	WOC-TV	49
Ft. Wayne	WPTA	40	Beaumont-Pt. Arthur	KFDM-TV	51	Moline	KFDX-TV	49
Flint-Saginaw-Bay City	WJRT-TV	40	Madison	WISC-TV	51	Wichita Falls-Lawton	KMID-TV	48
Rockford	WREX-TV	37	Corpus Christi	KZTV	50	Odessa-Midland	WGAL-TV	48
Little Rock	KATV	36	Champaign-Decatur- Springfield	WCIA	49	Harrisburg-York- Lancaster-Lebanon	WBZ-TV	47
Sioux City	KCAU-TV	35	Pittsburgh	KDKA-TV	48	Boston	KMJ-TV	47
Evansville	WTVW	35	Shreveport	KSLA-TV	48	Fresno-Visalia	WICU-TV	46
Sacramento-Stockton	KOVR-TV	35	San Antonio	KENS-TV	47	Erie	WFBC-TV	45
Shreveport	KTBS-TV	35	El Paso	KROD-TV	46	Greenville-Spartanburg- Asheville	KMTV	45
Wichita-Hutchinson	KAKE-TV	34	Mobile-Pensacola	WKRC-TV	46	Omaha	WEEK-TV	45
Cincinnati	WKRO-TV	34	Roanoke-Lynchburg	WDBJ-TV	46	Peoria	WFLA-TV	44
Rochester, N.Y.	WOKR	34	Odessa-Midland	KOSA-TV	45	Tampa-St. Petersburg	WSYR-TV	44
South Bend-Elkhart	WSJV-TV	34	Portland-Poland Springs	WGAN-TV	45	Syracuse	WAPI-TV	43
Albuquerque	KOAT-TV	33	Reno	KOLO-TV	45	Birmingham	WHO-TV	43
			Albany-Schenectady- Troy	WTEN-TV	44	Des Moines	WAVE-TV	43
			South Bend-Elkhart	WSBT-TV	44	Louisville		

**Top 20 Affiliates by Network—Early Evening—Tv Homes Share**

ABC			CBS			NBC		
Market	Station	Share	Market	Station	Share	Market	Station	Share
Birmingham	WBRC-TV	58	Binghamton	WNBF-TV	82	Montgomery	WSFA-TV	87
Salt Lake City	KCPX-TV	51	Lincoln-Hastings- Kearney	KOLN-TV	71	Columbia, S.C.	WIS-TV	83
Flint-Saginaw-Bay City	WJRT-TV	51	Wausau-Rhineland	WSAU-TV	71	Harrisburg-York- Lancaster-Lebanon	WGAL-TV	60
Evansville	WTVW	49	Madison	WISC-TV	64	Charleston-Huntington	WSAZ-TV	57
Wilkes-Barre-Scranton	WNEP-TV	47	Charlotte	WBT-TV	63	Erie	WICU-TV	55
Rockford	WREX-TV	46	Cedar Rapids-Waterloo	WMT-TV	63	Wichita Falls-Lawton	KFDX-TV	52
Kansas City	KMBC-TV	45	Jacksonville	WJXT	62	Oklahoma City	WKY-TV	51
Colorado Springs-Pueblo	KRDO-TV	42	Hartford-New Haven	WTIC-TV	60	Louisville	WAVE-TV	51
Joplin-Pittsburg	KODE-TV	40	Green Bay	WBAY-TV	57	Knoxville	WATE-TV	51
Sioux City	KCAU-TV	40	Greenville-Washington- New Bern	WNCT-TV	57	Boston	WBZ-TV	50
Columbus, O.	WTVN-TV	40	Reno	KOLO-TV	57	Fresno-Visalia	KMJ-TV	50
Little Rock	KATV	36	Champaign-Springfield- Decatur	WCIA	55	Chattanooga	WRCB-TV	49
Tulsa	KTUL-TV	36	Corpus Christi	KZTV	53	Bakersfield	KERO-TV	48
Rochester, N.Y.	WOKR	35	Roanoke-Lynchburg	WDBJ-TV	53	Davenport-Rock Island- Moline	WOC-TV	48
Cincinnati	WKRC-TV	35	Beaumont-Port Arthur	KFDM-TV	50	Joplin-Pittsburg	KOAM-TV	47
Pittsburgh	WTAE-TV	34	Cape Girardeau- Paducah-Harrisburg	KFVS-TV	50	Tampa	WFLA-TV	46
Providence	WTEV	34	South Bend-Elkhart	WSBT-TV	50	Syracuse	WSYR-TV	46
Greenville-Spartanburg- Asheville	WLOS-TV	34	Bangor	WABI-TV	49	Odessa-Midland	KMID-TV	44
Albuquerque	KOAT-TV	32	Mobile	WKRC-TV	49	Albany-Schenectady- Troy	WRGB	44
Des Moines	WOI-TV	32	Richmond	WTVR-TV	48	Atlanta	WSB-TV	44
Ft. Wayne	WPTA	32				Cape Girardeau- Paducah-Harrisburg	WPSD-TV	44
Sacramento-Stockton	KOVR-TV	32				Greenville-Spartanburg- Asheville	WFBC-TV	44
South Bend-Elkhart	WSJV-TV	32						

**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	45	Binghamton	WNBF-TV	73	Montgomery	WSFA-TV	73
San Antonio	KSAT-TV	43	Wausau-Rhineland	WSAU-TV	65	Erie	WICU-TV	70
Birmingham	WBRC-TV	42	Lincoln-Hastings-			Fargo	WDAY-TV	69
Duluth-Superior	WDIO-TV	41	Kearney	KOLN-TV	62	Columbia, S.C.	WIS-TV	69
Flint-Saginaw-Bay City	WJRT-TV	40	Greenville-New Bern-			Charleston-Huntington	WSAZ-TV	59
Albuquerque	KOAT-TV	37	Washington	WNCT-TV	58	Oklahoma City	WKY-TV	59
Buffalo (U.S. only)	WKBW-TV	37	Charlotte	WBT-TV	56	Grand Rapids-		
Milwaukee	WITI-TV	36	Jacksonville	WJXT	56	Kalamazoo	WOOD-TV	58
New Orleans	WVUE-TV	35	Cedar Rapids-Waterloo	WMT-TV	56	Albany-Schenectady-		
Baltimore	WJZ-TV	34	Pittsburgh	KDKA-TV	55	Troy	WRGB	57
Evansville	WTWV	34	Roanoke-Lynchburg	WDBJ-TV	53	Portland, Ore.	KGW-TV	56
Salt Lake City	KCPX-TV	33	Hartford-New Haven	WTIC-TV	50	Fresno-Visalia	KMJ-TV	56
Seattle-Tacoma	KOMO-TV	32	Greensboro-Winston			Harrisburg-York-		
Shreveport	KTRS-TV	32	Salem-High Point	WFMY-TV	50	Lancaster-Lebanon	WGAL-TV	56
Kansas City	KMBC-TV	30	Minneapolis-St. Paul	WCCO-TV	49	Atlanta	WSB-TV	54
Corpus Christi	KIII	30	Colorado Springs-Pueblo	KKTU	49	Sioux City	KTIV	53
Fl. Wayne	WPTA	30	Shreveport	KSLA-TV	49	El Paso	KTSM-TV	53
Dallas-Ft. Worth	WFAA-TV	29	Tulsa	KOTV	49	Las Vegas	KORK-TV	52
Rockford	WREX-TV	29	Louisville	WHAS-TV	48	Knoxville	WATE-TV	52
Joplin-Pittsburg	KODE-TV	28	Amarillo	KFDA-TV	47	Chattanooga	WRCB-TV	51
Wichita Hutchinson	KAKE-TV	28	Des Moines	KRNT-TV	47	Reno	KCRL	51
Colorado Springs-Pueblo	KRDO-TV	28	Mobile-Pensacola	WKRG-TV	47	Tampa	WFLA-TV	51
Little Rock	KATV	28	Odessa-Midland	KOSA-TV	46	Wichita Falls-Lawton	KFDX-TV	51
Omaha	KETV	28	Green Bay	WBAY-TV	46			
			Youngstown	WKBW-TV	46			

**Top 20 Affiliates by Network—Late Night—By Tv Homes Share**

ABC			CBS			NBC		
Market	Station	Share	Market	Station	Share	Market	Station	Share
Sioux City	KCAU-TV	49	Binghamton	WNBF-TV	83	Montgomery	WSFA-TV	82
Birmingham	WBRC-TV	47	Wausau-Rhineland	WSAU-TV	80	Columbia, S.C.	WIS-TV	80
Flint-Saginaw-Bay City	WJRT-TV	43	Lincoln-Hastings-			Erie	WICU-TV	73
Evansville	WTWV	41	Kearney	KOLN-TV	76	Harrisburg-York-	WGAL-TV	72
Rockford	WREX-TV	40	Hartford-New Haven	WTIC-TV	67	Lancaster-Lebanon		
San Antonio	KSAT-TV	39	Jacksonville	WJXT	63	Joplin-Pittsburg	KOAM-TV	64
Albuquerque	KOAT-TV	38	Charlotte	WBT-TV	52	Charleston-Huntington	WSAZ-TV	63
Milwaukee	WITI-TV	36	Roanoke-Lynchburg	WDRJ-TV	60	Bakersfield	KERO-TV	62
Seattle-Tacoma	KOMO-TV	35	Cedar Rapids-Waterloo	WMT-TV	58	Albany-Schenectady-	WRGB	59
Duluth-Superior	WDIO-TV	35	Pittsburgh	KDKA-TV	56	Troy		
Tulsa	KTLN-TV	35	Greenville-New Bern-			Oklahoma City	WKY-TV	57
Buffalo (U.S. only)	WKBW-TV	34	Washington	WNCT-TV	54	Fargo	WDAY-TV	56
Salt Lake City	KCPX-TV	34	Amarillo	KFDA-TV	52	Fresno-Visalia	KMJ-TV	54
Baltimore	WJZ-TV	33	Champaign-Decatur-			Peoria	WEEK-TV	54
New Orleans	WVUE-TV	32	Springfield	WCIA	51	El Paso	KTSM-TV	53
Kansas City	KMBC-TV	31	Odessa-Midland	KOSA-TV	50	Wichita Falls-Lawton	KFDX-TV	53
Little Rock	KATV	31	Minneapolis-St. Paul	WCCO-TV	50	Atlanta	WSB-TV	52
Corpus Christi	KIII	30	Greensboro-Winston			San Diego	KOGO-TV	52
Omaha	KETV	29	Salem-High Point	WFMY-TV	50	Boston	WBZ-TV	51
Dallas-Ft. Worth	WFAA-TV	28	Mobile-Pensacola	WKRG-TV	50	Grand Rapids-		
Fl. Wayne	WPTA	28	Cape Girardeau-			Kalamazoo	WOOD-TV	51
			Paducah-Harrisburg	KFVS-TV	49	Tampa	WFLA-TV	51
			Madison	WTSC-TV	49	Syracuse	WSYR-TV	51
			Youngstown	WKBN-TV	49			
			Bangor	WABI-TV	48			
			Colorado Springs-Pueblo	KKTU	48			
			Louisville	WHAS-TV	48			
			Knoxville	WTVK	48			
			South Bend-Elkhart	WSRT-TV	48			

(Continued from page 58)

VHF station dominating two UHF outlets.

While independents have been enjoying a long-term, gradual increase in market shares, a comparison of the 15 leading independent stations in metro shares for November, 1967, vs. November, 1968, shows no marked change in the range of share levels. Here are the metro figures:

	'67	'68
Total day	19- 9	20- 9
Primetime	17- 7	16- 7
Early eve.	34-13	36-17
Late night	19- 6	15- 6

As can be seen, in the total day and primetime periods, where the effects of network competition are mostly strongly felt, the situation is practically unchanged. The indies appear to have improved a little in the early evening and declined a little in the late evening.

#### *Good in early evening*

However, the early evening segment, as defined in the TELEVISION AGE studies, is two and a half hours,

while the late evening period is only a half-hour. So, while the indies don't seem to have made much progress overall, the early evening improvement appears significant.

#### *Leadership changes*

A couple of notable changes in the top indies have taken place in the 12-month period, both in fringe time. The number one station in early evening metro shares is KWGN-TV Denver, a WGN Continental Broadcasting outlet on channel 2. Boasting a 36 share for Fall, 1968, it had a 25 the previous Fall, when it was tied for seventh place.

In the late evening sweepstakes, the metro leader is KHBV-TV Las Vegas on channel 5, recently sold to Levin-Townsend Enterprises. In the Fall of '67 KHBV-TV had a 5 share and was tied for 16th place. Last Fall, it bounded up to a 15 share.

Clearly, the independent can show muscle with proper management and programming. Their performances in the future will undoubtedly be among the most significant developments in television. ■

#### *Reynolds (From page 38)*

able stimuli cause the pupil to dilate and unpleasant stimuli cause it to contract.

What Confer wanted to find out from the device was which commercials held the viewer's interest, once the concepts were established. The eye camera filtered out about half of the 25 commercials, leaving 13 basic approaches for the various campaigns.

After conferring with its customers, the client then produced 3 variations to enable each one to enjoy an exclusive message in its respective markets. For example, a Pepsi-Cola commercial in New York City differed from a Piel's ad.

Most of the markets in the campaign were big ones. Beside New York, they included Los Angeles, Chicago, Philadelphia, Detroit, San Francisco, Houston, Dallas, San Diego, Syracuse, Milwaukee, Portland, Me.; Albany, N.Y.; Fresno, the Twin Cities and, of course, Wilkes-Barre-Scranton. The messages, generally aimed at a broad audience

**Among markets with 3 or more VHF stations\***

# **KTBS -TV SHREVEPORT LOUISIANA**

**is No. 1 ABC Station in prime time metro share**

**No. 1 ABC station in prime time share of total homes**

**No. 3 (tied) ABC station, 9 AM-Midnight, metro share**

**No. 3 ABC station, 9 AM-Midnight, share of total homes**

**\*November 1968 ARB, subject to survey limitations**

were placed primarily in prime and fringe times. The campaign ran 13 weeks in the bigger markets, eight weeks in the others.

Most of the customers in the campaign ran their own tv ads and merchandising in cooperation with the Reynolds buys and were reported to have benefitted most where this kind of mix was used. Reynolds, naturally, encouraged this kind of participation.

The metals company wrapped up its effort with post-campaign awareness studies. These measured the extent to which the sales points concerning the freshness and flavor qualities of all-aluminum cans were remembered. It was found that awareness jumped from 19 to 60 per cent over the benchmark studies.

Confer feels his faith in short tv messages was justified. "You can do a fantastic job with a 10-second message." He points out, however, that the commercial must be made specifically for the ID length and not be a cut-down version of a longer ad.

Reynolds used outdoor in its all-aluminum can promotion in '67, then decided to try tv. The 1969 campaign has not been firmed but Confer says it is "looking favorably" on tv. ■

### Cigarettes (From page 33)

counts and they certainly would not be let go. The agencies able to do so would undoubtedly carry some of their more valuable people in the account and media areas. (Cigarette accounts are more heavily-staffed on the creative side than the "typical" agency account.)

#### No people crisis

The president of one agency handling a cigarette account said that "Madison Avenue will *not* be thronged with people looking for work" in case of a ban on cigarette advertising.

In the event the ban is confined to broadcast only, agencies would be faced with some radical restructuring in media strategy. One media director at a cigarette agency felt that cigarette promotion expenditures overall might rise initially.

"To get the same number of impressions in print media as we get on tv we would have to spend more money. We would naturally watch sales as we make a transition from one group of media to another and, of course, this would affect the total

amount of money we spend. So it's difficult to say how much tv money would go to print. "One reason I feel that cigarette promotion costs would rise is because an increasing amount would go to merchandising expenditures. There would be greater retail emphasis—more in-store promotion, more money spent to buy space in supermarkets. There will also be more couponing and, possibly, price promotions."

Another media director at a cigarette agency said, "My guess would be that half of the tv and radio money would go to other media and half to sampling and sales promotion.

"That's only a rough prediction, of course; it depends on how sales react to various media strategies. Initially, some of the tv money might go back to profits."

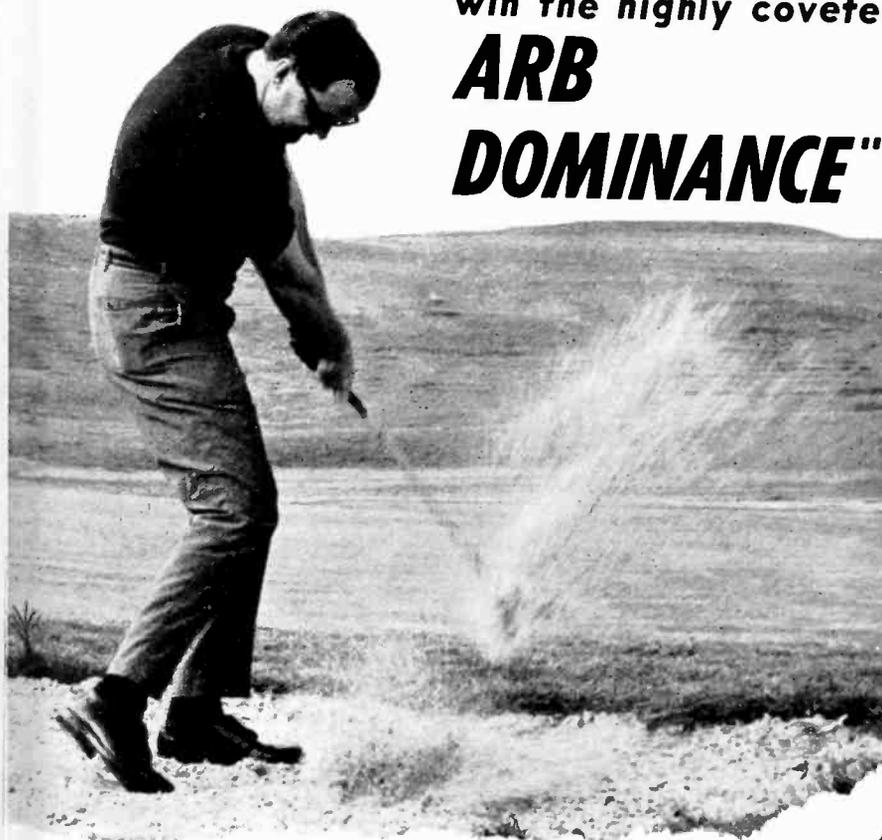
#### Papers up, mags down

While cigarettes now spend much more on magazines than newspapers, this media executive feels the strategy would reverse without broadcast advertising.

"Cigarettes are a frequently purchased product and we need frequency of advertising. Without tele-

"... from the South's MASTER MARKET  
the professionals at WJBF  
win the highly coveted November '68

## ARB DOMINANCE"



Time Slot	Homes*
Noon to 5:00 pm Mon.-Fri.	
WJBF	23,300
Station B	10,800
5 to 7:30 pm Mon.-Fri.	
WJBF	40,600
Station B	20,600
6 to 6:30 pm News Mon.-Fri.	
WJBF	46,600
Station B	20,100
7:30-11:00 pm Sat.-Sun.	
WJBF	41,600
Station B	34,100

\*Subject to limitations of survey

THE PROFESSIONALS  
Augusta, Georgia



Represented by H-R TV

vision, we would need more newspaper rather than magazine advertising."

He said cigarette sales appear to be doing well in England, where cigarette advertising on tv has been forbidden since 1965. "That means," he quipped "that other media may be more effective than tv, or else maybe advertising isn't that important."

Because couponing has been very successful in England, agency media executives generally agreed that it certainly would be tried in a big way in the U.S.

One agency cigarette marketing man speculated that the \$225-odd million now spent in tv and radio would "clutter up" print media if they were all placed there. "It's possible media budgets would go down because the agencies couldn't find enough media opportunities to spend all that tv and radio money."

He added, "Speaking selfishly, I would welcome fewer commercials on the networks, which would have a problem filling the cigarette spots."

There is also the question of how the FCC proposal might affect the tobacco companies as business entities. Wall Street has played it cool, according to most analysts. There's been no active buying, but no dumping, either. Presumably, the threat of an advertising ban has been bruited about long enough so that its effect has been tentatively worked into the price of tobacco stocks.

An analysis of tobacco stocks in December by Smith & Barney rang a positive note, and the FCC proposal did nothing to change the brokerage house's opinions.

The analysis made three points. First, either in anticipation of an advertising ban or at the time it happened, investors would assume one

effect would be higher profits. Since these stocks already have a low price/earnings ratio (generally between 11 and 13), this would make them even more desirable.

Second, investors would also assume that the tobacco firms would accelerate their diversification efforts. The release of broadcast ad money would suggest to them that some of these "freed" expenditures could be used for acquisitions or growth in other areas.

Finally, if the tobacco companies ploughed some of the ad money back into profits, this, together with the price level of tobacco stocks, would make these firms attractive take-over candidates. An indication this is already true is Loew's purchase of Lorillard. In the acquisition area, there's R. J. Reynolds' negotiations to take over McLean Industries, whose annual revenues are in the neighborhood of \$200 million.

#### *Little effect on tv stocks*

As for broadcast stocks, they've been off a bit recently, but there's been no panic. One analyst said the threat of a ban on cigarette advertising has been "discounted" in the broadcast stock price level. Another said that while broadcast stocks have been off, it is not clear that the cigarette ad issue is a factor.

Manny Gerard of Roth, Gerard & Co., investment counsellors, remarked. "We told our clients six months ago that cigarette advertising would be off television, and to take that possibility into account."

All the foregoing is academic, of course, if the FCC proposal is sidetracked. The chances of its being adopted—or, to put it more precisely—of Congress allowing it to be adopted, are small. However, the FCC has opened a Pandora's box, and it can be assumed that the banning of cigarette advertising on tv and radio will come sooner rather than later because of it.

Some admen and broadcasters feel the implications of the FCC proposal go well beyond cigarettes, despite the FCC's disclaimer that it is intended to set no precedent.

In short, they are worried about further controls over product advertising. Since almost everyone expects cigarettes and tv to be divorced eventually, these implications may be the most significant aspect of the FCC's action. ■

## *Women (From page 37)*

aration. From there she went to NBC to work on Kraft commercials. Compton Advertising then hired her to frost Duncan Hines cakes for pictures, and she was made an associate producer. Four years later she joined Leo Burnett, where she's been for eight years.

Some of the others didn't have so hard. Miss Thompson started writing and directing for radio while in college, and Miss Harrison started as a director and producer for a television show in the day when programs were put together by agencies. When she tired of that she decided she wanted to go in advertising.

Television was easier to break into in the early days, according to Catherine Aimes of J. Walter Thompson. "There were no experts then," she said. "We didn't have storerooms or TelePrompTers. It was more like the theater—you rehearse everything. People had to memorize lines and positions. It was a wonderful school to grow up in."

She concedes that tape has its advantages. "You don't live as dangerously today. If someone made a mistake then, everyone could see it." Mrs. Aimes admits she misses the challenge of live tv.

John F. Murray is the house agency for Anacin. Jeanne Harrison, who's been there for a little over a year, is in charge of production for all radio-television advertising. She spends a lot of her time on the radio and does most of her shooting in New York. They go to other places sometimes, but only for weather locales, not for financial reasons.

Miss Harrison is deeply involved in creative work. There are no directors at the agency, and she works directly with the copywriters. She prefers this arrangement because she feels there are a lot of things that can happen while creating in the studio that can't happen on a storyboard.

#### *Every step of the way*

At J. Walter Thompson, Mrs. Aimes is involved in every step of putting a commercial together. She works with the writer and art director, and has final say on casting. She chooses the composer, set designer and studio. A really good



*Model of "Place de Radio-Canada," new headquarters of Canadian Broadcasting Corp. in Montreal, which will consolidate CBS facilities.*



## THE VIEW FROM THE HILL

The upcoming session of Congress will be one of the most important in the history of the broadcast business. The TELEVISION AGE FCC ISSUE to be published March 24 analyzes the delicate relationship between the FCC and the Congress in such volatile areas as cigarette advertising, CATV, multiple ownership and other important issues. These articles will be read and reread throughout official Washington. Interviews are scheduled with

key Senators and Representatives involved in communication legislation.

The issue will be distributed at the NAB Convention in Washington. Individual copies will be delivered to every member of both Houses of Congress, to the staffs of the Congressional Committees, as well as to the FCC—in depth.

*Circulation guarantee: 20,000 copies.*

ducer, she said, has a great deal of influence on the overall look of the production.

She spends about 60 per cent of her time on the set, and does most of her shooting in New York. Sometimes she makes a commercial in California because she wants a specific director who can't come East at the time, and sometimes weather problems make California or Florida a better choice.

### *From dolls to drugs*

Ideal dolls, Old Gold and Block Drugs are some of the accounts Mrs. Land supervises. Dream Whip, a new account, is one that she does personally. She coordinates all aspects of the production and works closely with the writer and art director to make sure the message comes across.

Mrs. Land spends little of her time shooting now. She'd like to do more, and probably will in the future. At present, she supervises four other

### *Chaos predicted*

Chaos within the tv industry and forfeitures running into the billions will result if the FCC decision, which denied a license renewal to the Boston Herald-Traveler Corp., owner of WHDH-TV Boston, is not upset. This is what stockholders of the corporation were told recently by Harold E. Clancy, president and publisher.

He said in a letter: "The Commission decision marks the first time in history that a license has been declared forfeit with no finding in fault; the first time in history that a renewal applicant has been denied by holding its operational record to be irrelevant; the first time in history a renewal applicant has been judged solely on the artificial criteria heretofore applied to new applicants who had no operating record; the first time in history where the ownership of other communications media has been treated virtually as grounds for disqualification."

tv producers at the agency.

Coordination, of course, is a key function of producers. Miki Blakemore said she works with the commercial from the concept through the first air date. She produces for all Duncan Hines cake mix commercials and spends about 20 per cent of her time on the set shooting and editing.

Dorothy LaClair spends only about two days a month on the set for each commercial. Both stay in New York for most commercials, but sometimes go elsewhere, also for locales or weather.

Miss Nelson said it's either very busy or very slow. For one account, she was in the studio every day from October 8 to November 1 last year. She isn't specifically assigned to any accounts, but has worked on Camay, Secret and Lavoris. She also worked on Spaghetti-O's, which she said is a sales success story and one of her accomplishments she is happiest to talk about.

Penny Hewitt works on the American Airlines account at Doyle Dane Bernbach. She spends a lot of time "hanging around airports," and not as much time on the set as she'd like.

Though color film commercials usually take from four to eight weeks to make, from pre-production through editing, Miss Hewitt once made one in three days. "I don't recommend it," she said.

### *Variety is the spice*

Dixie Thompson, who has worked on almost every account at Cunningham & Walsh, said she likes the variety. She spends more than a third of her time on the set, and would like to spend more.

She said, though, that she likes every aspect of production—meetings, client presentations, pre-production, etc. Currently, she is working on ZBT baby powder, Easy-Off oven cleaner and window spray, and Sunshine Snacks, among others.

At some agencies, the producer's role has been somewhat downgraded in the last few years. O&M's Miss LaClair said art directors and copywriters are taking a lot of the creative duties away from the producer, but maintained they don't have the technical knowledge necessary.

"The art directors are doing more and more actual production, leaving

the producers with paperwork," she said.

DDB is still a producer's agency according to Miss Hewitt, and Mimi Thompson said the same about Cunningham & Walsh. She works closely with the writer and art director which brings her into discussion during the formative stages of the commercial. She added, though, that she knows of producers in other agencies who haven't been so lucky.

At Compton, Mrs. Blakemore said the producer has increased in stature although she knows this is unusual. "The problem in the past was that producers didn't really know what they were doing," she said. "Now we work together as a creative group."

### *Depends on where*

Miss Nelson points out that the producer's importance depends on the agency. "At some agencies they don't consider production part of the creative group. It should be, but at one agency, producers are just messengers. A lot of people feel the profession is being maligned by the directors. It really depends on where you are and how good you are."

Each producer adds somewhat of a personal touch to a commercial. To do this, they need a personal philosophy, and their own idea about what is and isn't important.

"The very first thing in a commercial is judgement and taste," according to JWT's Mrs. Aimes. But she doesn't underrate the importance of ideas. "It's hard to make a bad commercial if you've got a good idea and it's just as hard to make a good commercial with a bad idea."

Producers should concentrate on doing best what they know best, according to Mrs. Land.

"I don't want to be a director or set designer," she said. "I let others contribute their fullest. I just give them the idea. The thing to do is to get the best people possible to know what's good, and set a direction. You have to know how to work with people."

She stresses the importance of experimentation in making commercials, and finds too many agencies don't know the true meaning of experimenting. "One of the great fears people have is to fail once in a while."

# The biggest bargain in media selling costs \$45,000 per thousand contacts!

It has been reliably estimated that the *real* cost per face-to-face media sales call averages \$45. That's figuring *all* the costs of keeping a man in the field and is based on the fact that only 41% of his time is spent in actual selling (some media say only 25%).

But it's still a bargain because without *that* sales expense you wouldn't sell much advertising!

## The second biggest bargain in media sales communication costs \$40 per thousand!

There's another effective media sales tool called "selling-in-print."

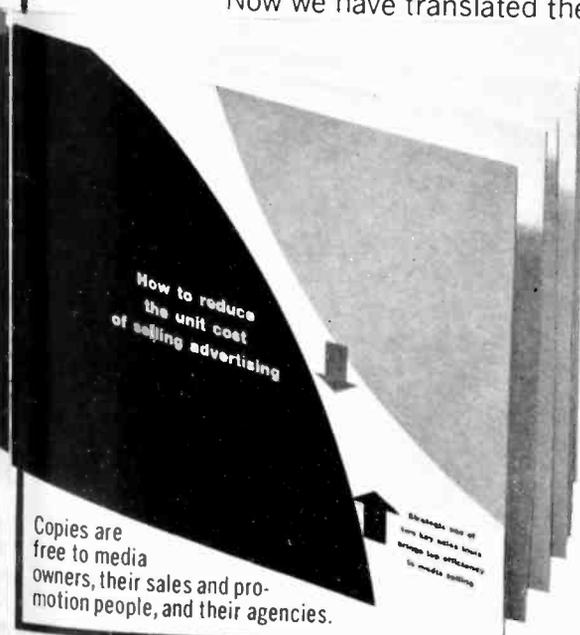
It averages about \$40 per 1,000 contacts.

Used right it can help make the salesman's contacts far more productive. They will have more time to make more calls on *worthwhile* prospects, more time to make more proposals, close more contracts, upgrade and renew more running accounts.

### New booklet illustrates this sound principle of cost efficiency in media selling

For years media have used this basic approach in helping manufacturers of nationally distributed products understand how advertising helps build sales and at the same time reduce sales cost as a percent of sales volume.

Now we have translated these time-tested procedures into *media selling* terms; documented by actual media selling experience.



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TITLE \_\_\_\_\_

COMPANY \_\_\_\_\_

ADDRESS \_\_\_\_\_  
\_\_\_\_\_

**SRDS** In SRDS **YOU ARE THERE**  
selling by helping people buy  
STANDARD RATE & DATA SERVICE, Inc.  
5201 Old Orchard Road  
Skokie, Illinois 60076

Mrs. Land says she's not afraid to take a chance with a commercial. She pointed out that in many other areas things are done over until they're right, but that if a commercial isn't right the first time, people think there's something wrong.

Miss Harrison is another person willing to take a risk with her commercials. "You live dangerously," she said. "You have to in production because it's too expensive to turn back.

"You have to have courage, but it can't be just a whim. There has to be something behind it.

"Reality is the important thing in a commercial. It has to fit in the little world of the person you're trying to reach."

Miss Harrison feels it's important for a person in a position like hers to have a normal private life. "If you're too confined," she said, "it warps you." She tries to involve herself on the outside with as many people as she can, to keep herself in contact with the people she is trying to reach.

### Cost Control

To Miss Thompson, one of the most important aspects of a producer's job is to keep things under control. She said it can be very costly to start creating on the set, since production prices are so high.

As for Mrs. Blakemore: "I operate strictly on instinct. What I do really depends on the product and type of commercial."

Said Helen Nelson, "I get very involved in a commercial. That's good and bad—you can lose your objectivity. You have to keep remembering that each commercial is important no matter what it is, and that the basic reason for a commercial is to sell a product."

Whenever she's disagreed with her colleagues or the client about something she wanted to do, she's been given a chance to explain her side, and she's won enough times so that she doesn't hate her job.

"As people become more confident in you," she said, "they let you do more; they trust your judgement." She said she's made some mistakes, but she's reached a point now where she feels secure in her opinions.

That, surely, is a sign that you've arrived. ■

### B&B (From page 35)

sored the *Wizard of Oz*, an Oz hand puppet offer turned out to be very successful.

Finally, a program must project an attractive corporate image.

Grant points out that the flexibility of the networks makes it possible to solve just about any client-programming problems. He adds, however, that you pay a premium price when dealing with the nets.

As for spot, it's far from a trouble-free medium, Kanner says.

The independent 30, and the 50 per cent rate for the 30, media buying services and what rating numbers to use all present problems to agency media departments, the B&B media chief feels.

As noted earlier, Kanner plans to announce shortly his plans for possible changes in the structure of the media department.

He believes that a buyer can occasionally get a better deal by working with a station. Hence, a market specialist plan is one of about a half-dozen the agency has under consideration.

"There has been no pressure from P&G or GF on us to use this type of buyer," Kanner remarked. This, despite the fact that GF was one of the first, if not the first, to test market specialist buying three or four years ago.

### Feet and miles

NBC News came up with some interesting statistics on its 1968 tv coverage. The network shot 4,800 miles of film which ran 11,400 hours—more than 15 months of viewing.

It sent total staff of 1,032 on trips covering nearly two million miles—via airplane, train, bus, boat, Land Rover and camel—to 74 countries at a cost of almost \$500,000 for personnel alone.

It shipped 140,000 pounds of equipment to Miami Beach for the Republican convention; then shipped it to Chicago for the Democratic convention, and finally back to New York.

The network spent \$1.6 million on raw film, paid a telephone bill of over \$700,000, a telex and cable bill of \$300,000.

The B&B media execs are cool to using outside media buying services. They believe that the services can't necessarily get a better deal for client than the agency could get it self. They do believe that for small agency with a weak media department the outside buying service may be of some value.

Another concern of B&B is the increasing interest in the 30 as the eventual basic unit of sale.

Kanner doubts the 30 will bring in any additional business and warns the short length may soon have the same effect as a stock that splits.

"When a stock splits, the price substantially reduced. It's not long before the price starts creeping up. Eventually, each share is worth as much as the original one."

While the 30 may make the station more efficient in terms of being able to avoid the traffic problems which normally result from running piggy backs, Kanner points out the advertiser loses because he no longer has control over who his partner

What research to use and evaluating it is the task of Sid Gehlman, who heads up the media analysis group. Speaking of ratings, he says, "Currently we use ARB. We've been using it for the past two years but the reasons why we use them over Nielsen are outlined in a report which fills complete volume. A large part of the responsibility is evaluating research and recommending to management which to buy."

One area in which his department is concerned is that of "people data."

"A lot of people would use this type of information," he points out, "if they had more faith in it. But many are not convinced that meter homes are the best way to measure people."

"Some clients have been using household data for years and don't want to change for change's sake. They want real proof that what they're doing is wrong."

The overall philosophy of the Eton & Bowles media department is quickly summarized by Simko.

"Media is a skilled profession. There is a lot more to it than listing numbers. We use what we like to 'disciplined media judgement,' based on the long-term knowledge buyers have of our philosophy, their ability to combine that with common sense."

## In the picture

came here full of hope and challenge, and to have fun," says **Mrs. Eleanor Holtzman**. "Here" Delehanty, Kurnit & Geller, a small agency that's currently building a solid reputation as one of New York's core creative shops.

Mrs. Holtzman, who joined the agency last November in the new post vice president, marketing services, has not been disappointed. The challenge is there—one of setting up and running a full-fledged research department in an agency that had always had an affiliation with an outside research company.

Her hope of being able to weave creativity into her department's product—"to informalize it, give it a heart and a pulse," in Mrs. Holtzman's words—is being realized every day.

And fun? "It's the kind of fun you feel when you're functioning in a relaxed atmosphere with idea people who want ideas from you."

If Mrs. Holtzman found the atmosphere at Delehanty, Kurnit & Geller a bit heady at first, it was because she arrived there direct from McCann-Erickson.

She had reached Interpublic as a senior project director in the motivational research department in 1956, just as McCann-Erickson's central research department was being spun into Marplan, one of the Interpublic services conceived by Marion Harper.

Just as Mrs. Holtzman has brought much of what she learned at Marplan to Delehanty, Kurnit & Geller, she brought to Marplan much of what she had learned in her first job in research—that of a research analyst at Compton Advertising.

She went with Compton in 1953 and stayed three years, during which she was lucky enough to be in on the development of the now traditional 2-hour recall test for tv advertising (sometimes referred to as Burke), and to have worked largely on Procter & Gamble.

"At Compton," she recalls, "I started at the bottom, interviewing and coding, and that was the best thing that could have happened to

me. I got a good look at the bedrock of advertising research."

She also learned that an unimaginative but well thought out, almost ritualistic way of approaching research problems could be effective. That was P&G's long suit—beat the message into the people, then test for recall—and it worked at that time.

"Nobody has the American housewife figured out like P&G," says Mrs. Holtzman. "She yearns to be a heroine—all starched, beautiful, cool and in command—so P&G makes her one. Every P&G commercial is a little morality play—triumph over dirt. Cornball, but it sells."

**M**rs. Holtzman left Compton when she became, as the saying once went, heavy with child. In fact, she retired—with somewhat vague thoughts of becoming one of those self-same starched and efficient heroine-housewives.

"It didn't work," she admits. "My buddies from Compton used to come out to interview me on laundry products, but every time I did a load of clothes everything ran."

It took her six months in the housewife business to decide to return to research. "I chose McCann-Erickson," she says, "because it was a going agency where a lot was happening and where research was important."

She planned to stay there a year, then switch to a small agency. She stayed 12 years, working with Dr. Herta Hertzog in what Mrs. Holtzman terms "a technically excellent research department, probably the best in New York."

At Marplan, she worked with Dr. Hertzog on many of the accounts handled by the Interpublic agencies—Miles Laboratories, Buick, Coca-Cola among them. She was there in Marion Harper's regime, and witnessed his departure.

"He set a tone throughout the whole company," she remarks. "He valued ideas and people who could generate them. He believed in the research function and backed it to the hilt."

"After Interpublic, I knew I could work anywhere."

One of Mrs. Holtzman's first proj-



*Mrs. Eleanor Holtzman  
Hope, challenge—and fun*

ects at Delehanty, Kurnit & Geller has been to develop a video tape concept test, a new method of testing that avoids the obvious pitfalls of print-testing concepts that will eventually be used in tv commercials.

Two concepts are taped, each employing one visual (a picture of the product), supers and voice-over. Tapes in hand, the research team moves into the field, rents an empty store in the vicinity of a supermarket, recruits housewife/subjects in the market, screens them, shows each housewife one of the tapes, then tests her on it.

**M**rs. Holtzman harbors a definite creative streak and a high degree of respect for creatively oriented people. Knowing that, it does not seem incongruous to hear her say, "Research should not be rigidly followed. I'm not a great believer in advertising testing per se, because I'm never exactly sure what it's predictive of."

She's aware that too many research and testing criteria can stifle creativity. "That sort of atmosphere goes against the grain of creative people," she says. "It's apt to start them playing the numbers game, and no creative person ever won at that game and stayed creative."

Does a small shop like DK&G suit this veteran of the big agency scene?

"Believe it," Eleanor Holtzman says emphatically. "It's great to spend the day working instead of writing memos." ■

Spotlighted on a recent National Geographic special, *Reptiles and Amphibians*, was a weirdo turtle called the matamata, described as resembling "an advancing army tank and a vacuum cleaner."

*Where were you matamatus when we really needed you back in WW II policing the area?*

\* \* \*

Las Vegas, says comic John Barbour, is the only city in the U.S. where the hotels have no Bibles. The guests have sold them all.

\* \* \*

Sometimes the pens of the publicity slaves in the tv biz are as mighty as hatpins. Witness this dazzler plucked from a backgrounder on Andy Griffith.

"I like to go back to the Carolinas," says the star of *Looking Back*, hour-long color special to be broadcast February 20 on the CBS Television Network. "I like to get in my boat and fish and sun and picnic and mow the lawn and go to town and things like that."

*That's good old down-to-earth Andy for you. Most men would feel self-conscious mowing the lawn in a boat.*

\* \* \*

On a recent *Merv Griffin Show*, fashion designer Mr. Blackwell made Liz Taylor a lifetime member of his Worst Dressed Women list. Said Blackwell, "Miss Taylor once wore a dress that made her look like two small boys fighting under a mink blanket."

*That's bad?*

\* \* \*

There'll always be a press agent—and he'll probably be the one who ground out a recent release on the return of Farley Granger to television (da da da dum te dum) as a heavy on *Hawaii Five-O*.

Granger likes his part in the show. "I hope it demonstrates," he says, "that there's a new, nasty me waiting to break out."

*Just what the world needs—a nasty Farley Granger.*

CBS-TV press information tells us, ready or not, that Robert Conrad, star of *The Wild, Wild West*, manages an up and coming fighter, one Irish Frankie Crawford.

"I believe I have the next feather-weight champion of the world in Crawford," Conrad says. "He's faster and hits harder than most feather-weights."

*Who doesn't?*

\* \* \*

Out of the PR department of WGN comes a publicity release all about the Chicago station's helicopter-mounted traffic spotter, Irv Hayden of the Chicago police—and out of the release comes:

"There is a note of sincerity in Irv's voice when he says, 'When I'm in the air, it's my traffic.'"

*And there's a note of equal sincerity in the average Chicago motorist's voice when he snarls, 'I wish to hell it were.'*

\* \* \*

The CBS special, *Art Linkletter Operation Armed Forces*, featured, among other delights, "an interview with a military wife whose pregnant condition had hindered but not prevented her from winning black-belt ranking in karate."

*No fair. It was two against one.*

\* \* \*

This month, *The Michigan Sportsman* will report on the attempt by a group of men to hike 675 miles through sub-arctic Canada in the middle of Winter. A similar attempt was made last Winter, but the hikers turned back after covering 200 yards.

*Too bad. They only missed by 674 miles, 4,680 feet.*

\* \* \*

The Automatic Car Wash Association of Michigan presented Sonny Eliot, weathercaster for WJ-TV Detroit, with a plaque describing Sonny as "more than a fair weather friend of automatic car wash operators of the State of Michigan."

*Wise guys. One more move like that and Sonny will get the voice-over on Sermonette to pray for sunshine.*

It had to happen—or did it? This month's version of NBC's new two hour *First Tuesday* turned out to contain a documentary on "The American Bathroom Revolution." The show was a veritable hymn to porcelain, chrome, glass and running water, and embraced singing, dancing, footage shot during a gala premiere of exotic new bathroom equipment in Las Vegas, and plenty of pretty girls.

*And to think, it all started with Chick Sale.*

\* \* \*

Sometimes slips pass in the type publicity releases, followed, usually in the next mail, by a second release frantically correcting the first.

The last correction to grace our desk dealt with an all but unparadigmatic no-no that had appeared in an announcement regarding an interview by Harry Reasoner with *The New York Times'* food editor on *CBS 60 Minutes*.

"The meal," went the correction, "included with the main dish a bottle of wine which our typographical gremlins described as Louis George. It was, of course, Nuits St. George."

*Of course.*

\* \* \*

Most - Fascinating Filler - T-Reach-Us-In-Months Department  
"I'm not usually superstitious," says Lucille Ball, star of *Here's Lucy*, "but I once had an accident soon after whistling in my dressing room—I don't whistle in my dressing room any more."

\* \* \*

"Everything went wrong for me this month," says Ronnie Schell of *Gomer Pyle—USMC*. "Even my twin sister forgot my birthday."

\* \* \*

Here comes another correction: "The Gaslight Gang, not The Gaslight Kids, is the correct identification for the musical group appearing on *Looking Back*, the Andy Griffith special.

*There's a difference?*

# King Kong may be alive and well in New Mexico



Or at least it might seem that way to some tv stations.

In November, KOB-TV News made a clean sweep in the Albuquerque Press Club's annual tv news competition, walking off with all three APE Awards. The Club literally went ape over us for the best newsfeature, best news documentary and the best spot news story.

Our APE sweep gives you an idea why KOB-TV draws the largest news-viewing audience in New Mexico. The Feb.-March ARB Report credits us with a 50% share of audience.\*

To get an even better idea, consider these facts. KOB-TV News is the only

station in Albuquerque which consistently programs news in the same time slots—Mon. thru Fri. at 6 and 10 p.m.—which makes it easier for people to make a habit of us. Also, KOB-TV has the largest news staff in the state.

Rating figures over the past eight years show that our early and late evening news programs are the only ones in this market with current ratings higher than the eight-year average.\*

KOB-TV News delivers for advertisers too. A gargantuan share of the audience in New Mexico.



CHANNEL 4 TELEVISION

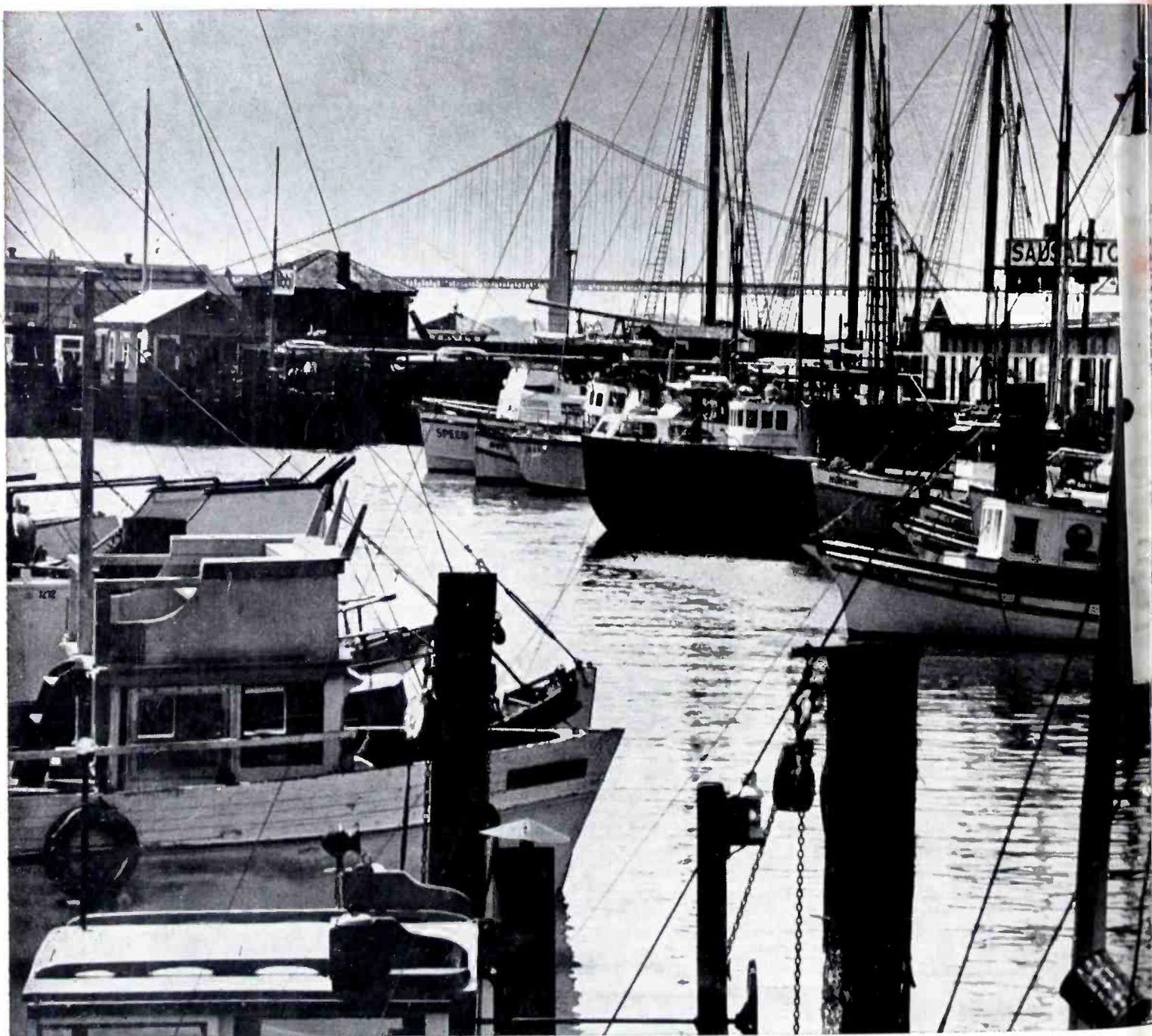


Albuquerque, New Mexico

Represented nationally by Edward Petry & Co.

\*"All audience measurement data are estimates only—subject to defects and limitations of source material and methods, and hence may not be accurate measures of the true audience."

*If you lived in San Francisco...*



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