

Center PR

Television Age

INDIANA UNIVERSITY
BLOOMINGTON
IN 47401

Indiana University
OCT 29 9 1969

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Can the independent VHF stations hold their audience gains?	PAGE 26
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KSTP-TV Covers the Broad Market.

Women.
Media men love 'em. Especially the 18-34 housewife type. The heavy users who can make or break a brand.
So to give you a better selective audience of women in the Minneapolis-St. Paul area, we've heaved up the KSTP afternoon lineup with some bright new programming.



Strange Paradise



You thought every possible idea for a daytime drama had already been used? How about Colin Fox playing the dual role of a millionaire industrialist and his 300-year-dead ancestor, in a show set in the Caribbean, involving voodoo? Don't laugh. Wait until you see the ratings.

Dial 5



"Dial 5" is a new expanded version of our long-running and successful "Dialing for Dollars", which has been moved into the noon-to-one o'clock time slot. Popular Jane Johnston joins Jim Hutton in hosting this viewer-participation show, which also incorporates a news/weather segment with Marilou Thibault.

Because women have widely varying tastes and preferences in programs, we offer a wide variety of afternoon shows. So your commercials reach a much wider audience. Want to sell women? Take Five. KSTP, Channel 5.

The Dennis Wholey Show



This is a talk show that's different, because the host is different. Dennis Wholey is a personable, articulate young man who's built a growing reputation as one of the most perceptive interviewers around. Not only can he talk, he can listen. One comedian called Dennis' interview "... the best I've had in 31 years of show business."



HUBBARD BROADCASTING COMPANY
Represented nationally by Edward Petry & Co.

There is a "turkey" at your station.



It does not belong there.
Replace it with a successful show.

COUNTRY HAYRIDE. The sound that turns on America today—showcased in a contemporary format spanning the sophisticated tastes of a widely varied, country-oriented television audience. 30 and 60 minute formats. On tape, in color.

THE PHIL DONAHUE SHOW. Instant involvement. Interviews with famous personalities combining journalism and showmanship. No holds barred discussions on every subject. Available for stripping as half hour or 60 minute programs. In color, on tape.

FIVE AVCO BROADCASTING SPECIALS: **Appalachian Heritage. The Last Prom. The Wheels to Eternity. Death Driver. Whose Home This Holy Land?** Among the honors shared by these programs are a *Regional Emmy, The Alfred P. Sloan Award, The Ohio State Award, The Chic Award, The Columbus Film Festival Award* and three *NATPE Program Awards*. Responsible broadcasting. Contemporary filmmaking. Important involvement for you on a local level.

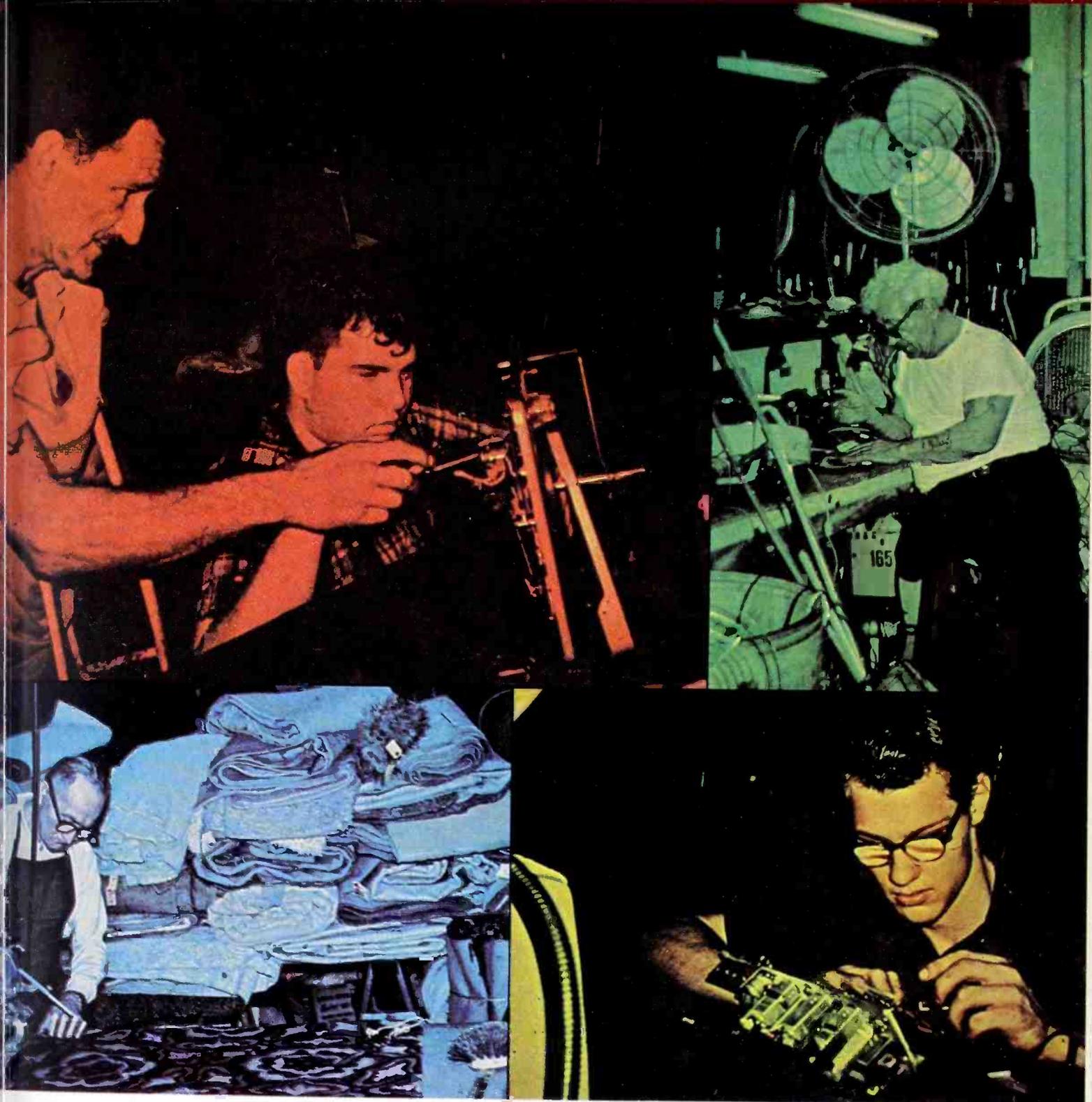
300 MOVIES. First run off-net. First run syndication. First run in your market—and lots of reruns now available. Titles, including Academy Award winners, are from *The Kickoff Catalogue, Sons of Hercules, Adventure 26, Top Time, 28 For 68* and *Plus 12*.

DODO, The Kid From Outer Space. 78 five minute cartoons as timely as the moon shot. Science fiction that's fun, not violent. Space age entertainment for *today's* kids.

Call or write: E. Jonny Graff, Vice President for Television

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Light work for many hands . . .

Based on the proven premise that idle skills and hidden potentials can grow into valued community resources, Storer stations have mounted impressive programs to help develop the disadvantaged into useful members of society. In Milwaukee, WITI-TV has for two years hand running captured Milwaukee Press Club's "Documentary of the Year" awards for their work in the field of vocational rehabilitation. Atlanta's WAGA-TV covers

"What Future After Fifty?" in its regular discussion series. Radio stations WGBS, Miami, WJBK, Detroit and WJW, Cleveland, strongly support Goodwill Industries and Salvation Army programs. In Boston, WSBK-TV probes problems of alcoholism. Such typical examples of concerted and cumulative efforts by Storer stations to build national assets out of human liabilities take a lot of doing. But in this, as in every phase of broadcast

operations, Storer stations often do as a matter of routine things that community leaders consider rather special. That's why Storer stations stand out — and another reason why it's good business to do business with Storer.



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

Dear Boss: You were right. Philadelphia is dull as hell. The BPA Convention is an absolute drudge. Is it okay if I sleep through a couple more days here?



Contrary to widely circulated jokes, not all 4,000,000 Philadelphians go to bed at 9. Traffic jams occur at 1 AM. Big debate about a Bunny Club. Ten restaurants around the Convention side. The largest night club in the East . . . And so on. For the hardy few who survive the fastest paced "How to" seminar in BPA history. Exhibits (for the first time). Ask the Experts sessions, technique demonstrations, pithy realities about the FCC and the FTC and Listening and Selling and Managing and Relating . . . And so on. And on and on. For the less hardy, bring a flask.

BPA Convention, 1969

Monday, November 10

9:15 - 10:45 AM
How To Listen Effectively
11:00 - 12 Noon
How To Advertise Effectively
2:00 - 3:30 PM
How To Meet Legal Requirements
3:45 - 4:45 PM
How To Be More Creative
5:00 - 6:00 PM
Ask The Experts
7:00 - 9:00 PM
Evening Session - Optional
(film production) How to produce
promotion films with little time
and little money.

Tuesday, November 11

9:00 - 12 Noon
How to Relate to the Black
Community
2:00 - 3:00 PM
(1) Sales Promotion (TVB/RAB)
How to Promote Radio Sales
(concurrent session) How to
Promote TV Sales
(2) Ask The Experts
3:00 PM - Election of Officers
7:00 PM

Banquet - Top Entertainment Unit Wednesday, November 12

9:00 - 1:30 PM
How to be a Better Manager
Advance Registration:
BPA member \$55,
non-member \$70.
Registration at Seminar:
BPA member \$60,
non-member \$75.

OCTOBER 20, 1969

Television Age

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Basic source of agency compensation is threatened by surge in new services, other developments

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They've been doing pretty well thus far with improved management and more programming available

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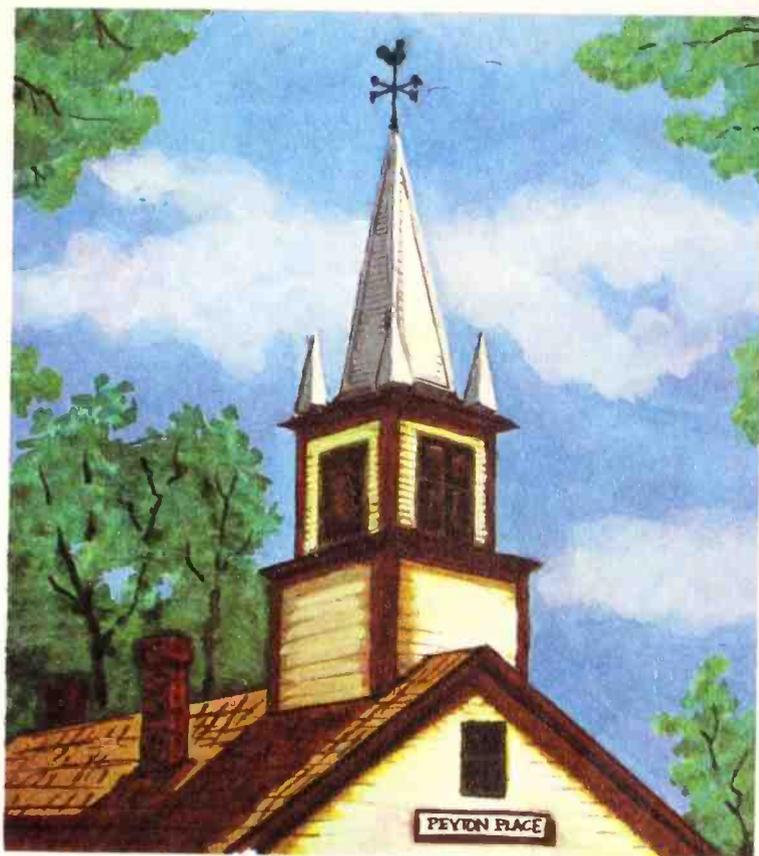
82 Inside the FCC

Exclusive report from Washington



Broadcasters Promotion Association
248 East Liberty Street
Lancaster, Pennsylvania 17602

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**This is the
continuing story of...**

CHAPTER 1

A new concept in television drama is born and 49% of the viewing audience watches the premiere on the ABC-TV network.



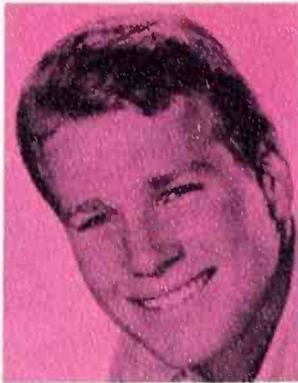
David Schuster



Doris Schuster



Eli Carson



Rodney Harrington



Ada Jacks



Leslie Harrington



Betty

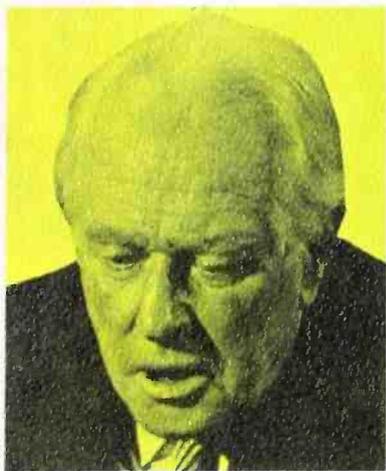


Stella Chernak

CHAPTER 2

PEYTON PLACE breaks records in viewer loyalty and response. Under executive producer Paul Monash, PEYTON PLACE showcases talents of established stars... Academy Award winner Dorothy Malone, Emmy winner Lee Grant, Dan Duryea, George Macready and others.

PEYTON



Martin Peyton



Dr. Harry Myles



Julie Anderson



Constance



Dr. Claire Morton

CHAPTER 3

PEYTON PLACE names are household words and audiences heap stardom on exciting young performers Mia Farrow, Ryan O'Neal, Barbara Parkins, Patricia Morrow and Chris Connelly.



Hannah Cord

CHAPTER 4

Four years old now, and viewers in 52 nations are following the lives of PEYTON PLACE residents.



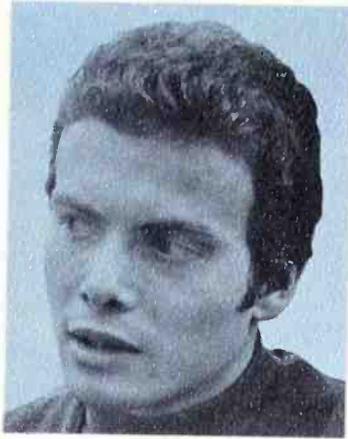
Susan Winter



Lew Miles



Eddie Jacks



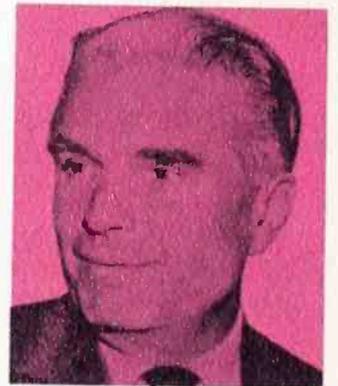
Joe Rossi



Sandy Webber



Allison Mackenzie



Dr. Robert Morton

CHAPTER 5

New faces in town bring contemporary color and generation-gap crises to PEYTON PLACE ...the only television program ideally suited for strip-programming produced by a major studio.

PLACE

CHAPTER 6

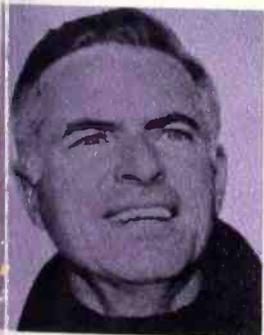
PEYTON PLACE completes its network run with 514 episodes on film, a 32% National Nielsen 5-year average share, and a 33% MNA 5-year average share. Consistently over 65% of women viewing are 18-49.



Rita



Norman Harrington



Elliot Carson



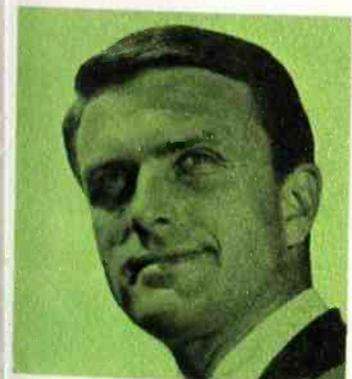
Ann Howard



Rachel Welles

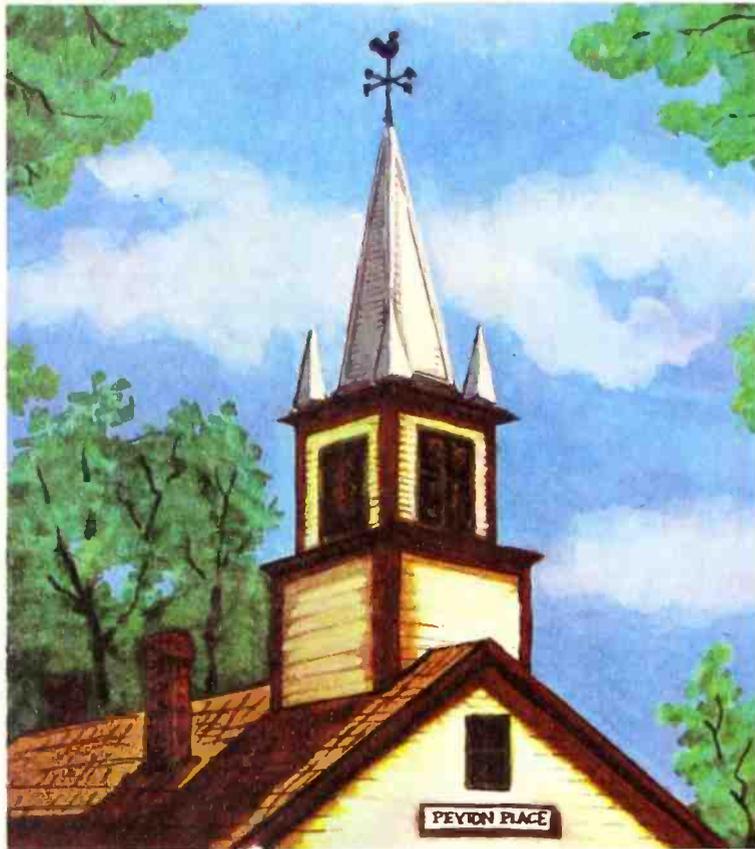


Rev. Tom Winter



Dr. Michael Rossi

Source: NTI and NAC
This data is presented subject to the limitations as listed in the reports used.

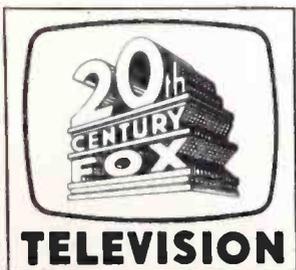


And the story is continuing...

Now the same dramatic half-hour series that made history on network TV is available in syndication.

Already sold—Metromedia Television for New York, Los Angeles, Washington, D.C. and Kansas City. Avco Broadcasting for Cincinnati, Indianapolis and Columbus, Ohio.

And: Houston, Ft. Worth, Memphis, St. Louis.



20th Century-Fox Television 444 West 56th Street, New York (212) 957-501

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No. 6

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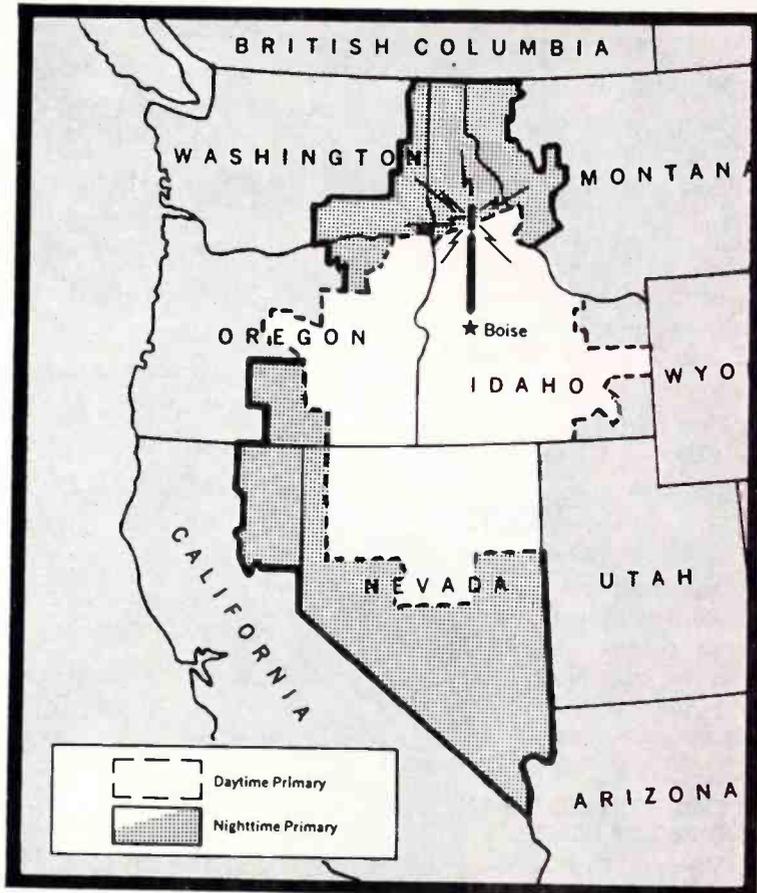
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KBOI

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



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

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

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

KBOI

BOISE, IDAHO

50 kw on 670 kc daytime
25 kw nighttime
CBS

Represented by:
McGavren-Guild-PGW Radio Inc.

new books

for the
broadcast industry

RADIO PROMOTION HANDBOOK

By William A. Peck

\$9.95

comb-bound

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

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

ANATOMY OF LOCAL RADIO-TV COPY

By William A. Peck

\$5.95

comb-bound

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

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

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1270 Avenue of The Americas

New York, N. Y. 10020

Gentlemen:

Please send me the books checked below. A check for \$..... enclosed. (Please add 50¢ per book for mailing and handling.)

RADIO PROMOTION HANDBOOK	\$9.95
ANATOMY OF LOCAL RADIO-TV COPY	\$5.95
INTERPRETING FCC BROADCAST RULES AND REGULATIONS	\$5.95

Name

Address

City

State Zip

Letter from the Publisher

The nervous days

These are nervous days. In the face of the greatest sustained prosperity in the history of this or any other nation, there is a great deal of concern about the 1970's. Some of the nation's top economists are cautious in their projections. On the other hand, several of the analysts of the business scene, such as Kiplinger, are predicting that the 70's will be a new and even bigger boom than the 60's, and with it more inflation. Roger Wallace, one of the nation's leading economists, predicts that the first six months of 1970 will just about equal the first half of '69.

Disposable income will increase as will the intent to spend. He predicts that there will be no recession in 1970, not even a slowdown in activity in the first half of the year.

Recent surveys of business, plant, and equipment expenditure intentions for 1970 show that there will be increased spending by approximately 7 per cent over the indicated record high of \$70.8 billion for this year. The increase in plant and equipment expenditures of this magnitude simply does not jibe with the sluggishness of business that some of the economists have indicated.

This difference points out dramatically the importance of public climate in any assessment of the future.

In other words, the entire economy is built on confidence and optimism. When that starts to slide, all the predictions and all the figures go by the board.

The broadcast business, like all other businesses, is built on optimism. Pessimism is an expensive quality to have around. Spot, for example, is soft right now in several markets. Nevertheless, 1969 will be the best year in the history of the business, and 1970 will be even better. But you will always find the Cassandras on the sidelines—those prophets of gloom and doom who are making all sorts of dire predictions for 1970. And it is possible to talk oneself into a mini-recession.

In 1967, which was a tough year for the industry, several stations seized the opportunity to increase their billings. The exciting and challenging aspect of television is in finding new prospects all the time. Color is approaching and will surpass the 50 per cent penetration mark in the next few months. Color is not only an added dimension; it is a new medium.

A few years ago even the most enthusiastic analysts of television would have been laughed at if they predicted that this would be a \$3 billion-a-year business. It will continue to grow and prosper in spite of the perennial pessimists who are with us all the time.

Cordially,



He won the west.

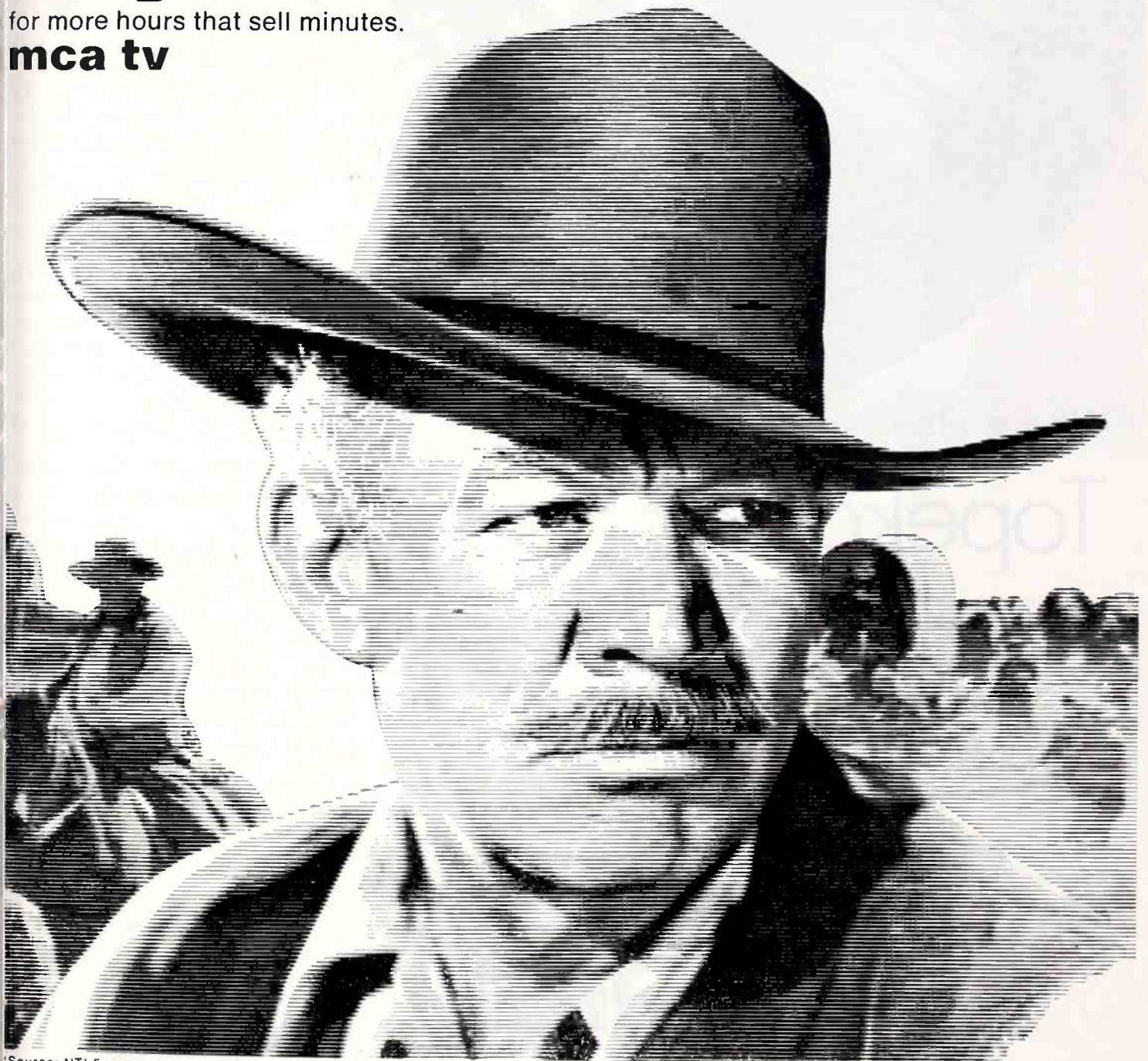
And the north, the south and the east.

This is the top-rated hour-western series of all time.*
138 unsurpassed hours starring
Ward Bond, Robert Horton and major guests.

major adams

for more hours that sell minutes.

mca tv



*Source: NTI 5 year average 1957-1962 as "Wagon Train" on NBC-TV

Where can you buy a
\$12,000 tire swing?



Where else but

Topeka!

The 50-acres-under-one roof Goodyear tire plant at Topeka is the world's top producer of those giant tires you see on earthmovers and the like. Goodyear employs 3100 people in Topeka on a \$30,000,000 payroll to roll out 2,000 different ones, including auto tires...25,000 per day!

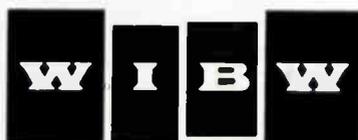
Topeka is full of other surprises, too.

It dominates distribution in the populous eastern third of Kansas, where two-thirds of the people

live...just as WIBW-TV dominates the viewing in the area with the best of CBS plus community-involved, people-endorsed programming. WIBW-TV—the only commercial VHF signal from the state capital—is the authoritative source of state government, financial, business and sports news...the news **Kansans** want to hear.

It's the big market, too: 150,000 homes, delivered to you direct and via 48 cable systems. Many never get another signal.

Where else but Topeka are big (and little) wheels so well accommodated? Let Avery-Knodel unroll the whole picture for you. They're tireless. Or call (913) 272-3456.



TV Radio FM
Topeka, Kansas

Affiliate: KGNC, TV Radio FM, Amarillo, Texas

Letters to the Editor

Recognizing Aussies

The article *Their Own Thing Down Under* by C. A. Kellner (TELEVISION AGE, August 11, 1969) was most excellent and particularly timely. As Mr. Kellner points out, Australia has been such a fine customer for American tv programs that it is high time American broadcasters became more familiar with Australian tv.

The timeliness to which I referred has to do with the fact that the Academy will be presenting its Fifth Annual International Tv Showcase this Fall, "A Salute to Australian Tv."

PETER COTT

Executive Director
National Academy of Television
Arts & Sciences
New York

Co-op commentary

Your article on co-op (August 11, 1969) was the most comprehensive I've ever seen. In my years as a retail advertiser I never asked for a "double bill" and as a newspaper space salesman nobody ever asked me for one. Yet, I suppose it does happen.

In my years at the National Retail Merchants Association, I advocated that stores create their own "store rates" for time/space with rates that reflected actual costs plus production. In this way, they could offer their media to manufacturers on a take it or leave it rate basis.

Most stores, I believe, are doing it this way today. And it certainly leaves the station entirely out of the picture too.

HOWARD ABRAHAMS
Vice President

Television Bureau of Advertising
New York

30 current

Your "30-Second" story (*The 30 breaks loose*, October 6, 1969) is right on the beam.

LLOYD GRIFFIN
President

Peters, Griffin, Woodward
New York

Television Age, October 20, 1969

PGL
now represents
Milos Forman
and
Ivan Passer.

They are now available for non-theatrical films
exclusively through PGL Productions, Inc. 889-3500.

would you believe
that TV sales managers are actually
making points with their program managers
by recommending *The*

Doodletown Pipers

six one-hour seasonal specials
that make everybody feel so young.

“Getting
Ready For
Christmas”

(for sponsors
who are...)

designed for showing from
Thanksgiving on. It's a Christmas
party with kids, music and loads of
love. The songs are a swingin' blend
of contemporary and traditional moods.

plus these other five shows:

**An American Holiday
Spring is Bustin' Out
Beach Party
Harvest Hayride
Way Out West**



Sold in these 34 markets:

KTLLA	Los Angeles
WFIL-TV	Philadelphia
KTVU	San Francisco
WMAL-TV	Washington
WCCO-TV	Minneapolis—St.
KHOU-TV	Houston
KIRO-TV	Seattle
WNHC-TV	New Haven—Har
KXTV	Sacramento
WTVT	Tampa—St. Peter
WSM-TV	Nashville
KLZ-TV	Denver
XETV	San Diego
WBTV	Charlotte
WDBO-TV	Orlando
KSL-TV	Salt Lake City
WREX-TV	Rockford
KOB-TV	Albuquerque
KLAS-TV	Las Vegas
WIRL-TV	Peoria
WAND-TV	Decatur
WANE-TV	Fort Wayne
WLOS-TV	Asheville
WTVD	Raleigh—Durham
WFMY-TV	Greensboro
WDHO-TV	Toledo
KWWL-TV	Waterloo
WDAU-TV	Scranton—Wilkes
WWTV	Cadillac
KARK-TV	Little Rock
WLYH-TV	Lancaster—Leban
KFRE-TV	Fresno
WNBF-TV	Binghamton
WFBG-TV	Altoona—Johnsto

Top national advertisers like the

Anderson-Clayton	Norelco
Bristol-Myers	Chas. Pfizer
Carnation	Sterling Dr.
Folger Coffee	Hills Bros. C
General Foods	Frito-Lay
Lever Bros.	Max Factor
	Eversharp S

Regional & local sponsors like th

Southern Style Foods	Kroger Store
National Tea	Sears
7-Up	MJB Coffee
Hickory Farms	Van's Marke
Pepsi-Cola	Hamm's Bee
Montgomery Ward	Household
First Union National Bank of North Carolina	Finance C
and new car dealers, department stores, insurance agencies, food chain	

TRIANGLE PROGRAM SALES, 4100 CITY LINE AVENUE, PHILA., PA. 19131, (215) 878-9700
NEW YORK (212) 421-2770 / CHICAGO (312) 945-2744 / LOS ANGELES (213) 387-1296

Production guarantees being tested

Two agency offices are quietly testing annual arrangements with commercials studios in efforts to cut production costs. They are Young & Rubicam, New York, and Foote, Cone & Belding, Chicago. Both offices are working with Electrographic Corp.'s Directors Center. FC&B's Chicago office is also dealing with FilmFair.

Both tests involve guarantees of annual volume. FC&B reportedly would like to spread its guarantee work among a number of production houses. The volume involved in the current test is said to be a small percentage of the Chicago office's work. The agency is testing a cost-plus arrangement but with specific understandings about what constitutes cost and what, overhead.

While little is known about the Y&R test, it would, as in the case of FC&B, involve providing the agency with detailed information about costs, and might well involve cost-plus (see *Commercials production: a new ballgame*, TELEVISION AGE October 6, 1969). In neither agency would clients be committed to work with specific production houses under the method being tested.

First shot fired in navel battle

The next article of the Television Code Authority that will come under attack by advertisers and broadcasters is going to be the use of live models in lingerie ads. In fact, the first round has already been fired—Avco Broadcasting says it intends to ignore Authority rules against showing models in bras, girdles, etc., because shows like *Laugh-In* are showing dancers in bikinis.

Avco admits it doesn't have any offending commercials lined up nor does it have plans to bolt the Authority over the issue. Apparently, the aim is to change the rule, and the Code Review Board may just do that when it holds its next meeting, December 8-9 in Los Angeles.

Stockton Helffrich, Code Authority director, declined to speculate on the outcome of the review, nor would he say how the board would deal with Avco should the broadcaster violate the rule as it stands. He added that he "doesn't get the impression there is a great deal of pressure" from advertisers or broadcasters to allow live lingerie ads, but he hinted that the code battle may just be starting.

An Avco spokesman noted that it was "unlikely" his company would break with the Authority over the issue as Group W did when the code was changed to permit ads for feminine deodorants.

NTI minus MNA equals non-MNA. Or does it?

While it's generally agreed that researchers can't get accurate Nielsen non-MNA audience figures by massaging MNA and NTI data, that doesn't stop agencies from working up non-MNA estimates. The theory is that if sizeable differences between MNA and non-MNA are found, it's no accident. The interest in non-MNA data is that it would shed light on viewing habits in smaller communities and rural areas.

One agency, which analyzed the week of September 2-28, the ABC-TV and CBS-TV premiere week, found

some interesting comparisons between MNA and non-MNA data. For example, ABC-TV's *The Music Scene* got a 14.5 in the new 70-market MNA (which represents about two-thirds of the Nielsen sample) but about a 5 in the non-MNA areas. Comparable figures for the chain's *To Catch a Thief* are 13.2 and around 5. On the other hand, a number of well-established CBS-TV shows do better in the non-MNA areas than they do in the MNA areas.

A number of factors explain these figures, says the agency. For one, ABC-TV doesn't have the coverage of its competitors in the non-MNA areas. For another, sets-in-use usually run lower in the non-MNA areas. Also important are viewing habits among non-MNA viewers, who tend to be older and downscale.

Enka spending roll on carpets

American Enka Corp. will use television for the second time this Fall, this time to promote its Enkalite polyester in carpets. Previously, the company's tv experience was limited to its Enkasheer hosiery line.

The carpet push will consist of spots in some, but not all, of the top 20 markets. Day and fringe spots are being selected: day to appeal to women, fringe to attract the male carpet-buying public. The manufacturer's agency, Delehanty, Kurnit & Geller, says that the day portion of the campaign will get the biggest emphasis. The minute ads will have 20-second local cut-ins for dealer identification.

Office furniture to get tv exposure

Art Metal, Inc., Jamestown, N.Y., says it is the first national office furniture manufacturer to advocate use of tv advertising. The company has had a one-minute color commercial produced by the Zlowe Co., a division of Marsteller, Inc. It will be up to the firm's 250 dealers, however, to do the buying. Early dealer reaction has been enthusiastic, according to C. F. Henderson, Art Metal vice president for marketing.

Why is the company turning to tv? Because tv "has color, motion, and sound and so does the TAG collection, our new line of contemporary furniture," Henderson says. "It actually absorbs sound, has three-dimensional color and is mobile and flexible in function." Henderson is advising his dealers to place the commercial in programming with a large male audience to reach office managers.

National Safety Council award winners

A program that resulted in the distribution of 10,000 safety booklets on "downproofing," a water-survival technique of subsurface floating, won a National Safety Council Public Service Award for WKYC-TV Cleveland. Other awards, to be given October 28 in Chicago, go to Tim Spencer, WEHT Evansville, Ind., for distinguished service by an individual on a tv station; WISN Milwaukee, service by a radio station, and Gary Shepard and Sandor Reich, CBS Radio, New York, service by an individual on a radio network or station.



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Business barometer

All sectors of tv revenue were down in July, both in dollars and in terms of percentage growth over last year. But the increase in local business was still nothing to sneeze at; after all, a 16.5 per cent increase is a healthy rise in any man's language. That brought the local revenue level to \$36 million, compared with \$30.9 million in July, '68. The "Business barometer" sample of stations showed a decline of 10.1 per cent from the June, '69, level of local billings.

Monthly increases in local billings have been running at 20 per cent and above. The only month before July to run lower was May, when the increase over the year before came to 17 per cent. Station people may recall that in '68, the July increase over '67, one of the worst months that year, was 23.4 per cent.

As for network compensation, the increases have been erratic this year in percentage terms. However, in dollar terms, the rises and dips have been relatively minor, which is the usual picture for network compensation.

The July network compensation increase of 3.4 per cent meant a rise of \$700,000 over last year. In no month has the level of network compensation risen higher than \$23.2 million, nor fallen below \$20.2 million.

The larger stations did particularly well in local business during July, rising 19.1 per cent over '68. This station category has been doing pretty well in local business so far this year. In network compensation, all three categories of stations were fairly even. The medium-size group had been doing best here.

Next issue: spot revenue figures for August.

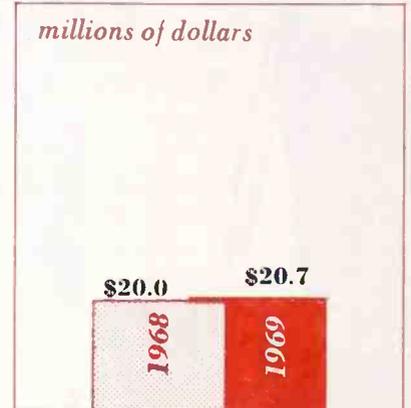
(A copyrighted feature of TELEVISION AGE, Business Barometer is based on a cross-section of stations in all income and geographical categories. Information is tabulated by Dun & Bradstreet.)

LOCAL BUSINESS



July (up 16.5%)

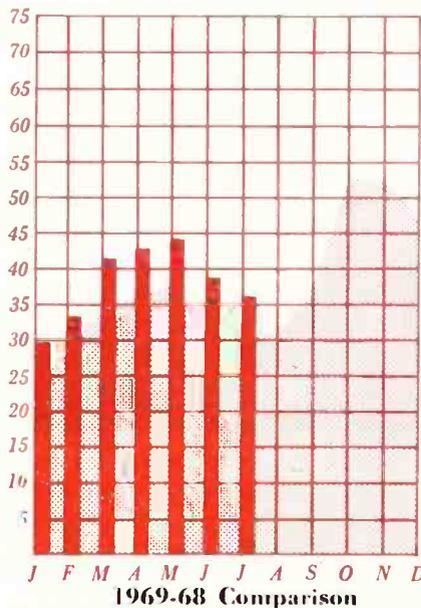
NETWORK COMPENSATION



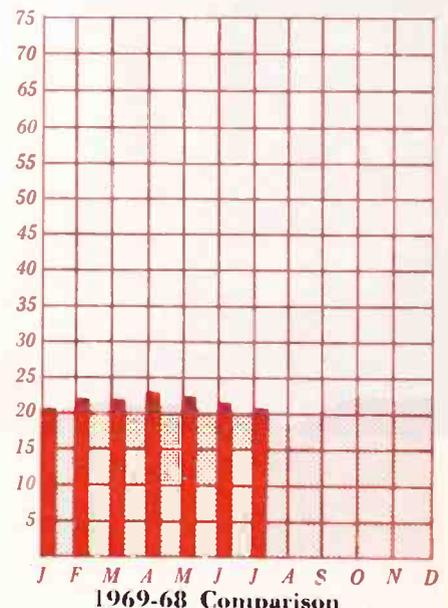
July (up 3.4%)

Year-to-year changes by annual station revenue

Stations Size	Local Business	Network Compensation
Under \$1 million	+ 7.3%	+4.2%
\$1-3 million	+10.5%	+4.0%
\$3 million-up	+19.1%	+3.2%



1969-68 Comparison



1969-68 Comparison

If you lived in San Francisco...



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

FPA's alarm

Why has the Film Producers Association firmly closed the door to membership applications by advertising agencies and advertisers?

In the words of the FPA, "the association does not feel that the best interests of its members-at-large are served by admitting production companies that are at the same time clients and competitors." This is a quiet way of stating that members of the FPA are disturbed over the prospect of competing with such agencies as Doyle Dane Bernbach and such clients as Bristol-Myers.

They feel that DDB, in particular, will have to solicit work from other agencies in order to maintain a year-round operation. This the FPA members see as unfair competition. They also feel that the solicitation of bids from production companies permits agencies and clients to get an estimate of what the job should cost and then do it themselves, after taking advantage of information furnished to them.

Whitehall, too. It is reliably reported that Whitehall Pharmaco has set up a commercial unit with Jean Harrison at the head. Its intention is to operate at the same level as B-M. It is expected that this unit will do the nuts-and-bolts type of commercials, on which the savings for big advertisers can presumably be considerable.

FPA members, who feel these developments pose a major threat to their welfare, are hoping that the trend toward production firms offering facilities and a range of services prevails.

Low-cost 'specials'

Another answer to the persistent query by the retailer about how he can get inexpensive commercials that still look classy (see *Newsfront* in October 6, 1969 issue of TELEVISION AGE) may be found in the Orson Bean tv ads now running in New York for Wallachs men's store.

Wallachs is airing 18 60-second commercials, each one different, three times a week for six consecutive weeks on WCBS-TV (start and end

dates are October 6 and November 15, respectively).

Total commercial cost was less than \$50,000, but the spots were even less expensive than that total indicates, since more than half the cost was represented by Bean's fee. Actual production costs came to \$22,500, or about \$1,250 per 60-second commercial. Bean was reportedly paid \$25,000 for the job.

One device to keep the cost down was the set—the directors living room. The director in this case was Hal Davis, executive vice president of the Cadwell Davis Co., Wallachs' agency.

Ganging up. What also kept the cost down was the fact that the living room was the background for every commercial. Finally, the cost was kept under control by ganging up the ads—taped over a period of three days.

Obviously, retailers can't always make a dozen or two commercials at one time, with the same set. In the final analysis, the way a commercial is mounted must flow out of the marketing and creative concepts required by the product or service.

In the case of Wallachs, the current crop of commercials was not developed as part of a desperate search for economy. What Wallachs and its agency wanted to do was translate a very successful print format into tv.

For more than two decades Wallachs has been running small all-copy ads with a distinctive, sophisticated look in *The New York Times* twice a week. The copy is urbane, and usually starts off talking about anything except Wallachs or men's clothes. When the pitch is made, it is brief, low-key and very smooth. The ads have achieved an element of fame and the volume of mail received when the copy gets a little controversial testifies to the ads' influence.

To achieve a similar identity, the agency gave the series of commercials a name—"Nightcap". Each commercial is preceded by a logo with that name. Using the same person in the same setting also achieved a distinctive look, of course. Finally,

the ads appear in the same slot each time they appear—at 11:18 p.m., in the sports segment of the WCBS-TV late evening news.

The ads are scheduled Monday, Wednesday and Friday in one week and Tuesday, Thursday and Saturday the next—a technique sometimes referred to as "grasscutting." Davis said the station "worked hard" to get Wallachs an isolated time slot for the commercials. The client figures on getting a 10 to 12 rating for the program segment and a good percentage of men 18 to 49.

Copy for the ads was written by Franchellie "Frankie" Cadwell, a tall, good-looking woman who is president of the agency, said to bill \$7-8 million a year. Some changes were made in the copy by Bean to fit in with his amiable, amusing style and boyish appearance.

The "Nightcap" series was produced by Teletape Productions. Davis, whose wood-paneled living room provided a touch of luxury to the commercials, was somewhat awed by the size and complexity of the tape equipment used.

Lots of equipment. He recalled, "I had two trailer trucks parked outside my house for three days with cables running in through the windows and cameras parked in the living room."

Agency and client like to think of the commercials as 60-second "specials". In fact, Wallachs printed a small brochure listing "Not-to-be-missed television specials" on WCBS-TV during October and November. These included the CBS Playhouse drama, *Appalachian Autumn*, one-shotters starring Frank Sinatra and Frank Sinatra, Jr., a Charlie Brown show, a show about 100 years of football and the 18 Orson Bean commercials.

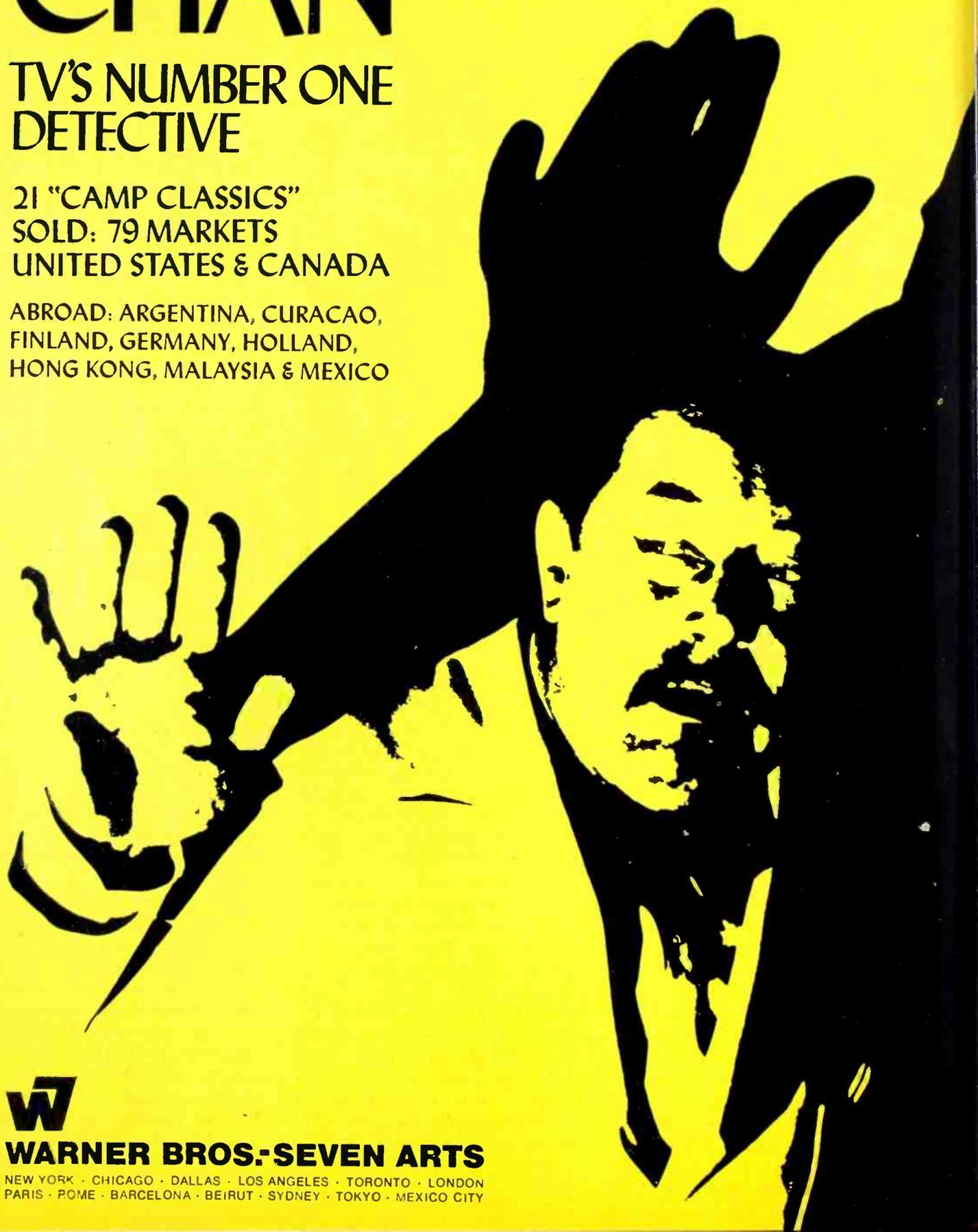
Cadwell Davis is heavily in apparel. Among its clients are Palm Beach brand suits, McGregor-Doniger and Andrew Geller. Wallachs, a subsidiary of Hart Schaffner & Marx, has, in addition to its New York stores, a branch in the Boston area and is planning to open another branch in the Miami area. ■

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Will media buying services kill the commission system?



*Basic source of agency compensation
is threatened by surge of new services,
other developments*

The recent rush of debuts by media buying services has all kinds of implications, but none is so significant as the potential impact on the core method of agency compensation—the commission system.

So far, the media buying services have avoided a frontal clash with the agencies by making their money on buying and negotiating skills alone. So far as is known, no agency has split its commission with a buying service.

This anomaly has created a situation which is downright incredible to anyone outside the advertising business, and sometimes a puzzle to those in it.

Here's an added starter insinuating itself into the time buying process and, although the advertiser pays less for time and space than he has hitherto, the buying service gets a cut of the pie that is sometimes as big as the agency commission. Meanwhile, the agency continues to get its traditional share for planning and supervision.

Where is the money coming from? Out of the station's hide, for the most part. There's admittedly more than a *soupcou* of legerdemain here. What the client "saves" and how much the buying service "makes" depends on an estimate of what the advertising "should" cost under

"ordinary" conditions.

This doesn't seem like a very sound way for big corporations like Bristol-Myers, P. Lorillard, Quaker Oats, Borden, American Home Products, etc., to spend millions of dollars a year on advertising—and it isn't. But it appears to work—i.e., save money for the advertiser—and you can't knock that.

Now, with about eight new names peppering the media buying service firmament, the atmosphere of experimentation, the mood of this-is-a-temporary-thing seems to be disappearing.

Said the advertising manager of one of the top package goods manufacturers: "The new buying services are not just a coincidence. It's not a matter of a half dozen people deciding at the same time there's money in outside media buying and planning. They got into business because there are more advertisers looking for action."

If more advertisers are looking for action, the agency media department is clearly on the spot. Media buying is not the first agency function advertisers have raised questions about. Marketing services have already gone through the wringer. As a matter of fact, about the only agency function advertisers have not questioned is that of creating advertising and even here—specifically in the area of commercials production—there have been efforts by major advertisers (Bristol-Myers and American Home Products) to produce tv ads themselves.

However, the issues raised about media buying are particularly critical because, for one thing, if the center of power in media buying shifts from the agency to the client or some outside service, the business is going to have to find a clear-cut alternative to the media commission.

Media originally granted a commission to agents who sold space and, later, created advertising as an extra service. These agents became the modern advertising agency.

Media today still "grant" a commission (technically, anyway) to agencies for placing, not creating, advertising. However, the 15 per cent commission is often a fiction, since a medium can insist on getting 85 per cent of its gross rate from the agency, but cannot enforce the payment of the other 15 per cent to the agency from the client. Fee arrangements might well result in an agency getting only 12 per cent of the medium's gross rate from the client, and the medium cannot, and does not, try to do anything about it.

While the commission has long been under attack, it has shown a surprising vitality. Said one of the best-known agency executives in the business: "Proctor & Gamble really does the media buying, but it continues to pay a media commission to its agencies because it hasn't been able to find another way to compensate them."

Incentive missing

An increasing number of advertisers feel that the media buying services will do more to upset the commission system than any other development in advertising history.

One reason is the growing conviction that the commission system bars the advertising agency from doing the kind of job the media buying services do, or, to put it another way, it bars the agency from doing the kind of media-buying *it* ought to do.

The argument goes something like this: If the agency is to get the most efficient buys possible, it needs buyers with long experience, the ability

(and time) to negotiate, in-depth knowledge of rate cards, familiarity with the competitive station picture in markets where they buy and first-name acquaintance with station personnel.

To beef up a media department obviously costs money and agencies complain that the cost of buying spot is already a burden. If an agency were to lay out a sizeable additional bankroll on its media department, it would save the client money, but it could not directly benefit financially from crack buying as the buying services do. In fact, it could well happen that, if an agency bought efficiently on a consistent basis, the client might well reduce the ad budget and, hence, the agency's income.

Sign of 'maturity'

So much for the working-in-reverse argument applied to the agency commission. Obviously, it does not apply willy nilly, for some agencies have developed first-class media buying teams, if not whole departments. Before he left Ted Bates to set up his own buying service in New York, Sam Vitt, executive director of media and programming, described the Colgate buying unit, set up in 1966, as capable of doing (and doing) the kind of negotiating the buying services have been bragging about for the last year.

The question still remains, however, whether the general incentive of keeping an account is enough to motivate most agencies to spend generously on media departments. And there is that fact that won't go away—the mushrooming of buying services.

There are now at least 11 independent buying or buying/planning services in existence, all in New York, and rumors of more to come.

There's growing conviction that commission system does not provide adequate incentive for the agency to buy at utmost efficiencies



As a sign of "maturity," one firm has already thrown off a competitor. The former is Sam Wyman's RDR/Timebuying Services and the latter is Media Corp. of America, headed by Albert Shepard, who left Wyman's fold with one RDR executive, three RDR buyers and, according to RDR, a small amount of business.

Y&R to RDR to MCA

Shepard left RDR the end of August, but set up his company in June. He surprised the industry with a public stock offering earlier this month, thus beating two established firms—RDR and Norman King's U.S. Media—International—supposedly on the verge of going public.

Another surprise was the revelation that, while Shepard is the biggest individual stockholder, the largest block of stock is held by U. S. Transit Advertising Network, Inc. A principal shareholder of U.S. Transit is authoritatively reported to be Norman King. It is interesting to note that rumors of King backing Vitt were rife before Vitt actually announced his going into business. Both men denied the story. King also denied any financial connections with U.S. Transit.

U.S. Transit now owns 38 per cent of MCA, Shepard, 31 per cent and John Reidy, 6 per cent. The remainder is in the hands of the public or underwriter, Fund Securities, Inc.

Shepard claims firm commitments for \$20 million in media billings from, among others, P. Lorillard, Eastern Airlines, Helene Curtis and American Kitchen Foods. All but Curtis were RDR clients.

Shepard's three ex-Wyman buyers are Barbara Kellner, Dolores Marsh and Susan Bell. Wyman raided Young & Rubicam's regional buying unit to get them earlier this year,

(Continued on page 70)

With the new season in high gear, the focus of attention is turning to the independent VHF station. Can it continue to hold and even improve the gains made in ratings and audience shares over the past several years, or will competitive forces be able to contain it? At present, it faces not only network affiliates to the front, but UHF stations to the back. And among the VHF independents themselves, the leaders are being challenged.

Among the pacemakers in the VHF indie group are WGN-TV Chicago, WTTG Washington, KPTV Portland, KTVT Dallas-Fort Worth, KPHO-TV Phoenix and WTCN-TV Minneapolis. These half-dozen stations all have metro shares of 16 or more for the total day, according to TELEVISION AGE analysis of ARB reports for February-March 1969.

Their chief strength is in the early evening time periods, during which five outlets had shares of more than 30, including KWGN-TV Denver. Primetime shares were the lowest; the four leaders had a 13 share; in the late night period, four stations had shares of 11 or over. WTTG Washington led in three of the four categories.

These positions have taken years to establish. While not among the leaders, KTNT-TV Seattle illustrates

from a 10 to a nine during noon to 5 p.m. weekdays; went from a 13 to 18 in early weekday fringe; and moved from six to 11, Sundays to Saturdays, 7:30 a.m. to 11 p.m.

Have these stations gained at the expense of network affiliates? Or are they cannibalizing each other? Evidence suggests they are cutting into network shares, though such gains have been slowed considerably in the last year. In three winter seasons, the independent share, including UHF outlets, in the 30-market Nielsen area increased 21 per cent in the average evening, 7:30-11 periods. Shares rose from 12.9 in 1965-1966 to 15.6 in 1967-1968. The average rating level in these same periods went from 6.6 to 8.4.

Toe to toe slugfest

Here's a look at a situation in which these forces compete eyeball to eyeball—New York and Los Angeles. In New York, ARB reports in primetime from January-February 1965 and January. (The report did not include February), WCBS-TV declined from 26 metro to 25, WNBC-TV increased from 29 to 30 and WABC-TV dropped from 26 to 21; among the independents WOR-TV had a five share in 1969 as compared to four in 1965; WPIX went from five to six those years; and WNEW-TV rose from

son that the independents score most heavily. In the Fall, 95 per cent of the affiliate programming is new, but in the summer only 30 per cent. Reruns are competing with reruns, except for game and talk shows which are not rerun by independents. Thus the independents' primetime share in the May-June period rose from a 15.9 to a 17.6 in the 30 market Nielsen area from 1966-1968; in the July-August period the share increased from 17.0 to 18.5.

What accounts for the rising audience impact of these independents? There are, of course, a variety of reasons for their development in the late 60s. These include better management, tape and its attributes for programming, the collective purchasing power of their numbers which steadily increased, improved quality of programming and the needs of advertisers for alternatives to network affiliates when buying tv.

Henry "Hank" Greene, vice-president of RKO General, Inc., and head of tv, believes that more sophisticated management has made all the difference. "The new breed of station executive brings a more professional approach to operations," he says. "This is particularly true of those independent stations that are staffed with executives from large group broadcasting companies."

Can the VHF indies hold their gains?

the steady progress made by most. In February-March 1965, the station had a six share, and for the same months, in 1969 it had a 10 share, according to ARB. In prime time over the same period, KTNT-TV went from four to six and peaked last fall at an eight. Its largest audiences gather at 5:30-7:30 p.m., a strip in which shares increased from 12 to 19 over four years.

In a different kind of market, larger, more competitive, WNEW-TV New York has made great strides. Over the four year period, 1965-1968, the Nielsen November reports show the station rising from a nine share to 11 in the 9 a.m. to noon strip; the station's share declined

seven to 13.

In Los Angeles the KNXT primetime share increased from 27 to 29; KNBC-TV went from 28 to 30 and KABC-TV dropped from 28 to 23. On the other hand, among the independents, KHJ-TV received a five share both years, KCOP-TV went from five to four, KTLA-TV from three to six and KTTV, which had a five share in 1965, went up to eight in 1968. The independents in those two markets, therefore, made their gains primarily at the expense of the ABC stations. In Los Angeles KNBC-TV and KNXT bounced back upward in 1969 after holding their ground or losing shares in January 1968.

It is during the summer rerun sea-

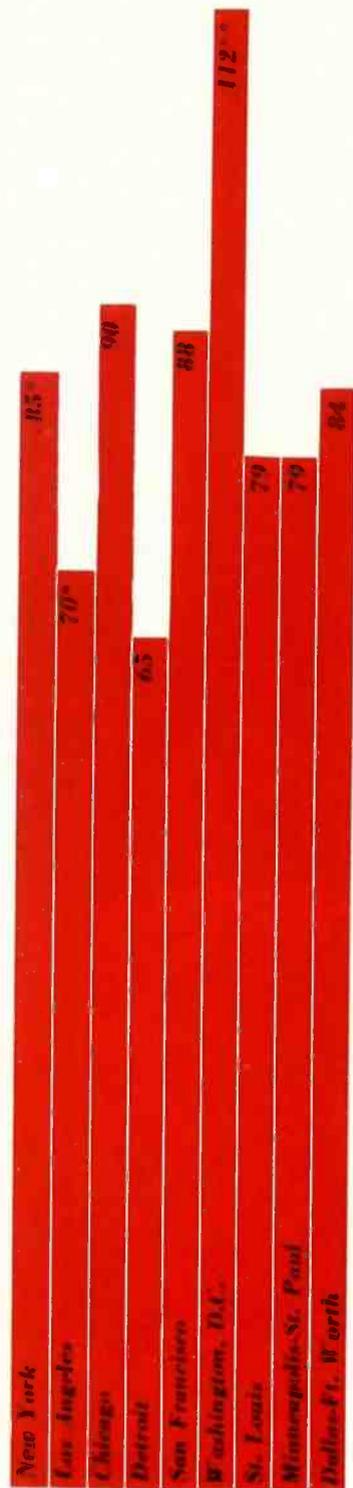
Undoubtedly a major contributor to their growing acceptance and bettered performance has been the quality of programming. Here a number of factors have coalesced to work together in their behalf.

The development of tape, for example, has made it possible for stations themselves to more easily and economically produce programs, particularly strips. More independent stations, UHF included, mean a bigger market for product.

The quality and the variety of the programming itself has improved considerably. Stations can now select from a greater number of the network reruns, talk shows and quiz and audience participation shows. There

The big reach of vhf indies

Net weekly circulation of VHF independents as per cent of leading VHF station in market



Source: ARB, Feb.-March, 1969. Markets are those in top 20 with VHF independents.

*Average of three VHF independents (All other markets have one VHF independent).

**Per cent of second ranked VHF station.

were this season, in the words of Marty Connelly, vice president and director of sales for the Metromedia group, "45 different program opportunities."

Not only are film companies and distributors producing for independents, but station groups, local stations and tape production companies are making programs for them. Advertisers are also buying programs and trading them for time, as, for example, *The Galloping Gourmet*, now sponsored by American Can, Hunt Foods and Breck. This, incidentally, is a Canadian program. Another, *Skippy, The Bush Kangaroo*, which Kellogg barter, is Australian.

New programs

Moreover, not only do these entities produce and sell individually. They have combined into interesting new units to make possible programs that otherwise would not see the light of the day. *Strange Paradise*, a half hour melodrama, with soap opera overtones, is produced in Canada by Krantz Films with backing from Metromedia, the Kaiser Broadcasting Corp., and the CBC. Last season's *Pay Cards* was made possible by a cooperative deal by Taft Broadcasting, Metromedia and Kaiser.

One of the most important new

itself and for syndication. Under Hank Greene's stewardship, a new team has been given the reins at WOR-TV New York. RKO has produced a Della Reese hour variety strip, a Cousin Brucie strip for teenagers, and Dave Garroway is going out on a direct feed to other RKO stations from WNAC-TV Boston.

The profusion of new programming is such that it has enabled KTVU San Francisco to advertise that it will be presenting all first run programming in its primetime periods, many occupied by the Goodson-Todman vehicles. These are new versions of old shows, refurbished for today's audiences.

With this programming the independents have been able to move against network stations armed with two policies—counter-program and strip program whenever possible. Strips, naturally, build a viewing habit. They also can be promoted much more effectively than a different program each day. Many strips have proven audience appeal and seemingly never lose favor. Shows such as *I Love Lucy* and *Perry Mason* have duplicated their network success on local stations.

Counter-programming seeks to find the weaknesses in network and affiliate programming and exploit them. Thus the Metromedia stations,

They've been doing pretty well thus far with improved management and more programming available

packagers to produce for the independents has been Goodson-Todman. This producer of network shows now has *Beat The Clock*, *To Tell The Truth*, *What's My Line?* and *He Said, She Said* on independent stations this season.

The talk show has carried the banner for many independents in primetime where it has given them a weapon against the networks. Its success has been so considerable that networks have raided such shows. A new crop has appeared, about 12 in all, and flock of others are being tested.

Among the station groups, RKO General has or will invest about \$6,000,000 in new programming for

by placing *I Love Lucy* against network news at 7, have succeeded brilliantly in attracting the many viewers who want entertainment not information.

The same concept was evident when Metromedia scheduled an hour news show at 10 p.m. to attract those viewers who retire early. The gambit succeeded: In Washington, according to ARBs, WTTG's *Ten O' Clock News* received an 11 rating; only the Huntley-Brinkley news was higher; in total households during the average quarter hour, of the news shows, according to ARB. WTTG leads the rest. A score of other independents have naturally copied this

(Continued on page 75)

N. W. Ayer is rubbing hard to erase a century-old reputation as "that Philadelphia agency."

For the last three years or so, Ayer has been making alterations on its image by donning a new "regional" look, stressing the fact that its four branches, scattered nationwide, are "cohesive, but autonomous, profit centers."

This decentralization motif came to center stage recently when the agency officially opened its classy New York offices. The facilities are near the top of the new Burlington House, with massive post-card vistas over Central Park and the rest of the city.

Louis T. Hagopian, general manager of the New York region (which also includes Detroit), points out that Ayer "has been around New York for a long time, and will be here for a long time to come."

As evidence of this, he observed that Ayer had contracted for a 25-year lease on the property, at a cost of \$20 million.

Judging from Ayer's obvious satisfaction in drawing together some five separate sections that were strung out over New York into one centralized location, and healthy indications on how the New York region has been doing over the past two years, it's apparent that this agency is hoping to change the minds of clients, reps and other advertising people who might have thought of it as simply an out-of-town concern with a New York branch office.

Though Ayer has been one of the nation's largest agencies for years, it is only recently that New York has begun to emerge as its seat of power. Since Ayer went regional two years ago, New York's billings have jumped from \$46 million to \$65 million, a 41 per cent increase. The branch added 10 new accounts and nearly doubled its staff, from 162 to 286. (In that time, it also resigned two accounts and lost another two.) At last count (1968) New York was bringing in 42 per cent of the agen-

cy's total domestic billings of \$131 million, compared to Philadelphia's 26 per cent.

Aside from the New York and Philadelphia offices, Ayer also maintains full-service branches in Chicago (19 per cent of total domestic billings) and on the West Coast (13 per cent). The latter division was formed in 1967, then expanded when Ayer bought out two smaller agencies: Hixson & Jorgensen, of Los Angeles and San Francisco, and Frederick E. Baker, of Seattle.

Organization of the individual regions, under a spreading corporate umbrella, is uniform. Each region has its own general manager, and separate account, creative and media departments.

New mogul

The media mogul is Hans L. Carstensen, newly appointed to the just-created job of director of media and research (TELEVISION AGE, *In the picture*, Oct. 6, 1969). He will coordinate the work of all the agency's media departments, with George S. Burrows taking over the corporate responsibility for media support services. Burrow's job will be to make sure all four regional media departments get the back-up tools they need, like research, computer-assisted media planning and other information. Burrow's former post as media director of the Philadelphia region will be filled by Donald R. Reath, who had been an account supervisor in the New York office.

Carstensen foresees that his new job will embrace three areas: assuring that all four regions are adequately staffed, streamlining paperwork procedures for maximum efficiency within the agency and supplying support operations, like research, from headquarters, without taking away the autonomy of the individual regions.

Though Carstensen's past experience had been more in research and marketing than in media, his account work over the years has given him



Why Ayer is losing its Philadelphia accent

Swing is to 'regional profit centers' with New York taking over the billing lead



Howard Tobias, Ayer's New York media director (second from left, above) goes over a plan with, l. to r., Bill Hoey, Hal Bennett and George McCoy, group media heads. (Left) Tobias addresses media staff, l. to r.: McCoy; Eileen Easty, buyer; Hoey; Bill Smith, Dick Bunbury and John Gudelanis, buyers; John Long, spot broadcast supervisor; and Bennett. (Below) New York creative director Robert Dunning (r.) converses with art supervisor Ed Lopez. Others are members of group headed by Dunning's wife, Deanne (second from left). They include (l.) Blake Hunter, Kathy Snow and Chuck Marsh.



a solid media background. "There's very definitely a marriage brewing between research and media," he notes. "The whole media area is becoming more important. At a time when so much is being expended on advertising, everyone is watching more closely to see *where* the money is being spent."

The streamlining operation could produce a number of new forms to simplify paperwork. Ayer is now working on a new order form and a revised estimating procedure that could lead to new roles for the media department itself.

An outside consultant has been brought in to examine the entire media operation. As one Ayer executive put it: "We told him, 'Forget everything that's taken place here in the last hundred years, just streamline the operation.' The consultant should be giving us some answers shortly after the first of the year."

Heading up the New York region's media department are a corporate senior vice president, Tom McDermott, and a regional media director, Howard Tobias. In addition to his corporate function, which makes him head of broadcast activities, McDermott is also the New York region's director of media services.

15-buyer staff

The backbone of the New York media department is a set of three account groups, composed of a total of 15 buyers. The groups are headed by Hal Bennett, Bill Hoey and George McCoy. Off to the side of these are two media supervisors—Michael Browner, for print, and John Long, who handles broadcast spot buying.

The function of each media department is to buy, for campaigns originating in its region, all media except for network tv, which is bought by a separate programming department on a national basis. The programming department, in existence for more than 40 years, was the ac-

(Continued on page 68)

Like a new bride being carried across the threshold to the start of a new life, so noncommercial television is being whisked off into a bright new day.

The only big problem she faces at the moment is this: Will Congress let her live long enough to enjoy the honeymoon?

If so, the future should be rosy. She has a new identity (public television) reflecting an expanded role (that of community broadcasting, as well as educational, instructional and cultural programming), a new protector (the Corporation for Public Broadcasting), and, if things go according to the way they are planned, there will be some new television techniques to spruce up the bride's book.

She also happens to be one up on most other newlyweds: she and the CPB just had a blessed event.

Not unlike other young marrieds, this couple has its financial woes too. A tax reform bill is pending in the Senate, having already passed the House. If it becomes law without major changes, it will just about kill off any further involvement by private foundations in public tv. That's a major blow, since the Ford Foundation alone has fed PTV \$180 million since 1952.

The Congressional lockout of foundations doesn't mean, however, that there won't be any money coming in. The CPB has a \$20 million budget pending, before the Senate (also having cleared the House), but the President has asked that the figure be snipped in half.

Even a \$10 million allocation wouldn't be so bad (last year's budget for public tv was a \$5 million wedding present for the CPB and \$2 million from foundations). But Congressional appropriations are uncertain at best, and in the case of PTV especially dangerous. First of all, the CPB support of public tv was envisioned as temporary not permanent, and total reliance on Congress for



NET'S new President, James Day



CPB's President, John W. Macy

Public tv: The bride wears black

***Noncommercial
broadcasting
may see a brilliant
new day, if Congress
lets it live that long***

funds raises fears of unwanted government supervision, if not outright control.

It's possible, even likely, that everything will work out well for the newlyweds, and the National Educational Television network will get its \$20 million from Uncle Sam, and the \$4 million it would like to raise from private sources. In that case, 1970 should be a banner year for non-commercial broadcasting.

NET's on-line network of 130 of its 150 stations is already in operation, though at press time negotiations were still going on with American Telephone & Telegraph Co. for ground rules on the use of AT&T's interconnecting lines at reduced rates. During these negotiations, NET was beaming its most ambitious network volume to date, a 25-hours-a-week schedule. The stumbling block in the negotiations is AT&T's insistence on pre-emption rights.

This question, if it's not settled soon, will probably be resolved by a newborn agency which NET and CPB delivered a few weeks ago. This quasi-official department will take over NET's networking responsibility, leaving NET exclusively in charge of the programming end.

Day dissatisfied

Jim Day, NET's new president, doesn't try to disguise his dissatisfaction at losing the networking authority. "I've been arguing that programming and network responsibilities are inseparable," the outspoken Day says. "I just don't see any need for a new agency."

Scope of the new agency, Public Broadcast Service, is still unclear. "We're going to have to adjust to a different role," he acknowledges.

Day came to NET after 16 years of distinguished service to KQED San Francisco, first as general manager, then as president. He earned a reputation as an innovator, both in the types of programs he brought to

the station, and the way he raised money to pay for them. He is credited with devising the broadcast auction, which serves as a model for fund campaigns.

A highly articulate, loose-limbed intellectual who isn't above snapping his fingers to a rock rhythm, Day has all kinds of ideas about what he'd like to see go before NET's cameras.

He thinks noncommercial tv should develop some star personalities of its own to draw audiences. He'd like to see more humor on NET's programs, he wants more participation by talented and thoughtful young people, and he wants to see his network get more involved in news commentary in new ways.



Selective programming

Day sums up his attitudes about noncommercial tv this way: "What we want to offer is an alternative to commercial television. We want to do the kind of things that the networks won't do, and rightly so, because they are in business, and have to operate by good business principles.

"Our programming is selective, we will offer something for everyone, but not every program we have will appeal to every taste.

"Still that doesn't mean our shows have to be bland and non-controversial. They can be informative without being dull.

"I'd like to see our programs take more advantage of the immediacy, spontaneity and unpredictability of the television medium. We should do more experimentation, find out what it is that makes television different from other media."

Wasn't this the purpose of the now-defunct, often criticized Public Broadcast Laboratory, which most people thought fell on its face with attempts at experimentation? Day doesn't think PBL was a fair yardstick by which to judge experimentation.

(Continued on page 72)



Something old, something new: NET's fare for 1969-70 includes (top) courtroom-like drama, "The Advocates"; (left, top) BBC's "Forsyte Saga" and (below) electronic experimentation called "Heimskringla!" At right (top), scene from "Mark Twain's Hannibal" on "What's New" series, and film essay series with William F. Buckley, here interviewing Whitney Young.

London— bridge to the 70's

*Four-day conference
of U.S. business and
community leaders,
sponsored by Group W,
examines next decade*

A blue-chip group of U.S. business and community leaders were treated to an in-depth exploration of major world issues last month in a conference sponsored by Group W in London.

The 85-odd leaders who attended the four-day conference (September 24-28) included board chairmen, presidents and vice presidents of leading U.S. corporations. Among them were U.S. Steel, General Foods, Montgomery Ward, Lever Bros., Pillsbury, Armour, Kimberly-Clark, Macy's and Gimbel's. Executives of U.S. educational and civil rights groups also attended. Theme of the conference was: "Forecast: The 1970s—Decade of Decision."

Among the panelists in the daily seminars were George W. Ball, former Undersecretary of State and Ambassador to the United Nations; C. P. Snow, prominent English author, scientist and civil servant; Charles E. "Chip" Bohlen, Far East expert and former Ambassador to the Soviet Union and France; Luigi Barzini, Italian author, journalist

and member of the Italian Parliament; Edward Heath, leader of the Conservative Party, and the Rev. Jesse Jackson, a national director of the Southern Christian Leadership Conference. A number of Group W commentators and correspondents also addressed the conference.

This is the third Group W conference held in London. The basic thinking behind this year's theme was outlined by Donald H. McGannon, Group W chairman and president, as follows: "As we head into the 1970s, a time more critical than the decade of ferment and change just past, all of us recognize the need to see beyond our own communities."

It was expressed another way by Marvin Shapiro, president of Group W stations, at the closing of the conference. "We haven't talked of high-ranking stations or top-rated shows . . . Yet, what we have been talking about is broadcasting, and retailing, and banking and steel and insurance. For what we have been talking about is communications, communities and people." ■

1. Addressing session on economic power, l. to r., Max Kohnstamm, vice president, Action Committee for U.S. of Europe; Charles Bohlen, ex-U.S. ambassador to USSR, France; George Ball, ex-U.S. Undersecretary of State;

Christopher Layton, Sir Eric Roll, both British economists. 2. Joel Chaseman, Group W; Lord (C.P.) Snow; Donald McGannon, Group W; William Haddad, chairman, U.S. Research & Development Corp. 3. Ruth Adams, president, Wellesley

College; Sidney Rabb, chairman, Stop & Shop; Vernon Alden, chairman, The Boston Co. 4. William Beers, president, Kraftco; Richard Harris, Group W; R. Heath Larry, vice chairman, U.S. Steel; Stephen Haymes, president, Ballantine.



3.



2.



4.

(More photos
on page 79.)

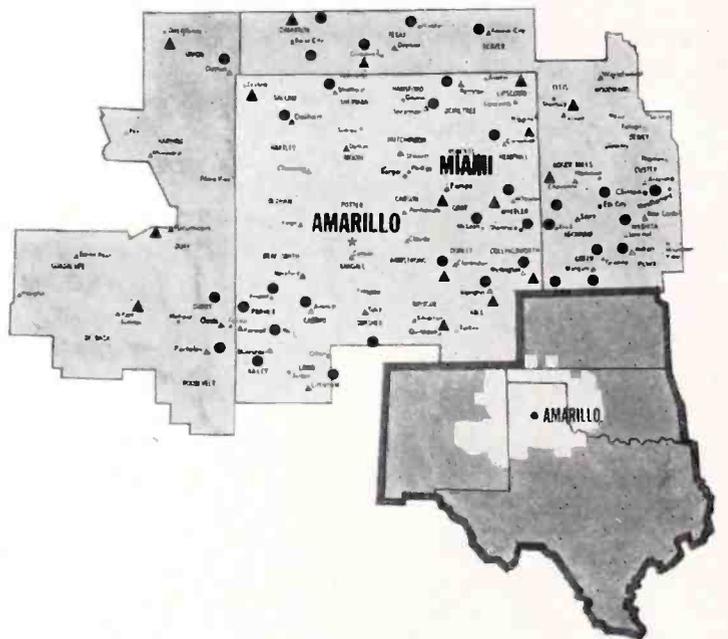
If you're trying to reach the Miami market, try it through Amarillo T.V.



Sunny, funland Miami, Texas, is bustling with folks who'd like to get your sales message. A spot buy — or a test market plan — would not only reach the swinging Miami crowd but also the rest of the 39-county, three-state complex blanketed by Amarillo TV.

Miami is just one important part of the wealthy oil, cattle, agricultural and industrial region that comprises Texas' fourth largest market* — an area that basks in sunshine 335 days a year.

(*ARB ADI, 1969 - Houston, Dallas-Ft. Worth, San Antonio, Amarillo)



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Live tv—where are you?

One of the current best sellers is a book about Edward R. Murrow. The book conjures up nostalgic memories of a man who left an indelible imprint in the history of news, radio, journalism, exposé, but, particularly, in live television. As the television medium becomes more of a baby sitter than a provocative and stimulating entertainment, the critic of tv programming, in grasping for a constructive thought, must probe the so-called golden days of tv and wonder out loud if there was something magic about the caption 'live from -'.

When Ed Murrow came on in news, or with the *Person to Person* show, everyone knew it was live and anything could happen. There could be embarrassing questions and embarrassing answers. Someone's dress could be unzipped, and it often was. There is a certain thrill about observing, as a peeping Tom, what a neighbour is doing with the certain knowledge that an accident can happen.

The great popularity of certain sports is directly attributable to the atavistic nature of man. The great crowds watching football are thrilled and pleased when a body lies writhing in pain on the field. The auto racing crowd can hardly wait to see a multi-car pileup with limbs and bodies flying every which way, and ambulances and fire trucks rushing to the scene. Man, that's drama and it is happening in front of your eyes. It makes the viewer watch closely for fear he might miss something. More importantly, it makes his blood pressure rise and shakes him out of his humdrum normal life.

Some of the fun of the early shows of television, crude though they may have been, was in seeing the stagehand walk across the stage, the props that fell down, the performers breaking up when a cue was flubbed, the commercial that showed the wrong product, the wig that fell in the soup at the crucial moment—all the little mistakes that told you that the show was immediate and unedited.

To pretend that the 'golden age of television' produced superior product would be self deceiving, based on faulty memories and wishful thinking. Anyone who has seen an old kinescope of a great event, such as the Mary Martin-Ethel Merman Ford Anniversary Show, will quickly testify that the shows were often pretty awful. Still, even in the bad ones there was a certain something that made them better than the slick filmed shows that are boring viewers to sleep today.

There is almost nothing on television today that is live except a sporting event on the weekends and an occasional interview show. Even the daytime serials and quiz and participation shows are 'live on tape' which means they have been edited, or at least editing is possible in the case of flubs or accidents. The end result is that the audience knows that it is watching canned programming. Unless news reporters are on the spot live and an event, like the shooting of Lee Harvey Oswald, is actually seen before the very eyes of the horrified viewer, reception to the news is one of skepticism that something has been edited from real life at the direction of the news department. One of the most dramatic live pickups was the

turmoil at the Chicago Democratic Convention. This, in juxtaposition with the convention itself, was real live impact. The subsequent playbacks, film and tape were dilutions that failed to make their points.

If live television was all that good why did the industry turn to film and tape? Obviously the move was made for good economic and programming reasons. The arguments basically were economic. Kinescopes of a live show were not satisfactory for foreign or re-run use. As costs began rising the only real payout was by selling the show abroad or in local markets after the network run. Almost no kinescope ever made this sale. Techniques today are considerably better and a good tape—editable, if necessary—can be made of a live show with little loss in quality.

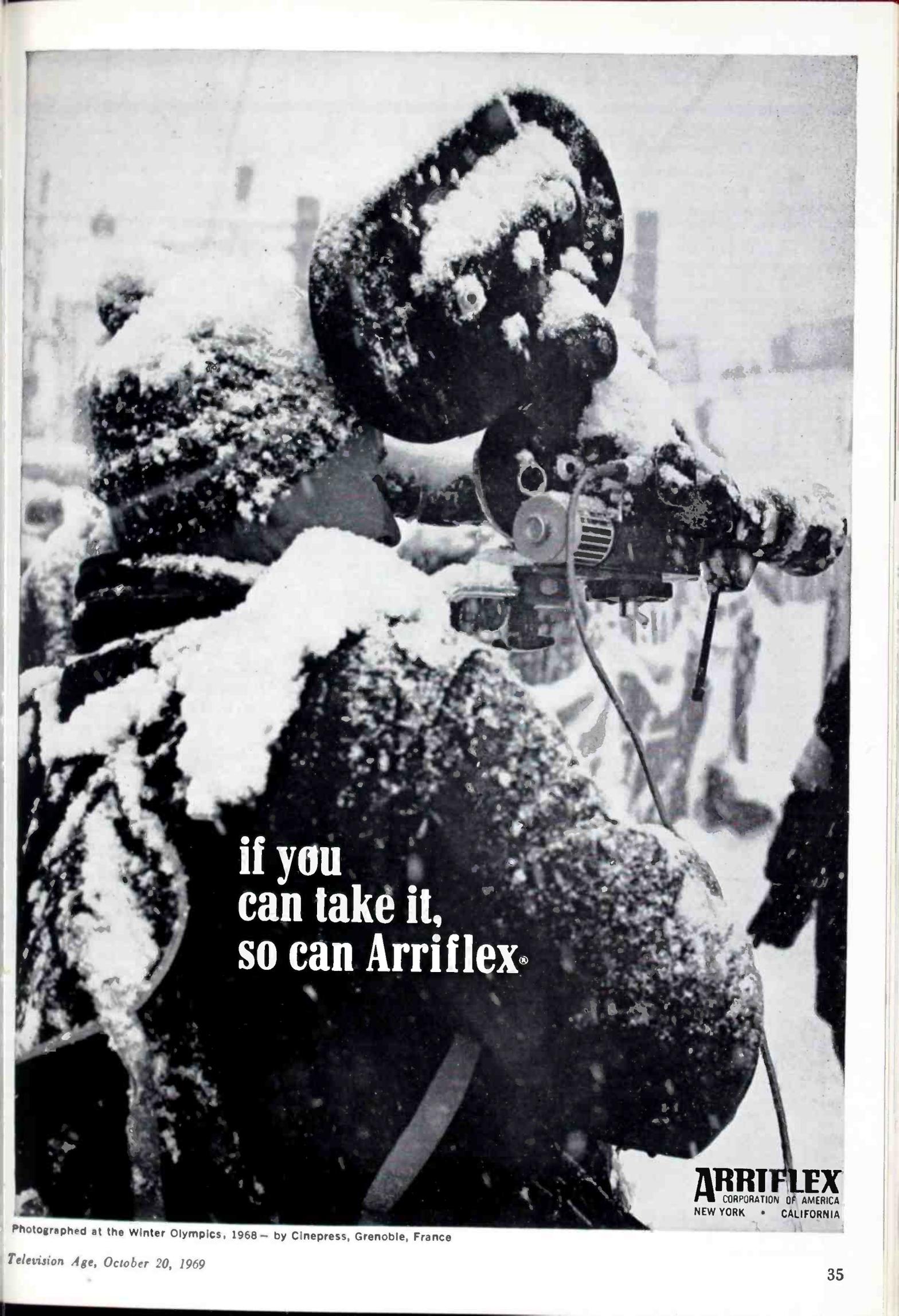
This would amount to a live show being aired, instead of a 'live-on-tape' show being aired, with the reuse vehicle the same as the present 'live-on-tape' first run. The present 'live-on-tape' technique is used basically for control of content and the convenience of the performers or because segments must be pieced together.

Some of the arguments in favor of live were exactly the opposite. The mistakes of lighting, makeup, the fly on the nose, flubs, poor performance could be prevented in filming and editing of multiple takes. This is indeed a sound argument for film but the degree to which the immediacy was diluted may be a price too high to pay for technical perfection. The machine is slowly dominating man. The mechanics are increasingly placed above the imperfections of the total artistic rendering of a performance.



Nixon live with Queen Elizabeth: No props fell.

The purpose of this exploration of the virtues of live television is to help the hopelessly whipsawed industry to examine the techniques that helped make it the greatest advertising medium and entertainment medium yet devised by man. FCC members, Congressional leaders, PTAs, churchmen, advertisers, newspapers, and indeed almost everybody, is picking on television programming. Somewhere in the review of the best of television over the 20 years it has existed has got to provide some answers that will help it regain its stature and equilibrium. Adding more live shows can't help that image and the immediacy might well give a lift to the tired programming that now threatens to seriously damage the medium.—J. B.



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NEW YORK • CALIFORNIA

Photographed at the Winter Olympics, 1968 — by Cinepress, Grenoble, France

Television Age, October 20, 1969

Film/Tape Report

VIDEO TAPE ASSOCIATION

The top Video-tape firms in the nation have formed an association for promotion and education in the use of video tape and to work together on joint problems. The group hopes to expand the use of tape by providing continuing information and familiarization programs, by stimulating the exchange of ideas and discussion of mutual problems, by providing a platform for the demonstration of new tape equipment and a forum where these same manufacturers can learn of the industry's needs. One of its first projects will be an educational program for agency personnel. The association will not undertake any negotiations with unions, but will leave that task to the Film Producers Association.

Twenty-four companies have joined the association with representation from Hollywood and Canada. Full membership is limited to active tape production firms and suppliers of video tape personnel and facilities. Associate membership is open to manufacturers of equipment whose gross volume is above \$2 million. There is also an allied membership category open to companies that cannot qualify as either full or associate members.

The association will not deal with technical problems. The Society of Motion Picture Technicians and Engineers will continue to handle them. It will get into nontechnical questions such as state sales tax provisions as applied to video tape.

At its first meeting, Morton Dubin of MPO was elected president; Joe Di Buono of WCD Productions, vice president; Lucien Lessard of Tele-Tape, secretary, and E. Grey Hodges of Reeves Production Services, treasurer. Also on the board of directors are Peter Hollidge of Advertel, Ed Grower of Centrex and Jack Murphy of Lewron.

AMERICAN HOME'S BARBARA

American Home Products has bought another program, *Here's Barbara*, that has been snapped up by 30 stations in a trade-out deal. The half hour strip which uses a maga-

zine format is an interview program with show-business and Washington celebrities featured. It also goes out to cover stories. The daytime show was on WMAL-TV Washington for four years. Among the stations taking the strip are WPIX New York, WTTG Washington, WJRJ-TV Atlanta and WPHL Philadelphia.

LEIDER NAMED

As was expected, Gerald J. Leider has become the president of Warner Brothers Television. He will be responsible for developing new tv pro-



LEIDER

duct for network as well as syndication and will supervise the company's existing distribution organization, headed by Charles McGregor, newly appointed executive vice-president in charge of worldwide tv distribution (turning line) activities.

Ted Ashley, chairman of the board of Warner Brothers-Seven Arts, has stated that he intends the company to become active in every aspect of tv—movies, live variety shows, specials, daytime programming and syndicated programming. "We will seek



MC GREGOR

acquisitions and co-productions with producers, writers, stars and existing production companies." Leider was previously associated with Ashley for seven years as vice president of tv operations for Ashley Famous Agency (now International Famous Agency).

CBS ACTIVE

The merchandising division of CBS Enterprises has been very active in recent months. It has succeeded in selling its record premium, *1968—The Incredible Year* to a large number of banks, including the Chemical Bank of New York.

It has also sold 1.3 million copies of a record about the landing on the moon featuring Walter Cronkite; a large number of these records were sold to American Airlines as a giveaway, and a large number went to Owens-Corning as a giveaway to employees. CBS Enterprises has also licensed *Mighty Mouse* to Hoffmann-La Roche for its Zesttab Vitamins.

In the field of publishing, Simon Schuster will issue the *National Health Test* this fall; Random House has already published the *National Drivers Test*.

ALLIANCE NEW SERVICE

The Alliance Co., a wholly-owned subsidiary of Alliance Machine Co., is offering advertising agencies and their clients a new kind of service on commercials. Instead of getting involved at the bidding stage, Alliance offers consulting at the concept stage in order to let the agency know what can be done with film. The idea is to fit the concept to the potential of the film process. Alliance, of course, hopes to get the business once the campaign is set.

Alliance's first assignment has been for Spade and Archer on the Rokon Trailbreaker, a sports cycle. Alliance incidentally, is selective and says it will counsel only when it believes the concept underlying the campaign is a sound one.

Alliance also has ambitions in programming. It has already made a documentary about powerboating and sold it to Kiekhafer Motors. It is also seeking distribution for its feature,

The Equipment, about a heart transplant operation. It is currently working on ideas for several tv specials. President of the company is Nick Fenerty and the managing director is Jay Pati.

20TH'S GENTRY SPECIALS

Encouraged by the success of its initial Bobbie Gentry special which was sold to 70 markets, the live tape production division of 20th Century Fox has decided to produce two more,



GENTRY

titled the *Special Gentry*.

The same division has also signed a development deal with the ABC network to turn *The Best of Everything*, the Rona Jaffe novel, into a daytime strip. The executive producer-writer will be Jim Lipton.

TRANS-LUX SPORTSMAN'S

Trans-Lux has acquired syndication rights to *Sportsman's Holiday*, 15 quarter hours in color produced by Beacon TV Features. The series aired on NBC-TV as a summer replacement for *GE College Bowl* will be distributed nationally as well as internationally by Trans-Lux. Initial domestic sale was to WFAA-TV Dallas. Initial foreign sale was to Japan.

RCA-CBS LOCK HORNS

Once again RCA and CBS are doing a tag battle. This time it is over a tape player. RCA has just introduced a color tape player system, SelectaVision, destined for the consumer market. It is a direct challenger to the CBS EVR system, now only perfected in black and white but scheduled to be demonstrated in color this December.

RCA has made a great point of the low cost of its system; its player

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Alka Seltzer • Jack Tinker & Partners



CASCADE CALIFORNIA

Doritos • Tracy-Locke



GERALD SCHNITZER PRODS., Hollywood

American Bakeries • Young & Rubicam



WGN CONTINENTAL PRODUCTIONS, Chicago

Drug Abuse Campaign • Grey



SPI TELEVISION CENTER, San Francisco

Chase Manhattan Bank • Ted Bates



TELETRONICS INTERNATIONAL, INC.

Formula 409 • Wilson Harrell



JEFFERSON PRODUCTIONS, Charlotte

Cracker Jacks • DDB



ROSE-MAGWOOD PRODUCTIONS, INC.

Fruit of the Loom • DK&G



WYLDE FILMS, INC., New York

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SANDLER FILMS, INC., Hollywood

Miles Laboratories' Nervine • Jack Tinker



N. LEE LACY/ASSOCIATES, LTD., Hollywood

Kentucky Fried Chicken • DJMC



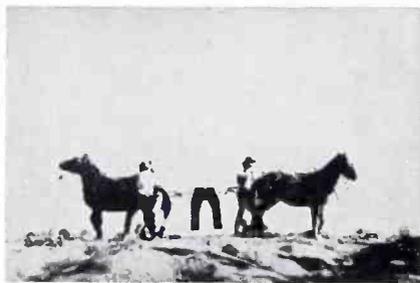
PANTOMINE PICTURES, Hollywood

Neba Roast Beef Restaurants • B-G-F



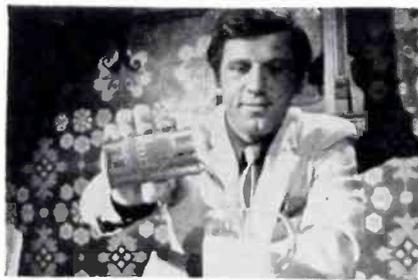
JEFFERSON PRODUCTIONS, Charlotte

Levi's • Honig, Cooper & Harrington



THE HABOUSH COMPANY, Los Angeles

Pearl Brewing Co. • Tracy-Locke



JAMIESON FILM CO., Dallas

Maxwell House • Ogilvy & Mather



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

Security Pacific Nat'l Bank • Y&R



PELICAN FILMS, INC., New York

will cost about \$400 as compared to EVR's \$800. But the RCA system will not be available until 1972.

The SelectaVision tape system depends both on lasers and holography. The player is designed to be attached to the home color tv set; a clear plastic tape cartridge is fed into the player and the program is viewed on the set.

RCA demonstrated its tape player system at this time to stake out a position in the color tape home and educational market. The pictures seen in the demonstration were not of broadcast quality as newsmen were warned they would be.

RCA believes that half hour cartridges of programming will be available to the public for less than \$10 and an hour cartridge less than \$20.

RCA has set aside a multimillion dollar fund to acquire programs for initial inventory. Some of the titles being considered are *Best of Broadway*, *20,000 Leagues Under the Sea* and *Great Moments in Baseball*.

The RCA challenge to CBS is expected to accelerate sharply the marketing timetable for the CBS EVR system. CBS has already pointed out that its EVR machine is much more rugged than the one demonstrated by RCA and that it is destined for industrial, commercial and educational markets rather than for consumers.

AD MAKERS

WARREN G. PFAFF has been elected a senior vice president, and RAYMOND FRAGASSO a vice president of J. Walter Thompson. Pfaff is a creative supervisor, Fragasso a broadcast advertising production supervisor.

JERRY ANDREOZZI has joined Marshalk as its senior vice president and executive director of art and tv production. He was formerly a vice president and creative director at Sullivan, Stauffer, Colwell & Bayles.

E. PATRICK HEALY has rejoined Young & Rubicam as vice president and director of personnel. He had been with the government for the last six years.

Grey has appointed five vice-presidents, all creative supervisors. They are RICHARD M. EARLE, BUDDY B. RADISCH, ALAN C. KUPCHICK, EDWARD N. SHAPIRO and ALBERT SILVER.

Scali, McCabe & Sloves has named DAN BINGHAM vice president and copy supervisor for the agency. He comes



KODAK-TV bet on a sure thing when it went to color for local news.

The mechanics of our switch to the Kodak ME-4 Process weren't very spectacular, but that just goes to show how easy the whole thing was," says Herb Herpolsheimer, Photo Chief for the Las Vegas station. "But when we presented B&W local news one day and color local news the next—now that got a reaction from viewers, advertisers, and competition.

"Speaking of advertisers, we got a lot of local advertiser interest when we went full color. It's a lot easier for us and the advertiser now that we can shoot color film commercials at his business.

"We've got a new mini-ME-4 processor which we were able to fit into a small lab room because it was so compact. It processes 20

feet of color film per minute, and we're doing about 10,000 feet per month for news, sports, and advertising.

"We haven't had any trouble with the ME-4 Process. A Kodak representative helped us mix our first packaged chemicals, and we haven't had any bad film yet.

"Management is very pleased with the change to full color. It re-

inforced our number-one spot in the market. It gave us increased viewer and advertiser interest. It saved us lab space. And it's even paying us back something through the Kodak Silver Recovery System. We hit the jackpot!"

Color for your station now comes in small, less expensive processors. Packaged chemicals keep it easy. Kodak help is a call away. Find out how easily you can get into full color by calling a Kodak Regional Chief Engineer. Call John Waner in Hollywood. Dick Potter, Chicago. Ray Wulf, New York. Go!



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Kodak

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Sommers Rexall Drug • The Pitluk Group



BANDELIER FILMS, INC., Albuquerque

Universal Systems Institute • Van Brunt



FILMFAIR, NEW YORK

Venus/Esterbrook • MacM, J&A



LOGOS TELEPRODUCTIONS, INC., N.Y.

from a similar post at Doyle Dane Bernbach.

RICHARD SCHILLER has joined the Detroit office of W. B. Doner as a radio and tv producer.

KEN CLARK and KARIN QUINLAN have joined Carson/Roberts, Los Angeles, as tv producers.

At Dodge & Delano, GABOR APOR has become senior tv art director/producer, after holding the same position at Dancer-Fitzgerald-Sample.

The new associate creative director at Kenyon & Eckhardt is JONIS GOLD, previously a special projects creative group head.

SHEL LEADER has joined J. M. Korn, Philadelphia, to become assistant manager of the radio and tv department. He was director of sales promotion for WKBS-TV Philadelphia.

Formerly general sales manager for WITI-TV Milwaukee, LEE DOLNICK has moved to Marx Advertising as an executive vice president. He will supervise the creative and media departments and help expand Marx's services to retail clients.

The new creative director of the Houston office of Ketchum, MacLeod & Grove is CHARLES LEE HUTCHINGS. Prior to coming to his new post, Hutchings operated a creative consulting firm in Los Angeles.

COMMERCIAL MAKERS

RAMON ESTELLA will direct operations of Delta Films in Puerto Rico. He was formerly with the United Nations as a writer, producer, director.

JOSEPH ADLER has joined M J Enterprises, Miami-based film production company, as a director. He recently finished a feature film, *Death Scene*.

MICHAEL GOTTlieb has been hired by MPO as a director.

Jerry Shore Productions is now located at 157 East 64th Street, New York.

Associated Films has promoted four of its executives. ROBERT W. BUCHER becomes vice-president, sponsored film sales; ROBERT M. FINEHOUT, vice-president, marketing; DONALD E. ADAMS, vice president, operations; and TIM WHOLEY, director of promotion and sponsored film services.

Logos has added two staffers to its marketing staff: KAY LOU BROWN becomes director of program development, and DODD BOYD will become a video consultant.

TELEWORLD-MIRELL

Teleworld, Inc. and Leon Mirell Productions have undertaken a joint venture to develop and produce tv and feature films. Teleworld has agreed to finance Leon Mirell Productions Inc. to develop tv and theatrical projects. In return it will receive tv distribution rights to the programs.

Leon Mirell is currently executive producer of *The Night The Sun Came Out*. He was formerly a vice president of ABC's production subsidiary, Selmur Pictures, and the executive producer of such tv shows as *Combat* and *General Hospital*.

PROGRAM NOTES

STAN HARRIS and KEN FRITZ have formed Harris/Fritz Productions to develop and produce tv programs in addition to their current series on ABC-TV Monday evenings, *Music Scene*. They are also working on one-hour special, *Ringo Starr Time* to feature the Beatles.

GENE FELDMAN, Wombat Productions, has begun operations to produce documentary and information films. Feldman was with Jules Power Productions and directed a number of the *Discovery* series, including "A



**RALPH KESSLER
NEIL KOBIN**

**RALPH KESSLER PROD.
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PLAZA 3-8313**

Matter of Pride." He was production head, for the last four years, of the ABC-McGraw Hill joint venture to make educational films while working for Power.

Helene Obolensky Enterprises Inc. has opened offices in New York to produce and package programs. Others in the firm in addition to Miss Obolensky are MARY DE LIAGRE and MEG MARKLEY.

McCANN TAKES CHARGE

The Los Angeles office of McCann Erickson, agency for U.S. Borax, has assumed total responsibility for reciprocal syndication of reruns of *Death Valley Days*. Reciprocal syndication is another word for barter.

Les Wallwork, associate media director of McCann's Los Angeles office will take on the additional responsibility of director of film syndication, replacing the independent syndicator who performed the job previously.

U.S. Borax has 328 episodes in four different rerun series. These include *Pioneers*, with Will Rogers Jr., host-narrator; *Trails West*, which features Ray Milland; *Western Star Theater* with Rory Calhoun, and *Call of the West*, 52 episodes in color with John Payne as host narrator.

CBS SOUNDCRAFT

CBS has agreed to acquire the business and assets of the Soundcraft division of Reeves Industries. Soundcraft, located in Danbury, Conn., is a manufacturer of high-quality audio magnetic tape and related products. The sale is subject to review by the board of directors of both companies.

Also at CBS, Ralph O. Briscoe has been named to replace Felix A. Kalinski as president of the CBS-Comtec Group. The former CBS controller will develop and administer a division of the company that includes CBS Laboratories, CBS Television Services and CBS EVR.

JOHNSON BUYS EIGHT MORE

Johnson Products, which originally purchased Western Video Industries all black one-hour special, & *Beautiful* in 18 markets, has added another eight key cities. The new markets are San Francisco, San Jose, Los Angeles, Sacramento, Miami, Jacksonville, and Birmingham. The cast is headed by Della Reese.

TELE-TAPE HUES

Tele-Tape Productions has increased its commercial and program capability by adding four new staffers. They are director Tom Fraser, for the past two and a half years a commercial producer at N.W. Ayer, New York; Nanette Eiland, a unit producer who has been the assistant to the producer of the Smothers Brothers; Frederick Potter, a unit producer with a background in news production, and Michael Mannes, a lighting director who was production crew chief at educational station WHYY-TV Philadelphia.

These new appointments, according to James Witte, vice president sales and production, indicate that "We feel that a production company must produce; that we can service our industrial producers and show producers more strongly as a dynamic creative force rather than a passive service organization. "The company has also added almost \$1 million in new equipment.

At the same time while Tele-Tape Productions reported record sales for the year ending June 30, profits which were \$302,308 in 1968 declined to a loss of \$222,791 this year. The decline was due "primarily to operational and production problems of an unusual nature."

ACADEMY AWARD SIMPLIFIED

The Emmy Award presentations will be considerably simplified next season. The big change will be elimination of technical awards on the special. Instead the technical awards for cinematography, film editing, lighting, sound, etc., will be presented at a special affair prior to the telecast to be held on both coasts.

This will mean the elimination of 10 to 15 awards and a reduction in categories from 32 to 26. Awards also will be given for variety or popular music as well as for classical music to deal with criticism that classical and popular artists were forced to compete for the same prize.

Elimination of the technical categories, however, does not answer the criticism that the same shows win year after year, and that the Emmy show smacks more of a promotion than reward for merit. It will, however, make the special flow more quickly and allow more entertainment to be telecast so the overall effect will be salutary.

Regardless, Seymour Berns, the president of the Academy, has made clear that the Academy of Television Arts and Sciences is in business to stay. In his opinion it is in better financial condition than in a long time.

NEW COMPANY FORMATIONS

Media Productions has opened its doors for business and provides a new multimedia approach to the solution of communications problems. To do this it will use the combined techniques of motion pictures, film strips and slides, video tape, photographs, illustrations and brochures. Bertram Zaro, the president, observes that "while industry, government and education recognize the vital need for rapid and effective transmission of information, they have been traditionally conservative in exploring and utilizing the virtually unlimited communications resources made available by recent developments in multimedia production."

Another new firm, PAPP Film Services, has also opened its doors. Its purpose is to service clients with in-



EXCEPTIONAL OPTICALS INC.

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BILL HOHMEISTER

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EFFECTS IN FILM

novations in post-production handling that will reduce costs but not at the expense of creativity. The firm is operated by Tony Brischler, the former production and editing supervisor for Electra Film Productions.

ABC BUYS PAR FEATURES

The ABC TV network has made a major buy of motion pictures produced by Paramount. For more than 20 first-runs plus a large number of third-runs, ABC has paid about \$18 million.

Some of the films are still in first-run houses, including *True Grit* and *Once Upon a Time in The West*. Other titles include strong entries like *The Odd Couple*, *Rosemary's Baby* and *No Way to Treat a Lady*.

KESSLER GOES POP

Ralph Kessler's commercial scores are becoming more commercial than ever—they are being released this Fall as pop records. Kessler has already had a modest success with his Yuban desert theme which, as *Desert*, was issued by MTA Records.

This Fall two of his original commercial scores will be issued as pop

records: *The Shape of Things to Come*, which he did for Breakstone's Yogurt, is being issued under that title by Decca Records, and *The Chock* for Chock Vitamins is being released by MTA Records.

Kessler also spent the Summer composing the background score for a one-hour dramatic special, *Toby*, which will be seen on CBS this Fall.

NBC OLYMPICS

The rapid escalation of the cost of sports events is once again demonstrated by the tv rights to the 1972 Winter Olympic Games in Sapporo, Japan. NBC paid well over \$6 million for the rights.

In 1968 when ABC got the contract, it paid \$2 million. In 1964, they went for only \$500,000. The games will be telecast via the Pacific Communications Satellite.

F&B/CECO EXPANDS

F&B/Ceco Industries expects to invest \$1 million to expand its Florida facilities in the next year. "We continue highly optimistic about increased film production activity in Florida. We also believe that the

only way to encourage film producers to work there, is to back up our words with hard cash."

In line with this expansion a number of personnel changes have been made: Hy Roth will become general manager of F&B/Ceco operations in Florida replacing Norman Zuckerman. The new assistant manager, working directly under him, is Bill Samerdak. Marty Conklin has been named district sales manager for S.O.S. Photo Cine Optics a division of F&B/Ceco.

The company also has leased the building adjacent to its studios in North Miami for its rental division, and S.O.S. sales showroom. Three major feature film productions have already been booked for 1970 an indication of Florida's production boom.

F&B/Ceco also has leased a new building in Carlstadt, N.J., to use as the eastern headquarters for S.O.S. Photo Cine-Optics.

EQUIPMENT MAKERS

CHARLES C. SNIDER has been named to the newly created position of executive vice-president and general manager of International Video Corp. He will direct all business operations

FULLY ANIMATED

NATIONAL QUALITY TV COMMERCIALS AT (WOULD YOU BELIEVE) ONE-THIRD OF NATIONAL AVERAGE PRICES! From story-board to full animation, Bandelier's Hollywood trained animators, film technicians, and cameramen project your ideas and story-boards to "client-complete" satisfaction.



Send for descriptive, pictorial brochure on entire capability.

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SNIDER

of IVC, though responsibility for some corporate finance and legal matters will still be handled by Donald F. Eldridge, its president.

JAMES L. WILSON becomes vice-president and general manager of the audio-video systems division of Philips Broadcast Equipment Corp. The division that Wilson will direct includes broadcast tv systems, closed circuit tv, audio systems, motion picture projection and sound systems.

JAMES R. BILLINGSLEY has joined Visual Electronics as sales engineer, midwestern sales region. He was formerly chief engineer for WKBF-TV

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fold.

range

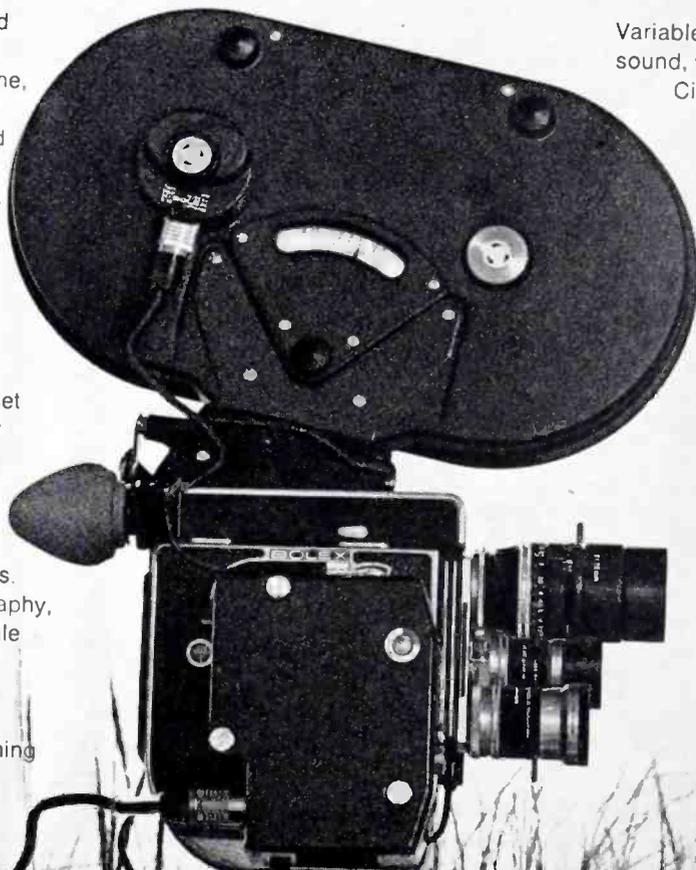
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When you're the whole show, you need the one-man camera: Bolex

man in your position can't afford to bother with a 16mm camera that's temperamental, cumbersome, incomplete, or experimental. You need a hundred percent solid camera that's proven itself in the registration claw on out. You need a Bolex. It can do anything you need it to do. Documentary and news filming, with the Vario-Switar 86 OE automatic thru-the-lens light metering zoom. Close-up photography, with pre-set diaphragm Switar macro lenses or close extension. Available for still filming, with the incredible variable speed Switar* f/1.1 lens. Special effects filming—lap dissolves, fades, double exposures. Animation and time lapse photography, accurately accomplished with single frame exposures and the built-in frame counter. 12 minutes of uninterrupted shooting, with the 100 foot magazine. Fast action filming with compact 100 foot load, spring advance, and automatic threading.



Variable speed filming, from 12 to 64 f.p.s. Sync sound, with the constant speed (24 f.p.s.) motor. Cinephotomicrography—without disturbing vibrations, because of the Bolex circular shutter. Underwater filming, with the special Bolex underwater housing. Bolex is so versatile and reliable that it becomes an extension of yourself. More than a camera. More like a friend. If you want the free 32 page 16mm Product Buying Guide write to Paillard Incorporated, 1900 Lower Rd., Linden, New Jersey 07036. Or for the name of your nearest Bolex dealer, call (800) 553-9550, free. In Iowa call collect (319) 242-1867. *Kern Switar lenses were selected to film the moon landing.

BOLEX
Paillard Incorporated
Bolex, Hasselblad, Hermes

Cleveland.

BEN BLOOM has been appointed vice president in charge of trade relations for Movielab Inc. In his new job, Bloom will handle production managers, producers, directors, editors and cameramen. Also at Movielab, EDGAR BERGER has been named assistant to John J. Kowalak, executive vice president in charge of engineering and overall planning. Berger will serve as technical director in charge of quality control for Movielab as part of his duties.

DANIELA A. ZVONAR becomes a customer sales representative at Capitol Film Laboratories, Washington, D.C.

Other
The Odd Couple, Rosemary's B. and No Way to Treat a Lady.

KESSLER GOES POP

Ralph Kessler's commercial scores are becoming more commercial than ever—they are being released this Fall as pop records. Kessler has already had a modest success with Yuban desert theme which, as *Des* was issued by MTA Records.

This Fall two of his original commercial scores will be issued as

She will be in charge of sales promotion, public relations and advertising for the company.

HIGH FASHION IMAGES

Giving a mundane product a high fashion image has become a specialty of commercials producer-director Len Steckler. Steckler recently produced commercials for Pepsodent toothpaste, A.T.&T., Commonwealth Edison and Brown Shoes which embody this approach.

For Brown Shoes, he featured the product with high fashion accessories. The set alone cost \$12,000 and consisted of a carousel, mirror and chrome. The Commonwealth Edison assignment showed the ability of an electric dryer to dry high fashion clothes. Three models wore distinctive clothes designed by leading designers.

For Pepsodent the fashion theme had to revolve around an "essence of whiteness" campaign. This was done by photographing a field of fresh, blooming flowers, which was found in Montreux, Switzerland, after an exhaustive search.

The commercial for A.T.&T. gave a fashion look to the telephone. It

used three models—Negro, white and Japanese girls gowned by Bill Blass. The only copy in the commercial was: "Trimline phone—copy by Bill Blass."

Steckler's style is the alternative to the slice of life commercial. It seems to have a great appeal for advertisers who want to reach the youth market and to create a new image for themselves there.

Steckler, incidentally, does a great deal of work on products sold by retailers, and believes most retailing dollars will shortly be going into tv.

ZOOMING IN ON PEOPLE

Commonwealth United has named Peter Steinman to the newly created post of West Coast sales representative for its syndication division. He will cover the 11 western states.

Stanley DeCovnick, the administrative assistant to Robert M. Newgard, vice president for world syndication, Paramount Pictures, has been appointed to assume the additional duties of international administration director. Also at Paramount TV, Ramon Perez has been promoted to director of Latin American sales and operations.

ON THE DOTTED LINE

MCA TV's *The Munsters* has added 18 new purchasers, bringing to 75 the total number of sales and renewals. Among new buyers are WJRX-TV Atlanta, WDCA-TV Washington, KCIT-TV Kansas City and WNEP-TV Scranton-Wilkes Barre.

Another old favorite, *My Favorite Martian*, has also found 12 new buyers. It has been picked up by such stations as KCST-TV San Diego, WSYR-TV Syracuse, WHAS-TV Louisville, WTTV Indianapolis and WTVV Milwaukee.

SPi's CREATIVE BOUTIQUE

Founded a year ago as a tv film production firm, SPi Films has spawned a small but nevertheless full-fledged creative wing. The subsidiary will provide a full range of broadcasting and print creative services, and will be headed by Gene Schinto, a former Benton & Bowles copy chief.

SPi has finished work on a campaign for Burr Industries' 3205 Breath Concentrate, which broke early in March. The other half of this firm is Sheldon Platt, formerly a B&B executive producer.

INSTANT REPLAY

As anyone who watches sports knows, the Ampex HS-100 disc recorder is giving tv new scope by instant play-back in normal, slow-motion, stop-action or reverse sequences.

After its success as a sports production tool, ABC used it also to get unusual effects on *Hollywood Palace*. Credits are superimposed over frozen action, slow motion adds an ethereal quality to dance numbers, reverse and slow-motion modes make farce out of comedy, and frame-by-frame control enables program editors to match the video portion to the audio.

Ampex has also produced a second generation HS-100 computer controlled disc recorder that is designed specifically for tv commercials. Its forte is editing flexibility that permits precise and almost immediate access to any recorded frame from an editing console.

At stations, KCST San Diego's Phil Arenson displays extraordinary ingenuity in handling the device. To get a floating bottle cap effect for a Coca-Cola commercial, he first filmed falling bottle caps at 2,000 frames per second, then dubbed the action to the disc. The finished commercial played the HS-100 in forward and reverse motions several times at a slow speed.

Another example of ingenious use is by the Vidtronics division of Technicolor. In one sequence, the viewer saw a bowl of boiling alphabet soup in which the noodles bubbled together to spell "Vidtronics." The effect was created by arranging the letters, then taping the soup as it boiled while the word disappeared in the bubbles. The scene was shot in reverse, using single-camera compound dissolves through the HS-100.

FOUR STAR PROFITS

Four Star International Inc., moving forward to improve its profit position for the year ending June 28, had a net income of \$259,049 as compared to \$108,435 for the preceding fiscal year.

This was equivalent to \$0.39 per share as compared with \$0.16 the year previously. The use of the loss carry forward allows for a tax reduction of \$127,000. The increase in income is attributable to the release of 112 one hour segments in color of *The Big Valley* for syndication.

**Ahem.
Thank you, thank you,
thank you,
members of our fold.**

RRR's 1st Anniversary



RRR
RKO RADIO REPRESENTATIVES, INC.

range
+14.7
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Ahem.

As each and every one of you members of our RRR fold knows, this is more than just a First Anniversary we're celebrating this October 1969.

This is about as successful a first year as anybody has ever had occasion to celebrate.

To think that it was only a year ago that we became a separate corporate division.

Became RKO Radio Representatives, Inc.

To think, too, of how much has already been accomplished.

Our RRR presentations to national advertisers and their agencies have really been getting results.

National advertisers are responding to our limited list of nine dominant market stations.

Responding to our intensive RRR research, which enables us to talk to advertisers in terms of their own sales objectives.

They recognize us not only as specialists in broadcast media and programming, but also as specialists in marketing analysis.

That's why so many important advertisers have been buying us.

And why so many more of them will be buying us.

It would, members of our fold, be pleasant to elaborate on and on.

But, as usual, our large RRR sales staff puts business before pleasure, and is in a big hurry to get back to our concentrated sales effort.

To get back to selling WOR, KHJ, WRKO, KFRC, CKLW, WGMS, WHBQ, WIXZ, WWTC.

And our newly established RRR FM sales division is in just as big a hurry to get back to its business of selling our FM station clients.

In ending one's remarks on occasions as happy as this, it's conventional to conclude with a little humor, a little laugh.

Well, with our RRR sales zooming this first year, we have our first laugh.

And, as long as imaginative planning and salesmanship, solid research, and strong working rapports with top-level management people at both advertisers and agencies *all* continue to be decisive in increasing sales, we will have more and more laughs.

As well as the last one.

RRR

RKO RADIO REPRESENTATIVES, INC.
NEW YORK • CHICAGO • LOS ANGELES
SAN FRANCISCO • DETROIT
ATLANTA • TORONTO

Analysis of FCC radio

1968 vs. 1967

(Add 000)

	1968	1967	% Change 1967
Total broadcast revenues	\$1,022.9	\$ 907.3	12.7
	2,520.9	2,275.4	10.8
	\$3,543.8	\$3,182.7	11.3
Total broadcast expenses	\$ 909.5	\$ 826.5	10.0
	2,026.1	1,860.8	8.9
	\$2,935.6	\$2,687.3	9.2
Broadcast income (before Federal income tax)	\$ 113.4	\$ 80.8	40.3
	494.8	414.6	19.3
	\$ 608.2	\$ 495.4	22.8

the operations of nationwide networks (CBS, MBS, NBC and ABC's networks), 4,161 independent stations. 1967 radio data cover the operations of 4 nationwide networks, 4,000 independent FM stations. 1968 TV data cover the operations of 3 networks and 612 stations of 3 networks and 619 stations.

RADIO NETWORKS AND STATIONS

161 AM

Change from Previous Year	20 Owned and Operated Stations	% Change from Previous Year	141 Other Stations	% Change from Previous Year	Total Nationwide Networks and 4161 Stations	% Change from Previous Year
(1.8)	1,162	(4.6)	7,180 ²	(13.6)	—	—
—	—	—	2,509	24.2	—	—
(1.8)	1,162	(4.6)	9,689	(6.2)	—	—
(4.7)	—	—	—	—	—	—
(7.9)	—	—	—	—	—	—
(7.5)	—	—	—	—	—	—
(0.3)	1,162	(4.6)	9,689	(6.2)	46,769	(1.7)
—	33,270	21.0	299,109	14.0	332,379	14.7
—	16,188	21.2	680,916 ³	14.3	697,103	14.4
—	49,458	21.1	980,024	14.2	1,029,482	14.5
(0.3)	50,620	20.3	989,713	14.0	1,076,251	13.7
(1.5)	9,099	22.1	102,666	17.1	118,318	16.3
—	41,521	20.0	887,047	13.6	957,933	13.4
28.8)	1,956	(0.7)	10,001	(8.2)	18,683	(16.3)
(3.3)	146	52.1	16,321	2.8	18,039	(2.5)
25.1)	2,102	1.8	26,322	(1.7)	36,722	(7.9)
(6.9)	43,623	18.9	913,369	13.1	994,655	12.4
4.7	42,771	14.2	790,900	9.8	877,363	9.7
4	852	5	122,469	40.6	117,292	37.9

g practices. included here since stations with less than \$25,000 time sales for the year do not report

owned and operated stations, and 4,057 other stations.

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MARKET-BY-MARKET DATA ON RADIO TIME SALES, REVENUES AND INCOME

Financial data on standard metropolitan statistical areas and selected communities within these areas with comparison of spot and local time sales and market income for 1968 vs 1967

	Total stations reporting	Networks	National & regional	% change	Local	% change	Total broadcast revenue	Total broadcast income	% change
Metropolitan Areas									
United States	1,681	\$8,034,694	\$293,627,769	+14.8	\$465,735,305	+16.6	\$686,946,920	\$101,889,110	+44.7
Non-metro areas of 3 or more stations	346	648,759	8,453,122	+16.2	40,859,881	+18.4	49,298,427	2,072,384	+111.8
Non-metro areas of two stations	558	496,300	9,730,640	+10.8	57,455,885	+9.5	67,537,406	4,808,349	+38.3
Non-metro areas of one station	1,529	590,296	15,744,472	+12.7	126,202,893	+10.7	143,024,293	13,002,898	+33.9
Total United States	4,114	9,770,049	327,556,003	+14.6	690,258,964	+15.0	946,807,046	121,772,741	+43.9
Commonwealth and possessions	47	1,080,809	4,823,249	+22.5	5,057,370	-2.3	10,184,893	1,548,685	-10.8
Total	4,161	10,850,858	332,379,252	+14.7	695,311,334	+14.8	956,991,939	123,321,426	+42.8
Metropolitan areas	Total stations reporting	Networks	National & regional	% change	Local	% change	Total broadcast revenue	Total broadcast income	% change
Abilene	6	435	137,435	+37.4	675,476	+0.9	765,599	54,527	+10.7
Akron	5		1,469,804	+22.9	2,420,941	+3.6	3,481,043	784,953	-12.5
Albany, Ga.	4	2,727	142,055	+17.3	441,850	+2.4	569,839	51,361	+105.1
Albany-Schenect.-Troy	10	68,162	1,956,975	+26.4	2,737,604	+14.5	4,036,400	311,142	+349.4
Albuquerque	8	16,175	536,050	+5.6	1,503,842	+13.9	1,840,084	-52,038	+58.4
Allentown-Bethlehem-Easton	8	23,249	559,018	+14.7	1,826,164	+9.7	2,317,369	457,353	+8.6
Altoona	6	3,376	169,761	+11.4	638,450	+13.2	778,200	-122,232	-32.5
Amarillo	7	6,973	352,714	+16.9	1,026,955	+12.3	1,292,925	-11,675	+89.7
Ann Arbor	5	143	82,520	+19.5	565,430	+3.5	655,190	-111,272	-101.3
Asheville	4	11,279	176,702	+11.1	731,685	+6.6	889,033	75,290	+58.3
Atlanta	21	215,032	3,500,625	+27.1	7,334,477	+29.7	9,448,884	2,728,636	+15.7
Atlantic City	4	8,118	141,943	-19.2	785,717	+5.2	933,449	35,852	+236.7
Augusta	11	24,020	168,048	-15.4	1,282,943	+16.7	1,551,350	73,454	+317.9
Austin	5	9,948	560,329	+16.7	1,459,311	+20.1	1,864,144	164,265	+52.1
Bakersfield	13	34,652	399,735	+2.8	1,236,106	+12.4	1,558,179	-115,272	-46.4
Baltimore	19	100,369	4,421,099	+8.1	7,534,819	+14.5	10,267,149	1,728,649	+3.0
Baton Rouge	7	6,628	277,983	+11.3	1,709,895	+14.5	1,841,233	332,005	+42.4
Beaumont-Port Arthur	8	2,780	456,085	+7.9	1,377,486	+12.7	1,723,232	37,618	+163.5
Billings	5	7,123	184,331	+14.8	533,484	+10.3	685,815	-11,274	+70.1
Binghamton	5	19,739	365,272	+40.0	854,116	+2.7	1,167,245	47,561	+189.9
Birmingham	15	31,890	1,342,052	+24.6	2,984,685	+10.0	4,021,166	685,013	+37.6
Boise City	6	18,750	211,132	+3.7	625,490	+3.4	774,199	-91,428	-121.0
Boston	18	186,341	9,883,420	+21.4	8,698,229	+16.3	16,233,969	3,010,098	+40.7
Bridgeport	3	1,107	525,725	+31.7	1,076,228	+8.3	1,430,932	134,507	+23.2
Buffalo	12	75,635	3,298,754	+22.4	3,964,396	+13.0	6,317,226	732,274	+75.6
Burlington	6	31,289	703,865	-0.9	953,394	+18.5	1,665,779	7,217	-98.2
Cedar Rapids	4	37,248	737,953	-11.4	1,260,961	+48.2	1,969,076	349,055	+124.5
Champaign-Urbana	3	8,717	97,454	+32.4	490,093	+4.6	566,641	145,359	+10.3
Charleston, S.C.	7	30,314	273,626	+17.7	1,115,108	+18.5	1,342,072	185,368	+10.5
Charleston, W. Va.	7	22,716	297,328	+38.8	1,301,820	+11.0	1,579,497	207,681	+46.3
Charlotte	10	58,180	1,378,132	+17.9	2,515,120	+22.9	3,536,396	108,305	+214.6
Chattanooga	9	18,925	336,237	+15.1	1,757,111	+11.0	2,039,807	202,284	+197.7
Chicago	32	328,743	22,499,974	+18.9	17,895,319	+19.0	36,370,455	9,882,361	+54.3
Cincinnati	9	369,534	3,280,527	+21.2	4,802,031	+21.3	7,120,406	1,484,030	+4.7
Cleveland	10	137,524	5,289,255	+16.9	6,259,702	+21.2	10,090,024	1,272,865	+96.7
Colorado Spgs.	7	6,851	204,964	+9.2	1,029,079	+10.4	1,160,108	24,408	-63.2
Columbia	7	19,522	365,034	+17.9	1,369,373	+22.9	1,707,997	308,389	+101.6
Columbus, Ga.	6	10,580	248,470	+9.8	1,175,796	+15.8	1,391,579	101,301	+51.5
Columbus, O.	7	25,958	3,174,954	+19.6	3,675,480	+18.6	5,987,482	1,819,588	+33.6
Corpus Christi	8	26,567	552,926	+19.8	1,056,593	+16.1	1,524,862	222,758	+61.5
Dallas	13	94,073	3,542,376	+35.0	5,013,327	-0.4	7,513,636	2,049,951	+32.0
Dayton-Rock Island-Moline	7	20,042	535,399	+34.5	1,721,242	+12.9	2,149,042	141,911	+361.5
Dayton	5	32,086	1,813,558	+14.0	2,852,042	+11.3	4,036,479	1,105,160	+22.8
Denver	18	109,228	3,059,382	+16.6	5,894,258	+14.2	7,988,279	717,642	+44.5
Des Moines	6	103,953	1,511,454	+12.1	1,659,376	+12.0	2,913,796	135,882	+227.4
Detroit	12	376,303	9,231,114	+10.2	12,223,052	+35.6	18,795,413	5,647,857	+92.7
Duluth-Superior	10	36,532	386,624	+3.9	1,120,368	+18.9	1,501,989	134,736	-7.0
Durham	5	7,727	201,326	+2.9	711,306	+7.3	901,795	83,420	+30.7
El Paso	7	12,942	412,224	+20.6	1,412,217	+13.2	1,684,740	203,646	+129.0
El Paso	6	17,379	267,803	-24.7	740,232	+21.6	1,085,538	30,481	+18.8
Eugene	9	6,234	319,993	+17.2	864,403	+9.6	1,098,647	-78,166	+53.8
Ft. Worth	6	13,052	270,301	+2.5	1,082,754	+14.4	1,392,942	192,122	+57.4
Fargo-Moorehead	4	23,172	317,849	+34.5	1,015,258	+7.4	1,334,184	59,381	+102.0
Fayetteville	5	5,196	148,164	-13.2	854,124	+13.0	996,705	152,005	+6.5
Fitchburg-Leominster	3		166,309	DNA	628,778	DNA	856,447	18,322	DNA
Flint	7	18,339	659,597	+12.1	1,999,098	+11.1	2,515,364	276,256	+108.9
Fort Smith	7	28,232	149,718	+20.8	603,302	+2.5	751,868	74,250	-20.5
Fort Wayne	5	22,475	676,959	+10.7	1,803,782	+8.7	2,463,607	542,789	NC
Fort Worth	7	45,770	1,115,206	-7.1	2,859,537	+21.9	3,669,131	635,167	+82.9
Fresno	12	26,805	1,339,515	+9.1	1,786,219	+12.1	2,761,518	131,328	+123.2

MARKET-BY-MARKET DATA (continued)

Metropolitan areas	Total stations reporting	Networks	National & regional	% change	Local	% change	Total broadcast revenue	Total broadcast income	% change
Ft. Lauderdale-Hollywood	6	740	450,285	+14.2	1,381,781	+30.2	1,702,800	71,081	+ 139.1
Gadsden	3	4,628	97,274	-14.5	486,630	+11.6	584,728	84,876	+ 42.7
Galveston-Texas City	3	1,125	134,584	+ 5.0	442,426	+13.6	574,796	15,972	- 4.4
Gary-Hammond-E. Chicago	5	1,424	49,112	+23.2	1,299,114	+12.9	1,316,870	57,588	+ 65.1
Grand Rapids	11	110,294	838,636	+13.9	2,378,521	+16.0	3,093,308	-48,925	+150.0
Great Falls	4	8,671	174,551	+19.0	404,130	+ 2.1	582,633	32,916	+3,561.4
Green Bay	3	14,534	225,123	+31.4	744,908	+19.0	945,388	153,389	+126.1
Greensboro-High Point	16	28,690	714,616	+20.2	3,021,538	+24.6	3,608,285	592,384	+ 50.9
Greenville	11	12,266	321,129	+24.1	1,701,319	+24.7	2,044,427	233,166	+ 36.9
Hamilton-Middleton	3	834	184,444	+ 9.3	730,136	+ 7.6	1,160,263	41,920	+ 29.8
Harrisburg	7	30,846	550,080	- 1.1	1,255,719	+11.9	1,752,708	283,514	+ 77.0
Hartford	7	51,810	3,213,602	+13.8	1,848,023	+ 7.8	4,219,621	765,393	+ 9.7
Honolulu	16	534	745,681	+ 7.0	3,453,910	+29.0	3,990,028	-397,179	+34.7
Houston	17	65,656	3,843,841	+35.1	7,400,173	+15.1	9,701,544	2,167,938	+10.6
Huntington-Ashland	6	14,072	378,415	+38.5	1,106,040	+14.2	1,402,431	163,103	+308.4
Huntsville	7		111,458	-26.9	902,923	+22.8	985,751	112,387	+ 26.2
Indianapolis	10	71,830	2,853,643	- 2.1	4,645,086	+23.4	6,431,251	1,055,873	+ 36.5
Jackson, Mich.	3	634	97,460	+24.3	456,266	+12.9	523,919	42,541	+289.4
Jackson, Miss.	8	11,726	366,660	- 1.7	1,400,030	+ 8.7	1,756,512	174,875	+137.2
Jacksonville	11	45,349	932,910	+26.9	1,876,901	+12.7	2,691,887	11,179	+227.5
Johnstown	9	15,271	274,670	+36.2	792,739	+ 6.8	1,068,015	42,286	+ 867.0
Kalamazoo	5	27,125	302,771	+13.5	1,036,219	+10.2	1,322,785	136,086	- 15.8
Kansas City, Mo.	11	62,353	3,042,933	+18.7	5,609,345	+24.1	7,441,308	1,750,626	+ 73.8
Knoxville	12	28,207	771,408	+ 5.0	1,597,092	+11.3	2,286,620	57,155	- 39.0
Lafayette, La.	3	1,968	209,427	+ 6.6	656,549	+11.0	823,292	98,874	+ 58.9
Lake Charles	4	6,749	149,446	+13.2	538,812	+41.7	664,057	70,072	+925.6
Lancaster	5	7,955	250,944	+17.6	763,101	+ 6.5	986,569	105,239	+ 23.7
Lansing	7	575	329,570	+16.3	1,251,085	+ 9.9	1,555,683	247,264	+ 67.0
Las Vegas	7	42,961	182,864	- 6.6	1,115,621	+18.3	1,230,874	-60,827	-914.4
Lewiston	3	4,217	82,002	DNA	310,502	DNA	389,996	28,194	DNA
Lexington	3	10,303	332,878	+13.5	654,629	-11.9	948,055	134,751	- 2.7
Lima	3	3,532	103,018	+17.0	689,878	+ 7.2	815,128	90,784	+ 30.5
Lincoln	4	3,795	198,510	+32.9	975,204	+10.5	1,143,549	92,980	+ 63.6
Little Rock-N. Little Rock	11	35,538	598,928	+ 7.8	1,940,889	+41.4	2,306,899	185,060	+302.6
Los Angeles-Long Beach	30	265,262	21,337,907	+ 8.6	25,861,594	+30.7	40,226,095	7,822,893	+ 44.6
Louisville	11	77,688	2,366,033	DNA	2,723,362	+ 7.4	4,538,558	51,263	+145.7
Lubbock	8	17,709	290,022	+25.5	1,503,590	+23.5	1,661,156	166,124	+263.5
Lynchburg	6	143	92,851	+20.5	579,806	+15.1	651,504	-46,357	+ 46.6
Macon	9	12,673	293,562	+18.1	1,282,294	+12.1	1,585,070	193,148	+ 75.4
Madison	4	17,165	480,347	+15.6	1,598,666	+16.3	2,053,918	304,186	- 22.1
Manchester	3	19,218	187,251	+17.5	801,730	+ 9.2	958,208	97,890	+ 328.0
McAllen-Pharr-Edinburg	4	16,415	185,548	+32.6	733,797	+14.8	895,885	32,928	+ 30.0
Memphis	12	61,963	1,843,766	+20.7	3,097,454	+ 7.1	4,553,806	1,030,876	+ 27.9
Miami	15	117,107	3,827,698	+15.7	6,020,862	+21.4	8,681,017	790,763	+215.7
Midland	4	187	116,897	+24.7	393,465	+13.5	477,432	52,239	+238.5
Milwaukee	13	50,603	3,258,378	+14.1	4,227,182	+ 8.2	6,744,535	864,413	+ 10.5
Minneapolis-St. Paul	15	123,341	3,700,496	+17.6	7,783,440	+15.0	11,145,301	3,415,300	+ 32.5
Mobile	10	11,315	535,445	+12.4	1,104,772	+ 5.5	1,554,067	190,105	+1,757.8
Monroe	4	2,304	127,632	+13.1	461,392	+17.4	560,617	49,320	+6,427.3
Montgomery	9	8,312	310,783	- 2.2	934,171	+ 4.8	1,241,991	-5,775	+ 87.1
Muskegon-Muskegon Hts.	4	10,600	128,434	-16.3	585,522	+11.1	709,152	56,814	+955.9
Nashville	11	83,849	1,869,124	+16.8	2,965,475	+12.4	4,908,938	778,667	- 6.1
New Haven	5		946,301	+15.5	1,665,989	+20.5	2,284,954	161,557	+429.3
New London-Groton-Norwich	3	1,627	265,764	- 3.4	625,826	+15.5	841,469	85,803	- 12.3
New Orleans	13	52,755	2,249,292	+10.6	3,396,257	+22.4	4,867,969	827,475	+ 34.1
New York	34	596,250	30,566,132	+ 9.0	29,502,687	+18.1	52,955,940	9,457,057	+ 11.4
Newark	6	107,830	1,772,449	+14.9	2,197,122	+ 0.8	3,670,200	104,701	+1,556.5
Newport News-Hampton	3	895	355,333	+32.1	1,351,940	+30.6	1,551,621	111,088	+238.1
Norfolk-Portsmouth	8	25,091	829,938	+ 7.2	1,816,989	+10.0	2,388,604	174,415	- 32.7
Odessa	4		102,129	+50.2	453,282	+17.5	525,707	10,466	+129.9
Ogden	4	71,459	6,196	+53.6	292,291	+ 5.7	339,475	-13,875	-363.6
Oklahoma City	8	16,509	1,611,536	+17.7	2,241,415	+11.1	3,383,058	590,080	+ 38.9
Omaha	7	84,341	1,300,306	+13.2	2,751,472	+18.7	3,624,754	550,172	+1,028.3
Orlando	11	36,348	730,206	+39.3	2,231,511	+26.7	2,736,312	209,116	+589.1
Oxnard-San Buena-Ventura	5	2,400	283,933	+17.3	704,114	+ 9.8	936,563	12,560	+171.2
Pensacola	8	6,589	135,082	+19.5	1,367,690	+27.9	1,437,179	170,372	+77,512.4
Peoria	5	20,278	571,527	+34.4	1,489,743	+ 9.9	1,943,151	389,463	+ 59.1
Philadelphia	24	275,745	10,850,949	- 0.1	10,502,984	+21.6	18,413,800	2,727,855	+17.0
Phoenix	19	37,570	1,538,806	+23.0	3,237,636	+14.6	4,443,001	-317,477	+ 44.8
Pine Bluff	5	120	63,359	+34.2	394,905	+19.7	441,112	59,842	+ 78.1
Pittsburgh	22	76,429	4,342,452	+ 7.0	6,459,378	+13.2	9,917,785	1,480,959	- 1.3
Portland, Me.	5	34,323	459,243	+25.6	725,799	+14.2	1,104,272	29,574	+30,448.0
Portland, Ore.	16	64,413	2,606,660	+20.7	3,918,633	+20.1	5,660,707	392,509	+479.7
Providence-Pawtucket-Warwick	13	70,661	1,812,478	+15.8	2,917,769	+13.4	4,229,160	506,926	+ 21.9

MARKET-BY-MARKET DATA (continued)

Metropolitan areas	Total stations reporting	Networks	National & regional	% change	Local	% change	Total broadcast revenue	Total broadcast income	% change
Provo-Orem	4	68,085	48,405	+98.7	261,413	+ 3.6	333,080	2,539	+ 110.5
Pueblo	6		107,091	-11.0	470,999	+ 7.8	565,334	21,688	+ 364.7
Raleigh	7	48,821	779,582	+15.1	1,270,427	+12.9	1,952,156	370,254	+ 25.6
Reading	3	13,887	207,039	+17.2	818,389	+ 2.2	980,763	204,184	- 2.0
Reno	6	2,716	171,024	- 8.9	791,161	+ 7.0	882,266	-135,316	- 56.6
Richmond	12	79,883	1,215,359	+20.5	2,590,115	+22.6	3,539,701	264,631	- 6.4
Roanoke	7	21,216	304,270	+44.3	1,073,580	+19.9	1,336,694	307,366	+ 78.3
Rochester	6	52,284	1,706,919	+19.9	2,683,467	+10.1	3,803,230	787,118	+ 23.2
Rockford	5	1,136	224,618	+28.7	1,177,086	+ 8.1	1,376,196	153,690	+ 44.6
Sacramento	9	26,195	2,205,814	+ 8.2	1,999,013	+22.2	3,606,400	249,913	+ 56.3
Saginaw	3	14,559	275,458	+27.8	671,892	+ 4.7	880,146	182,118	+ 62.6
Salem	6	17	91,117	+54.7	579,872	+20.1	633,080	5,699	+ 121.7
Salinas-Monterey	8	10,482	250,578	+32.0	799,093	- 2.4	1,007,417	- 84,339	+ 38.5
Salt Lake City	11	46,021	1,020,034	+15.0	2,278,280	+11.6	3,152,288	117,625	- 8.6
San Angelo	4	12,729	77,262	- 7.3	359,524	+20.2	422,863	- 9,124	+ 74.4
San Antonio	14	57,571	1,591,975	+25.2	4,221,984	+23.3	5,265,376	554,437	+ 1,602.9
San Bernardino-Riverside-Ontario	26	30,864	1,029,652	+16.6	2,480,450	+17.5	3,384,486	-235,894	- 13.5
San Diego	10	54,438	2,964,488	+25.0	2,646,809	+18.1	4,895,353	341,597	+ 307.6
San Francisco-Oakland	18	186,001	13,939,282	+24.8	10,002,571	+ 6.9	20,275,748	2,410,941	+ 122.6
San Jose	7	70	1,190,424	+48.5	1,971,043	+16.7	2,780,642	188,938	+ 153.2
Santa Barbara	12	32,317	351,302	+29.0	1,004,507	+ 9.1	1,298,412	-148,987	+ 12.9
Savannah	7	14,508	220,020	+11.0	859,316	+13.9	1,080,368	106,496	+ 33.0
Scranton	6	16,602	589,713	+20.4	1,129,934	+ 3.9	1,611,698	176,663	+ 14.7
Seattle-Everett	21	59,115	4,296,895	+37.1	5,634,903	+22.3	8,602,627	832,763	+ 126.1
Sherman-Denison	3	494	41,950	- 6.2	258,024	+11.8	298,630	7,927	+ 1,511.7
Shreveport	8	69,607	837,676	+23.2	1,323,927	+11.5	2,009,067	340,021	+ 41.2
Sioux City	3	2,221	123,019	+13.2	621,956	+14.6	723,948	144,110	+ 40.3
Sioux Falls	3	9,338	137,331	- 8.3	748,682	+18.5	875,433	186,264	+ 348.8
South Bend	4	20,140	300,455	+ 6.6	909,559	+14.7	1,121,563	197,044	+ 51.5
Spokane	11	30,593	704,612	+ 1.0	1,274,584	+12.1	1,790,081	-195,377	- 626.6
Springfield, Ill.	3	7,888	166,351	+19.6	959,584	+ 9.1	1,092,528	120,945	+ 23.0
Springfield, Mo.	4	17,464	255,437	+22.7	905,727	+16.1	1,102,796	153,364	+ 21.0
Springfield-Chicopee-Holyoke	9	25,604	700,066	+15.2	1,817,958	+ 5.6	2,262,289	- 94,508	- 61.1
St. Joseph	3		177,444	+15.9	532,990	+12.5	652,162	69,338	+ 18.0
St. Louis	20	144,953	5,567,266	+22.9	7,488,057	+18.7	11,387,220	2,089,463	+ 33.1
Stockton	4		251,963	+16.0	843,580	+ 6.5	1,002,794	114,567	+ 0.3
Syracuse	11	43,121	1,391,090	+20.4	2,042,265	+10.8	3,030,121	318,611	+ 31.9
Tacoma	4	11,962	227,679	+ 5.7	532,032	+13.6	741,857	- 51,460	+ 57.7
Tallahassee	4	284	123,909	+31.3	593,299	+27.4	705,956	96,847	+ 22.8
Tampa-St. Petersburg	17	30,262	1,808,928	+17.6	2,731,162	+20.4	4,088,651	238,987	+ 48.1
Terre Haute	4	3,410	126,177	+65.5	557,887	- 2.2	651,331	- 58,905	+ 37.0
Texarkana	4	3,619	116,308	+33.0	509,039	+23.7	620,449	84,192	+ 72.9
Toledo	7	30,197	1,402,184	+23.0	2,842,948	+ 0.1	3,739,713	681,603	+ 10.1
Topeka	4	22,306	562,727	+18.6	1,022,383	+ 9.2	1,490,762	124,534	- 8.1
Trenton	4	4,777	372,675	+17.6	987,113	+11.5	1,300,227	118,879	+ 96.0
Tucson	11	5,586	457,234	+13.4	1,404,506	+16.6	1,698,393	-141,351	+ 38.4
Tulsa	9	29,969	926,559	+18.4	2,147,413	+23.4	2,730,320	264,143	+ 132.2
Tuscaloosa	5	5,319	73,125	+12.0	557,029	+ 9.2	646,567	66,875	+ 70.3
Tyler	4		129,296	-11.9	468,786	+ 7.7	567,673	45,002	+ 108.7
Utica-Rome	9	21,858	374,719	+21.2	1,193,152	+ 9.3	1,504,472	52,273	+ 236.7
Waco	4	4,249	164,039	-19.5	711,208	+17.1	865,267	105,579	+ 218.0
Washington, D.C.	23	88,614	6,319,146	+ 5.9	10,841,526	+18.6	15,987,253	3,349,818	+ 25.2
Waterbury	3	18,328	112,515	+82.6	554,687	+28.2	665,268	17,353	+ 432.6
Waterloo	3	3,166	244,257	+24.4	766,037	+ 9.7	994,732	123,766	+ 4.5
West Palm Beach	10	12,089	388,115	+73.7	1,251,398	+29.0	1,607,666	- 49,893	+ 66.4
Wheeling	6	18,845	745,967	+ 8.6	929,009	+ 0.5	1,715,545	263,067	+ 42.2
Wichita	7	29,890	680,785	+ 9.0	2,217,561	+14.2	2,752,719	338,602	+ 6.7
Wichita Falls	3	10,831	318,675	+14.3	632,357	+ 9.9	880,452	77,894	+ 65.1
Wilkes-Barre-Hazleton	6	34,292	184,491	- 5.2	929,742	+ 5.1	1,099,517	81,870	+ 3.2
Wilmington, Del.	7	13,452	297,161	+24.4	1,783,609	+18.4	2,071,475	476,861	+ 35.7
Wilmington, N.C.	5	454	99,893	+20.2	419,077	+18.3	525,590	29,598	+ 7,813.9
Worcester	4	47,603	562,883	+ 7.9	895,412	+13.2	1,342,118	- 28,133	- 237.6
York	5	11,390	401,519	+15.0	1,276,340	+19.2	1,571,189	363,381	+ 46.1
Youngstown	6	66,095	715,044	+15.4	1,335,636	+14.1	2,013,920	240,552	+ 55.2

Note: Total broadcast income is before Federal income tax. National, regional and local time sales are before commissions to agencies, reps and others. Total revenue consists of total time sales, less commission, plus talent and program sales. Data cover

4,161 AM and AM-FM stations. Independently-operated FM stations are not included. DNA: Data from 1967 not available for comparison.

FINANCIAL DATA FOR SELECTED COMMUNITIES WITHIN METROPOLITAN AREAS

Total revenue, time sales and income for radio stations with comparisons of spot and local revenue and profits, 1968 vs. 1967

Metropolitan areas	Total stations reporting	Networks	National & regional	% change	Local	% change	Total broadcast revenue	Total broadcast income	% change
Albany	4	\$ 31,733	\$ 748,853	+16.2	\$ 1,243,025	+15.7	\$ 1,702,647	\$ 108,691	+ 13.5
Allentown	4	20,892	443,754	+13.3	1,058,019	+ 9.6	1,444,766	337,600	+ 2.1
Atlanta	11	205,884	3,422,991	+29.1	6,452,121	+28.3	8,506,083	2,931,729	+ 19.9
Augusta, Ga.	5	24,020	148,782	+ 3.2	731,767	+14.2	975,163	41,815	+201.7
Bakersfield	8	29,582	366,967	+ 2.5	1,075,874	+ 8.7	1,365,578	-111,749	- 126.7
Annapolis	3		230,117	+11.1	367,119	+13.7	608,964	62,173	+ 74.9
Baltimore	9	69,513	4,118,492	+ 7.6	6,331,143	+15.5	8,760,303	1,977,913	+ 20.9
Beaumont	4	1,316	376,882	+ 5.0	835,557	+14.0	1,131,718	32,133	+202.1
Birmingham	9	31,890	1,278,703	+25.8	2,265,716	+ 9.5	3,245,573	609,912	+ 47.3
Boston	9	163,587	9,451,826	+22.8	6,460,844	+11.7	13,495,991	3,152,704	+ 44.1
Buffalo	6	68,249	2,941,150	+25.6	3,316,554	+14.9	5,335,358	678,639	+ 122.6
Chattanooga	6	18,925	195,146	+24.7	1,329,554	+12.0	1,487,442	166,740	+ 145.4
Chicago	13	314,944	19,427,457	+18.0	12,877,828	+22.2	29,017,129	8,031,693	+ 48.6
Cleveland	7	137,524	5,010,328	+17.2	5,530,085	+23.0	9,132,411	1,057,959	+ 116.9
Dallas	7	94,073	3,486,591	+33.0	4,473,154	+ 5.6	6,924,969	2,374,873	+ 40.4
Davenport	3	6,732	285,592	+30.9	724,895	+11.9	937,567	-9,418	+ 89.8
Denver	10	69,974	2,521,823	+11.7	4,434,640	+14.2	6,113,037	644,696	+ 14.1
Detroit	6	376,303	7,530,738	+12.9	8,599,291	+44.6	14,152,091	4,855,554	+ 107.3
Superior	3	19,526	48,038	- 0.2	253,531	+30.8	315,023	-3,226	+ 85.6
Grand Rapids	6	107,292	832,163	+13.1	1,646,219	+18.3	2,335,820	-90,099	+ 25.4
Greensboro	5	19,180	372,588	+21.0	1,062,347	+38.0	1,357,928	301,482	+ 87.8
Winston Salem	6	8,012	294,060	+20.7	1,326,686	+18.5	1,567,482	210,061	+ 11.9
Greenville	6	12,266	307,593	+21.8	1,321,486	+25.2	1,651,371	198,621	+ 45.5
Harrisburg	4	29,571	508,102	- 2.0	966,182	+14.4	1,418,381	277,902	+ 77.0
Houston	10	64,891	3,433,662	+29.4	5,996,291	+14.8	8,064,587	1,918,522	+ 8.4
Huntington	3	8,811	235,310	+22.6	642,516	+16.9	812,118	94,421	+ 90.9
Johnstown	3	14,674	232,371	+38.5	409,654	+ 6.5	624,270	35,958	+657.7
Kansas City	5	33,349	2,694,114	+20.6	4,157,658	+15.2	5,780,081	1,756,977	+ 52.8
Knoxville	8	28,207	722,846	+ 4.8	1,203,629	+17.0	1,844,155	67,324	+ 5.7
Lansing	3		314,007	+17.5	923,165	+ 8.4	1,215,433	286,876	+ 60.1
Little Rock	6	33,925	551,241	+ 3.0	1,537,051	+45.6	1,875,461	174,876	+ 552.1
Los Angeles	12	231,064	18,399,540	+ 7.0	17,841,024	+33.8	30,451,841	6,653,980	+ 29.1
Louisville	8	67,874	2,334,349	+ 8.4	2,434,097	+ 7.2	4,232,165	44,803	+226.9
Macon	6	12,673	288,391	+17.5	1,051,016	+15.0	1,350,791	185,601	+ 8.3
Memphis	9	61,963	1,843,766	+20.7	3,011,269	+ 8.3	4,428,067	1,047,239	+ 29.4
Miami	8	84,269	2,872,345	+19.5	3,960,628	+10.6	5,959,018	966,802	+ 69.8
Milwaukee	7	46,562	3,175,153	+13.2	3,458,265	+10.0	5,907,592	957,786	+ 11.5
Minneapolis	6	87,155	2,904,551	+17.3	5,770,556	+16.4	8,649,116	3,632,384	+ 26.2
Mobile	6	11,315	531,458	+13.6	796,519	+ 1.8	1,242,425	184,178	+698.3
Nashville	6	83,849	1,786,516	+19.8	2,029,158	+11.6	3,884,284	659,854	- 8.7
New York	16	589,424	28,649,524	+ 7.2	25,774,550	+20.2	47,703,444	9,340,859	+ 8.9
Newark	3	107,830	1,650,974	+12.8	1,504,512	+ 1.5	2,850,995	66,767	+ 116.3
Norfolk	4	17,685	734,112	+ 2.6	1,397,957	+ 2.4	1,912,846	270,214	- 30.0
Orlando	6	36,348	579,514	+37.9	1,817,508	+30.2	2,176,351	182,018	+ 705.0
Philadelphia	11	262,632	10,371,872	- 0.2	8,264,609	+25.6	15,736,462	2,798,753	+ 19.6
Phoenix	12	30,550	1,097,328	+25.7	2,035,118	+ 6.8	2,940,511	-13,841	+ 93.9
Pittsburgh	8	63,072	3,970,825	+ 9.7	4,580,257	+ 8.0	7,783,507	1,419,792	NC
Portland, Ore.	9	58,756	1,784,661	+12.7	2,267,717	+ 8.6	3,530,001	73,007	- 36.0
Vancouver	4	5,657	656,203	+27.8	1,100,989	+41.7	1,502,503	367,714	+ 193.7
Providence	7	58,856	1,728,922	+16.2	2,234,732	+13.4	3,473,863	556,730	+ 23.1
Richmond	9	79,883	1,071,913	+14.2	2,312,664	+19.6	3,123,399	220,523	- 23.4
St. Louis	9	139,953	5,007,445	+20.9	5,474,059	+15.9	9,081,321	1,648,495	+ 21.6
Salinas	4	9,836	159,268	+29.4	334,290	+ 5.7	473,850	-21,259	- 144.0
San Antonio	11	52,571	1,311,031	+21.6	3,449,096	+25.4	4,355,271	412,678	+ 347.9
Palm Springs	3	5,229	127,463	+13.9	297,638	+ 4.7	408,388	-165,311	+ 7.5
San Bernardino	4	2,345	493,054	+35.4	736,004	+16.5	1,078,747	17,451	+240.5
San Diego	6	51,358	2,543,361	+10.0	1,953,537	+13.6	3,870,779	200,034	+264.7
Oakland	3		2,760,828	+30.1	1,923,629	+15.5	3,864,294	119,766	+ 136.7
San Francisco	10	186,001	10,930,199	+23.4	7,155,690	+ 5.0	15,333,285	2,473,658	+ 54.7
San Jose	4		1,120,710	+51.5	1,670,197	+19.1	2,395,181	317,888	+ 51.0
San Juan	8	625,593	1,407,418	+31.0	1,778,251	+26.8	3,507,655	667,313	- 16.7
Santa Barbara	5	22,883	272,717	+28.3	547,245	+ 6.2	748,715	-121,445	- 38.5
Seattle	13	59,115	3,905,723	+35.7	4,671,491	+24.5	7,310,026	939,318	+ 130.0
Springfield, Mass.	3	10,889	550,005	+12.8	915,263	+11.5	1,257,266	72,229	- 40.3
Syracuse	5	40,828	1,267,937	+20.3	1,593,695	+11.6	2,468,465	378,256	+ 33.0
St. Petersburg	4	8,388	809,590	+ 7.7	669,056	+ 6.8	1,313,586	77,420	+ 13.6
Tampa	8	21,874	972,670	+29.6	1,426,142	+25.0	2,119,643	193,080	+ 66.2
Tulsa	6	29,969	827,959	+13.3	1,933,837	+21.9	2,442,995	276,785	+ 185.3
Utica	4	19,804	287,630	+19.5	804,692	+ 4.3	1,035,889	36,835	+ 51.0
Washington	6	79,397	4,967,092	+ 4.3	5,750,922	+17.5	10,345,384	2,505,764	+ 14.4
W. Palm Beach	3	8	267,879	+75.9	494,107	+26.3	761,115	79,615	+ 452.2
Wilkes-Barre	3	29,991	90,018	-11.8	626,960	- 2.6	697,271	70,050	- 20.2
Wilmington	4	12,266	270,201	+17.3	1,468,840	+19.7	1,727,975	438,439	+ 31.4

Figures were calculated before Federal income tax. — denotes loss. Chart excludes independently operated FM stations. Communities are included in this table if totals do not reveal individual station data.
DNA: Data from 1967 not available for comparison.

Stations with less than \$25,000 time sales report only total revenue and total expenses. Time sales are calculated before commissions to agencies, representatives and others. Total revenues consist of total time sales less commissions plus talent and program sales.

AM AND AM-FM RADIO FINANCIAL DATA,¹ 1958-1968
(Industry totals)

Time Sales
(in million \$)

Broadcast revenues, expenses, and income²
(in million \$)

Year	Time Sales (in million \$)					Broadcast revenues, expenses, and income ² (in million \$)					
	Total	Network	Percent of total	National Spot	Percent of total	Local	Percent of total	Year	Revenues	Expenses	Income
1968	\$1,076.3	\$46.8	4%	\$332.4	31%	\$697.1	65%	1968	\$994.7	\$877.4	\$117.3
1967	946.6	47.6	5	289.8	31	609.2	64	1967	884.7	799.7	85.0
1966	912.0	47.2	5	284.6	31	580.2	64	1966	852.7	752.1	100.6
1965	827.7	44.6	5	254.1	31	529.0	64	1965	776.8	695.7	81.1
1964	763.7	43.8	6	237.3	31	482.6	63	1964	719.2	645.4	73.8
1963	711.7	41.8	6	224.7	31	445.2	63	1963	669.7	611.6	58.1
1962	665.2	37.3	6	212.1	32	415.8	62	1962	626.8	580.1	46.7
1961	617.2	35.8	6	200.0	32	381.4	62	1961	583.6	551.6	32.0
1960	622.4	35.0	6	202.1	32	385.3	62	1960	591.9	543.6	48.3
1959	582.9	35.6	6	188.2	32	359.1	62	1959	555.7	511.7	44.0
1958	541.6	46.5	8	171.9	32	323.2	60	1958	520.6	482.6	38.0

¹Excludes independently owned FM stations.
²Before Federal Income Tax.

REVENUE AND INCOME OF AM AND AM-FM RADIO STATIONS

(Grouped by presence or absence of newspaper affiliation and by metropolitan area rank, 1968¹)

BROADCAST EXPENSES OF RADIO NETWORKS

(In Thousands)

	No. of stations	Revenues \$000	Income as percent of revenue ²
Metropolitan areas			
Rank 1-10			
Newspaper affiliated	8	\$ 11,175	25
Non-newspaper affiliated	220	230,616	20
Total	228	241,791	21
Rank 11-25			
Newspaper affiliated	15	17,067	30
Non-newspaper affiliated	207	105,189	16
Total	222	122,256	18
Rank 26-50			
Newspaper affiliated	16	9,011	6
Non-newspaper affiliated	268	96,860	12
Total	284	105,871	11
Rank 51-75			
Newspaper affiliated	20	10,588	18
Non-newspaper affiliated	201	56,072	8
Total	221	66,660	10
Rank 76-100			
Newspaper affiliated	9	2,869	13
Non-newspaper affiliated	174	41,929	10
Total	183	44,798	10
Other Metro Areas			
Newspaper affiliated	43	12,784	11
Non-newspaper affiliated	541	99,942	8
Total	584	112,726	8
Non-Metropolitan Areas			
Newspaper affiliated	111	63,494	19
Non-newspaper affiliated	1,611	630,608	14
Total	1,722	694,102	15

Type of expense	Nationwide networks ¹
Technical	\$ 3,392
Program	27,594
Selling	5,283
General and Administrative	7,423
Total Broadcast Expenses	\$43,692

¹CBS, MBS, NBC and ABC's 3 AM networks and one FM network.

FM STATIONS OWNED BY NON-AM LICENSEES BY STANDARD METROPOLITAN STATISTICAL AREAS

No. of Stations In Metropolitan Area	No. of Metropolitan Areas	Total Number of Stations
1	63	63
2	40	80
3	12	36
4	4	16
5	6	30
6	3	18
7	2	14
9	2	18
13	1	13
15	1	15
TOTAL	134	303

FM FINANCIAL DATA—1958-1968

FM Stations Operated by Non-AM Licensees

Year	Total FM stations reporting	Total FM revenues (Millions)	Number of stations reporting	Revenues (Millions)	Expenses (Millions)	Income (Millions)
1968	1,888	\$53.2	433	\$28.3	\$32.2	\$(3.9)
1967	1,706	39.8	405	22.6	26.8	(4.2)
1966	1,575	32.3	381	19.4	22.7	(3.3)
1965	1,381	24.7	338	15.7	19.0	(3.3)
1964	1,175	19.7	306	12.8	15.8	(3.0)
1963	1,071	16.3	294	11.4	14.6	(3.2)
1962	993	13.9	279	9.3	12.5	(3.2)
1961	938	10.0	249	7.1	9.7	(2.6)
1960	789	9.4	218	5.8	8.2	(2.4)
1959	662	5.7	148	4.3	5.9	(1.6)
1958	533	4.0	93	2.5	3.2	(0.7)

FM STATIONS OPERATED BY NON-AM LICENSEES REPORTING PROFIT AND LOSS, 1962-1968

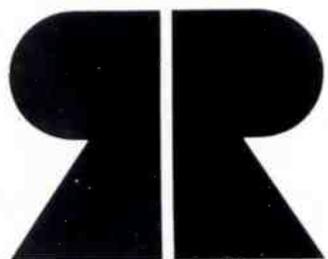
Year	Total number reporting	Number reporting profit	Number reporting loss
1968	433	148 ¹	285 ²
1967	405	115	290
1966	381	111	270
1965	338	102	236
1964	306	93	213
1963	294	86	208
1962	279	71	208

¹The average profit for these stations was \$15,308.
²The average loss for these stations was \$21,599.

¹ Denotes Loss.

The Sound of the Leader

in America's
Major Markets.



RKO RADIO
DIVISION OF RKO GENERAL, INC.



Represented nationally by RKO RADIO REPRESENTATIVES, INC.
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WROR Boston

KFRC
KFMS San Francisco

WGMS
WGMSFM Washington, D

WHBQ
WHBQFM Memphis

OCTOBER 20, 1969

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

Ask a half-dozen tv representatives to predict how national spot sales for 1969 will compare with last year, and you'll hear a half-dozen varying opinions.

Most optimistic prediction for the year came from Al Ritter, vice president of H-R Television. Although he thinks the fourth quarter will not be up as much as the first three, he predicts sales for the complete year will be 15 per cent to 20 per cent above last year. The first three quarters were "exceptionally good" and so the final gain depends on what happens in the remaining months of the year.

At the other end of the scale, a spokesman for another major rep said: "1969 is not going to break any records." Spot sales are "pretty soft" at the present in New York, he continued. The economy, with its current inflationary pressures, is "on an iffy basis. Advertising as a whole, not only tv, is adversely affected by those pressures." On the plus side, he pointed to the increased use of 30-second spots at an average 60 per cent of the 60-second rate.

The fourth quarter is extremely hard to read at the present time, another firm's spokesman said. He pointed to an extremely hard-fought national political campaign in the fourth quarter of 1968 that accounted for a very good period. It

will be hard to better that record, especially with the effects of inflation on advertising schedules this year.

He pointed to Colgate-Palmolive and Lever Bros. as being two big national spot tv spenders that are down in expenditures for the fourth quarter of 1969. This decrease, he said, is only partially offset by increased spending from Detroit's auto makers and the seasonal increase by Christmas advertisers. He predicted the fourth quarter would be up four per cent and the complete year would climb by eight to ten per cent.

A Katz Television spokesman said 1969 would be ahead of last year by

about 10 per cent. He expected the fourth quarter to be good and said that business had been steady most of the year. The first and second quarters he described as being strong sales periods. The summer, however, was very slow. The fourth quarter, he predicted, would be better than last year's similar period, which he described as having been "exceptionally good."

Finally, the rep firm of a group station owner: 1969 will be pretty much even with 1968. "It's hard to say right now, but I don't expect to see a gain of over two per cent, and I wouldn't be surprised if the year was down two per cent," he commented.

Uncertainties for the fourth quarter based on inflationary pressures in the economy, would seem to make 1969 one of the harder years in tv's history for predicting.

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

American Can (Young & Rubicam, New York)

In a major campaign running in more than 25 markets, various products will be promoted using 60s and 30s between now and December 7. Day and fringe periods are scheduled to reach the



Sandy Birnbach buys for Ford, Ford Dealers Association, R. J. Reynolds Foods and W. F. Young at J. Walter Thompson, New York.

female audience. Paul Fitzgerald was the buyer.

Brooke Bond Foods

(Rockwell, Quinn & Wall, New York)

Women over 35 will be told the virtues of a tea break with RED ROSE TEA in 60s and 30s that started shortly before issue date and run from six to 10 weeks. Day and fringe time periods were purchased in about 25 markets by Bob Meehan.

Burlington

(Ogilvy & Mather, New York)

CAMEO HOSIERY is getting the tv treatment in 30s and 20s aimed at women in day and fringe time periods. The campaign will run in fewer than 25 markets from November 17 to November 30. Isabel Stannard is one of the buyers.

Carter-Wallace

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

Campaigns began shortly before issue date for CARTER'S LITTLE PILLS and will run for 20 to 22 weeks in about 40 markets. Fringe time will be used for 30s directed at women over 35. Buyers included Amy Cohen and Barbara Castellano.

Clorox

(Honig, Cooper & Harrington, San Francisco)

A major national campaign using over 50 markets starts on issue date for CLOROX BLEACH. All time periods are being used to reach the total female audience in the eight-week campaign. S. Patrone is the buyer.

**"AFTER ATLANTA
WTVM COLUMBUS
IS A MUST...
IT DELIVERS MORE
HOMES THAN ANY
OTHER GEORGIA
TELEVISION STATION"**

(ARB MAR. '69 CIRCULATION DATA)

NET WEEKLY
CIRCULATION

1. WSB-TV 671,300
2. WAGA-TV 670,400
3. WQXI-TV 595,300

4. WTVM CIRCULATION
242,100



Leake tv officers named

James C. Leake, chairman of the board and chief executive of newly formed Leake Tv, Inc. has announced the following officers: Robert Doubleday, former vice president of Griffin-Leake TV, has been named president; Arthur E. "Bob" Muth, general manager of KTUL-TV Tulsa, has been named vice president and general manager of KTUL-TV, and Thomas L. Goodgame, general manager of

KATV Little Rock, has been appointed vice president and general manager of KATV. Other officers named include: T. Rod Holliday, vice president and secretary-treasurer; Robert Snider, vice president and director of engineering; James Leake, Jr. and John Griffin Leake, directors; and Carl Lester, director, controller and assistant secretary-treasurer of the company.



LEAKE

DOUBLEDAY

GOODGAME

MUTH

Corn Products Co.

(Lennen & Newell, New York)

NU SOFT fabric softener is the subject of a seven-week buy starting on issue date. Day and fringe time periods are being used in about a dozen markets for 30s that are aimed at the total female audience. Buyer: Sandy Floyd.

Dow Chemical

(Norman, Craig & Kummel, New York)

The conveniences of HANDI WRAPS will be extolled in 30s aimed at the total female audience in fringe times. About 25 markets will be used for the campaign, which will run from November 9 until December 20. Karen Desnick is the buyer.

General Foods

(Grey Advertising, New York)

A 10-week campaign for regular YUBAN coffee started shortly before issue date. Using 60s and 30s, viewers will see it in over 25 markets in fringe time. Women over 35 are the primary target. Richard London did the buying.

General Foods

(Young & Rubicam, New York)

JELLO 1-2-3 is being put through its test marketing steps in about a dozen markets in nine western states. The campaign, using 60s, started shortly before issue date and will continue until late November or early December. Dick Matullo was the buyer.

General Mills

(Dancer-Fitzgerald-Sample, New York)

Fringe time is being used in over 25 markets to reach all women in a buy promoting various products starting October 27 and running until

November 23. Carol Behn is the buyer. A similar campaign is being placed in over 35 markets by Knox-Reeves, Chicago, where Mary Meahan is the buyer.

Great Western

(Frye-Sills, Dallas)

All time periods will be used in a campaign starting October 27 and running until December 14 for 30s promoting Great Western's SUGAR. About 20 markets will be used for 30s aimed at women over 18. Pat Hake is the buyer on the account.

(Continued on page 57)



Gilmore Broadcasting Corp. acquired WREX-TV Rockford, Ill., from the Gannett Co. following FCC approval. Present at the closing were, l. to r.: Hamilton Shea, executive vice president, board member and chief operating officer of Gilmore; James S. Gilmore, Jr., president, and Joe M. Baisch, vice president and general manager of WREX-TV.

One Seller's Opinion . . .

BRAND RATING INDEX

The application of Brand Rating Index information in the purchase of spot television lends a new criteria in the selection of advertiser schedules.

Brand Rating Index information provides the advertiser product consumption information defining usage by age category. Advertisers and agencies previously buying spot tv on a straight 18/49 efficiency often change buying strategies to total men or total women when discovering the profit-potential values of older-audience segments of the viewing public.

While it is generally assumed that the largest market for laundry products is among the younger households due to the presence of children, thus larger washloads, this type of skew is not as pronounced as generally believed. The 50-plus age group represents 30 per cent of the purchasers of "soaps and detergents for household laundry" while accounting for more than 25 per cent of total category usage.

Equally important to advertisers is that product usage and purchase patterns vary within a total product line. Consequently, individual items in a laundry product line, such as liquid or powdered starch tend to skew quite old while spray starch skews very young. Corporate buying pools at major agencies experience great difficulty in targeting product sale to the highest potential consumption category because of piggyback procedures.

The impractical nature of requesting availabilities with four or five demographic breakouts, and the degree of difficulty present in partnering products of similar audience appeal, introduces a major negative corporate buying pool accounts striving for optimum effectiveness.

Brand Rating Index also provides information relative to type of program a desired audience group may prefer.

It appears evident that male and female heavy-users of cigarettes (defined as smoking 16 a day or more) prefer action-adventure to situation comedy or quiz programs. Programs delivering the highest rating among heavy-users are *I Spy*, *Invaders*, *Garrison's Gorillas*, *N.Y.P.D.*, *Felony Squad* and *Rat Patrol*. These programs are not necessarily high-rated against total U.S. viewers. This information should be translated to the practical nature of purchasing spot tv schedules. Action-adventure and efficiency values should be preferred over areas of dissimilar nature. Why then do cigarette advertisers prefer news programs, which do not rate well against their heavy users?

Brand Rating Index also supplies data that illustrates the superior value of syndicated dramatic vehicles in reaching product prospects better than either network talk shows or network early fringe news carriers. For example, 41.8 per cent of men viewing *I Spy* are heavy smokers, as related to only 33.9 per cent of all adult males, an index of 123; of Huntley-Brinkley's male audience, 29.4 per cent are heavy smokers, an index of 87. Given a relatively similar total audience delivery and price structure, a local spot in *I Spy* should be of more meaningful value to cigarette advertisers than a local adjacency to Huntley-Brinkley.

The competitive nature of today's market place dictates excellence in supportive advertising roles. Current media purchasing techniques may now be supplemented by data pertinent to viewing habits of the actual heavy user of the client's product. A lack of awareness of Brand Rating Information contributes to a competitive disadvantage when translating spot tv buying into actual consumer sales.



Adam Young Speaks . . .

GRIPPED IN FEAR

No individual, group, society or business can operate best in an atmosphere of fear. And a government regulated industry that is trying to serve the public cannot fulfill its intent with cold chills running up and down its backbone.

Years of development in broadcasting have created new problems, many of which have been handled by the FCC through either regulation or the raised eyebrow technique. However, it now appears that some of the regulators choose to establish, not new regulations but new philosophies. The weapon is fear of the loss of license.

There is nothing wrong with new philosophies or even new interpretations of old philosophies, but it is wrong to suddenly shock an entire industry with decisions that form no part of actual rules or regulations or even a fair interpretation of expressed philosophy.

An industry that is regulated should know exactly what is expected of it by its regulators. A custodian of a license invests great sums of money in that license. If a government agency decides that diversification of news and broadcast media is desirable or even essential it should direct the party or parties to divest themselves of the property or properties. Claim jumping is certainly not the answer. The claim jumpers that we all know are motivated—not by a desire to serve the public—but rather by a one word human weakness spelled GREED.

War chests are being built up around the country to take advantage of any valuable property that can be shown to have a weakness, either by fact or fiction. There can be little doubt that the announced attitudes of certain public officials are responsible for this.

The feeling of fear that permeates our great industry can only have ill effects. Something should be done to dispell this fear and it can only happen through one agency—the FCC.



adam young inc.

3 EAST 54th STREET
NEW YORK, NEW YORK 10022



James Rupp, director of sales planning and development, Cox Broadcasting, has been elected vice-president-marketing. Rupp opened Cox's New York office in 1967. Before joining Cox he was with American Research Bureau.

Rep Report

GEORGE CARLINO, in the New York research and promotion department of Storer Television Sales, has been transferred to the Detroit office, where he replaces RICHARD MALONEY, transferred to Chicago.

RONALD E. BAIN, general sales manager of WEEI, Boston, has been appointed an account executive in the Los Angeles office of CBS Television Stations National Sales.

GENE MITCHELL, general sales manager of WNAC-TV Boston, has been named director of sales development and client relations for RKO Television Representatives, New York. He will be succeeded by PETER LABRUZZO, midwest sales manager for RTVR. FRANK MANGAN, ac-

count executive in the Chicago office replaces LaBruzzo.

GEORGE OGREN, formerly of H-R Representatives, New York, joins Harrington, Righter, & Parsons, as an account executive in the New York office for the Blue Group of stations.

EDWARD WILSON, in sales development work at Metro Tv Sales, New York, has been promoted to account executive. DAVID BIENSTOCK, former Benton & Bowles media buyer, replaces Wilson.

LEE GANNON has joined Television Advertising Representatives as an account executive. He was formerly an account executive with Radio Advertising Representatives.

HERE'S TO TAYLOR COUNTY, FLORIDA "TREE CAPITAL OF THE SOUTH"

Part Of

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

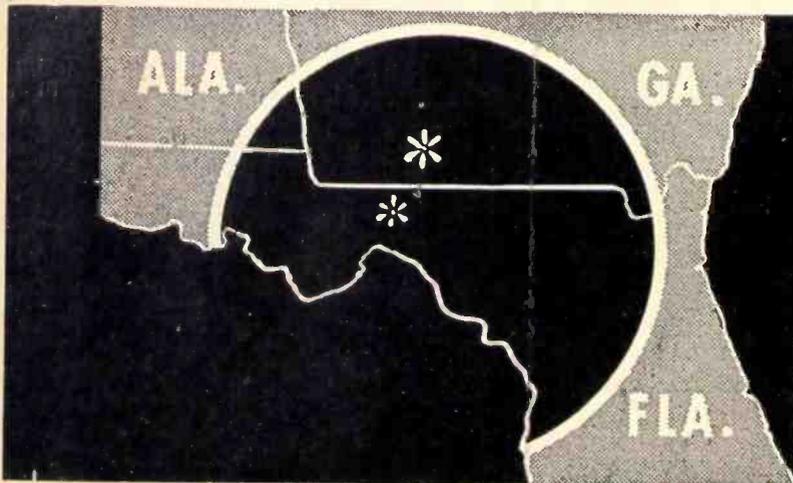
This is the place where timber is King . . . and where everyone plays outdoors twelve months a year.

Ninety per cent of the land area of Taylor County is covered by trees. Perry, its county seat, has grown and prospered with the many lumber-related industries that have been attracted to

the area.

It's an alive, modern community with all the elements in its leadership to help it continue to grow and prosper. Its potential for new industry is almost limitless.

We're glad to count this growing, beautiful area as part of WCTV-land. May we grow together.



WCTV-6

TALLAHASSEE THOMASVILLE



BLAIR TELEVISION



A CBS AFFILIATE

A convert to New York's "Amazing Mets" this year is Vince Partridge, media buyer at Warwick & Legler. One of the reasons may be that one of his clients was a sponsor this year of the baseball team's telecasts on WOR-TV. And in the climactic race for the pennant, the Mets' telecasts consistently beat all the competition. Faced with higher rates for the National League playoff telecasts on WOR-TV, as well as competition from WNBC-TV, which was also carrying the games, the W&L media department decided to stick with the Mets.



Vince indicates very strongly that he thinks his move to W&L was a wise one for many reasons. Comparing a large agency to the medium-sized shop he points to the following advantages:

He is, he says "more involved in all accounts" from the beginning of planning for a campaign to its execution. This, he stresses, is not the case in a large shop, where the work can become "very monotonous" and where there is no real involvement beyond carrying out the individual's specialized function.

"I get emotional sometimes when talking about my clients," he says.

Timebuying services are a subject being kicked around a lot these days and everyone has an opinion or two on their future in the industry. Vince Partridge is no exception.

They will be around for "awhile," he says. Their primary benefit will be to small agencies "that can't afford to staff a good-sized media department." If they stick to the rate cards, as they say they will, the timebuying services "can't outbuy a good-sized agency," Vince believes. "But, I prefer working against a timebuying service instead of a computer," he says.

An avid baseball and football fan (his favorite teams are normally the Boston Red Sox and the New York Giants) his hobby is "golf and more golf." But right now, his time on the links is suffering drastically as a good part of weekends is spent traveling from Brooklyn to Huntington, L.I., to check on the progress being made on a new home for his wife and three children.

Despite all the adverse publicity about the Long Island Rail Road, here's one commuter who's looking forward to switching from the city's subways.

Spot (From page 54)

E. Jarvis
Reilly, Brown, Tapply & Carr,
Boston)

RIENS SNO-THROS and SNOWMOBILES will be advertised on 11 New England stations. Target of the campaign, using 30s and 60s, will be male audience.

Jennett
Warren, Muller, Dulobowsky,
New York)

Buy for PROTEIN 21 breaks on issue date in over 30 markets and will run for 38 weeks (until August 9, 1970). Using day and fringe 30s, its target is the total female audience. Mary Ann Oklesson placed the buy.

Mentholatum Co.
J. Walter Thompson, New York)

Major push for MENTHOLATUM OINTMENT and LOTION begins October 27 and runs until March 12 in over 50 markets. Fringe time periods will be used to get the word to the female audience. Dorothy Thornton is the buyer.

Morton-Norwich
Benton & Bowles, New York)
The female audience is the goal of a

campaign for various products using 60s and 30s and starting on issue date for varying lengths of time. Day and fringe time periods will be used in the promotion in over 25 markets. John Gaskell did the buying.

Norton Simon
(William Esty, New York)
The Hunt Wesson Div.'s MANWICH



William Hippee, general sales manager, KRNT-AM-TV Des Moines, Iowa, has been promoted to vice president and assistant general manager. Joseph Hudgens, program manager, has been named vp, programs.

SANDWICH SAUCE will be pushed in a six-week campaign starting on issue date. Using 60s and 30s aimed at women, it will run in fringe time in less than 25 markets. Bob Bryan was the buyer.

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

Five markets are viewing tv commercials for QUAKER OAT FLAKES and FROSTED OAT FLAKES as these new products undergo test marketing. Day and nighttime tv are being used.

Ralston Purina
(Foote, Cone & Belding, Chicago)

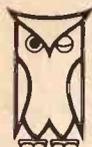
Commercials for SUGAR FROSTED CHEX will be aimed at kids, 6-11, in a campaign starting on issue date and running in over 25 markets for six weeks. It is using 30s in late weekday afternoons, weekend mornings and kids programming. Earl Overton was the buyer.

Remington
(Delehanty, Kurnit & Geller,
New York)

Football telecasts and adjacencies are being lined up in several southern markets for 30s for YOUTH SHAVERS. Target of the campaign, which will run from

(Continued on page 59)

WHO'S WHO
FOR MOVIES
IN DES MOINES?



WHO TV
...that's who!

• COLOR 13 • DES MOINES, IOWA



Put the
middle
of the
mitten...

in the palm of your hand

WILX-TV 10

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

WILX-TV

1048 Michigan National Tower
Lansing, Michigan 48933

Represented by
AVCO RADIO TELEVISION SALES, INC.

Agency Appointments

WILLIAM H. MALLISON, former executive vice president and general manager of the New York office of Gardner Advertising, has joined



MALLISON

Needham, Harper & Steers, New York, as a senior vice president and management representative. EUGENE MESSINGER, account executive at Sullivan, Stauffer, Colwell & Bayles, has joined NH&S in the same position.

CARL SPIELVOGEL, group vice president in charge of the marketing services companies, The Interpublic Group of Companies, New York, has



SPIELVOGEL

been named executive vice president and general manager of McCann-Erickson, New York.

FRANK A. SAMPOGNA, former account executive at Ogilvy & Mather, New York, has joined Cunningham & Walsh, New York, in same capacity.

JOHN D. HAYES, vice president, international administration and service, Foote, Cone & Belding, New York, has joined Compton Advertising as vice president and management supervisor on the Iberia Air Lines account. He will be based in Madrid.

SHERWIN WASSERMAN, vice president and director of research at Earle Ludgin & Co., Chicago, has been elected to the board of directors.

JOHN DES JARDINS and GEORGE KLAS have joined Lennen & Newell, New York, as account executives on the Consolidated Cigar and Ballantine Ale accounts. Des Jardins is former owner and operator of an importing enterprise. Klas is former assistant account executive at Benton & Bowles.

JACK E. AYERS, a management service officer in the Atlanta office of Marschalk Co., has been elected a senior vice president.

ROBERT LELLE, executive art director and a creative supervisor at Benton & Bowles, New York, joins Clyne Maxon, that city, as a senior vice president-executive art director. CARL FERCO, formerly with Jack Tinker, joins the agency as a senior vice president and account supervisor. ELAINE BREAKSTONE goes to Maxon from Norman, Craig & Kummel, as vice president and associate creative director. PEGGY FRAMPTON, new products manager at Colgate-Palmolive, joins Maxon as marketing director of specialty appliances. REGINA GRANT, formerly of Marschalk, becomes a vice president and associate creative director at CM.

MARTIN STONE has been elected senior vice president and sales director of Wells, Rich, Greene. In addition, 10 new vice presidents were named: in account management, JOHN BURNS, WILLIAM MCGIVNEY and IRVING SLOAN in New York and VICTOR OLESEN in Chicago; ROBERT ENGELKE was named vice president and director of media; LEWIS WECHSLER, vice president and director of tv network operations; MURRAY HYSEN, vice president and director of research. New creative group vice presidents are: GEORGE D'AMATO, HERBERT GREEN and PHILIP PARKER.

PATRICK T. CONNOLLY, account supervisor, N. W. Ayer, New York, has been elected vice president.

GEORGE I. BALDWIN, account supervisor at Grey Advertising, has been named vice president.

FRANK LIEGEY, assistant account executive at Batton, Barton, Durstine & Osborn, has joined Needham, Harper & Steers, New York, as an account executive.

ROBERT J. PREIS, vice president and controller of Ted Bates, has been appointed to additional post of treasurer.

ALAN STROM, associate marketing-merchandising manager at Compton Advertising, has joined Cunningham & Walsh, in a similar capacity.

Spot (From page 57)

November 27 until December 20, to teen-aged boys. Lee Kaye is the buyer.

Shulton Industries (Norman, Craig & Kummel, New York)

A four-week campaign for OLD SPICE REGULAR and MANPOWER started before issue date. Using 30s to reach men 18-24, it is being seen in less than 25 markets in fringe time periods and in weekend sports programs. Karen Desnick was the buyer.

Sterling Drug (Dancer-Fitzgerald-Sample, New York)

CHILDREN'S ASPIRIN is being

Media Personals

JOHN LONG, director of timebuying for Sealtest and other products in N.W. Ayer's New York region,



LONG

has been named media supervisor for spot tv and spot radio buying.

MICHAEL R. WIDENER, former media director at Clinton E. Frank has joined The Lampert Agency as media director.

JANE ENCKE MCCARTHY, media director at Sapan Baer Plyer Lehman, New York, has been elected a vice president.

MORTON WEINSTEIN, assistant media director of Lennen & Newell, New York, since April 1967, has been appointed associate media director.

ROSALIE FOSSECO, former vice president for media planning and strategy, Holzer/McTighe, Los Angeles, has joined Recht & Co., Beverly Hills, as media vice president.

SUSAN BARKSDALE, former assistant to the media director at Sussman and Sugar Agency, has joined Al-ler-ton Berman & Dean, New York, as media director.

MRS. FRANK J. KASUN, formerly with Hoffman-York, Milwaukee, has joined The Brady Co., that city, as media coordinator.

promoted in 30s directed to women, 18-34, in fringe time periods in fewer than 20 markets. Campaign starts on issue date and runs until December 28. Ron Bobic is a buyer.

Toro Manufacturing (Campbell-Mithun, Minneapolis)

Planning ahead for next summer, Toro's POWER LAWN MOWERS will be advertised in a pre-season campaign to run in January-March in 60 major markets. The male audience will be the target of the advertising effort.

Totes Inc. (Grey Advertising, New York)

All time periods will be used for a campaign to promote TOTES BOOTS. Target audience of several campaigns set to start in mid-November and running for various lengths of time in over 50 markets are total adults, kids, men over 35 and women over 35. All time periods will be utilized for 10s and 30s. Buyers include Joe Breen.

W. F. Young (J. Walter Thompson, New York)

Fringe time periods are being purchased for a tv push for ABSORBINE to start November 26 and end December 20. Adults over 50 are the audience sought for 30s being placed by Ruth Moss.



YOU MAY NEVER SEE A 7½-FOOT TUBA*

BUT . . . in the 37th TV market you'll see that WKZO-TV has the most oomph.

WKZO-TV MARKET COVERAGE AREA • ARB



With a 43% prime-time share in the 3-station 37th TV market, WKZO-TV gives you one of the lowest costs-per-thousand in the top 50 markets.

Ask Avery-Knodel how you can blow your horn in this giant 2½ billion dollar retail sales market with WKZO-TV.

Source: SRDS and ARB, Feb./March 1969.

*A tuba with 39 feet of tubing was constructed for the John Philip Sousa band.



The Folyer Stations
RAOIO
 WKZO KALAMAZOO-BATTLE CREEK
 WJEP GRAND RAPIDS
 WJFM GRAND RAPIDS-KALAMAZOO
 WWAM/WWTV-FM CADILLAC
TELEVISION
 WKZO-TV GRAND RAPIDS-KALAMAZOO
 WWTV-CADILLAC-TRAVERSE CITY
 WJUP-TV SAULT STE. MARIE
 KOLN-TV/LINCOLN, NEBRASKA
 RGIN-TV GRAND ISLAND, NEB.

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

TV-RADIO

Talking It Up

It all began in Baltimore in April 1949 on WMAR-TV with a relaxed, two-hour afternoon program called "National Sports Parade," a live ad-lib show designed to fill air time around reports of the racing results from local Maryland tracks. A stable of seven or eight singers and dancers performed each week, and there were comedy skits and chats with celebrities passing through town. The sponsor, the National Brewing Co., paid a bargain-basement \$150 an hour for the show.

From this base...

Reprinted from
NEWSWEEK
August 4, 1969

HERE'S WHERE IT ALL STARTED!...

TALK SHOWS are not the only pioneering WMAR-TV has to its credit since it went on the air as the first television station in Baltimore and the second station in the country to join the CBS network. Other WMAR-TV "firsts" have been in news, entertainment, public service features and documentaries as well as in production and telecasting facilities. Think FIRST of the FIRST Maryland station for effective television in Baltimore!

In Maryland

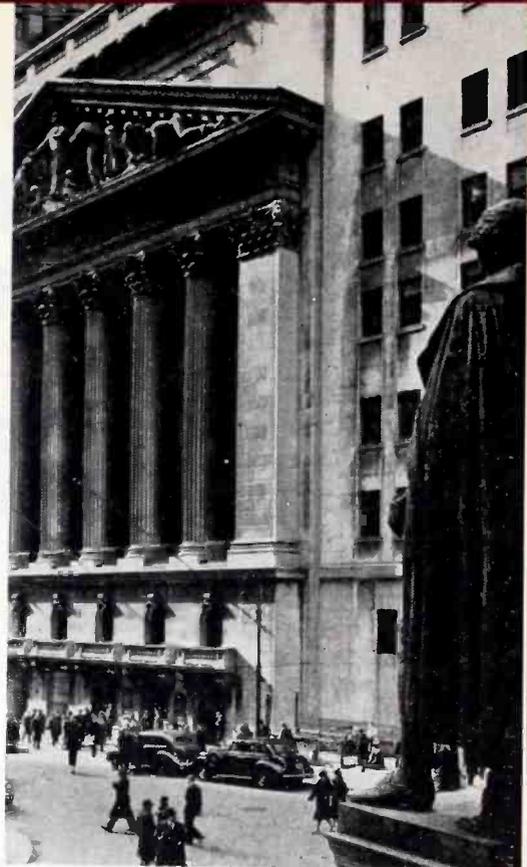
Most People Watch **COLOR-FULL**

WMAR-TV



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

Wall Street Report



Earnings good. Viewed from a number of angles, Zenith Radio Corp. looks like a worthwhile investment. Its earnings record has been good. It's got a solid hunk of the tv set market. Pay tv may still be a speculative affair but, if it comes about, Zenith will undoubtedly be well-ensconced in it.

To start with the traditional indicators, Zenith earnings and earnings per share have improved almost every year during the past 10. Dividend payments have been increased accordingly. A sign of stability in the company is that operating income as a per cent of sales has varied little.

During the first half of 1969, the continuity of the uptrend was interrupted by strikes and consequent production delays, but the normal sales and profit strength shown during the Christmas season is expected to more than make up for this.

Question marks. The outlook for 1970 is heavily conditional on the state of the economy as a whole. There are obviously a number of question marks here, but the color tv set market is still quite healthy; more than 60 per cent of U.S. homes are still without color. Last year, Zenith corralled about 20 per cent

The recent price/earnings ratio is low in comparison to the history of the ratio for this stock. Since and including 1962, the ratio was never below 18.

Since 1961 the annual high for the ratio has been over 30 times, except for 1968.

The color set market not only has a considerable distance to go before saturation but it is changing. The big spurt in color sales started in the early 60s after many false starts during the 50s. Since 1966 there has been an impressive expansion in the sales of table and portable sets. This trend seems likely to continue and may eventually displace the important console market for the most part.

The small set, whether in color or black-and-white, has greatly increased the market because it has made multi-sets-per-home attractive. The personal portable has become important because of teenage demands. This follows the same pattern as in radio, which started with a family radio in the living room. Now most sets are anywhere but the living room, though, admittedly, the portability of the tv set does not approach that of the radio set.

This past June, Zenith brought out the Chromacolor tube, reportedly

over the years. One area in which it is highly regarded is in the hearing aid field. In research and development it has placed emphasis on such promising areas as solid state physics, including micro-electronic circuitry and phosphor work, both of which have important applications to color tv sets.

Last June the company won a legal fight when the U.S. Supreme Court remanded to the U.S. Circuit Court of Appeals the determination a damage award which could go as high as \$19 million, as a result of patent infringement. However, the defendant, Hazeltine Corp., is said to have a net worth of \$5.5 million.

Preparing start-up. The authorization of pay tv by the FCC at the end of last year led Zenith and its affiliate, Teco, Inc., which has been licensed to commercially develop the Zenith pay tv system through franchising local operations, to prepare to start up a system in a major market within, possibly, a few months. The Zenith, system, called Phonevision, uses a decoding device attached to the tv set, which unscrambles a signal sent through the air.

The FCC authorization for pay tv provided for its operation only in markets where there are at least four tv stations. Only one pay tv service would be allowed. However, there are 80 eligible markets. ■

ZENITH RADIO CORP.

Income Data (adjusted)

Year ended Dec. 31	Sales (\$mil.)	Operating Income as % of Sales	Net Income (\$mil.)	Net Income as % of sales	Earnings per share Amount	Annual change
1968	\$705.40	15.6%	\$47.32	6.7%	\$2.50	+14.7%
1967	653.91	13.5	41.02	6.3	2.18	- 5.6
1966	625.00	14.3	43.47	7.0	2.31	+29.1
1965	470.50	14.8	33.55	7.1	1.79	+37.7
1964	362.31	14.7	24.28	6.7	1.30	+15.0
1963	323.60	14.5	20.85	6.4	1.13	+ 4.6
1962	289.80	14.9	19.64	6.8	1.08	+ 9.1
1961	254.55	15.8	18.01	7.1	.99	+16.5
1960	235.77	14.5	15.23	6.4	.85	- 9.6
1959	239.82	18.0	16.63	6.9	.94	-

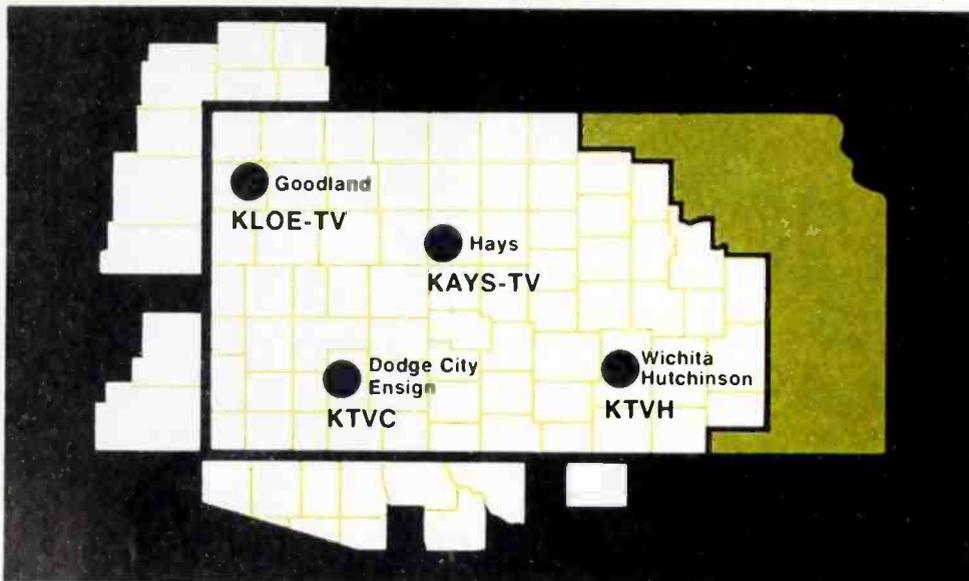
of the color set market.

P/e Reasonable. At a recent price of 42, Zenith's stock sells at a reasonable price/earnings ratio of 17.2 times the \$2.44 per share earned during the 12 months ending June 30, 1969. With an indicated \$1.60 per share dividend rate, the yield is 3.8 per cent.

twice as bright as tubes built hitherto. This new tube will be used in about one-third of the color sets made by Zenith in the new model year. Because Zenith makes color tv tubes for other manufacturers, developments such as the Chromacolor tube have a particular relevance to the company's profit picture.

Zenith has acquired a quality image

ONE BUY DELIVERS \$3.5 BILLION KANSAS TELEVISION MARKET



KANSAS BROADCASTING SYSTEM
Delivers – MORE Homes Viewing Each Day
MORE Total TV Homes
MORE Population
MORE Consumer Spendable
Income
MORE Total Retail Sales
Than any other regional broadcasting
system in Kansas!

	KANSAS BROADCASTING SYSTEM	STATE Network X	STATE Network Y
Homes Viewing Each Day	225,300	219,200	159,300
Total TV Homes	307,800	302,000	228,800
Population	1,037,200	1,009,600	758,200
C S I (000)	\$3,068,182	\$3,014,025	\$2,273,787
T R S (000)	\$1,959,478	\$1,918,419	\$1,401,061
50% and over—Avg. Daily Circulation			

Source: ARB Television Coverage/65
 ARB 1968-69 Estimated TV Households
 Standard Rate & Data—June 1969

4 Independently owned stations with local leadership
ONE ORDER—ONE INVOICE—ONE CHECK

KANSAS BROADCASTING SYSTEM

KTVH
 Wichita
 Hutchinson

KAYS-TV
 Hays

KLOE-TV
 Goodland

KTVC
 Dodge City
 Ensign



Represented by



Blair Television

Ayer (From page 29)

tual cradle of the New York operation.

The purpose of the regional concept is to bring the agency closer to the client, affording him local service and national strength.

Campaigns conceived at Ayer go through a series of highly intensive reviews before they break.

When account management arrives at a basic advertising strategy for a product, its plan is presented to a plans board for analysis, brainstorming and hole-pecking. Sitting on the board are both corporate and regional executives, plus the creative and media heads of the region that handles the account.

The board examines the campaign outline, tackles problems that might be encountered, reviews strategies and creative, media and public relations targets of the plan. The ultimate purpose of this review is to develop a budget and establish the best ways to spend it.

Media weighing

To help with this, Ayer has developed its Media Equalizer Model, which takes indexed impressions of various media and weights them one against the other. In essence, the model tells the media planners what the probable attentiveness to a given commercial will be, delivered by various media. The program rates the entries broadly, rather than by a specific market or medium. It will not, for example, tell the client whether to buy a minute on *Bonanza* or a page in *Life*, but instead will measure the effectiveness of say, television vs. radio vs. outdoor, by a campaign's target goals.

During this stage also, the agency may turn to one or more time-sharing computer services to run off its media planning model. These programs help Ayer arrive at reach and frequency patterns to be directed toward specific targets and estimates.

This program gives clues to the best media for reaching certain groups, such as women over 35 or men, 18-49.

Projected plans can be compared to determine which will get to the target group best, and will also tell the number of times needed to reach that group for optimum results. Variables like income, media delivery and impact on the viewer can be weighted, too.

Following the first stage of the plans review, the board suggests modifications and a revised plan goes to the client for approval. Client changes are discussed, and any further modifications are included before the campaign gets off the ground.

One of the outside advantages of the plans review is that it brings creative and media people even closer together so they can appreciate what's going on in each other's minds.

"Knowing what the creative people have in mind often helps media people plan their strategy," observes New York media director Howard Tobias. "And I would hope the reverse is true on occasion."

Market selection is made on Ayer's analyses and the client's experience. Taken into consideration when choosing markets are, of course, the brand's sales record, trends, prospects of a marketing relationship to sales, distribution and localizing factors. A ranked order of sales territories is drawn up, and a budget allocated for each market. The client, naturally, is asked for his observations—he often knows something the agency doesn't know about where best to push his products.

Ayer's actual buying procedure differs little from that of most agencies, except that this firm believes it has a leg up because of experienced people and respected staff.

Ayer's reliance on the computer doesn't end when the buy is made, however. For one of the agency's largest clients, Sealtest Foods, which sells 10 to 15 products in over 100 markets, whole blocks of tv are bought "open." Filling them can be a major organizational problem—some, not all, products may be sold in many markets, some not in others. Commercial lengths may differ from ad to ad and from product to product. Some ads can be piggybacked, others cannot. The challenge is to give each product its maximum media weight in each market, based on a rigid budget.

Juggles spots

Ayer has created a highly sophisticated computer program that manipulates the ads into the prepurchased, but unassigned time spots, juggling them by rating points, budget outlays, reach and frequency exposure. The end result is that each product

gets the total rating points required for it on a complicated rotation basis, assuring maximum reach.

Another advanced technique working successfully at Ayer is its new products model. It takes marketing factors into account and relates them to new grocery products being considered by Ayer clients. The model will appraise some 16 variables (like product uniqueness, price, creative impact of the campaign, and such media elements as mix, budget, etc.) to predict whether the product will make a dent in the market. In existence for several years, this model has chalked up an impressive accuracy record bordering on 90 per cent.

Many at Ayer believe that the future of media planning will center on a specific ad's impact, relating not only medium, reach and frequency, but taking into account the intangibles, like impact of an advertising message. "This type of analysis has always been done in an informal way," notes Tobias. "Now we're putting numbers to it. We started doing it with magazines, and, with some reservations, I think it can be done

with tv. We're not so far along in tv, but it's something we plan to give more attention to."

Tobias, who has been with Ayer for just two years, got the bulk of his media experience at Reach, McCClinton, where he was media supervisor, and at McCann-Erickson, where he had been a print buyer. In all, he has been in media for 13 years.

John Long, the new spot tv supervisor, has just a little less experience—10 years.

Making field trip

Among Long's first major assignments in his new post will be to make an on-the-spot tour of four markets for a heavyweight client, to get a first-hand picture of the marketing atmosphere and media impact in those markets.

Long and one other member of the media department will embark on the four-city market tour sometime in January. The markets they will investigate for the \$15-million-a-year advertiser are Portland, Ore., New Orleans, Des Moines and Syracuse. The junket will look into the public

ISPY

**New York — WOR-TV / Mon-Fri / 6:30-7:30 pm
(Rep: RKO Television)**

ISPY attracts more young adults (18-49) than any
primetime program on any other N.Y. independent station!

Source: NSI



30 Rockefeller Plaza / New York, N.Y. 10020 / (212) Circle 7-8300

La Rue Media Brokers Inc.

RADIO TV CATV

NEGOTIATIONS FINALIZED

Radio: Honolulu AM	\$800,000
Radio: California AM	\$400,000
Radio AM-FM: Philadelphia, Pa.	\$1,500,000
Radio FM: Houston, Tex.	\$300,000
"U" TV: Detroit, Mich.	\$925,000
Radio: Honolulu, Hawaii	\$200,000
Radio: Huntington, W. Va.	\$900,000
TV: Portland, Maine	\$4,800,000
Radio: Tulsa, Oklahoma	\$500,000
CATV: Salamanca, New York	\$300,000
Radio: Palm Beach, Florida	\$400,000
Radio: Minneapolis-St. Paul	\$1,000,000
Radio: California	\$220,000
CATV: Pennsylvania	\$850,000
Radio/TV: El Paso, Texas	\$2,300,000
TV: Honolulu	\$2,800,000
CATV: Sebring, Florida	\$600,000
Radio: Cumberland, Maryland	\$250,000
Radio: Springfield, Mass.	\$260,000
TV: Honolulu	\$600,000
Radio: Richmond, Virginia	\$210,000
Radio: Manchester, N.H.	\$315,000
Radio: St. Louis, Missouri	\$3,500,000
CATV: Carlsbad/Artesia, N. M.	over \$1,000,000
Radio: Minneapolis FM	\$750,000
Radio: New Orleans AM-FM	\$820,000

116 Central Park South

New York, N. Y. 10019

Hugh Ben LaRue, Pres.

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image of stations and other media in these markets, and try to get some insight into the life-style of the communities.

Long believes a lot can be learned about a station by visiting it. "If it has a quality reputation, it's probably a tightly run ship," he says. "That could mean many advantages to us—like, for example, less clutter of commercials in news."

Tobias insists that his buyers get together regularly with account executives, so they can pick each other's brains. "The buyer gets to know what the message is that the creative group is trying to get across," he says. "Then, when he sees a new show, he can decide if it's the right one to carry that message."

On one occasion, Long previewed a new show and noticed a similarity between the format and the subject of a commercial he was placing. He bought the show, and the ads fit so well that they almost seemed part of the entertainment.

Long, a former child actor and television producer-director, believes in keeping on good terms with reps and stations, but doesn't ignore the importance of firmness when the situation calls for it. "To be a good buyer," he believes, "you have to be somewhere between a patsy and a Scrooge."

Not buying regionally

Though Ayer's internal structure is now highly regionalized, there's not much chance that its buying will go that way, at least for the time being. Tobias, for one, feels that an advertiser gets "better leverage" when he has a budget distributed from one source. "It's not necessarily true that you can make a better buy in Peoria from Peoria," he remarks.

He and others at Ayer think the new regional structure will improve an already good buying operation. "By any measure, we buy awfully well around here," observes Howard Tobias. "We had some evidence of this not long ago, when we decided to try one of the larger timebuying services, to see what they could do for us. We asked this service to make three or four buys, and we gave them our prescribed goals.

"They tried, I'll say that, but they couldn't meet our goals. They had to admit that they couldn't make any better buys than we could." ■

Media Buying (From page 25)

paying them considerable inducements. With Shepard further sweetening the ante, the trio are probably doing better in the financial department than any female agency buyer, with, perhaps, one or two exceptions. And the most experienced of the three has had about seven years of buying experience.

Offers planning too

It is significant that MCA is going a more varied route than RDR/TBS. It will buy in all media and is offering planning services also. These go beyond media planning into the more general marketing area.

A key element in MCA's capabilities here is its tie-up with Marketronics, which has a number of computer programs now in operation and under development. These include a spot buying and analysis system, a network tv analysis, a magazine analysis, reach and frequency program, accounting and reporting and marketing analysis. A program embracing sales forecasting, estimating profits at various sales levels and estimating profits at various promotion levels is under development.

The establishment of MCA is blurring the line between the buying services and the media-department-for-hire concept pioneered by Richard Gershon ex-Benton & Bowles media manager, who set up in New York under the banner of Independent Media Services.

Observers of the media scene have usually distinguished between Gershon and the others, since the former, though an outside service, stressed conventional media department services rather than the negotiation aspect.

Along the same lines as IMS is The Sawyer Group, a New York operation just set up by Sewall C. "Bud" Sawyer, II, another Ted Bates alumnus. (Sawyer is one of about half a dozen media department executives who have left Bates recently to go into some sort of media buying operation.)

The Sawyer group has standard fees, which right away sets it apart from U.S. Media, RDR/TBS and even the "full-service" MCA. The fees depend on a variety of factors but start with a basic 2.25 per cent of billings (15 per cent of 15 per cent).

Sawyer will provide all or any

part of a media department service, including planning, buying, program selection, post-buy evaluations and consulting. He's had considerable experience placing advertiser shows on a market-by-market basis, having been involved, for one thing, with General Mills cartoon series while at Dancer-Fitzgerald-Sample.

As was Vitt, Sawyer was a key figure in the setting up and running of the Colgate spot buying group. However, he said, "It's not my purpose to concentrate on the volume buying techniques used by the Colgate group. We will be working on buys tailored to a client's requirements."

Sawyer is not sure where the bulk of his clients are coming from. But since his operation resembles that of Gershon's, it's a good guess he'll end up with the same kind of clients—smaller agencies, some creative boutiques, others who feel they can do better with an outside service than trying to find good media buyers themselves.

One of the IMS clients is Kurtz Kambanis Symon, New York, which has surrounded itself with half a dozen contractors. Besides media buying and planning the contractor functions include research, commercials production, print graphics, public relations and sales promotion (see *KKS and the outsiders*, TELEVISION AGE, May 19, 1969).

LHC producing

Just to show that few trends are out and dried, Lois Holland Callaway, another IMS client, is now producing its own commercials, rather than going through studios (see *DDB has a better idea?* TELEVISION AGE, July 8, 1969).

Gershon has about 10 smaller New York agencies as clients and his success will undoubtedly smooth the way for Sawyer.

These developments and others, such as the rise of units offering to act as an agency's commercial production department, considerably smooth the way for teams of marketing/creative types or copy/art/account management people to jointly set up lean agency structures where the creation of advertising is the sole function of the agency proper. Whether this trend will blossom into something really big depends on how successful the boutique team is in the long run in proving it can sell products.

The contracting concept gives the smaller agency an unusual amount of flexibility. But this kind of flexibility is what the larger agency needs also, according to a top tobacco marketing executive.

"If an agency decided it would invest heavily in a first-class media department," he said, "it would have to cut back on other services if it depended on the commission system. With a fee system, the agency could do a good job where it wanted to, where it needed to. With a fee system, the advertiser can add or subtract agency functions as it needed them or no longer had need of them."

The tobacco man also noted that the advertiser is getting more involved in media buying, both through the buying services and by the expertise it has been recently accumulating via its own media specialists and its own computerized media evaluation programs.

An executive of one of the top 10 agencies saw the situation from a historical point of view: "From the 20s to the 50s, the agency was ahead of the client. The client was putting his attention on production, while the



Barton Kreuzer, vice president, RCA commercial electronics systems division since June 1968, has been elected executive vice president of the company.

agency concentrated on selling, which was where the action was. It took the manufacturer a long time to realize that production problems were really minor and that the future really lay in marketing.

"All that talk about the marketing revolution in the 50s, when agencies were trying to establish themselves as marketing organizations with broad capabilities, was already too late.

"In the 60s, the manufacturer

ISPY

Wausau — WSAU-TV / Tue / 9:00-10:00 pm
(Rep: The Meeker Company)

ISPY is the number one syndicated film
on Wausau television!



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moved ahead of the agency. It learned more about marketing and media. One of these days the advertiser will know more about media than the agency. It's my job to see that doesn't happen here."

Some advertisers view the buying service as one of a series of specialists the advertiser will hire in the future in his search for better service at less cost.

Many of these predictions are just that—educated guesses. In the middle 50s, the rising star of Marion Harper, who set up satellite services under the agency umbrella to work for both inside and outside clients, led many admen to believe that this kind of structure represented the agency of the future. But, while some agencies have added on various services in a kind of poor man's imitation of Harper, the Interpublic concept remains the exception which proves the rule. In addition, the agencies which have gone public have been buying non-marketing companies to keep stockholders rather than clients happy.

Still, it is clear that media buying is undergoing fundamental changes and the buying service's impact has not yet run its course. ■

The first fifty years!

RADIO, TELEVISION AND AMERICAN POLITICS

by EDWARD W. CHESTER

A brilliantly comprehensive book on the influence of radio and TV on national and local politics — from the historical rather than the topical viewpoint. The period covered is from 1920, when KDKA announced Harding's victory, through the 1968 elections. The author, a member of the History Department of the University of Texas at Arlington, has made use of all available data, including unpublished material from the Presidential libraries. With Notes on Sources and a bibliography of some 500 items. "Thorough and invaluable."—*Publishers' Weekly*. \$7.50 at your bookstore, or from



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Public TV (From page 31)

"The people who worked on PBL were mostly from commercial tv," Day explains. "They weren't experimental people. The question they seemed to be asking was, 'What would a producer from commercial tv do if all restraints were taken off him?' The answer they came back with was: 'He'd do exactly the same thing, only longer.'"

The kind of experimentation that Day has in mind will be evidenced when NET Playhouse presents *Heimskringla!* a drama using a new electronic concept called "Videospace," an attempt to remove physical boundaries from the screen, and use "levels of awareness" to make a point. Day thinks this kind of experimentation may appeal particularly to young people. "They are capable of perceiving on various levels at once," he notes.

Heimskringla! was the drama that emerged from a one-year creative cabal at KQED when Day was president of that station. An artist, filmmaker, composer, novelist, poet and other creative talents were assembled on one-year residencies to find out what made tv different from other theatrical forms. The participants concluded that tv's forte was its limitless visual scope. Hence, *Heimskringla!* will use a pot pourri of strange, new and inventive video and audio effects. Whether they are successful can be judged when the show makes its national tv appearance, November 6 on NET.

Another NET experiment, this one currently running in a weekly Sunday night series is *The Advocates*, produced primarily at WGBH Boston and KCET Los Angeles. This show features live public debates to win over a "decision maker."

Another innovative show which Day and his associates are readying for the Fall is a series, *On Being Black*, which features 10 hour-long dramas written, performed and produced by blacks.

NET's 1969-70 season has a number of other high-interest features, the most notable, probably, *The Forsyte Saga*, brought over from BBC.

When Day talks about new approaches to news commentary, he admits he can't be specific about what form NET's excursions in this direction will take because experimentation is not something that can be pre-

planned.

But one can get some idea of thinking through past experiments at KQED. In a show *Newsroom*, produced with a Ford Foundation grant, real newsmen were used to recount the day's news, and, in so doing, relate their own experiences in gathering it.

"They are real human beings, not good-looking young men in blazers," Day explains. "They're all different—some are funny looking and bearded with scruffy sweaters, some are black. When they come in from the street, they report the events that happened to them, even the mistake they made. Sometimes they come in with scars.

"They report in terms of individuals, not institutions. Sometimes they tend to be offensive to some institutions."

Lacks personalities

This type of spontaneity and development of personalities is the sort of thing ETV is lacking, and Day hopes to change all that.

Won't commercial stations and the networks then pirate away successful personalities? Day doubts it. "These people will come to us for things they want to do," Day says. "And if they're young and get lured away, eventually they'll come back to public tv."

Another departure for ETV this year is an added emphasis on research, something that's been missing in the past. The CPB has added to its staff a professional manager of research, Leroy T. Miller, who is delving into NET's audiences to find out who's there.

"We've found that our audience is ins and outs, those who watch a particular program, and tune out," Miller observes. "It's an audience composed of a wide range of people from all socio-economic levels, from PhD's to eighth graders."

Miller also believes the audience is larger than anyone ever suspected, not necessarily at any given hour, but over a stretch of time. He also thinks that NET's infiltration into the inner city is particularly strong. One Harris survey found that an NET offering, *Soul*, was seen at least once by 91 per cent of black families in New York's Negro areas.

Miller also thinks that NET has attained "greater credibility" among

blacks than do commercial networks. Adds Ward Chamberlain, CPB's vice president: "All of our initial findings show that there is considerable interest in black programming, in ethnic programming, in greater numbers and significance than would have been thought."

CPB is attempting to have ARB and Nielsen take larger samplings in the inner-city, so NET's true audience can be counted. At the same time CPB is undertaking its own study—the largest in ETV's history—a poll of 4000 persons around the country to determine who is watching its programs.

"We need to get some idea of our audience," Miller thinks. "We want to find out how people see our role in comparison with commercial tv. Are we perceived as a local or national entity? How do they think we should be financed? If we're to be a citizen-supported medium, our role has to effect it."

What will these rating results do for public tv? Miller says: "When people realize that so many viewers are watching it, they'll be less inclined to write it off."

Another group that needs edification about public tv's size is tv set manufacturers. The intent would be for manufacturers to explain to set buyers that they can pick up UHF stations, and to try to improve reception after the viewer has switched back and forth between UHF and VHF.

ETV is also taking a leaf from the commercial networks' book by "piloting" shows before they are aired. The first example of this deals with a teenage program, simply called "The Show," produced by WITF-TV Hershey, Pa.

Market research

Set to premiere in January, the program originated with a \$100,000 PB grant. In order to sound out managers on what they wanted in a show, a five-market research project was undertaken, again another PTV first. Film clips were shown to youngsters, who were encouraged to criticize, suggest and sound off on format, personalities and other aspects of the show.

With all this activity and optimism buzzing around NET these days, the shadow of government participation and control looms even more ominous.

Two sections of the tax reform bill are being attacked on the grounds that they, inadvertently, would cut off foundation grants to public broadcasting. If approved, the law would mete out severe penalties to foundations which (1) influence legislation through attempts to affect the opinion of the general public and (2) influence the outcome of a public election.

Heavy fines for foundations

As written, the bill imposes a 100 per cent penalty on the foundation, and a 50 per cent penalty on the foundation's managers, for activities which might bring about legislation or influence an election.

Stated the Ford Foundation in opposing the foundation section of the tax bill: "On the basis of these provisions, many of the Ford Foundations grants to public broadcasting—which have totaled more than \$181 million since 1951—might not be possible. The matching grants program to community stations, for instance, which totaled over \$18 million from 1966 to the present, and which generated millions more in local giving, could not have been initiated,

since public affairs was at the heart of most stations' programming and the grants were unrestricted."

Concluded the Foundation's position: "The bill provides for the imposition of a 7.5 per cent tax on the investment income of private foundations. At this time, when funding for public broadcasting is still perilous, a reduction in foundation giving by this amount—or more—since priorities might have to be rearranged—could be disastrous for stations whose budgets are now at a maximum point of strain."

The most authoritative research into what public tv stations program supports Ford's contention that public affairs is the most popular type of fare offered. According to "One Week of Educational Television," the biennial report from Don H. Coombs, Stanford University, public affairs shows surpassed culture as the leading offering on ETV stations in 1968, accounting for 26.2 per cent of air time, to 17 for culture. Documentaries, general information, news analysis and news reporting were the most widely-shown types of public affairs shows.

One alternative to straight Congressional appropriation might be a 2

ISPY

Buffalo — WKBW-TV / Mon-Fri / 5:30-6:30 pm
(Rep: Blair Television)

ISPY sent ratings up 30% over the programming it replaced and established WKBW-TV as the number one station of the time period!

Source: ARB



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Thus while the picture for independents is bright, it is, by no means, unclouded. They still have to scramble for business and can hardly rest on their laurels. Some observers say the leaders can't expect to make any more gains, but

the business has been surprised before. ■

This is the first part of a two part story about independent stations. The second part, to be published shortly will be about UHF stations.

Top 15 independents—by metro share†

Total day			Primetime		
Market	Station	Share	Market	Station	Share
Washington*	WTTG	21	Portland	KPTV	13
Portland, Ore.	KPTV	19	Dallas-Fort Worth*	KTVT	13
Chicago*	WGN-TV	17	Phoenix*	KPHO-TV	13
Dallas-Fort Worth*	KTVT	17	Washington*	WTTG	13
Phoenix*	KPHO-TV	17	New York*	WNEW-TV	12
Minneapolis-St. Paul	WTCN-TV	16	Denver	KWGN-TV	11
Denver	KWGN-TV	14	Minneapolis-St. Paul	WTCN-TV	11
Indianapolis	WTTV	13	Indianapolis	WTTV	10
New York*	WNEW-TV	13	Chicago*	WGN-TV	9
New York*	WPIX	12	Houston*	KHTV	8
St. Louis	KPLR-TV	12	Las Vegas	KHBV-TV	7
San Francisco*	KTVU	12	Cincinnati*	WXIX-TV	7
Cincinnati*	WXIX-TV	10	Los Angeles*	KTTV	7
Seattle-Tacoma	KTNT-TV	10	St. Louis	KPLR-TV	7
Cleveland*	WUAB-TV	9	San Francisco*	KTVU	7
Houston*	KHTV	9	San Antonio*	KWEX-TV	7
Tucson	KZAZ-TV	9			

Early evening

Market	Station	Share
Washington*	WTTG	37
Dallas-Fort Worth*	KTVT	34
Minneapolis-St. Paul	WTCN-TV	34
Phoenix*	KPHO-TV	32
Denver	KWGN-TV	31
Chicago*	WGN-TV	27
Portland, Ore.	KPTV	26
St. Louis	KPLR-TV	24
New York*	WPIX	21
Cleveland*	WUAB-TV	20
Indianapolis	WTTV	20
Tucson	KZAZ-TV	20
Houston*	KHTV	19
Seattle-Tacoma	KTNT-TV	19
San Francisco*	KTVU	17

Late night

Market	Station	Share
Washington*	WTTG	18
Dallas-Fort Worth*	KTVT	16
Minneapolis-St. Paul	WTCN-TV	13
Chicago*	WGN-TV	11
New York*	WOR-TV	10
Phoenix*	KPHO-TV	10
Seattle-Tacoma	KTNT-TV	10
Las Vegas	KHBV-TV	9
St. Louis	KPLR-TV	9
San Francisco*	KTVU	9
Tucson	KZAZ-TV	9
Cincinnati*	WXIX-TV	8
Houston*	KHTV	8
Portland, Ore.	KPTV	7
Cleveland*	WUAB-TV	7
Los Angeles*	KTTV	7
New York*	WNEW-TV	7

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

*Intermixed market

Source: ARB, Feb.-Mar., 1969

Ampex milestone

On November 1, Ampex will celebrate its silver anniversary. The company throughout most of its 25-year history has been closely involved with the broadcasting industry. But its original project in 1944 was the development and production of wartime radar components.

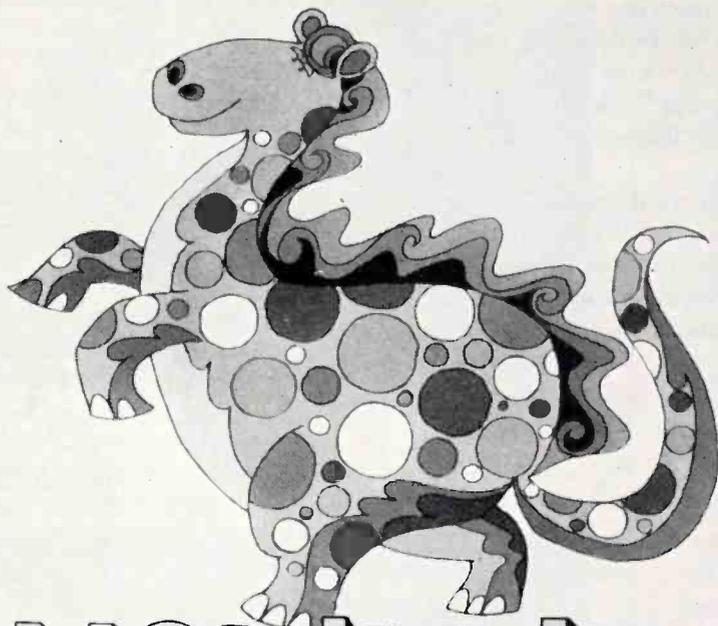
It was a few years after the war's end that Ampex introduced the first practical magnetic tape recorder. In 1948, its Model 200 was adopted by the radio network as a basic production tool. And from that time, it was no longer necessary for prime-time radio shows to give repeat performances for the West Coast.

A key figure in the success of the Model 200 was Bing Crosby. The singer was at the peak of his popularity in 1947, and he wanted the casual, relaxed attitude for his network program that live broadcasting impaired. He heard about the tape recorder and tested it for his show. So encouraged was he by the results that he bought not only the first production model, but the first 20 models. For several years, Bing Crosby Enterprises was the exclusive distributor of Ampex products.

The newest and most sophisticated kind of magnetic recording is video tape recording, introduced by Ampex in 1956. Its effect on tv was similar to the sound recorder's effect on radio, as a video-taped program became indistinguishable from live broadcasting.

William E. Roberts, Ampex president, predicts that total sales of magnetic, tape and other recording equipment throughout the free world will be over \$3 billion this year. Computer tape transports will account for the biggest share, near \$2 billion. Video recorders, receivers and systems will account for \$182 million; audio recorder/reproducers, \$841 million, and magnetic tape for all applications will bring in \$305 million.

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Inside the FCC *(From page 82)*

competing purchasers when a broadcaster wants to sell.

House Commerce Committee Chairman Harley Staggers (D-W.Va.) has introduced legislation with the prime objective of requiring a hearing on transfers to determine if they are in the public interest. But the bill would delete from the Communications Act a section enacted in 1952 that specifically precluded the FCC from accepting competing applications for the license of a station put up for sale.

The dropping of this prohibition would mean that the Commission could revive the so-called "Avco proceedings" that it instituted in 1945 following Avco's purchase of WRTH Wood Ridge, Ill., from Powel Crosley Jr.

The Avco proceedings were a complete flop. From 1945 to 1949 when they were in effect, the Commission approved 268 transfers and in only six instances was the nod given to a competing purchaser. Of the six, the

owner of one station simply balked and refused to sell his outlet to the would-be buyer selected by the Commission, preferring to hold on to it.

The Commission abandoned the procedure in 1949. FCC staffers say the present FCC Democratic majority appears to favor reviving the Avco proceedings in some form. Commissioner Nicholas Johnson is reported to be desirous of somehow allowing a license to go up for grabs at selling time as well as at renewal time.

Many bills have been introduced on Capitol Hill aimed at preventing what lawmakers believe to be exorbitant profits in transfers. But they have never gone anywhere because of sticky legal issues. The main problem of those trying to shape such statutes arises from the fact that the Communications Act allows a broadcaster to make a profit from his license. The question is then posed—if he makes a profit, why can't he make a capital gain? ■

Hawaii station high on satellites

Hawaii throughout its short history as the 50th state has found itself isolated from the mainstream of American life. But KHVH-TV Honolulu is doing something about the problem.

By making frequent use of the Lani Bird and Early Bird satellites 2 and 3, KHVH-TV is bringing its audience closer to the East as well as the West, according to Lawrence "Bob" Berger, president and general manager.

Already, the KHVH-TV audience has viewed programs from the "mainland" and Japan, and satellite programming from Australia is on the planning board. Five remote telecasts from Japan's Expo 70 will be seen next year.

Berger says the old adage "it takes money to make money" was never more true than in this case. "Last November," he notes, "we brought the first live collegiate football double-header to Hawaii. It set us back \$32,000 for the six-hour telecast, but it

was worth every penny." Interest in the games (Army-Navy and Southern California-Notre Dame) was so high that local advertisers paid up to 30 times their normal rates for commercials on the telecast.

Berger admits that KHVH-TV lost money on the football games, but he thinks the prestige gained outweighed the cost factor.

Berger stresses the importance of live Japanese programming by pointing out that 82 per cent of Hawaii's population lives in Honolulu and 50 per cent of the city's residents are of Japanese descent. But the programs, regardless of point of origin, provide a rare treat—live programs—since all of the station's network programs are telecast on a delayed basis.

Berger says: "I would love to see the cost for the use of the Lani Bird lowered from their present rates (\$195 a minute for the first 10, and \$65 per minute thereafter, plus con-

nection charges). But even if they aren't we'll continue to bring Honolulu live satellite entertainment, news and sports at every opportunity."

Not content with past accomplishments, Berger is now considering live remotes from Manila and Formosa.

KHVH-TV's experience with the satellites is no one-way street. When the astronauts returned to earth from the moon, the station originated a live pool telecast of their arrival in Hawaii. The station's color remote unit is in constant demand. "We've done over 100 contractual assignments in the past year," Berger notes.



A. Louis Read, I., president of Royal Street Corp.'s radio and tv divisions, has been elected chairman of the Television Information Committee. He succeeds William Walbridge, KTRK-TV Houston, who became chairman of the National Association of Broadcasters last Spring. Pictured with Read is Roy Danish, Television Information Office director.

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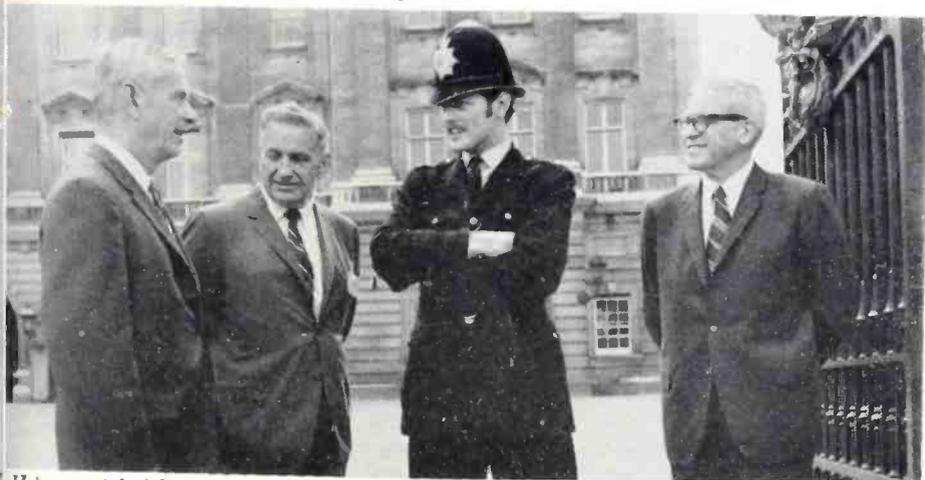
*Edwin G. Richter Jr., Frank Kalil, H. Lee Druckman
POB 5131, phone (602) 622-3336*



Among those attending Group W conference in London were, l. to r., Evanones, author of screenplay for Westinghouse Broadcasting film, "Wake in 'right;" Ted Kotcheff, director of film; Mrs. Kotcheff; Richard Pack, president, Group W Films; Marvin Shapiro, president, Group W stations.

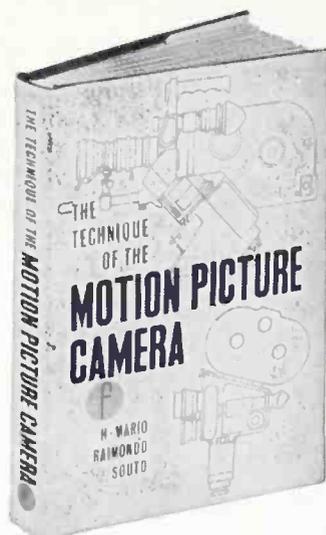


Listening to Group W political commentator Joseph Kraft are, l. to r., (second row) Paul Willis, vice president, ad director, Carnation Co.; (first row) A. W. Annenbaum, senior vice president, marketing, Group W; James Allen, president Group W tv stations; Dr. Verne Atwater, president, Westinghouse Learning Corp.; Vernon Alden, chairman, The Boston Co.; Donald J. Hurley, chairman, Aquamac Corp., (just left of podium) Frederick Bird, secretary to Illinois Gov. Richard B. Ogilvie.



Talking with "bobby" outside Buckingham Palace are, l. to r., Thomas Watson, president, Lincoln National Life Insurance Co.; Warren Hill, director, Connecticut Commission for Higher Education; Roger Larson, Sears Roebuck.

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ARB **70** THE SERVICE FOR THE 70's

In the picture



Justin T. Gerstle
Occupies big chair at Bates

The revolving door at Ted Bates, through whose portals in recent weeks have passed a good half dozen media department executives on their way to (hopefully) higher income brackets via the media buying service route, has obviously benefitted some of those who prefer the more conventional precincts.

The prime example is **Justin T. Gerstle**, recently named senior vice president and executive director of the media-program department at Bates. Gerstle now occupies the chair vacated by Sam Vitt, who left to set up Vitt Media International.

The new number two media man at Bates has been there four years and takes over the reins of a 300-man department, reporting to Richard A. R. Pinkham, senior vice president in charge of media and programs.

He is responsible for the buying of more than \$80 million in spot tv, a sum probably greater than that spent by any other agency. The department, in addition to its great size, sports some unusual features, among them the responsibility for commercials production budgeting.

It is also notable for its Colgate Spot Broadcast Buying Unit (CSBBU), which is responsible for all Colgate spot placement, buying time for its own Colgate brands, and for those handled by Norman, Craig & Kummel, Masius Wynne-Williams, Street & Finney and William Esty. CSBBU is regarded at Bates as the first really centralized spot master control operation at the agency level. Vitt once described it as the prototype of the outside buying service.

Gerstle's appointment was accompanied by that of Arthur Heller as associate director of the department and the naming of three media supervisors as media directors and vice presidents. (Media directors at Bates are account group heads.) The three new media directors are Thomas Focone, Jack Sinnott and Isabel Ziegler.

These changes and a more recent one involving the replacement of F. Richard Olsen as vice president,

media director and head of CSBBU by Gene Camerik, follow the exit from the media department of, besides Vitt and Olsen, who joined Vitt—Bud Sawyer, a vice president and media director, who set up his own media planning and buying service, The Sawyer Group; Walter Staab, a vice president and media director, who formed SFM Media Service Corp.; Michael Moore, a media supervisor who joined Staab and two who went over to Sam Wyman's RDR/Time-buying Services, Dave Walburg, who was number two man to Olsen at CSBBU, and Grace Porterfield, a well-known buyer who was media supervisor when she left Bates.

This exodus, unprecedented in media annals, leaves the Bates media department outwardly cool. If it makes Gerstle's job more difficult, it was not apparent to a recent visitor.

It is a cliché to say that media people hardly ever start out in that career path, but it is one of those clichés that are indisputably true. Gerstle started out to be a lawyer.

Born in New York City 39 years ago, he attended F. E. Bellows High School (now Rye Neck High School) in Mamaroneck, N.Y., and Windward School in White Plains, N.Y. He is a Yale man, having been graduated from the college with a BA in history, politics and economics. A year at Yale Law School convinced him the legal profession was not his bag.

A suggestion from his father directed his attention to the advertising business. The elder Gerstle was not an adman but Justin, looking back, feels his father had a perceptiveness about him that he didn't appreciate at the time.

Not knowing anything about the ad business, the young man went to the Manhattan classified telephone directory, started going down the list of agencies and stopped at the first major shop listed. It was Benton & Bowles. (He doesn't recall now how he knew B&B was a major agency.)

He started in the mail room, naturally, with his eye on account work. But his first real job was in the

research department, which involved travelling around the U.S. and Canada checking sales and promotion results for B&B clients in food and drug stores.

"The experience was invaluable," said Gerstle. "I not only learned a lot about marketing but got a feeling for media."

After a year and half at B&B, he joined the media department, feeling it would help him in account work. He was fortunate enough to be assigned to P&G brands. He bought for Tide and Crest, including the latter's introduction. Like most P&G-trained media buyers, Gerstle found the discipline helpful to him. During this time he attended the Columbia University Graduate School of Business.

The B&B buying job provided an opening to account work and he spent a year and a half as a P&G account man on Ivory Snow. But he found he didn't like account work as much as he thought he would.

In 1959 he transferred to Y&R as an all-media buyer. He became an associate media director and rose to media director of the Los Angeles office.

After six years with Y&R, he joined Bates as a media director and vice president. Last April, he was named administrative director of the media-program department, a title that was eliminated when he was named executive director early this month. ■

Taking License

While the current spotlight is on challenges to broadcast licensees at renewal time, there has been increased harassment of broadcasters desiring to sell their facilities and a stiffening of FCC policies in transfer cases.

The name of the game is the same.

Just as in renewal cases, applications for transfer are being attacked because of alleged concentration of media control and failure to survey community needs adequately.

And, as when a license comes up for renewal, the Commission, taking its cue from the courts, takes a broad view of the qualifications of a "party-in-interest" who can file a petition to deny an application for a station sale.

As one FCC staffer put it: "Just about anybody off the streets can claim to be a party-in-interest."

In former times to receive legal recognition to file a "petition to deny," there had to be proof of economic injury from the proposed transfer or assignment of a license.

The new concept of party-in-interest has most conspicuously given rise to protests of citizens' groups, claiming to represent the public, against sales of "good music" stations to prospective new owners who might want to change the program format.

Witness the "Citizens Committee to Preserve the Present Programming of the 'Voice of the Arts in Atlanta on WCKA-AM and FM.'" The sale of these good music outlets to Strauss Broadcasting Co. was reaffirmed by the FCC last August, and the protesting group recently lodged an appeal from this decision to the U.S. Court of Appeals in Washington.

And in Chicago, the "Citizens Committee to Save WFMT" arose in wrath when the *Chicago Tribune* sought to buy that classical music station. But the group found the ground cut from under it when the *Tribune*, in the application for transfer, promised to retain the same type of programming. So there was a switch in tactics. Instead of beefing about the loss of the "three B's", the citizens committee based its petition for denial on the potent concentration of control issue.

Robert H. Alford, chief of the FCC's Transfer Branch, and his deputy, John P. Elliott, explain that the liberal concept of who constitutes a party-in-interest coupled with the frequent inability of good music stations to make a go of it has caused a spate of such protests.

And they point out that the Commission's hands are tied when it comes to considering a protest against a buyer who plans to change the programming of a station. As long as he has conducted the requisite community needs survey and otherwise qualifies as a licensee in the public interest, the FCC cannot require him to carry the same kind of programming that was aired by the seller. Such a dictate would go squarely against the anticensorship provision of the Communications Act, not

to mention the First Amendment.

Alford and Elliott say that the transfer branch receives an average of 25 to 30 petitions to deny applications for transfer annually, but the rate has been picking up lately.

The biggest stumbling block for transfer approval by the FCC is the concentration of media ownership question. As Commissioner Rex Lee explains it:

"The FCC's examination of this problem must keep pace with the changing complexion of the broadcast industry. In this period of change, the FCC is in transition between its existing rules and the formulation of new standards.

"This means that parties to Commission transfer proceedings also find themselves in a difficult position. It is often impossible for them to assess on a prior basis whether their transfer proposals will constitute a prohibited media concentration.

"In fact, there is virtually no way of knowing what is or is not prohibited. These difficulties are magnified because the FCC lacks adequate standards by which to judge the nature of these new developments. This not only creates problems for the Commission, but causes confusion within the broadcasting industry."

The Commission, as recent decisions make obvious, is much tougher on the concentration of control issue. In a prominent case, the Commission last August refused to approve the transfer of KTVH Hutchinson, Kan., from the Minneapolis Star & Tribune Co. to WKY Television System, owned by the Gaylord family with its broadcasting and publishing empire. The FCC set the application for a hearing on the media concentration question.

Although the industry will have to wait for the Commission to set firm guidelines on the over-all issue, the FCC does apply the one-to-a-market rule standard in transfer cases. For instance, a tv station operator is not allowed to buy an AM outlet in his market. However, he is allowed to buy an AM-FM package, for example, in another market with the proviso that if and when the one-to-a-market rule is finally adopted, he will give up one of the stations.

The community needs survey requirement is just as applicable to prospective buyers of stations as to new applicants for a facility or licensees seeking renewal.

In fact, it was in a transfer case that the Commission set forth its latest dictum on the survey requirement, which has left so many established broadcasters vulnerable to challenge at renewal times.

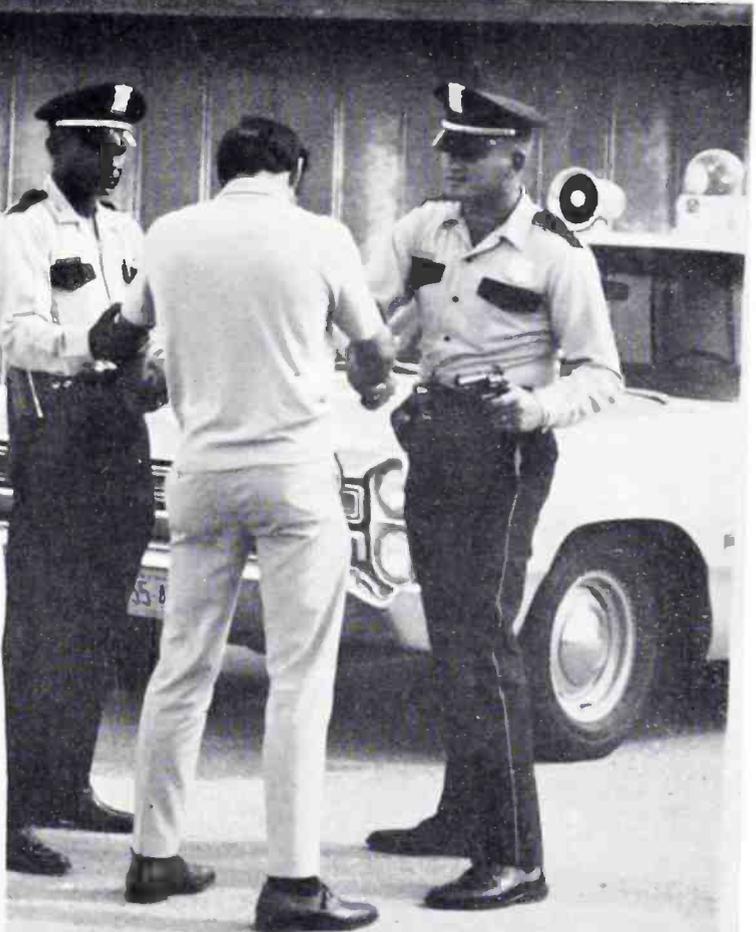
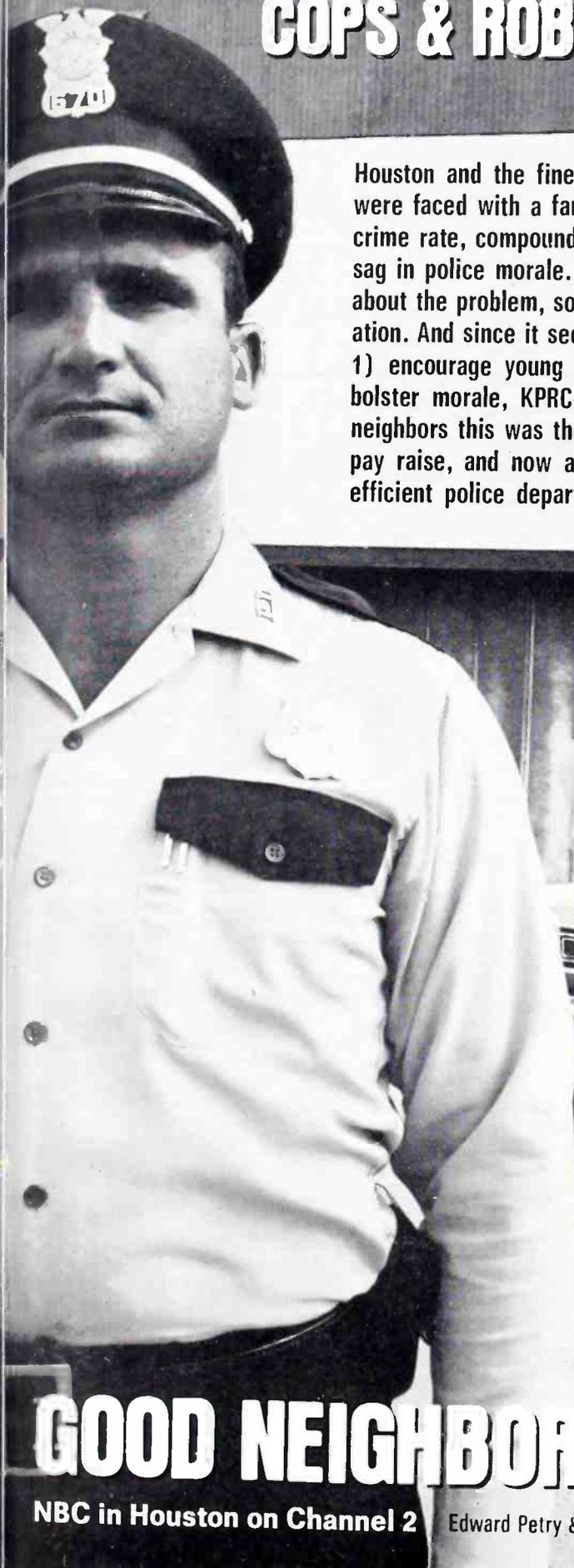
Last summer it refused to OK the sale of a radio station operated by the City of Camden, N.J., to the McLendon Corp. on grounds that the latter did not adequately seek out the community needs in programming. It then set forth what dissenting Commissioner Robert E. Lee termed "elaborate" and "onerous" survey and reporting requirements that constitute the latest word on what it expects from broadcasters.

Although there appears to be no real push for it, there is hanging fire a proposal that would open the door to

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COPS & ROBBERS IS NOT A GAME!

Houston and the fine men and women who serve in its Police Department were faced with a familiar big city problem . . . an alarming increase in the crime rate, compounded by a critical shortage of manpower and a resultant sag in police morale. KPRC-TV thought its neighbors needed to know more about the problem, so we produced a documentary film underlining the situation. And since it seemed fairly clear to us that a pay raise was needed to 1) encourage young people to undertake a career in police work and 2) bolster morale, KPRC-TV undertook an editorial campaign to convince its neighbors this was the proper course. Our neighbors agreed, voted a major pay raise, and now are getting better police service from a larger, more efficient police department. We think that's part of our job as . . .



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