

DECEMBER 5, 1966; \$1.00 THIS ISSUE

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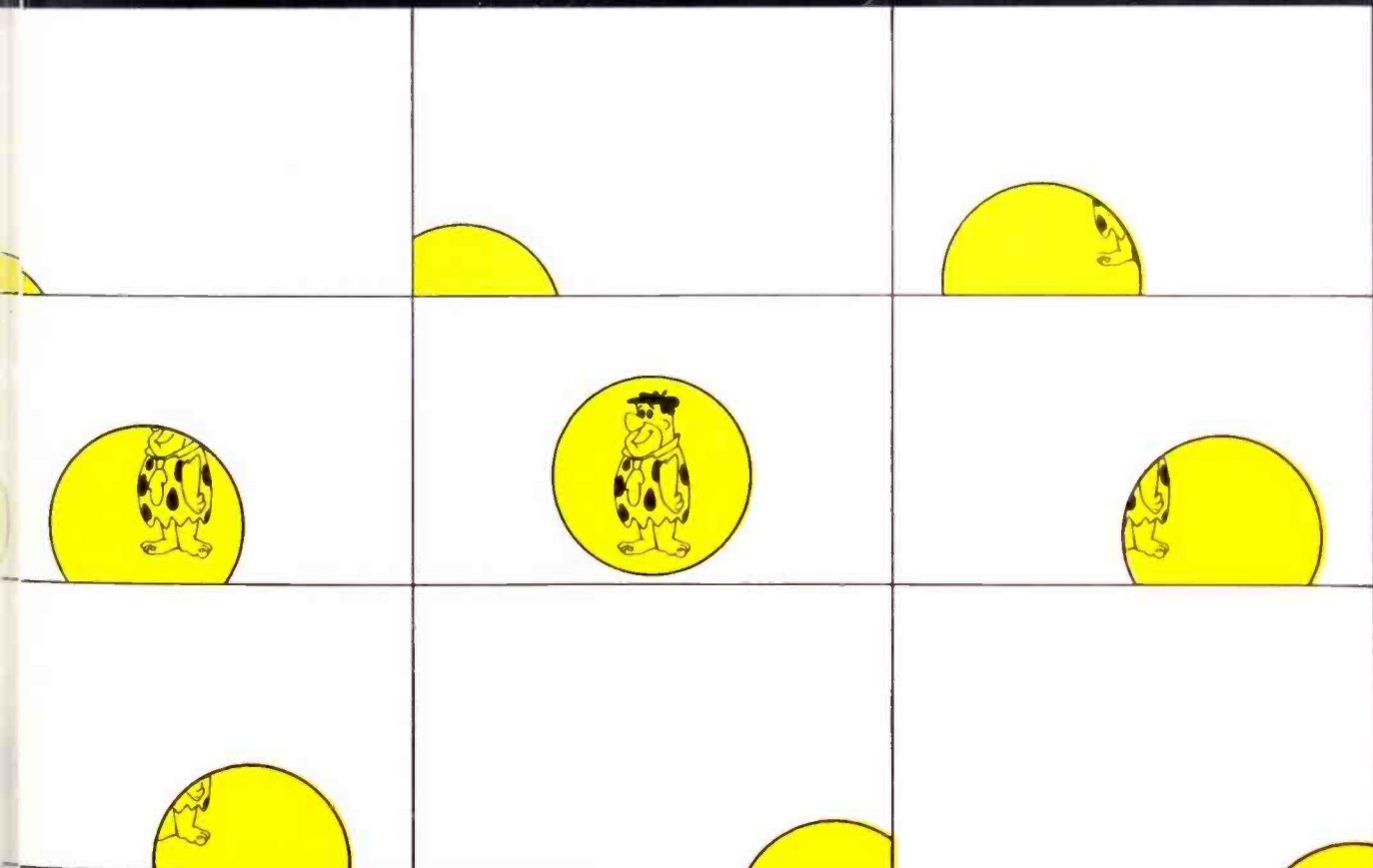
Television Age

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Color '67 From camera to consumer

From sunup to sundown, "The Flintstones" is seen in more homes than any other regularly scheduled program on any New York station.



"The Flintstones" also reaches more homes than any other regularly scheduled show on WNEW-TV from sign-on to sign-off. In its own time-slot (6:30-7:00 PM, Monday-Friday), it is Number One, out-rating the newscasts on the network's flagship stations. "The Flintstones" package offers 166 half-hour, full color episodes.

SCREEN GEMS

KTVH

is color television
in Kansas

telecasting with the latest
in full-color equipment.

**2 RCA TK-42
COLOR TV CAMERAS**

for live programming orig-
inating from KTVH color-
ized studios.

**2 RCA TK-27
COLOR FILM CHAINS**

carry the full impact of
your color message to the
Kansas viewers.

**2 AMPEX VR-2000 COLOR
VIDEOTAPE RECORDERS**

for commercial production
or advance taping of KTVH
"live" programming.

**A TREISE MTV-30
COLOR FILM PROCESSOR**

assures the immediate
availability of KTVH-pro-
duced news and commer-
cial film.

When it comes to color
(and more Kansas viewers
are coming to color)
there's nothing we can't
do and do well.

KTVH

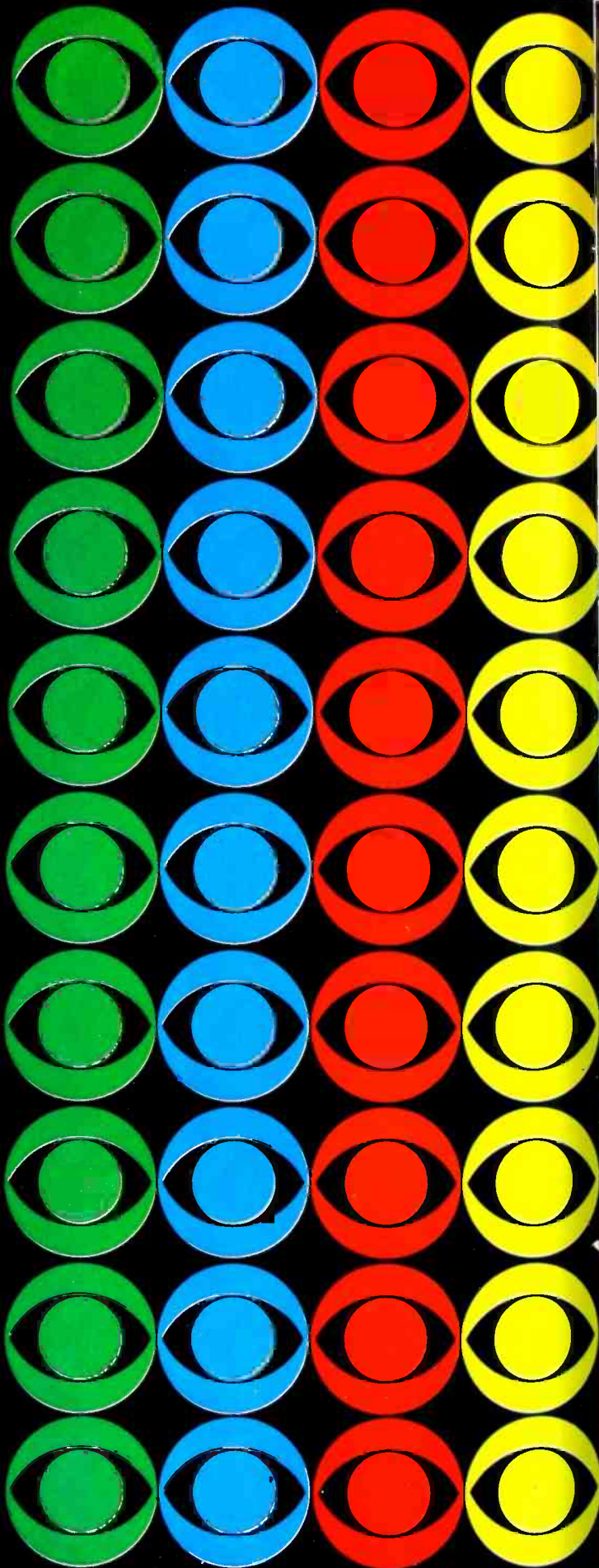
WICHITA — HUTCHINSON

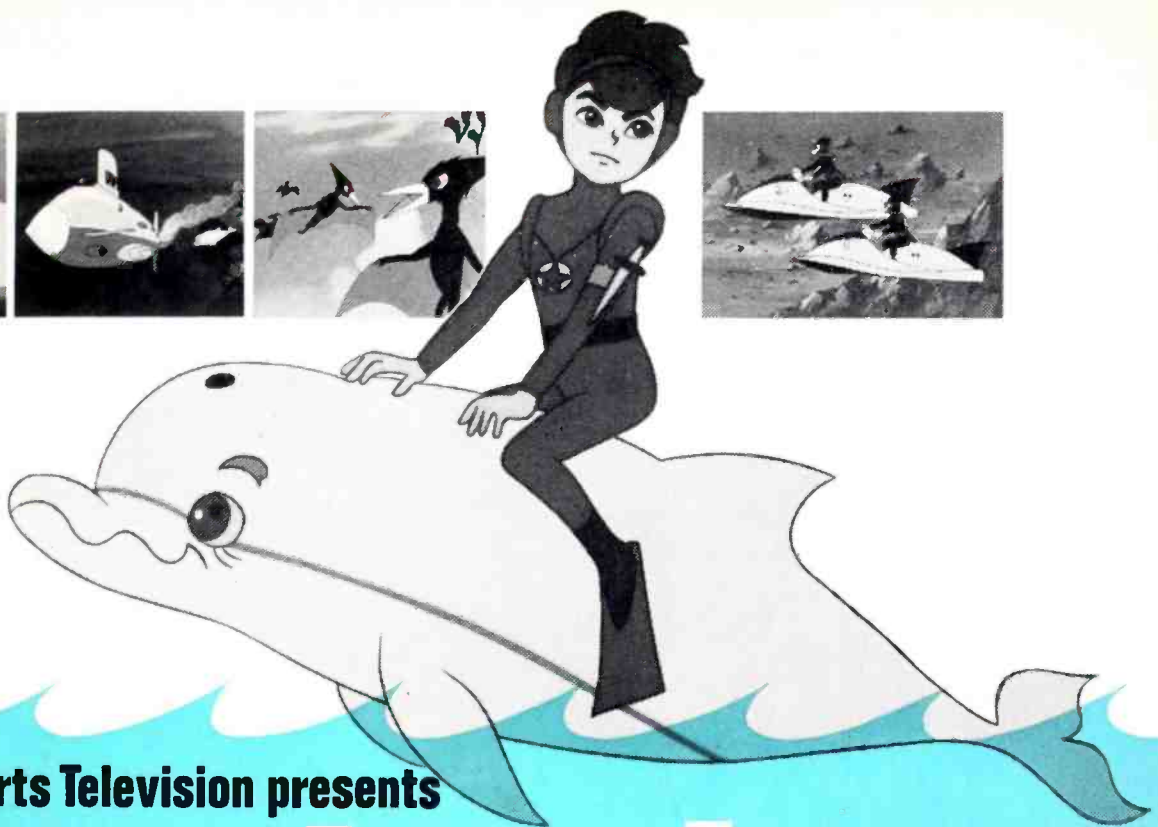
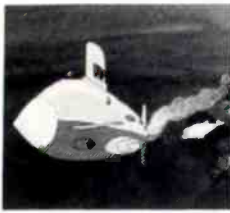
Flagship Station For

The KANSAS BROADCASTING SYSTEM



Avery-Knodel, Inc.





Seven Arts Television presents

marine boy

26 new animated half-hour underwater color adventures

VARIETY

Television Review

MARINE BOY

Producer: Minoru Adachi

Syndicator: SEVEN ARTS TELEVISION

30 Mins.

WNEW-TV, N. Y. (animation, color)

The Japanese put out not only pretty good transistors but animation film product that's also pretty good. And they seem to know the U.S. market—in other words they can fill a cartoon, as required, with the full quota of noise, action and—in the case of this package—a lot of sci-fi fillips that's a cinch to arrest, if not uplift, the tots.

"Marine Boy," on the terms demanded by U.S. kidvid programmers, is in short a solid hunk of animation pulp, and from the sales pickups reported by the distrib figures to do well on the circuit. Segment caught, via New York independent WNEW, which runs it as one of a mix of cartoons stripped in its 5 to 5:30 p.m. slot, concerned an undersea-based madman out to hijack uranium. The action pace didn't let up hardly once.

"Marine Boy" has a scientist father, and a dolphin sidekick. The fish should have its part padded, if only for charm and laughs. The dialog is sheer camp, and often funny.

The animation is via Japan's K. Fujita Associates. Pit.

10/12/66

SOLD!

Argentina	Cyprus	Kuwait	Singapore
Brazil	Guatemala	Mexico	Thailand
Canada	Honduras	Panama	Uruguay
Costa Rica	Hong Kong	Puerto Rico	Venezuela
Curacao	Iran	Saudi Arabia	

New York (WNEW-TV)	Columbus, O. (WBNS-TV)
Los Angeles (KTTV)	Dayton, O. (WLW-D)
Chicago (WGN-TV)	Hartford, Conn. (WTIC-TV)
Philadelphia (WPHL-TV)	Orlando, Fla. (WFTV)
Detroit (CKLW-TV)	Saginaw-Bay City (WNEM-TV)
Washington, D.C. (WTTG)	Lexington, Ky. (WLEX-TV)
Cincinnati, O. (WLW-T)	Green Bay, Wis. (WLUK-TV)
Denver, Colo. (KWGN)	Paducah, Ky. (WPSD-TV)
Rochester, N. Y. (WROC-TV)	

Action, Magic and Excitement!

Each superbly produced half-hour adventure colorfully dramatizes Marine Boy's daring underwater heroics as he calls upon his special powers, extraordinary shoes, a flying submarine, a magical pearl which foretells the future, his loyal white dolphin, Splasher, and his beautiful mermaid friend, Neptina.



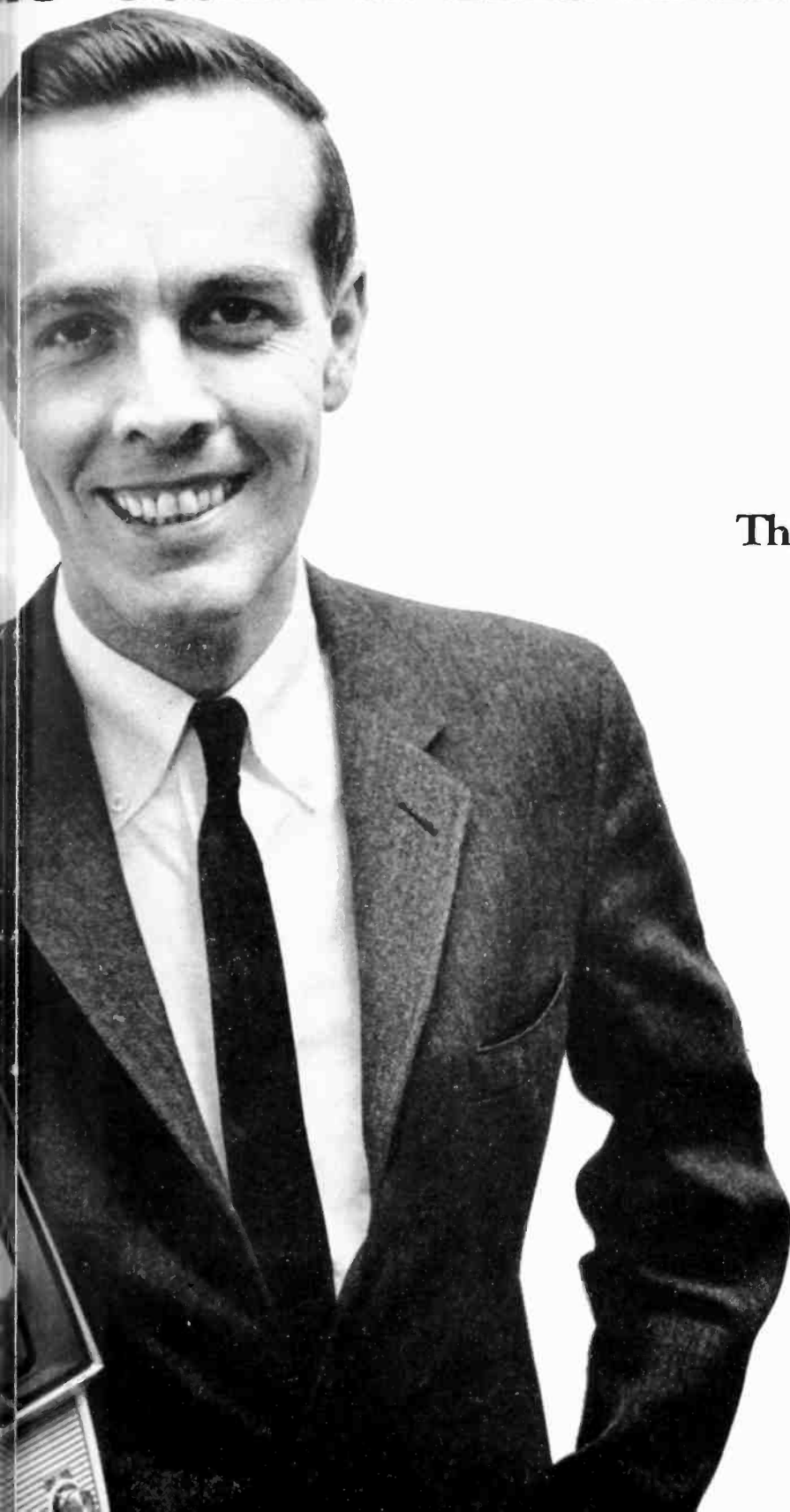
Seven Arts Television

NEW YORK: 200 Park Avenue • YUkon 6-1717
 LOS ANGELES: 9000 Sunset Boulevard • CRestview 8-1771
 TORONTO: 11 Adelaide Street West • EMpire 4-7193
 Seven Arts Productions International Limited
 Roberts Bldg., East St., Nassau, Bahamas • Cable SEVINT

When Bob Stone on color TV penetration



needed information fast he called his Blair man.



That's quick thinking, Bob.

Because that's what your Blair man is there for. To help time buyers do a better job.

Sure, we're the leading station representative company. And sure, the stations we represent are tops in market after market.

But we're not about to sit around on our laurels. We provide every useful service and practical tool we can think of. And most of them are designed for the buyer's use.

That's not to say we don't have strong relationships with agency and advertiser managements. We do. But we know very well who does the actual buying. And we're out to give him every bit of help we can.

So when Bob Stone, buyer over at Foote, Cone, & Belding, wanted information, he called his Blair man, Tom Hagner, and got it fast.

Need information yourself? Need the best availabilities in a given market *right now*? Call your Blair man. That's what he's there for.

Blair Television



Buy KBOI-TV Sell IDAHO!

KBOI-TV reaches more homes, more viewers, more men and more women from Sign-on to Sign-off, Monday thru Sunday*, than any other Idaho television station. And KBOI-TV is Idaho's first 100% color-capable station.

*ARB Mar. '66. Audience measurements are estimates only based on data supplied by indicated sources and subject to the strengths and limitations thereof.

★ **KBOI**
TELEVISION
Channel 2 CBS
BOISE

Affiliated with Bonneville International stations, KSL-TV Salt Lake City, KIRO-TV Seattle, WRUL. New York, KID-TV Idaho Falls.

Represented by



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Call any WGN Continental group sales representative for exciting details on the colorful new view on Denver's Channel 2

First in Denver
LOCAL
LIVE
COLOR



KWGN
TELEVISION
- D E N V E R -

A WGN Continental Broadcasting Company station dedicated to quality, integrity, responsibility and performance.

That Color Cliché

"Color is here." This is probably the most overworked cliché in the television business. You hear it at the network particularly at the Sign of the Peacock, and among some individual station managers.

The plain matter of fact is that color television still has a long way to go. Technically, color is here. But it is not here in 85 per cent of the television homes.

And among the advertisers missing, there are still several categories—soft goods, housewares, department stores—which have yet to include color television in any appreciable allocation of their advertising budgets.

Color is, in reality, on the threshold of its most exciting advancements. Many predictions over the years have been made about the potentialities of the medium. When the prediction becomes a reality, it appears as if it has been with us all the time. Take, for example, package design. The designers have been working for several years on packages with shelf eye appeal. Recently several packages have been redesigned specifically for color television. Miss Midge Wilson, executive director of the Color Association of the U.S., points out that color tv generates public taste in color as well as displaying it. For example, the mood of the times is dictating the use of pastel colors in both men's and women's fashions for next fall. Color tv will give these shades almost immediate public acceptance, as they appear in backdrops, set designs and clothes worn before the cameras.

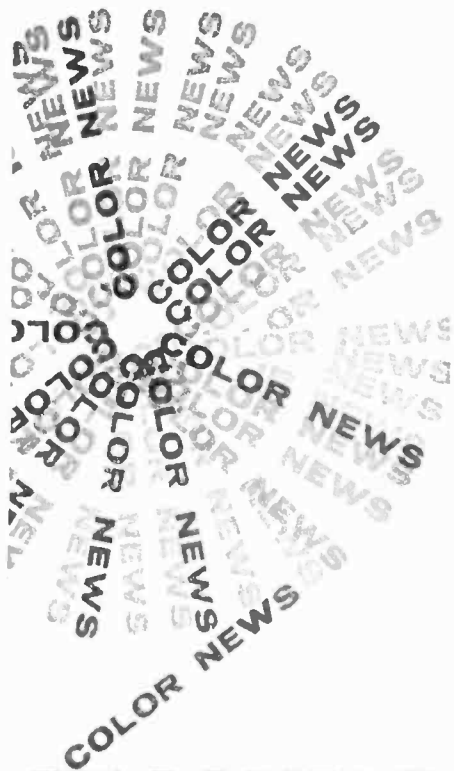
The psychology of color (see page 38) is another area where there is much to be learned. It has given rise to a new area of industrial research called color engineering. While a great deal is known of the motivational aspect of color, still to be discovered is what happens within the human mind after the retina transmits color impressions.

Station operators are finding when local color equipment is installed that there is more to color than pushing a button. Lighting, scene design and makeup for color present unique problems (see page 36). The utilization of delicate shades requires knowledge and experience. It goes without saying that the more experience that is gained, the better the end product.

It becomes a responsibility of the station operator to acquaint himself and his staff with all the facets of color. In a sense, he has to become a color specialist, in addition to knowing much about the technical aspects of color.

Cordially,

S. J. Paul



MAKING NEWS.. with the news!

COLOR NEWS . . . The Area's First and ONLY Local, Live — News Weather and Sports! Sunday thru Friday 10:00 - 10:30 P.M.

COLORCOLORCOLORCOLOR

The FULL COLOR Station, TV-23 BIG FOR IT'S AGE . . .

AND GETTING BIGGER!

(Air Date: September, 1965)

COLORCOLORCOLORCOLOR

Competitively Priced See Meeker Representative

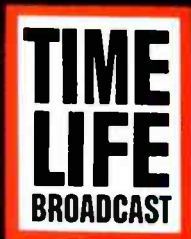


Rockford - Freeport, Illinois

there is only one way
to change the most
respected call letters
in western broadcasting . . .

COLOR THEM

K **L** **Z** - **T** **V**



NOW-local live color

KLZ  **7**

TELEVISION — DENVER

represented nationally by





TRUTH OR CONSEQUENCES

130 ALL NEW

HALF-HOURS IN COLOR

COLOR!!!

LAUREL
&
HARDY



156
BRAND NEW
COLOR EPISODES





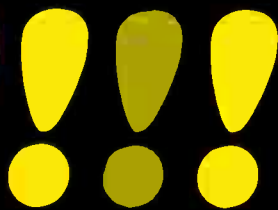
©WPI 1966

CRUSADER RABBIT

260 COLOR EPISODES*

*Supplying long-term programming needs to both UHF and VHF stations

AND JUST ADDED TO THE GROWING LIST -
WJBK-TV (VHF) IN DETROIT and
WHPL-TV (UHF) IN PHILADELPHIA!



from



WESTERN INTERNATIONAL TELEVISION SALES

A Metromedia Company

1000 Avenue • New York, N.Y. 10017 • 682-9100

10000 Sunset Blvd. • Los Angeles, Calif. 90069 • 652-7075

Time-Out for Players—or Sponsors?

Now that CBS-TV has moved to placate those critics who resent frequent commercial interruptions of dramatic programming—by agreeing to bunch announcements at natural breaks—watch for a step-up in the pressure to get the same concession elsewhere, particularly in sports programming. Football's frequent time-outs will most likely be the first target, as this game has been attacked heavily in the past. Late last month Bert Bell Jr., son of the former commissioner of the National Football League, and business manager of the Baltimore Colts, quit his job over the NFL's "supermarket" tv policy. The league is overexposing itself, he said, by cramming Sunday with games and pre- and post game shows. His blast included charges of "crass commercialism" and "Madison Avenue gimmickery." Critics feel there are enough natural time-outs per game that slotting an extra commercial in a bunch before and after the game, and at the start and finish of the half-time break, would help.

No Pool in Election Future

While the Free Society Association (Barry Goldwater, honorary chairman) might have it so, the industry isn't at all concerned with any three-network "pool" effort on the 1968 Presidential election. One reason is that ABC-TV, which has heretofore trailed far behind in the vote-count ratings, climbed sharply this time around, and so isn't about to duck out on a future fight. The record ABC expenditure of \$2 million reportedly helped achieve respectable status, and the likelihood is that two years hence, that much money—and more—will be forthcoming after the merger with ITT.

P&G's Testing Another One

Procter & Gamble Co. is marketing a new liquid spray household cleaner, Cinch, which "dissolves dirt before your eyes." The product is currently testing in New Orleans, Denver, Rapid City, Grand Junction, Baton Rouge, Casper and Cheyenne. Papert, Koenig, Lois, Inc., is the agency, and Steve Peskin does the buying.

NBC International in Middle East

Officials at NBC International are sleeping lightly these days in the anticipation that the "sins" of their parent, RCA, will be visited on them. RCA has been blacklisted by the Arab countries for its dealings with Israel. NBC International is wondering how it will fare, especially in Saudi Arabia. The International tv consultant, management, and construction firm has built two tv stations there, is constructing two more, has plans for 10 others. The two main unanswered questions: does the Arab League consider NBC part of RCA; and, if it does, will King Faisal of Saudi Arabia go along with the other Arab nations and lower the boom?

Color Causes Expansion

The newly created professional-services divisions of Berkey Photo Company is planning to move intensively into the development of laboratory facilities for color tv commercials. Already the division combines facilities of Manhattan Color Laboratory with K&L Color Services; forthcoming amplification of other facilities will put Berkey more deeply into the critical laborator picture. On another front, to provide faster print handling service for color tv commercials work done for Chicago agencies, Filmexpress set up an office in the Windy City. The color work is sped by Filmexpress to the Technicolor Plant in Universal City, Cal., and the prints are rushed from the lab to ultimate destinations.

Broadcasting from Expo '67

With Montreal gearing up for its world's fair next April, plans are proceeding to spread the joy to the world via tv and radio. The International Broadcasting Centre at Expo '67 has just completed a \$10-million complex for use by the Canadian networks and stations, and others from all over the world. Any accredited broadcaster may bring his own VTR equipment to the site. IBC equipment and crews will be available at no charge provided they are booked in advance. IBC will supply lighting and sound facilities for film operations, but is not set up to handle film production. It will, however, put broadcasters in touch with independent film producers and labs in the Montreal area. Some 60 per cent of IBC's total facilities for the six-month fair are still open.

Information, Please

The New York tv production office of a large Chicago-based agency is circulating tv commercials studios with a questionnaire asking how to trim the swelling costs of production. The most-often cited answer is—"time." If production is carefully scheduled and budgeted in advance, studio men say, as much as 20 per cent can be saved over the costs racked up in a rush job, by eliminating overtime and excessive transportation costs, and trimming set-building and striking costs.

Tv in Parliament

A special Parliamentary committee has recommended a two-month experiment in which the daily proceedings in the British House of Commons be televised. After reviewing the results, the House would be invited to decide whether or not permanent tv arrangements should be made. Continuous live broadcasting of House proceedings is thought undesirable, but a daily feed tape to the BBC and ITA might be possible. The committee thinks the most suitable time for the experiment would be between Christmas and Easter.

Kim Fisher had common measles. It's too late for her.

"Frequently in the past, WXYZ-TV has pointed out that common measles is a genuine threat to our children. This disease can strike a normal, healthy youngster with a bright future, and leave only a crippled young boy, or a mind capable of operating only at a limited capacity.

The National Association for Retarded Children is one group most concerned about the threat of common measles.

Kim Fisher of Fort Wayne, Indiana, is this year's NARC poster child. You'll be seeing a lot of her. Detroit's Thomas Tucker, President of the National Association for Retarded Children was explicit in announcing why young Kim was selected for this representative role.

NARC's attention this year has turned to an attempt to wipe out common measles. And Kim's story illustrates why all the concern. When she was two years old, Kim was stricken with measles... then measles encephalitis. It left her retarded.

Now 10 years old, Kim is just learning to talk at a special school in Fort Wayne. And, for her, it's even more of a struggle. You can't see it in the picture, but little Kim has lead wires from hearing aids leading to both ears. Measles also left her deaf.

Fortunately, every child isn't affected to that extent. But, in each case of measles, the possibility is there. Measles must be wiped out. Plans now have been announced for a program to enable every child in the Detroit area to receive the one-shot measles vaccine. WXYZ-TV pledges continuing all-out support for this project.

For Kim Fisher, the vaccine came too late. But, it's not too late for your young children."

This editorial was originally aired by John E. Campbell, Vice President and General Manager of WXYZ-TV, Detroit, one of the ABC Owned Television Stations. In the past four years, our five stations have broadcast more than 6,500 editorials on vital community issues.



Business barometer

Once again the silver lining has shown through. For the first time in 1966, September's national/regional spot tv billings showed a percentage gain over the same month in 1965 that was greater than that month's increase over its 1964 counterpart. In other words, September '66 spot activity was 10.3 per cent higher than that of September '65, while the September '65 increase over September '64 was only 8.3 per cent. This is exactly the reverse of the situation through the previous months of the year; in every case, it appeared that 1966 spot tv was growing at a slower rate than it had last year.

The 10.3-per-cent increase, as measured by reports from a wide sample of stations across the country responding to the Business Barometer questionnaire, meant that the industry as a whole took in an estimated \$68.2 million. Last September's spot revenue was estimated at \$61.9 million. The \$6.3-million increase surpassed the August-to-August gain of \$6 million, and thus became the greatest month-to-month dollar increase of the year.

Comparing September to August immediately preceding, spot volume was up 16.0 per cent. This climb, it might be noted, was surpassed by a 19.8-per-cent increase in 1965, and the figures of the preceding few years were over 25 per cent each.

The gains in spot activity were much more evenly distributed among stations of various size than has been the custom since Business Barometer began reporting in this area last January. Where the larger outlets usually do better than the average, they were fractionally off the pace in September, while the middle group of stations equalled the overall increase, and the smaller stations scored a better-than-average gain.

Next issue: a report on station revenue from local sales and network compensation in September.

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.)

NATIONAL SPOT

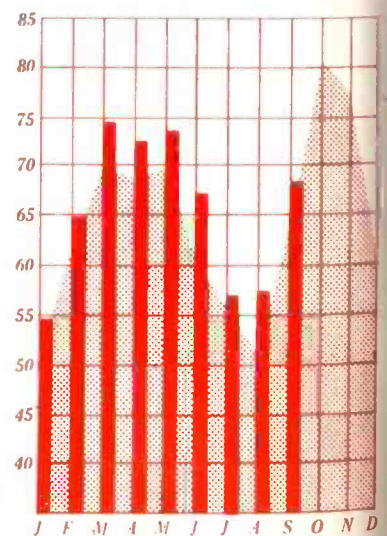
millions of dollars



September (up 10.3%)

Year-to-year changes by annual station revenue

Station size	Spot tv
Under \$1 million	11.7%
\$1-3 million	10.3%
\$3 million-up	10.2%



1966-'65 comparison

On October 23, almost 170,000 'Kim Fishers' in the Detroit area were inoculated against measles.

The occasion was "End Measles Sunday." It was one of the results of a year-and-a-half campaign originated by WXYZ-TV and its sister station WXYZ Radio.

During that time, the stations not only broadcast editorials warning the public of the danger of measles, but the management and staff personally devoted much of their time to coordinating and implementing the plan to end the disease in Detroit.

They led the way in organizing medical experts and professionals, convincing opposition, and helping to pass State legislation that added measles to the school inoculation program.

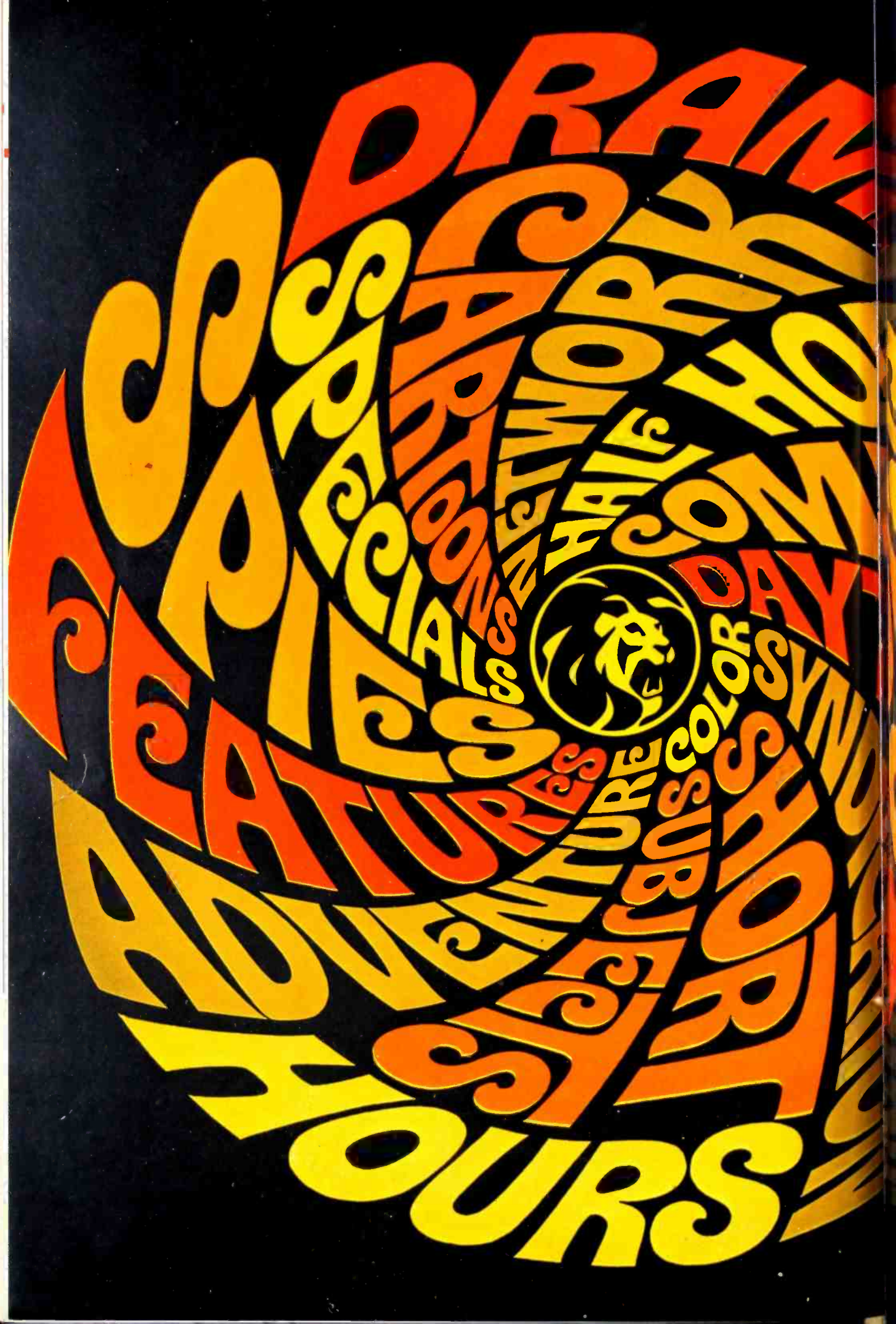
October 23 was just the beginning. WXYZ-TV is continuing its campaign with the preparation of a booklet documenting the entire program for anyone interested in putting an end to measles in any other community.

For a copy, write John Campbell, vice president and general manager, WXYZ-TV, Detroit, on your letterhead.

ABC
Owned
Television
Stations



WABC-TV, New York
WBKB-TV, Chicago
WXYZ-TV, Detroit
KABC-TV, Los Angeles
KGO-TV, San Francisco





You couldn't do business with a better source!

**MGM
TELEVISION**

**THE TOTAL
PROGRAMMING
COMPANY**

Last month, the agency's soap client almost asked too much of producer Dee Applecart. They moved up the introduction date for the product additive. The air date was now twelve weeks away. Dee had to shoot the new color commercial on film over the weekend.

His leading soap lady was having an "Act of God". His favorite director was on location.

The creative group never had enough time to come up with their answer to the errant knight. And the release prints took months to deliver.

He should have shot it at Videotape Center. We would have developed his color commercial instantly.

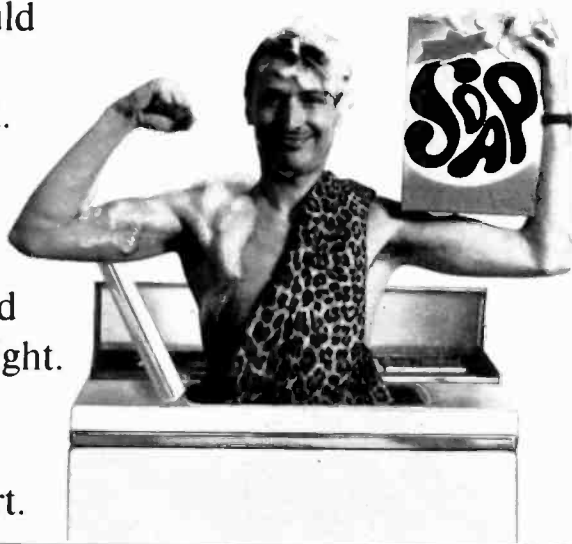
His soap lady would have had the time to complete her act. His director could have gotten back from location. The creative group could have chilled the knight. And the weekend would never have upset Dee Applecart.

Is that asking too much?
Not from us.

Videotape Center makes video tape make sense as a creative medium for television commercials.

VIDEOTAPE CENTER

101 W. 67 Street, New York, N.Y. 10023 (212) TR 3-5800



Color in Europe

On October 4, France and Russia ratified a treaty committing themselves to the 819-line French color television system, SECAM III. With this agreement Europe was doomed to two incompatible color systems. Actually everyone else is committed to the German PAL system of 625 lines. The news that Russia and France made their choice official surprised no one. The writing was on the wall almost two years ago when the two nations sided against the rest of Europe at a CCIR (International Radio Consultative Committee) meeting in Vienna.

While little has been done on the problem of how the two systems will be integrated, the European countries have named dates for the start of their color transmission. If the plans proceed on schedule, most of Europe will have color next fall.

Starting Dates. West Germany was the first to set a date—Aug. 27, 1967, beginning at 8:15 p.m. An inaugural program is being organized in Berlin to star Barbra Streisand, Perry Belafonte and Connie Francis, among others. Meanwhile, experimental transmissions in color are being made daily. Advertising in color will start the same day. Color programs amounting to well over 10 hours have already been prepared. Most big tv factories have PAL color sets already in production, including Telefunken which developed the PAL system. Market research has indicated that by the end of 1973, more than 800,000 color sets will have been sold. The sets are, however, not yet on the market, but there are long waiting lists for purchase and already some black-marketeering in them.

Great Britain will begin its color television over the BBC's second network early in September, timed to coincide with the radio and tv show at Earl's Court, London. Color receivers

are being produced in quantity by Pye Ltd., and are available at \$730. A number of companies have been created that will offer the sets for rent-purchase at 70 cents a day.

Two Partners. France first intended to start color telecasting officially over the country's second network September 6, coinciding with its annual radio and tv show at the Porte de Versailles, Paris, with 12 color hours weekly. However, the starting date has been postponed. It is not known if the French industry, reported not to have made any headway in the development of its "own" chromatron picture tube, is unable to meet the deadline or whether France wants to start at the same time as its partner, the Soviet Union. The Russians have announced their intention to start colorcasting in October 1967, when Russia celebrates the 50th anniversary of the October Revolution.

Fifth to start will be The Netherlands, in the fall of 1967. The country already transmits one hour of color a month over Philips' transmitter in Waalre, near Eindhoven, as training for the staff of the semi-private broadcasting company. No other West and East European countries intend to start color tv before 1970. Most of them have not yet reached a black-and-white saturation point.

The color split between SECAM III and PAL has become an unpleasant, but accepted fact, by most Europeans. As one sidelight, the Monte Carlo Tv festival in February will show color programs in SECAM III, whereas the Golden Rose Festival of Montreux in Switzerland in April will show color programs in PAL.

TV vs. Newspapers

Color television may have its detractors who protest off-color faces

or increased production costs. But the medium appears to be in far better shape than a chief competitor—newspapers—when it comes to furnishing advertisers with color messages. The following discussion of the problems of newspaper color appeared in the November Marketing Services Newsletter, published by Needham, Harper & Steers, Inc. Herb Zeltner, senior vice president and director of marketing services at the New York division of the agency, edits the newsletter.

Newspaper color printing, in some form or other, is not a new device. In fact, ROP color has been with us since the end of the 19th century. Despite this lengthy history, of the more than 1,750 daily newspapers in the U.S., only 1,100 can print spot color (black plus one or more colors printed without screen) and only 565 of these are equipped to print process color (full color utilizing half-tone screen). Regardless of availability, however, there have been continuing operational difficulties in the use of ROP color by advertisers—difficulties in maintaining accurate registration of the several impressions required; instability of tint and tone throughout a press run; lack of fine screen reproduction; relatively high cost premiums; and lack of scheduling flexibility.

Advertiser Disappointment. The search for a practical means of providing the rich, fine-screen reproduction of rotogravure printing at a practical price in the daily newspaper was encouraged by publisher disappointment with the lack of widespread advertiser support for ROP color. In 1958, Hi-Fi preprint color was offered for the first time in the United States.

The Hi-Fi process involves the preprinting of rolls of paper from specially prepared cylinders, essentially the same as those used for standard rotogravure printing. The preprinted rolls are then forwarded, in appropriate quantities, to the newspapers

handling the insertion. When run through the normal press operation, these rolls are treated the same as regular, blank newsprint on the reverse side—receiving whatever black and white editorial and/or advertising would occur. On the front, blank space can be utilized for overprinting with regional messages, local dealer listings, coupons or other special treatments.

But Hi-Fi has one fundamental limitation. Variations in page size among American newspapers and the tendency of newsprint to stretch during the printing process make it impossible to standardize the size of the preprint message. This has led to the wallpaper treatment which allows for random cut-off without destroying the sense of the message or its appearance.

In any event, Hi-Fi is now available in over 800 daily newspapers, providing high quality color in newspapers in markets of almost any size.

Few Papers Have It. The cut-off problem has continued to hamper completely effective use of preprints—a drawback offset by the development of SpectaColor. SpectaColor, which first appeared in 1962, is also a preprint process, but its advertisements are designed to appear in register with the other pages of the newspaper. To insure this, a special electronic device that costs approximately \$15,000 was required. Not surprisingly, only 250 newspapers are currently equipped to carry SpectaColor. All this should change dramatically with the recent unveiling by the Gannett Newspapers of a new register control device that costs only \$150. Like Hi-Fi, SpectaColor can also be overprinted with regional messages and other special black and white imprints.

In view of this development, plus an increased interest on the part of advertisers in the use of color generally, the Bureau of Advertising of the ANPA predicts that Hi-Fi and SpectaColor advertising will increase by 50 per cent in the next year, bringing total expenditures up to approximately \$15,000,000.

The main advantage for preprint

color advertising is its exceptionally high readership scores, delivered on a consistent basis almost without regard for product category or creative appeal. Coupon redemption rates continue to demonstrate impressive strength relative to those appearing in black-and-white. For preprint coupons, redemptions normally fall in the six-to-eight-per-cent range, while for black-and-white, expected performance is about two to three per cent. Another advantage is the uniformity of high quality of reproduction, since Hi-Fi or SpectaColor printing is done at one or a limited number of locations at a single time.

High Cost Per Thousand. The main disadvantage for preprint color advertising is still its relatively high cost per thousand—approximately \$15. The Sealtest Company—which spent \$4,500,000 in preprint advertising in 1966—is attempting to improve its cost efficiency next year by running half pages only (this will reduce space costs but production and distribution costs will remain high). Possibly a more attractive solution to lowering the cost of preprints is for two advertisers to run back-to-back on the same preprint, assuming, of course, that they are going into the same markets at the same time.

Other disadvantages include:

Scheduling Limitations—Most papers only accept preprints on low advertising volume days, usually Mondays or Tuesdays.

Leeway Date Problems—When the size of an edition requires a collect run (i.e. more than one section) instead of a straight run, then preprints can only be accommodated in pairs. Allowance is made for this in the contracts, and an advertiser may find his ad running three to six days apart when same date scheduling is desired.

Major Unavailabilities—Newspapers in certain key markets—including New York, Los Angeles and San Francisco—are not able to accept preprints in any form.

Lack Of Flexibility—Availabilities must be checked well in advance

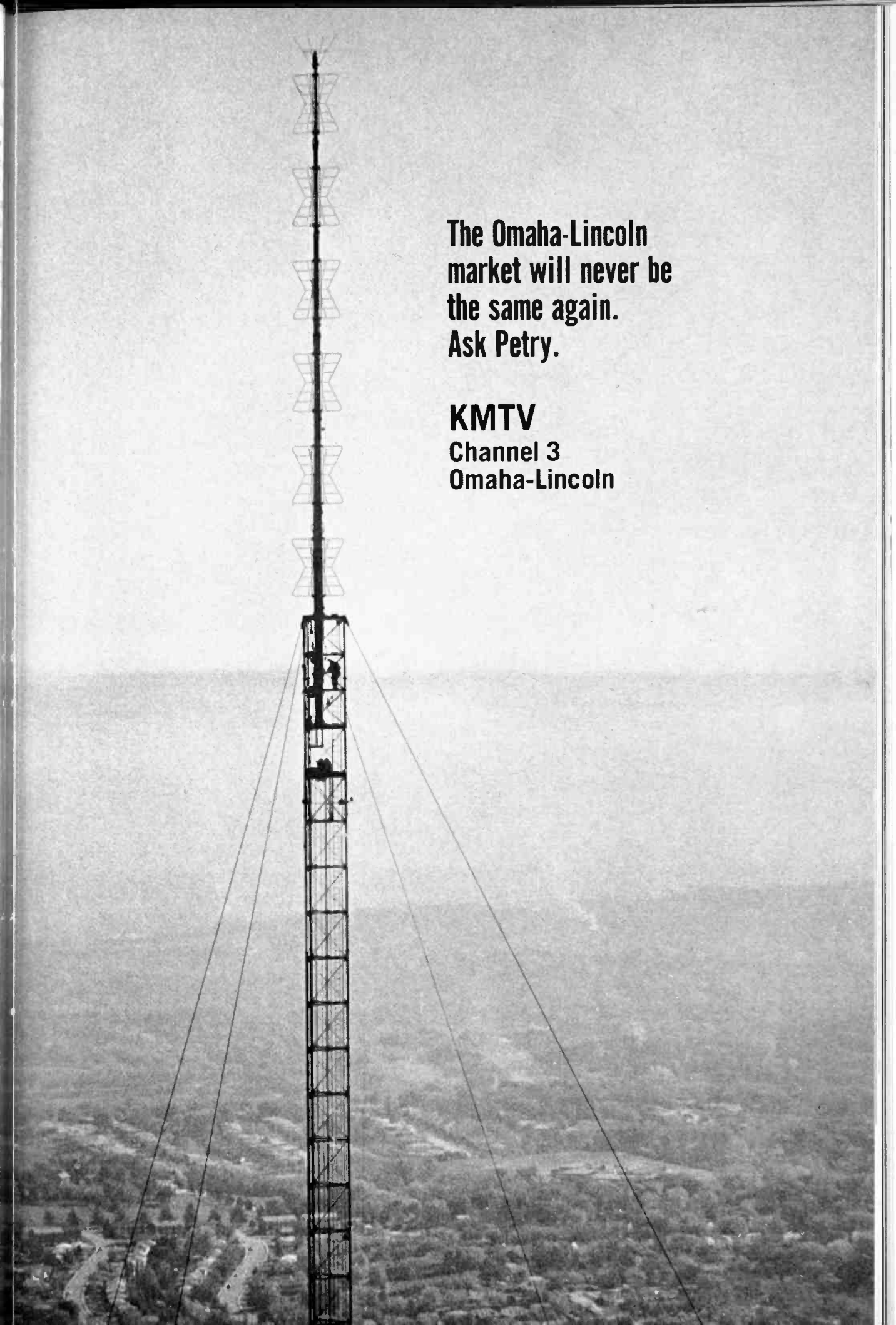
of insertion due to limited space.

Some interesting examples of problems facing preprint color advertisers are provided in New York. *The New York Times* will not accept color—except in their Sunday magazine section—as it is “incompatible with its editorial concept”. *The New York Post* will accept Hi-Fi but since it is a tabloid—one of only 11 major tabloids in the country—advertisers usually do not want to incur the cost of producing a tabloid-size cylinder. *The World Journal Tribune* cannot accommodate single preprints since they print on a collect run. This leaves only the *Daily News*, which was the originator of SpectaColor in this country. The *News* prepares its own cylinders—which cannot be used by other tabloids—thus imposes its own conditions including no overprinting and copy to be submitted at least seven weeks prior to publication. Due to limited availabilities, advertisers must usually place their contracts months ahead of insertion dates. However, an advertiser may elect to be placed on “stand-by” basis until he can be paired off with another advertiser.

Cost Will Come Down. But a tribute to the effectiveness of preprint color is that in spite of seemingly considerable logistical difficulties and a present cost per thousand about three times that of black-and-white preprints have enjoyed remarkable growth. In 1960, only \$1,740,000 was spent by advertisers on the device. Last year, the total stood at \$10,665,000.

With ownership of the company which supervises preprint activity shifting from printing interests to a large group of major newspaper publishers, moves will soon be made to broaden and standardize availability; make buying and planning easier and more reliable; and lower costs to a point possibly only 50 per cent greater than comparable black and white space.

If these moves come about, preprint newspaper color could well become a standard of national newspaper advertising instead of the striking exception it is today.



**The Omaha-Lincoln
market will never be
the same again.
Ask Petry.**

**KMTV
Channel 3
Omaha-Lincoln**



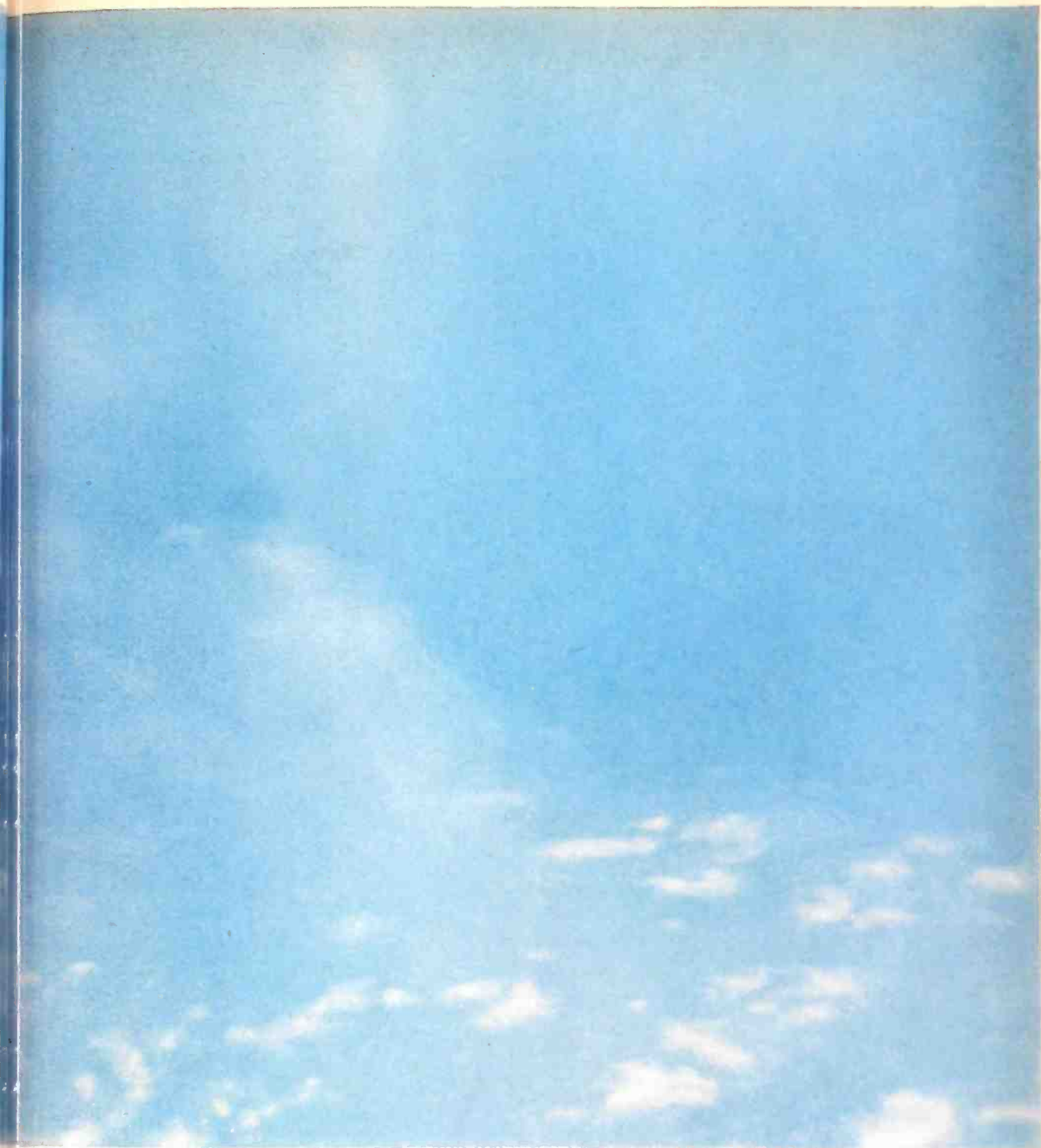
LOOKS LIKE RAIN

Well, to anybody who doesn't know the difference between a eudiometer from a nephoscope, it might look like rain. Maybe it doesn't.

But meteorologists have a different way of looking at the weather.

—as the NBC Owned Television Stations have consistently been aware—a better way of reporting the weather.

That's why they won't send a



...er girl to do a man's job. Or
...n distracting gimmicks. That's
... the NBC Owned Television
...ns in New York, Washington,
...eland and Chicago entrust their
...er reporting to professional
...e orologists. (Our fifth owned
...n, in Los Angeles, doesn't have
...cial weatherman. There, the

climate's so predictable, *every-*
body's an expert.)

The names of our weather analysts
are Frank Field (WNBC-TV), Frank
Forrester (WRC-TV), Wally Kinnan
(WKYC-TV) and Harry Volkman
(WMAQ-TV). All are accredited by
the American Meteorological Soci-
ety. All are veteran NBC Owned

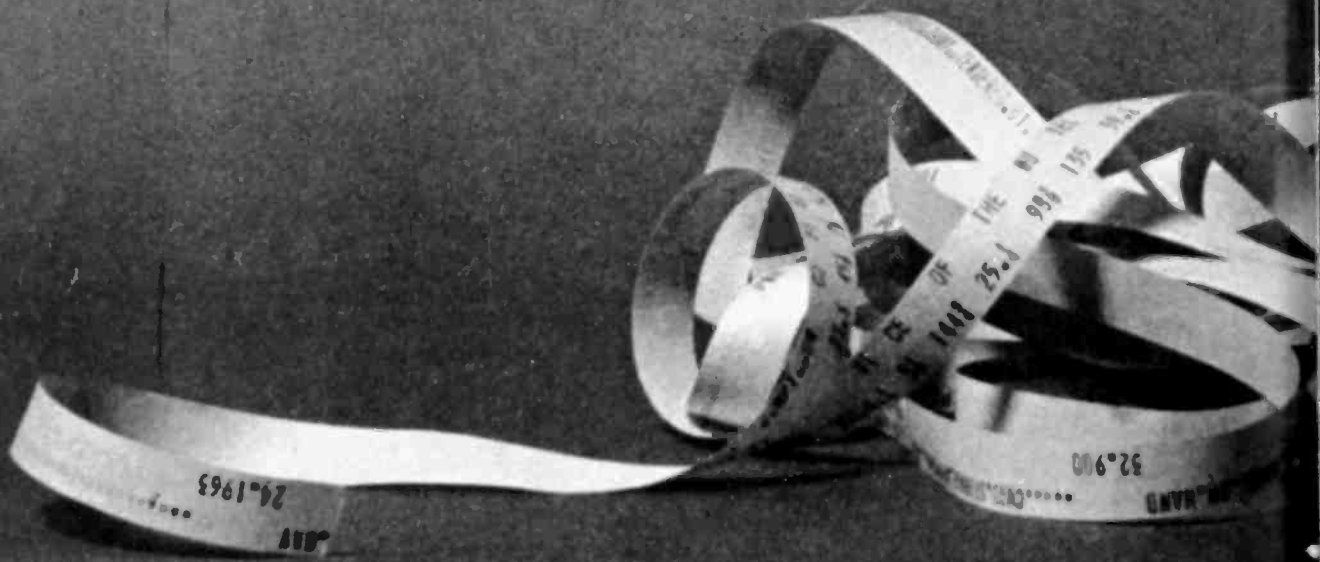
Television Station broadcasters as
well. Rain or shine, when these men
talk about the weather, both audi-
ences and television advertisers pay
close attention.

After all, these professional weather-
men didn't just appear out of a
clear blue sky.

WNBC-TV NEW YORK | WRC-TV WASHINGTON | WKYC-TV CLEVELAND | WMAQ-TV CHICAGO | KNBC LOS ANGELES

Represented by NBC Television Spot Sales





How do you get to the Corner of Madison Avenue and Wall Street?

Face it!
The secret ingredient in every good television operation is money. Showing management how to get more money—that's what Television Age is all about.

Every issue of Television Age is devoted to the dollars and sense of our industry — told in crisp, clear, memorable terms.
That's why there is no other publication in the field of television

with the kind of reach, readership use and re-use of a Television Age. The 10,000 top TV executives who read our book, are not "just playing around"
They're getting facts they need

Television Age

Institutional advertising—can it work on television? PAGE 27

The pleasures of merely moonlighting PAGE 28

The anatomy of "Camera 3": television as an art form PAGE 29

SPOT TV

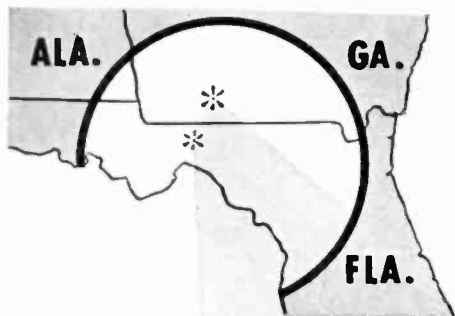
JUST FOLLOW US.

make the "buy and sell decisions". Look at any Table of Contents in any issue of Television Age and you'll see what we mean. Check our exclusive departmental features and you'll see the dynamics of TV at work.

TELESCOPE—what's ahead behind the TV scenes: BUSINESS BAROMETER—measuring trends: WALL STREET REPORT—the financial picture: SPOT REPORT—digest of national spot activity.

And, here's what it all adds up to. If you're in this business to make money, it's a good idea to get all the help you can from the one publication that can help you the most.





WCTV-land

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

We have seasons, but they are relatively mild, without the harsh extremes that often disrupt business elsewhere. This means year-round high-level spending, with a diversified economy, as a center for government, business, recreation, education, and industry. Few stations, we are told, dominate their markets as do we in WCTV-land, but you probably have your own figures to prove this!



**WCTV
6**

TALLAHASSEE
THOMASVILLE



BLAIR TELEVISION
A Division of John Blair & Company





As the dust from the tint explosion settles, the industry turns to making its newest facet a tool, not merely a novelty

Growth of color: '67

Tuesday, November 8, a few minutes before the election coverage by the three networks was to begin. In a semi-dark makeshift viewing room on the third floor of the RCA building in New York, a technician tinkered with the controls of three television receivers lined up side by side against the wall. He spun a dial on one and the picture came in bright and colorful: the NBC election headquarters, blue-backgrounded, red-white-blue flag rippling photographically in the distance. Another dial turned, and on the adjacent monitor appeared CBS election headquarters. Again, the scene was bright with color as men in blue suits, grey suits, brown suits hurried

about, trailing microphone cables as they moved. The dial on the third monitor snapped around, and ABC election headquarters jumped on the screen in vivid orange and brown, looking like a setting from a science-fiction program. The semi-darkness of the room itself was shattered by the burst of color from three receivers.

Standing, staring at the kaleidoscope before him, an NBC executive was asked if he had thought the day would come when all three networks would be on the air *live and in color* at one time. The man nodded. "I thought so," he murmured, "but not this soon."

The reaction of one individual is matched

throughout the television industry today on virtually every level. Agency producers, station managers, film laboratory officials, set manufacturers—everyone—knew that color television was coming *one day*. Then all at once they woke up and found it was here. So swiftly did it arrive, so great was the demand, that few have time to contemplate what color means. Manufacturers of color receivers have leaped into production, expanded their facilities, been joined by brand-new names in the color field. Makers of cameras, recorders and other equipment have gleefully counted the orders backlogged and the crates being trucked rapidly from the plants. Stations waiting for equipment to arrive have spent the long weeks and months investigating what film product is available in color and honing up on what to do when the new cameras show up at the loading entrance. Agency men quickly learned commercials could be produced in color, but they also learned the films couldn't be rushed through the choked laboratories in the manner of black-and-white footage. Networks followed the shift of the primetime schedule to color by adding tint to the newscasts, specials and daytime shows (NBC-TV last month became the first to go 100-percent color, from *Today* through *Tonight*).

In other articles in this special issue of TELEVISION AGE will be found discussions of color's influence on the viewing audience from a psychological standpoint, of technical advice for stations in the areas of lighting, sets and makeup, of what is behind the laboratory delays, and of the possible effects of increased color production costs on media budgets. Before moving on to those in-depth pieces, however, the reader should

have some basic facts at his command.

First, as can be seen from the tables on these pages, at the end of the year the number of color tv homes in the U.S. will stand at an estimated 9.7 million. This represents an increase of 4.7 million over the total at the year's start. While that increase is slightly below the predicted 1966 sales of 5-5.5 million, the difference seems due to problems in production, rather than to any large numbers of sets going unsold in showrooms. One difficulty appears to be that consumers want either the lowest-priced color models, or the highest-priced ones in particular cabinets—and the in-between models

are requiring more sales effort. As the industry becomes a bit more accustomed to consumer preferences it undoubtedly will gear production to selling a maximum of sets.

With that in mind, manufacturers are estimating that the year ahead will see almost seven million sets sold, and in 1968 nearly eight million will be sold. By 1970, more than 24 million color homes should be available to advertisers, or slightly less than half of the estimated 56 million tv homes then in the continental U.S. Last May, NBC president Julian Goodman estimated that by the end of 1970 there would be 38 million color homes, or 60 per cent of all U.S. tv homes; since his spring prediction, set sales continued to move so rapidly as to cause most industry observers to predict an even higher total.

The Big Rush

Indicative of how rapidly color has caught on—even during the past year of economic uncertainty—is the market-by-market listing of A. C. Nielsen color-home estimates. For 70 major markets, the research firm shows an average penetration of some 14 per cent, but specific markets do much better. Los Angeles, for example, leads the group with a 28-percent color penetration; Sacramento-Stockton and San Diego have 23 per cent. Fresno and San Francisco-Oakland have 22 per cent, Cincinnati has 21 per cent and South Bend-Elkhart has 20 per cent.

Within the few months between the Nielsen surveys in June and in September-October, the percentage increased in Los Angeles from 25 to 28 per cent; in Atlanta it rose from 12 to 16 per cent; in Cincinnati it climbed from 17 to 21 per cent; in St. Louis it went from 9 to 12 per

Color tv homes: ten years back, five years ahead*

1956	130,000
1957	160,000
1958	225,000
1959	290,000
1960	380,000
1961	500,000
1962	730,000
1963	980,000
1964	1,600,000
1965	2,700,000
1966	5,000,000
1967	9,700,000
1968	16,500,000
1969	24,100,000
1970	34,000,000
1971	45,000,000

**Estimates derived from data of NBC, Electronic Industries Association and annual TELEVISION AGE survey of dealers and distributors. Past estimates, future projections as of January 1 each year.*

Color penetration in top markets averages near 15 per cent, and will climb higher in the pre-Christmas selling season—with Los Angeles headed for one color home in three

Color penetration: 70 top markets

Market	Est. % Color Homes	NSI Area Est. Tv Homes	Market	Est. % Color Homes	NSI Area Est. Tv Homes
Albany—			Miami—		
Schenectady—Troy	11%	537,620	Ft. Lauderdale	17%	596,080
Atlanta*	16	589,230	Milwaukee*	16	618,850
Baltimore	14	961,730	Minneapolis—		
Birmingham	11	480,730	St. Paul*	10	724,780
Boston*	13	1,827,680	Mobile—		
Buffalo*	12	604,240	Pensacola	13	273,030
Charleston—			Nashville	10	470,680
Huntington	13	430,000	New Orleans	13	423,970
Charlotte	11	585,900	New York*	13	5,535,310
Chicago*	13	2,422,660	Norfolk—		
Cincinnati*	21	826,760	Newport News—		
Cleveland*	16	1,343,910	Portsmouth	10	324,740
Columbus, Ohio	18	510,910	Oklahoma City	13	370,480
Dallas—			Omaha	10	335,790
Ft. Worth*	14	799,320	Orlando—		
Dayton	17	521,870	Daytona Beach	14	364,320
Denver	15	429,530	Philadelphia*	16	2,199,940
Des Moines—			Phoenix	12	312,910
Ames	11	302,440	Pittsburgh*	12	1,298,420
Detroit*	17	1,578,510	Portland, Ore.	19	523,830
Flint—			Providence	10	1,487,850
Saginaw—			Richmond—		
Bay City	16	451,440	Petersburg	9	300,890
Fresno	22	217,700	Rochester	12	349,070
Grand Rapids—			Sacramento—		
Kalamazoo	14	591,530	Stockton	23	573,470
Greensboro—			St. Louis*	12	829,590
W. Salem—			Salt Lake City	14	269,130
High Pt.	9	490,670	San Antonio	7	370,400
Greenville—			San Diego	23	344,370
Spartanburg—			San Francisco—		
Asheville	11	629,430	Oakland*	22	1,406,140
Harrisburg	19	414,410	Seattle—		
Hartford—			Tacoma	14	621,980
New Haven	13	1,005,340	South Bend—		
Houston	12	575,510	Elkhart	20	259,770
Indianapolis	16	764,520	Spokane	15	288,180
Jacksonville	11	256,200	Springfield—		
Johnstown—			Holyoke	12	437,310
Altoona	12	1,078,100	Syracuse	10	550,710
Kansas City*	9	629,300	Tampa—		
Knoxville	12	271,640	St. Petersburg	15	481,670
Lancaster—			Toledo	12	423,240
Harrisburg—			Tulsa	13	374,460
Lebanon—York	19	563,390	Washington, D.C.*	12	1,524,940
Lansing	16	534,900	Wheeling—		
Los Angeles*	28	3,468,410	Steubenville	11	964,610
Louisville	12	424,540	Wilkes-Barre—		
Memphis	11	482,700	Scranton	17	371,960

A. C. Nielsen Co. estimates from June NSI surveys, except markets marked with an asterisk, which are from the September-October surveys.

(Continued on page 98)

Once the cameras arrive . .

After six months of waiting and a quarter-of-a-million-dollars expenditure, station KXXX is ready for its first color newscast. Not only is it the first color show on the station, but in the market as well, so everyone involved is understandably nervous and excited. The sets have been repainted in pastel blues and greens; the newscaster has come in with a brand-new white shirt and a houndstooth jacket. As soon as the new red microphone is put in place, camera one is punched up.

And the blow that it registers on "Captain Video" back in the control room turns him a sickly green. Frantically he turns every knob on the monitor, cursing and mumbling.

The picture? Not only is the newscaster's face as green as the video controller's, but his ears are red, his lips a deep magenta. Luckily all this is somewhat unnoticeable because the bright white shirt so successfully upstages everything else on the screen. And the jacket actually flickers—red, blue, green.

Not Quite the Same

In desperation, the control man looks to the black-and-white monitor. At least, 90 per cent of the viewers won't see the fiasco because they don't yet have color sets. But what they also won't see, he realizes, is any separation between the newscaster's hair and the background, or between those lovely pastel shades on the set. It's all a flat, dull grey on the black-and-white screen.

The experience may be the price for beating the competition, but it could have been avoided if the sta-

tion's technicians knew something about their crafts in relation to the sensitive eye of the color camera. They assumed that the ritual that they had used for black-and-white would also hold for color.

Actually, according to network makeup, scenic, costume and lighting men, the *techniques* and *principles* of colorcasting are not at all different from those of black-and-white. But production men do have to know something about what the station's particular color system can and can't handle. They must know the answers to such questions as: How does color makeup differ from black-and-white? What does the station man have to know about color tv before he designs a set or chooses a costume? How much extra lighting is needed to colorcast?

Makeup is a Must

One of the first things a station must learn is the idiosyncrasies of its own color system. Reportedly, the image-orthicon camera needs more light than the plumbicon camera: the plumbicon colors are more pastel because the camera is more sensitive; the plumbicon doesn't handle some reds very well, while the orthicon intensifies all colors. Information like this is vital in colorcasting, especially in considerations of color quality.

One of the biggest differences between black-and-white tv and color tv production is in the makeup area. Although many people can get by with no makeup in front of the black-and-white camera, it is absolutely essential in color tv.

Before the simplest local newscast airs in color, there are basics to be learned about makeup, lights, sets

ABC 'special' needs





Chet Huntley takes a touch-up at airtime



Tint cameras require artistic eye

"I always make-up everybody who will appear before the color camera," says NBC-TV's senior makeup artist, Lee Baygan. "And I make them up from the fingers up, the neck down and the ears back."

"Without makeup," noted Mr. Baygan in an NBC letter to its affiliates, "different shades of blue and green appear around the faces, and a muddy color picture results. This is especially true for men who have heavy beards. Without makeup it looks as though they haven't shaved, and in most cases the beard area appears blue or green."

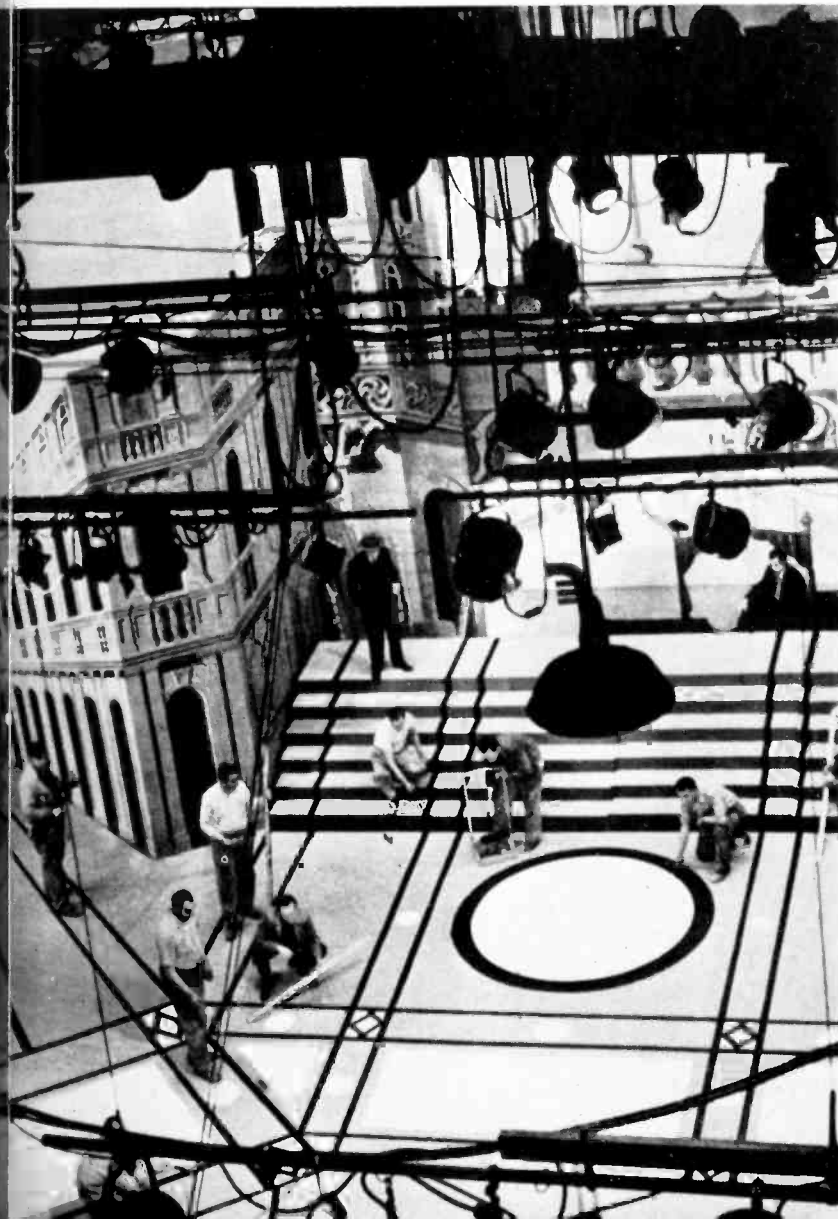
"It's not harder to put the makeup on, but you have to use specifically designed makeup without red and orange tones," notes Nancy Salkin, NBC's director, corporate color information. "Color tv makeup is darker than street makeup, but not nearly as dramatic as stage makeup."

Expert's Advice

Most of the colors NBC uses are in the Stein Cosmetic Company's C series. The series was designed by the network for the U.S. color tv system. Some makeup experts, however, prefer street shades to the special blends. Veteran makeup artist Bob O'Bradovich, who freelances now after 16 years with NBC (eight of which he was director of makeup), generally uses Max Factor's Golden Tan or Bronzotone on men and Olive or Deep Olive on women. "I use the panstik for faces, with a neutral powder over it, and the pancake on the rest of the body. The pancake is too flat to use on the

(Continued on page 102)

See the light for color as for black-and-white



Tune in, turn on — with color

The camera moved in on the farm setting, reproduced naturally and faithfully to an actual rural scene. The colors had been carefully chosen to approximate actuality. The result was impressive. The product—milk. Fresh milk. And, said psychologists, the color blue is associated with freshness, newness, coolness. So the dairy product, which should relay impressions of health and cleanliness, was packaged in a blue-tinted carton. Sound good? Yes. Success-



"stimulation of the eye will affect the heart, lungs, glands"

ful? No. Surveys revealed that blue on the milk carton also conveyed images of watery substances, of the day-before-yesterday's cream, of a highly unappetizing content.

In many instances, the success of a product depends not only on its quality, its advertising, its pricing, etc., but can also hinge on the particular colors associated with it. The consumer will be impressed with a product for reasons he can't state because they lie in the realm of his unconscious. Color selection is one of the most forceful tools an advertiser can use to insure a favorable consumer

reaction. In dealing with the psychology of color, however, it must be remembered that the opinions of one specialist can be contradicted by another's—and that the personalities of individuals change over periods of time, and their color preferences and reactions are suitably altered. Nevertheless, there are sound generalities that are accepted and utilized by advertisers and marketing men, by scenic and packaging designers, by costumers and lighting directors.

Everyone knows — *practically* everyone—that red is warm, green is placid, and so on. But what *makes* red warm? *Why* is green calm? How much of a scientist or psychologist must a person be to get the most out of a brightly colored package on the tv screen? Why should the color of the backdrop behind the newscaster influence the viewer's attitude toward the newscaster himself? Perhaps some of these questions can be answered by a basic survey of what has been learned, and theorized, about color over the years.

First, from a scientific viewpoint, it has been found that the human body reacts to color stimuli in ways that can be definitely measured. "The response of human senses to



"the number of yellow cabs is far less than estimated"

outside stimulation is regular and measurable," says the Weber-Fechner Law. The measurement of these reactions, both physiological and psychological, provide the basis for the knowledge of colors' effect on human beings.

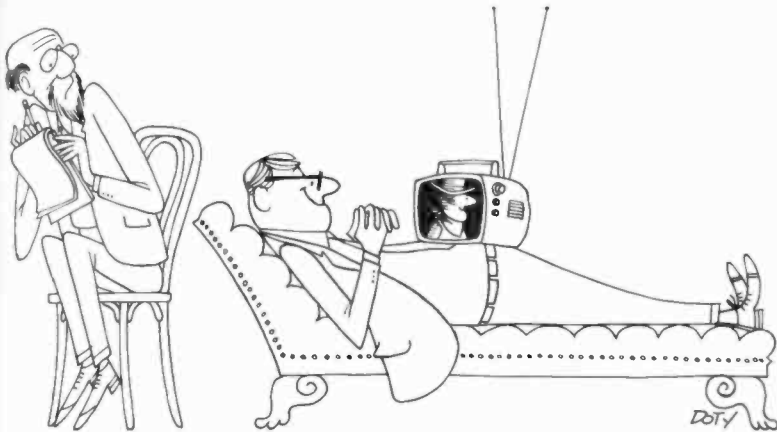
For example, color psychologist Faber Birren has stated that "when the eyes see red or warm colors time seems to drag—probably because the excitement of red tends to pack more experience into a given length of time. With red, objects seem longer, bigger, heavier. With green, objects seem shorter, smaller, lighter."

Louis Cheskin, director of the Color Research Institute, Chicago, notes that the stimulation of the eye "will affect the autonomic nervous system



"color might influence the reception of a program among different age groups"

*Tv's tints can drug the senses,
but also can help the
advertiser move his product*



Viewers who prefer b&w should know what that indicates about their emotional stability"

heart, lungs, glands. Warm colors and bright lights tend to produce this stimulation and to lead to a rise in blood pressure." He further has said, "The value of color is also an emotional factor and has psychological effect. Color value is optical because it affects our vision in the amount of white light it reflects. It is psychological because it creates moods." The statement, "Definite colors bring forth definite emotional reactions in people," is not one that can be easily dismissed. Though the data available is based upon a gamut of tests, projective experiments, interviews, etc., rather than expressly preferred scientific methods, most scientists will admit that the theory is worth more than mere casual investigation. One investigator, J. P. Guilford, said "living tissue, particularly brain tissue, generates colors and pleasantness or unpleasantness just as other collections of matter generate the phenomenon of heat, magnetism, electricity." Color is naturally detected by humans. The noted Rorschach "ink blot" tests have indicated that black-and-white splotches are more prone to excite those participants with mental aberrations; the tri-colored ink blots were favorably reacted to by the persons with nor-

mal emotional responses. (Viewers who contend they prefer black-and-white television to color should perhaps be apprised of what that indicates about their emotional stability.)

The study of the color spectrum reveals that white light sends out wave lengths of different intensities which, when perceived by the human eye, are transformed into the various primary colors. At one end of the spectrum are red wavelengths, at the other are blue. The effects of these varying wavelengths upon the human eye and ultimately upon the entire human personality have been demonstrated in many experiments. While red and blue are at opposite ends of the spectrum, their complements in personality structure are also at opposite poles. Red is known to be a restless color; it is associated with action and extroversion. Blue on the other hand, is related to the introvert; it is known to produce a calming, placid reaction in viewers. Says scientist Kurt Goldstein: "red is inciting to activity and favorable for emotionally determined actions. Red may be suited to produce the emotional background out of which ideas and action will emerge." Faber Birren substantiates this theory: "Scientifically, the two ends of the spec-

trum, red and blue, have the most pronounced influences upon plants, animals and men. The region in the yellow and yellow-green is usually neutral, having little or no action upon living things."

The color spectrum has also been conveniently divided into different phases by psychologists: red represents the physical phase, stimulating action and revealing that the individual partial to it is also sensitive to the physical aspects of the external world. Blue is known as the spiritual phase in that it produces meditation and tranquility and—rather than disturb the organism's equilibrium, as does red—blue pacifies and stabilizes the balance. Yellow, which is not commonly preferred, is the intellectual phase of the spectrum; it has the greatest tendency to implant itself in the observer's memory. Green is a combination of all three phases; it is associated with the living force of nature.

Mr. Birren found that the "colors of the spectrum are to be associated with two moods—the warm, active and exciting qualities of red and its

(Continued on page 106)



*"red is dominant in liberals,
blue prevails with conservatives"*

Ever since the color stampede started, tv commercials producers have been passing the buck (in more ways than one) to the color laboratories. Color, of course, requires more time in every phase of film-making, from pre-production to release printing, but often enough, rather than demonstrate to clients why more time must be given to commercials, the agency producers have copped a plea and placed all the blame for any delays on the color labs. Clients, whose knowledge of film processing is often limited to the fact that a Polaroid camera can turn out a color print in 60 seconds, don't see why lab work should take so much time.

Even a quick trip into, through and out of a color laboratory may help the situation. In no time at all, the uninitiated can gain at least a partial understanding of the complicated processes involved in turning a negative fresh from the camera into a print that will look good on television.

Agency clients by and large aren't prone to taking guided tours through the less-glamorous areas of the industry, and many a film producer himself doesn't get past the customer-service desk of a laboratory. For their benefit, then, and because the painstaking details of color processing have become—suddenly—such an integral part of the television industry, a proxy-trip through a typical lab might answer some questions, settle some arguments and stave off some complaints.

On approaching almost any of the country's major film laboratories today, a visitor first notices the large number of pickup trucks and panel wagons double- and triple-parked outside. On the vehicles are the logos of production studios, optical houses, sound services and print pro-

A timer electronically adjusts negative's colors before printing

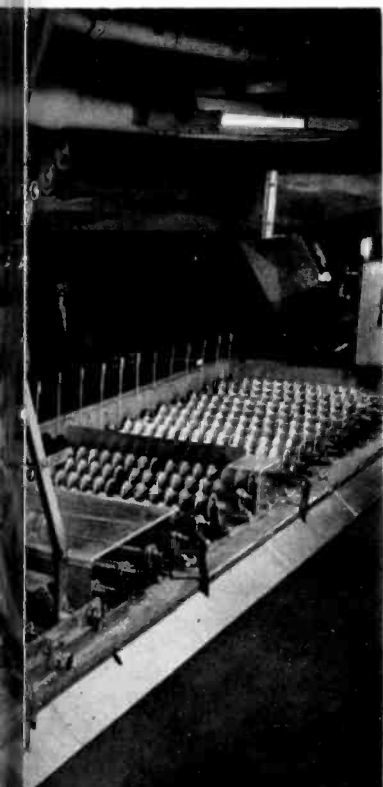


Laboratory lock-out?

Mile upon mile of film weaves through chemical baths



Producers and agencies
stand on doors,
men stand in line
to get commercials
processed—a report
on why the delay



curement companies from all over.

Once inside, the visitor finds himself in a crowded area, where upwards of a dozen men pace back and forth as in the anteroom of a maternity ward. Behind a long counter, a half-dozen customer-relations men shout or whisper as they take in orders or check on work going through the laboratory. The waiting men are producers and optical men, executives and messengers, all looking anxiously for their dailies, rushes, answer prints, release prints or whatever.

If the lab is doing government work, and many are, a visitor must obtain a badge for clearance before passing through a door labelled "No Admission Unless Authorized." Behind the door is a "scheduling area" where work orders are processed and the instructions fed by pneumatic tube—just like at a department store—to the negative department.

Here is where the complex processing chore begins. The negative department will have received from a producer the footage he shot that day. The amount of footage can vary tremendously—from a couple of feet of a close-up of a package to insert in a commercial, to hundreds or thousands of feet of numerous scenes from several commercials. The commercials footage is generally on 35mm negative stock, used because it's the type of film with which the optical houses work. (Newsfilm is primarily 16mm reversal stock, which means that the same film used in the camera can be processed and put on the air.) Negative film must be used to make positive prints for telecasting.

The negative footage that arrives at the lab is developed, and cut into components, each of which is carefully coded. Since the negative is highly valuable—its loss or destruc-

tion would mean shooting all over again—a positive print is often made from it at once. This print is called an interpositive, since it in turn is immediately used to produce a duplicate negative. The original negative or "master" can now be squirreled away while the duplicate goes to the "timer."

Now, a Crucial Step

Now comes the crucial step in the whole process of reproduction. Working with a machine that electronically projects onto a closed-circuit tv screen a positive color image of the negative, the timer studies the film scene by scene. What he or she looks for are variations from the norm—"wrong" colors that could have been caused by poor lighting, inferior film stock or any of a dozen other reasons. The notations of a timer are punched onto a tape that will govern the light intensities and densities in the printing process, and thereby will make "corrections" in the air prints. (A print made directly by contact from the original negative is often supplied to the producer or advertiser so he can get a rough idea of how the commercial will look. This print, made without any corrections, is processed at a single intensity throughout its length, and is called a "one-light" or "work print.")

The timer can be something of a virtuoso within the ranges of tints and shades that lie dormant in the colorfilm emulsion. With 50 different tones in each of the tv colors—Magenta (Red), Cyan (Blue) and Yellow, the timer has at his disposal any of 125,000 combinations in a scene. Since color is always perceived subjectively, it is important that the timer have some notion of what the client wants.

Once the timer has done his highly

(Continued on page 107)

In a year's time, stations have increased their live color facilities by better than 100 per cent, and it looks the growth rate will hold steady through 1967

Color at the local level

Ampex, GE, Norelco, RCA. . . dicon, plumbicon. . . high-bay low-band. . . The average station manager today probably wakes in the middle of the night with worries like that whirling in his brain. His task is to sift the values of each piece of color equipment, weigh the price and possible delivery dates, and hurry-hurry-hurry so as not to be left in the color parade.

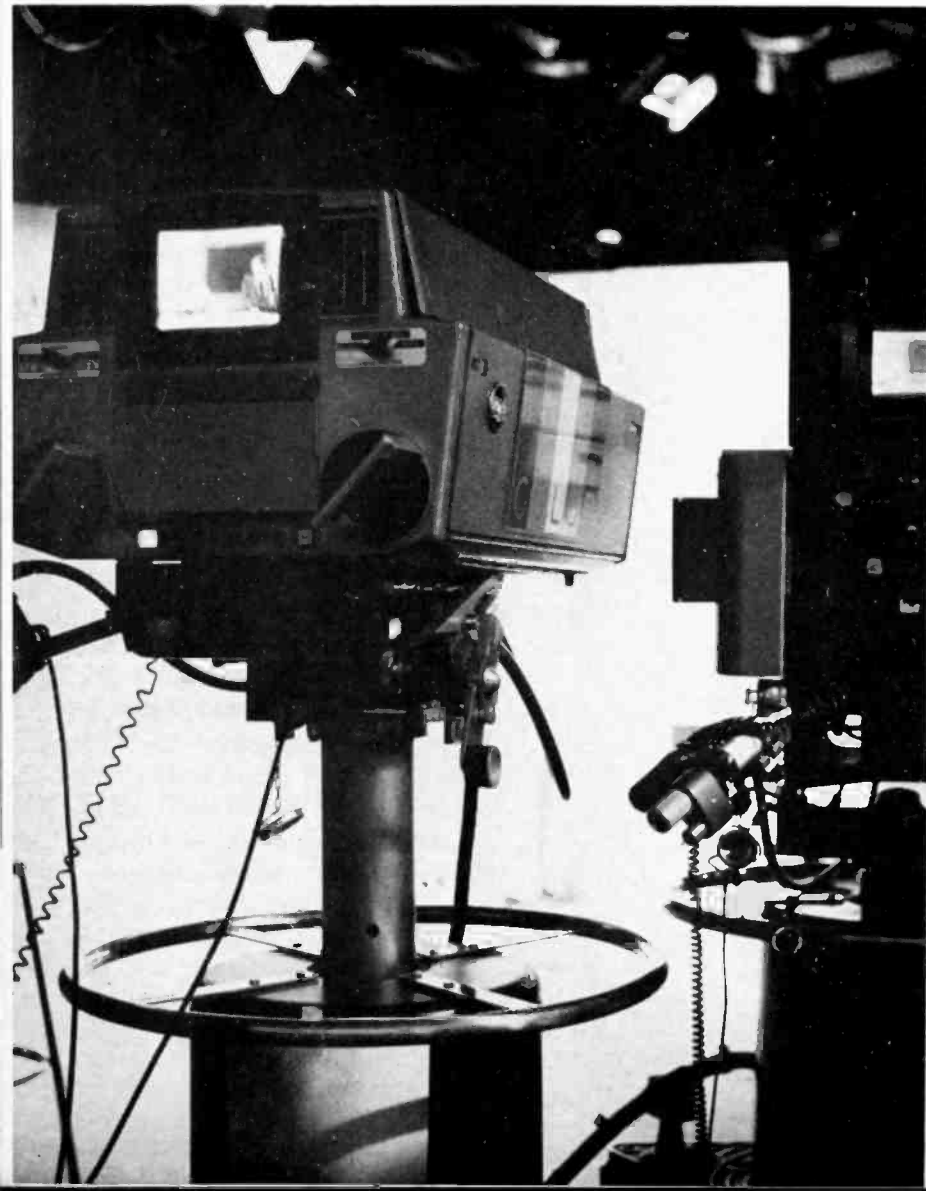
How fast that parade is marching is evident in the exclusive TELEVISION AGE survey of stations that indicates 446 commercial stations are now equipped to telecast film color locally. One year ago, the survey found fewer than 300 stations—so the year's rate of increase is better than 50 per cent. Additionally, 37 other stations have a definite date when their film color equipment should arrive.

Even more dramatic is the live local-color picture. Where this time last year 61 stations had live facilities, there now are 124—for a 100 per-cent increase—and 116 others have dates set when they, too, will be airing live color.

Where 326 stations now have color tape and 58 others expect tape machines momentarily, a year ago only 153 had tape equipment.

Even among 56 non-commercial stations surveyed, seven can now transmit color film and 17 others have film equipment ordered; four can air color tape, 16 have tape on order; and while none at present are equipped for live color, a dozen have set the date when they will be.

A market-by-market listing of local color facilities begins on the opposite page. A check mark (✓) indicates film, live or tape equipment ready for use. A date (Jan. '67, etc.) indicates the station expects to have equipment available at that time. The word "No" indicates the outlet has no plans for equipment at the present time. A questionmark indicates an unresolved situation— indefinite plans to acquire equipment, uncertainty about delivery, etc. Non-commercial stations are noted by an asterisk (). Data obtained during November.*



Market	Film	Live	Tape
Aberdeen, S.D.			
XAB-TV	No	No	No
Alene, Texas			
TXS-TV	✓	No	✓
RBC-TV	✓	No	✓
Alma, Okla.			
KN	✓	No	No
Alanya, Ga.			
WALB-TV	✓	Dec. '67	Dec. '67
Alanya-Schen-Troy			
FAST	Mar. '67	✓	✓
TRCB	✓	✓	✓
TEN	Jan. '67	✓	✓
Albuquerque, N. Mex.			
GCM-TV	✓	✓	✓
COAT-TV	✓	Jan. '67	✓
OB-TV	✓	✓	✓
Alexandria, La.			
WALB-TV	Dec. '66	June '68	Apr. '67
Alexandria, Minn.			
CMT/KNMT	✓	1968	✓
Altoona, Pa.			
WTBC-TV	✓	Dec. '68	June '67
Ararillo, Tex.			
FDA-TV	✓	June '67	✓
GNC-TV	✓	?	✓
VII-TV	✓	No	No
Ases, Iowa			
WOI-TV	✓	June '67	Jan. '67
Atchorage, Alaska			
WENI-TV	✓	No	No
Auderson, S.C.			
WAIM-TV	late '67	late '67	late '67
Almore, Okla.			
WXII-TV	No	No	No
Aveville, N.C.			
WVSE-TV	No	No	No
Athens, Ohio			
WOUB-TV*	late '67	late '68	late '68
Atlanta, Ga.			
WAGA-TV	✓	?	✓
WJAT-TV	✓	Sept. '67	✓
WFSB-TV	✓	✓	✓
WJETV*	No	No	No
WXGA*, WVAN*	June '67	No	June '67
Augusta, Ga.			
WJBF	✓	✓	✓
WRDW-TV	✓	No	?
Augusta, Me.			
WCBH*	No	No	No
Austin-Mason City-Rochester			
WCLO-TV	✓	?	?
WKROC-TV	?	?	✓
WCNMT-TV	No	No	No
Austin, Tex.			
CTBC-TV	✓	1967	1967
CHFI	✓	No	No
CLRN-TV*	✓	Spring '68	✓

Market	Film	Live	Tape
Bakersfield, Calif.			
KBAK-TV	✓	No	June '67
KERO-TV	✓	'67	?
KLYD-TV	✓	No	✓
Baltimore, Md.			
WBAL-TV	✓	✓	✓
WJZ-TV	✓	?	✓
WMAR-TV	✓	✓	✓
Bangor, Me.			
WABI-TV	Fall '67	No	Fall '67
WENT	Dec. '66	No	No
WLBZ	No	No	No
Baton Rouge, La.			
WAFB-TV	✓	✓	✓
WBRZ	✓	✓	✓
Beaumont-Port Arthur, Tex.			
KFDM-TV	✓	?	✓
KPAC-TV	?	?	?
KBMT-TV	✓	No	✓
Bellingham, Wash.			
KVOS-TV	✓	No	✓
Billings, Mont.			
KOOK-TV	✓	No	No
KULR-TV	✓	No	✓
Binghamton, N.Y.			
WBNF-TV	✓	?	?
WINR-TV	June '67	No	No
WBSA-TV	Mar. '67	No	Sept. '67
Birmingham, Ala.			
WAPI-TV	✓	?	✓
WBRC-TV	?	?	?
WBMG-TV	✓	No	June '67
Bismarck, N.D.			
KXMB-TV	No	No	No
KFYR-TV	Nov. '67	No	No
Bloomington, Ind.			
WTTV	✓	Sept. '67	✓
Bluefield, W.Va.			
WHIS-TV	June '67	No	No
Boise, Idaho			
KBOI-TV	✓	✓	✓
KTVB	✓	Spring '67	✓
Boston, Mass.			
WBZ-TV	✓	Early '67	✓
WGBH-TV	✓	July '67	✓
WHDH-TV	✓	✓	✓
WNAC-TV	✓	Nov. '66	✓
Bowling Green, Ky.			
WLTV	No	No	No
Bowling Green, Ohio			
WBCU-TV*	No	No	No
Bristol-Johnson City			
WJHL-TV	✓	No	No
WCYB-TV	✓	?	?
Buffalo, N.Y.			
WBEN-TV	✓	?	?
WGR-TV	✓	✓	✓
WKBW-TV	✓	No	✓
Burlington-Plattsburgh			
WCAX-TV	June '67	No	June '67

(Continued on page 83)

It costs more to produce a commercial in color than in black-and-white. Whence comes the money? Many tv stations complain that it comes out of their spot budgets. They blame color for the slow rate of increase in spot tv expenditures. Ordinarily, advertising agencies operate under budgets split chiefly into media and production expenses. Increase the amount spent on one, and the other has to go down. The decreased rate of growth of spot tv hurts particularly now because it comes at a time when many stations are beginning to feel the burden of paying off expensive new color equipment. Some stations justify rate increases in order to pay for the new color equipment, and to compensate for the slow growth rate in spot.

However, an informal survey of some of the major agencies indicates that color is innocent of the charge of raiding spot tv's budget. If spot tv is suffering slow growing pains, color is not the villain. Some facts: Production expenses *do* rise when an advertiser goes from black-and-white to color commercial production, and frequently these increased expenses come out of media budgets. However, the increase is relatively insignificant in terms of the total media budget and is scarcely enough to be felt generally by the spot tv industry. In cases when media budgets *are* cut to free money for color costs, there is little evidence that spot tv is hit any harder than

other media. Agencies are faced with numerous choices: they can cut other media budgets, slash promotion budgets, or try to cut corners in production. Often, too, clients are willing to increase the total budget to include color costs, leaving the media budget completely intact. Clients appear to be aware that color is worth an increased investment.

Rudolph Maffei, vice president-media at Gardner Advertising, thinks the increased cost of color commercial production is "relatively insignificant in terms of the total budget." If production accounts for 10 per cent of the total budget, the addition of color would increase it, at the most, by two per cent, Mr. Maffei said. "On a \$1-million budget, this means the production costs would be raised from \$100,000 to \$120,000, and that's not very much in terms of the whole picture. As the total budget increases, the color costs would become even less important relative to the whole," he added. Mr. Maffei also said there is a "certain elasticity in this matter" and the total budget can often be increased to absorb new color costs.

"I don't think color expenses are really important in terms of media selection," he said. "Also, if it costs two per cent more, you get two per cent more in appetite appeal if it's a food, or styling if it's a car, just by the addition of color. It doesn't just come out of pocket and get lost; you

(Continued on page 110)

"If increased production expenses come out of media, they need not come out of spot."

*Dick Jones
Media Director
J. Walter Thompson Co.*

"Color involves a substantial premium, but it's justified, and the stations are entitled to additional revenues."

*Arthur S. Pardoll
Vice President,
Manager Media Department
Foote, Cone & Belding, Inc.*

"Yes, higher production costs are coming out of media budgets."

*Shel Boden
Associate Media Director
Norman Craig & Kummel, Inc.*

"The stations say they don't charge for color, but the cost is in there somewhere."

*Howard Kamin
Director, Media Analysis
Grey Advertising, Inc.*

Can color hurt spot?

*Increased production costs
for commercials in tint
have little effect on media budgets,
say most agency experts*

if you lived in San Francisco . . .



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

Meet Hazel. She's ugly, but you'll learn to love her.



If you're an agency man who makes color commercials, you might learn to love this funny-looking machine. Her name is Hazeltine Electronic Color Film Analyzer (and we call her "Hazel"). She's the first ever used at a tv commercial production house—or anywhere else for that matter, except at color labs. Right now Hazel's busy solving a lot of color problems in our Color Control Department. She could be solving yours.

That's why we love her; because she lets us promise you complete color control from first negative to release print, and lets you see your color adjustments,

scene by scene, projected on closed circuit television.

She lets you see how your package will look on tv and helps you make it look more like the package on the shelf. She lets you see that skin and hair come through in the natural tones you want. She lets you see that there's no bluish cast when the scene needs a warm feeling or visa versa, and helps you decide how red is red, how right is just right.

She may be ugly, but she gives us color confidence and we love her for it. If you want that kind of confidence, you'll feel the same way. Come on over and watch her at work. To know her is to love her.

VPI

VPI, A DIVISION OF ELECTROGRAPHIC CORPORATION
NEW YORK, CHICAGO, HOLLYWOOD, MIAMI
321 WEST 44 STREET, NEW YORK, N. Y. 10036

What Happened to Stage '67?

Several years ago Leonard Goldenson, chief executive officer of the American Broadcasting Company, announced that ABC would finance a new television series designed to bring fresh, intelligent programming to the medium. Many of the industry sophisticates read beyond the announcement, believing that ABC was actually seeking a new image to counter its cops-and-robbers, earthy programming posture. Nevertheless the genre was respected and the program was eagerly awaited.

After considerable soul-searching and probing, the 1967 broadcast season was set as the launching date and ultimately Wednesday 10-11 p.m. was set as the period. The time was not bad. The competition was no worse than normal and the content would be adult enough for a late evening audience. With a good inheritance from *Peyton Place* most predictions were that the variety of programs would deliver eight or nine million homes on the average. Of course, the range could be great since the programs would vary from slight drama to sober documentary to musicals to a history of the dance.

To implement the production, ABC hired Hubbell Robinson, former programming head of CBS for many years, as well as an independent producer, and advertising agency program head. Robinson had a good reputation for innovations, and was widely regarded as one reason why CBS had done so well in daytime and nighttime—by establishing a superior programming image with the public from the beginning. He also was a man of culture and good taste. A sound choice in all respects.

The next step was for Robinson to contract for 26 programs. He had two things working for him: a good idea with plenty of creative freedom to innovate, and enough money to do an hour program well. There also was another dimension in his favor—time. The producers could take their sweet time. All this added up to paradise for network, producer and viewer.

Then came the mighty opening night appropriately mythologed and genuinely looked forward to by the critics. Disaster.

To be sure, the program plans were viewed skeptically by hard-nosed sponsors. The program had always had openings in the lineup even in a season that was virtually sold out. To be sure, ABC ultimately offered certain inducements to get the show sold, but no one could foresee the ultimate total disaster so far as the viewers and the critics were concerned.

For example, the first show was written by Murray Shisgal, one of Broadway's most promising playwright's.

The lead was played by Alan Arkin, also one of the brightest stars of the future in legitimate and motion picture drama. The combination had worked before and the prognosis was great. The final result was hodgepodge—too much impromptu plotting and acting, too rambling for television with multiple competition. Leading critics panned it and the audience drifted over to *I Spy* and *Danny Kaye*.

Two musicals and two dramas later, with established actors, songwriters, playwrights, and novelists, the decline and fall is self-evident. The latest Nielsen average audiences for the past three shows show less than four-and-a-half-million homes tuning in. That means that *Stage '67* is the lowest rating nighttime show and a contender for the all-time booby prize. Furthermore, it appears that many viewers have made their minds up to never watch again, despite the attraction advertised, because they have been disappointed by what they saw. The coming events, no matter how good they may turn out to be, are already in the loser's seat. A sad situation for all, including the medium.

In a last-ditch attempt to pick up the pieces ABC will shortly move *Stage '67* to Thursday night at the same time. But there is little chance that the new time period will help, because the evil eye is on the show. Neither does it appear that ABC can risk another season of ratings of this kind in prime time.

The sadness of a concept so well planned and so potentially well implemented, which would have helped everyone in the television business if it had worked, brings up serious questions:



- (1) Was *Stage '67* ahead of its time? Perhaps.
- (2) Was the television audience not ready for important experimentation? Perhaps.
- (3) Was the series really experimental? Not enough.
- (4) Did the great names associated with the series let the producer down by dogging it and giving him second-rate product? To a degree.
- (5) Did the producer exercise too little control over the outside producers? Apparently.
- (6) Is it impossible to produce a regular weekly show that is distinctive and with general appeal? Yes.

(Continued on page 110)

Film/Tape Report

The Right Color

Rarer than a hole-in-one is getting the colors right the first time in developing a filmed tv commercial. In a process that can drag on for months, sample after sample is taken in endless corrections of answer print, release prints, interpositives, et al. On top of the pileup of productions outside laboratory doors, the color-correction process, painstaking and infinitely detailed as it is, is perhaps the most critical step in commercials production.

Sitting in a darkened room on New York's West 44th Street is a man who is doing much to simplify and speed up color correction. Al Goldstein, color analyst at VPI, perches like a master organist before a console that can provide instantaneous color timing. The machine is the Hazeltine electronic color film analyzer. VPI had to shell out \$70,000 for the device, and knock down a wall to get it into its color control department. Because it did, it's the only production house to have its own analyzer—just like in the color laboratories.

Mr. Goldstein can run a negative or a print through the machine, and make correction indications by twirling three dials on his left: cyan, magenta, yellow. Immediately the correction appears on the electronic screen before him, and the corrected timing data is registered on a perforated tape unit to his right. The data tape goes with the negative or the print to the laboratory, and future runs can be developed by tape control.

Each dot on the punched tape represents a light value, any one of 50 in each of the three colors. Doing the tape at VPI eliminates the possibility of subjective error by timers at the lab.

Color, as Mr. Goldstein points out, is perceived in a highly subjective manner, with wide variations possible from one beholder to another.

Since that subjectivity encompasses everyone, agency film-makers can backstop Mr. Goldstein's timing at the Hazeltine machine.

George Tompkins, president of VPI, said that with the Hazeltine machine, as much as a week in post-production time can be saved. The electronic tape input speeds up the laboratory work as well, he added. And VPI is working on ways to run color interpositives through the Hazeltine.

At the Commercials Makers

HENRY MONASCH joined Videotape Center as a staff producer. He had been a producer at Batten, Barton, Durstine & Osborn for the



MR. MONASCH

past 10 years, working on American Tobacco, General Electric, Philco, and Armstrong, for whom he produced live and tape commercials for the *Armstrong Circle Theater*.

John and Faith Hubley signed up for representation with Bob Rosen of NRB Associates. The Hubley Studio is working on several animation assignments, including cartoon shorts illustrating two Tijuana Brass numbers.

STEPHEN ARONSON joined the Sound Studios of Landco Labs as chief sound mixer. Bob Landers, president of the company, said Mr. Aronson will supervise recording and sound mixing. Mr. Aronson was sound effects and music editor for

Film Sounds, Inc., and earlier with The Jingle Mill and WNEW-TV New York.

STAN BERMAN joined Herb Skoble & Associates as vice president in charge of production. He has



MR. BERMAN

been with Focus Presentations as head of production, and before that was production manager at Pelican. In addition to functioning as a producer, he will also fill in on special directorial assignments. Also joining Herb Skoble is TONE KARNASH, film editor who had been with EUE Screen Gems and Wylde Films, and was also an editor on a number of tv series, among them *The Defenders*.

RONNY GRAHAM joined Van Praag Productions to write and direct tv commercials. Mr. Graham has written and performed in *New Faces* and night club revues.

JOE W. EDWARDS joined FFA Inc., commercials-making firm, as midwestern representative, headquartered at 221 North LaSalle St., Chicago.

PHIL SCHULTZ, head of Phil Schultz Productions, took off to Europe to shoot several assignments for Eastman-Kodak and its agency, J. Walter Thompson. Footage, shot in Paris, Venice, Athens, and Cairo, will be seen during telecast of the Academy Awards this spring.

FRANK YAMASAKI was named staff artist of King Screen Productions, commercials production division of King Broadcasting. Mr. Yamasaki

SOMETIMES AT CAPITAL



Our color correction timers wish they could paint

but they don't have brushes. Only the finest equipment laboratories anywhere can buy: The Bell and Howell Model C Color Additive Printer. It takes time to program this machine . . . if you want a really *good* job. ■ By calling on years of color timing experience and combining this irreplaceable human element with the Hazeltine Color Analyser, your prints are assured sparkling color uniformity throughout release. ■ Our timers are artists without brushes.

CAPITAL

FILM LABORATORIES, INCORPORATED

470 E STREET S.W. • WASHINGTON, D.C. 20024 • PHONE (202) 347-1717
1998 N.E. 150th STREET • NORTH MIAMI, FLORIDA 33161 • PHONE (305) 949-4252

"If, for the press of other details, I can't get through TELEVISION AGE as soon as it comes in, it sits on the lower left corner of my desk until I can. It is must reading for every commercial producer."



JACK SCHWARTZ
Senior TV Producer
TV-Radio Department
Richard K. Manoff Inc.

Jack Schwartz joined Richard K. Manoff in 1965 as a TV writer/producer. He has had previous positions as production manager of the television department, writer, and/or producer with Papert, Koenig, Lois; Erwin Wasey, Ruthrauff & Ryan, Dunnan & Jeffery and Rutledge & Lilienfeld in Chicago.

Television Age

had been with KIRO-TV Seattle a art director, and earlier was an ar director with Criterion Films.

AL DeCAPRI joined MPO Video tronics as executive vice presiden and creative director of the com pany's videotape division. Mr. DeCa prio is a veteran tv program direc tor and producer, and has wide ex perience in directing commercials. While at MPO he will continue to direct tv specials and programs.

Tape Wins in Stretch

W. J. Spencer, agency for Flexnit girdles, recently made six test com mercials for the foundation gar ment at a total cost of under \$5,000. To find out what visual appeals would work best in the first tv cam paign for Flexnit, due to break in several Southeastern markets next spring, the Spencer agency made six 60-second "living storyboards" on a home-size videorecorder at the agen cy. Then the agency and a consult ing psychologist tested the six tapes on a succession of women panelists, 54 in all. From the ladies' reactions, Spencer found out what changes to make in the "living storyboards" so that when two commercials go into production, the best results may be achieved. Onto the cutting room floor went a dressmaker's form used to display the girdle: the women had found it suggested a mutilated torso. Out went a listing of price range: in went specific dollars-and-cents price tags.

Light and Air

Roger Monteran of TVA-Jacques Lemoine recently returned from France with a Chevrolet commercial for Campbell-Ewald called *Brighten Your Day*. In the film the light is changed from overcast to bright sun in continuous shooting. The transi tion called for camera work and fil ters used in a new way.

Such innovation is not unusual in the career of Mr. Monteran, who is one of the pioneers of helicopter-cinematography. Born in New Jersey (his father was working at the Pathe labs in New York), Mr. Monteran after a long career in the French film industry returned to his native land six years ago to work on a number of aerial shots for Chevro-

Advertising Directory of **SELLING COMMERCIALS**

t. He had been the first cameraman in France to work with a vibrationless, copter-borne rig; Campbell-Ewald producer Don Miller heard of his work and brought him to this country.

For two decades before entering advertising cinematography, Mr. Monteran was a chief cameraman in Europe, working mostly in features. He also shot 150 halfhours of a U.S. series, *Foreign Intrigue*, and location episodes for Lowell Thomas' *High Adventure*, traveling "from Madagascar to Timbuctoo." During World War II he was a combat correspondent-cameraman with the U.S. Fifth Army in North Africa and Italy.

With TVA-Jacques Lemoine, Mr. Monteran avoids being typecast as an aerial specialist, or a light-filter specialist, and prefers to work with the full range of camera possibilities, especially now with color cinematography in full swing. In rare moments of repose, Mr. Monteran fights at his country house outside Paris or at his beach cottage at Fair Harbor, the enclave of admen on Fire Island. There he regales friends with his Moules Marinières, made from mussels he has collected at lowtide.

Schwerin Goes South

Schwerin Research Corp. has started testing commercials on Puerto Ricans in a number of sessions in San Juan. From the tests, said Schwerin president Leonard Kudisch, "we will be getting the first clues to reaction in Latin American markets." The company plans to send its travelling units on to Latin America and to Europe.

Paris in Harlem?

The cordon of cops blocked off the gloomy street in East Harlem. Down a sinister stone wall that looked like the exterior of La Sante, the fortress-prison in Paris, a man in a raincoat was lowering himself by a bedsheet-rope. As he alighted on the street, a small car headed straight for him.

"Cut!" cried another man in a raincoat on the far side of the street. It was Jacques Letellier of Televi-

Aunt Jemima "County Fair" • Glenn Advertising



JAMIESON FILM COMPANY, Dallas

Chicken of the Sea Tuna • D-F-S



FILMFAIR, HOLLYWOOD

Beatrice Foods Company • Don Kemper Co.



FRED A. NILES COMMUNICATIONS CENTER

Clark's Teaberry Gum • Leo Burnett Co.



N. LEE LACY & ASSOCIATES, LTD., Hollywood

Bronkaid Mist • West, Weir & Bartel, Inc.



VIDEOTAPE CENTER, New York

Commonwealth Edison • Leo Burnett Co., Inc.



THE FILM-MAKERS, INC., Chicago

Chicago Tribune • Foote, Cone & Belding



SARRA-CHICAGO, INC.

Community Coffee



MUPPETS, INC., New York





Color TV isn't
five years away.
Or four.
Or three.
Or two.
Or one.

The color countdown is over. Virtually all prime-time programming is now in color. Color TV counts its audience in the millions, and these are customers who count for more. Shouldn't your product enjoy the immediacy of the programs that surround it? Shouldn't you be shooting commercials in color *now*?

For excellence in color, your producer and film laboratory rely on Eastman Kodak experience, always and immediately available through the Eastman representative.

EASTMAN KODAK COMPANY

New York: 200 Park Avenue
212-MU 7-7080

Chicago: 130 East Randolph Drive
312-236-7234

Hollywood: 6677 Santa Monica Boulevard
213-464-6131

**you
name
it...
we've
got
it...**

**EVERYTHING
FOR MOTION
PICTURE
PRODUCTION**

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Bell & Howell Cameras
Camart Products, Colortran Lights & Dollies
Ecco Products, Elemack Dollies, Exposure Meters
Frezzo Power Packs, Frezzolites, Filters
Gear and Gyro Tripod Heads, Gobos, Grips, Gaffers
Hi-Hats, Headsets, Harrison & Harrison Filters
Itza Stands, Inkie Lights
Kenyon Gyro Stabilizers
Lowel-Light Kits, Reflectors, Lenses
Moviola Editing Equipment, Magnasync Recorders, Miller Fluid Heads
Neumade, NCE Hydrofluid Tripods
Optical FX Units
Precision Readers, Power Supplies, Pic Stands
Processing Machines
Quartz King Light
Rivas Slicers, RCA Projectors, Radiant Screens
Siemens Projectors, Sylvania Sun Guns, Spectra Meters
Traid Tripods, Triangles
Uhler Printers
Viewfinders, Voltage Regulators
Worrall Geared Heads, Wollensack Recorders
Xenon Lenses
Yola Dissolves
Zeiss Viewers, Zoom Lenses, Pan Cinor & Angenieux and many more.

For a complete listing write or phone:

THE CAMERA MART INC.
1845 BROADWAY □ NEW YORK, N.Y., 10023
PL 7-6977



Norman Griner (behind camera) sets up shot for Institute of Life commercial as JWT art supervisor Bernie Owett (sweater) looks on.

Horn or by Mr. Griner is perfectionism—"they will go to great lengths to get things right in a film; the simpler the elements, the more perfect they must be."

Horn and Griner, starting out together in the middle '50's as set designers, launched a design studio. By 1959 they were moving into still photography, and doing outside assignments with Robert Lawrence Productions and PGL to learn more about motion picture production.

Onto the Road

United Artists Tv scored 14 kick-off sales in releasing *Circus Parade* to the syndication market: WNEW-TV New York, KTTV Los Angeles, WGN-TV Chicago, KTVU-TV San Francisco-

Oakland, WTAE-Pittsburgh, WTTV Indianapolis, WMAL-TV Washington, KTVT Fort Worth-Dallas, KVOO-TV Tulsa, KCRY-TV Sacramento, WCVT-TV Portland, KSLA-TV Shreveport, KRLP-TV El Paso and KMID-TV Midland. Abroad, the big top series went to Malaysia, New Zealand, Thailand, Japan, Puerto Rico, Cyprus, Finland, Italy, Spain, Ireland, Mexico, Costa Rica, Guatemala, Nicaragua, Argentina, Brazil, Peru, and Venezuela. It has also been sold to the Canadian Broadcasting Corp. for telecast on both their French and English networks.

Circus Parade features circus acts in outdoor settings or on locations other than those under canvas. It runs to 140 different acts, filmed in

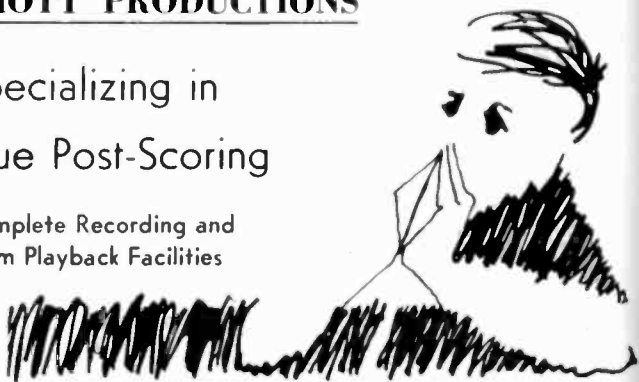
DON ELLIOTT PRODUCTIONS

Specializing in
Unique Post-Scoring

Complete Recording and
Film Playback Facilities

80 West 40th Street
New York 18, N.Y.

LA 4-9677



Advertising Directory of SELLING COMMERCIALS

trope in color, each running between three-and-a-half-minutes and four-and-a-half-minutes. United Artists is making the show available in 15-minute stations for break-up into comment acts, for slotting in local shows, with bridges featuring a cartoon clown who juggles customer station's call letters.

Desilu Sales acquired worldwide and theatrical rights to *Kennedy's Ireland*, a 90-minute color film on JFK's trip to Ireland in 1963. The film was produced by Dublin Productions, and was directed by Charles Davis.

Quick Cuts

- American Film Productions moved to larger quarters a couple of blocks south down Broadway, to 1640 from 1600. The new layout covers two floors, with increased editorial facilities, insert stage, animation workshop, and conference and screening rooms.

- Norman Lars Bebell, president of Bebell & Bebell Color Laboratories, reported that the company's Commercial Ektachrome ECO-2/7255 film processing machine was now available to producers around the block.

- Score Productions is supplying music for *The Diary of Anne Frank*, upcoming ABC-TV special being produced by Talent Associates. Emmanuel Vardi is writing the score.

- Movierecord hosted a screening of the winners of last summer's screen Advertising World Association festival in Venice, at the New York Advertising Club.

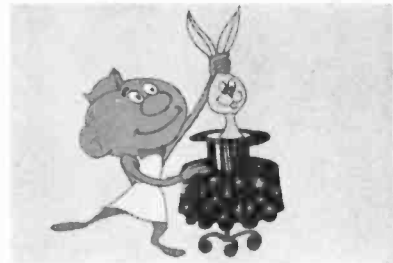
- The American Association of Advertising Agencies completed a 10-minute film on the benefits of advertising, called *Whatever Happened to Mrs. Momiyama?* The color film shows how advertising contributed to the rise in the standard of living in postwar Japan. *The Four A's* is hoping to interest advertisers, media, service industries, etc., in circulating the 16mm film to high schools. It is based on a talk given by Kensinger Jones, executive vice president of Campbell-Ewald, at his son's class in school. The film was produced by Campbell-Ewald.

Kenner Toys • Leonard Sive & Associates



KEITZ & HERNOON, INC., Dallas

Piggly Wiggly Stores



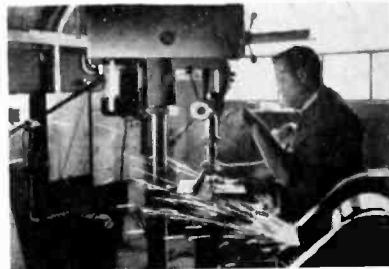
BANDELIER FILMS, Albuquerque

Lark Cigarettes • J.W.T.



HERB SKOBLE & ASSOCIATES, New York

Rockwell Mfg. Company • Marsteller Agency



SANDLER FILM COMMERCIALS, INC., Hollywood

Nelson Bros. Furniture • E. H. Brown



WGN CONTINENTAL PRODUCTIONS, Chicago

Southern New England Telephone Co. • BBDO



STARS & STRIPES PRODS. FOREVER, INC., N.Y.

Chas. Pfizer & Co. • Doyle Dane Bernbach



ELEKTRA FILM PRODUCTIONS, INC., New York

Speidel-British Sterling • The Marschalk Co.



TVA-LEMOINE ASSOCIATES, INC., New York

- Claiming a first, Triangle Stations reports that the full script of a WFIL-TV documentary was printed in the *Philadelphia Inquirer* in advance of the telecast. The documentary, *The Unending Renaissance*, was sponsored by Insurance Company of North America, as part of its series called *The Spirit of Philadelphia*. *The Unending Renaissance* focused on urban renewal.

- Among the films screened last month at the Museum of Modern Art was *Litho*, a 10-minute short produced for the Amalgamated Lithographers of America by Elektra Films. It was directed by Cliff Roberts, cinematographed by Henry Javorsky, edited by Len Appleton, and carried a music score by Chico Hamilton. Bob Halleck was the design consultant.

- Sascha Burland's *There's Nothing Like Coffee*, jingle for a commercial, has now been released in the record market.

- Another commercial scoring firm, Jim & Warren, have had a record-market launch for two scores composed for MacLean's toothpaste.

- Henkin-Fallace Productions reported the heaviest volume of commercial and industrial film business last month in the four years the company has been in existence: 11 commercials, six industrials, among them a 13-and-a-half minute job for American-Standard called *The Air of Good Living*.

Computer Stand

ASIFA-East last month held a demonstration of how animation can be done with a computer by a solitary film-maker. Stan Vanderbeek showed segments of the computer-animation film he is working on for Bell Laboratories. Bell engineers Ken Knowlton and Michael Noll showed how computer-animation would make it possible to produce scientific films "with great technical ease" (but not Mickey Mouse stuff). With computer-animation, complicated mathematical problems can be solved at the same time the film is being made.

International Awards

Jackie Cooper, general chairman of the International Broadcasting Awards sponsored by the Hollywood Radio and Television Society, named the following to chair screening panels abroad: for Japan, Tsuneji Hibino, president, Dentsu; for Australia, John H. Bowden, federal director, Australian Association of National Advertisers; for Brazil, Cicero Leuenroth, director, Standard Propaganda, Rio de Janeiro; for England, Barry Barron, chairman of the Commercial Television Circle; and for Spain, Jo Linten, president of Movierecord in Madrid.

Zooming In on People

THOMAS F. MADIGAN was named vice president in charge of network programming and sales at Seven Arts Tv, replacing Thomas D. Tannenbaum, resigned. Mr. Madigan will be in charge of the development of new tv production and net-

work sales for Seven Arts. He joined the company last February as director of international program development, and has since worked o



three color specials. Before joining Seven Arts, Mr. Madigan was director of programming and program development at Ted Bates, and before that was manager of nighttime network programming for NBC-TV.

ABC Films shifted JOSEPH C. TIRINATOR from Chicago to Atlanta as account executive, replacing CHARLES ATKINS who moved over to the ABC-TV network. Mr. Tirinator joined ABC films in '65 as account executive in the Chicago office.

HAROLD J. KLEIN, head of Harold J. Klein Film Associates, was named worldwide distributor for Myriad productions, to handle a number of films either completed or in production.

Broadcast Sales Inc. promoted THEODORE M. WROBEL from sales manager to vice president, sales. Before joining Broadcast Sales, Mr. Wrobel was with Westinghouse Broadcasting and Metro Tv Sales.

FRANKLIN J. SATTERTHWAITE, who joined Audience Studies Inc. last month, was promoted to vice president in charge of sales development. Before joining ASI, Mr. Satterthwaite had headed his own market research company. Before that he was with Colgate-Palmolive in market research for seven years.

THOMAS H. WOLF was promoted by ABC News to the new post of vice president and director of tv documentary production. He joined the news division in '63, and has been executive producer of ABC *Scope: The Viet Nam War*.

LANDIS
WOLF
INC.

25 West 56th Street
New York City
LT 1-8870

BERRY FRANKEN was elected a director of Bill Burrud Productions. He recently joined the company as president and general manager. The Burrud company also set up a three-man executive committee to counsel on company projects. On that committee are MILAS HINSHAW, executive producer, LISCIA KERR, treasurer, and LOU MARSHALL of Hanna-Barbera Productions. JACK HORNE joined Berkey Technical Corp., as general sales manager.



of the motion picture & tv division. Mr. Horne had been manager of graphics arts sales at ColorTran

Industries. Berkey distributes ColorTran lighting equipment, electronic lighting control systems, and the new ColorTran hydraulic crab dolly.

Bell Cluster

The American Telephone and Telegraph Company, sponsor these seven years of the *Bell Telephone Hour* on tv, and for two decades before that on radio, is hoping to gain even more goodwill from the nation's music lovers by clustering their commercial-announcements into the final 180 seconds of the hour. John A. Howland, broadcast advertising manager of AT&T, said this is the first time such clustering has been done in a regular series. Beyond the clustering, which is all the more tasteful in that "little theater" bridges are used to link the separate announcements, the telephone company is refraining from using any of its commercial time in the music hour at Christmas and at Easter.

This year AT&T has also made spectacular departures in the style of the *Bell Telephone Hour* by running behind the scenes reportages and documentaries on the world of music, among them the dramatic story of how Gian Carlo Menotti brought the Spoleto festival into being, a tale of the opening of the Metropolitan Opera's new house at Lincoln Center, a Van Cliburn special, and a special on four great divas of the age.

This more ambitious approach to the presentation of music came about in response to a quickening of interest in music and its performers throughout the country, said Mr. Howland. AT&T hopes to reach some of the millions of influential people who seemingly have tuned out tv entirely or drifted off. From an average audience of some six million, the company hopes to build the music hour's viewership to 10 million.

The Bell Telephone Hour is more a goodwill builder for the company than an advertising carrier, but it does carry specific sales messages for some of the company's products and services. For specific ad tasks AT&T uses network primetime minutes, and the local companies use spot tv, and radio's "good music" stations.

Advertising Directory of SELLING COMMERCIALS

Squibb Sweetea • Benton & Bowles



FILMEX, INC., New York

Tab • The Marschalk Co.



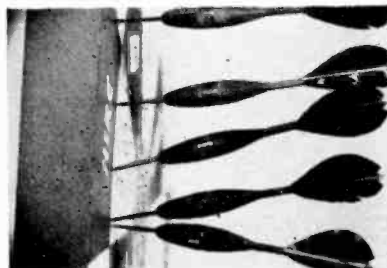
LIBRA PRODUCTIONS, INC., New York

United Airlines • Leo Burnett Co.



TV GRAPHICS, INC., New York

Wall Street Journal • BBDO



PAUL KIM & LEW GIFFORD, New York

**Rush
service**

**ALL-
DAY**

**Ektachrome
ECO-2/7255
PROCESSING**

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bébèll

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CORNER AVENUE OF AMERICAS
PHONE: (212) 924-8573
CABLES: LABSBEBELL.N.Y.
for NEW 1966 Price List 'F-12

Wall Street Report

Sterling and CATV. The flip-flops of the stock market are followed with keen interest not only by those who have made investments in listed securities but also by those who planned to make such investments. One interesting example is the case of Sterling Movies, U.S.A. Inc. The company registered an offering of 250,000 shares of common last summer to be sold through H. L. Federman & Co. No price was set on the shares to be offered, so the observations made here must be limited by the facts in the early red-herring. The change in both the market and in the company's activities since then may have substantially altered what might be involved if the offering should be resumed in the future. But since Sterling is involved in the establishment of a community antenna system in the heart of New York City the information given earlier is quite interesting.

The proceeds of the sale were to be used to purchase 90,000 shares of Sterling Information Services, Ltd. Sterling will pay \$900,000 for the shares which represent about 15% of the stock of S.I.S., which in 1964 petitioned for the right to operate a CATV system in New York. Eight other applicants followed suit and in December, 1965, Sterling was authorized to build a

tract. Construction of the system has been started. Some 30 miles of underground ducts have been leased from the Empire City Subway Company and service was to be inaugurated in the final quarter of 1966. There are 370,000 dwelling units in the area assigned to S.I.S., which suggests a potential income for the system in the range of \$3 million based on the charges and service fees involved.

Other Interests. Late in 1965 and early in 1966 Time-Life Broadcast Inc. entered the S.I.S. picture by paying cash for 150,000 shares of its common at a price of \$1 per share, and at the same time loaning to S.I.S. \$1,100,000 in exchange for subordinated five year notes at 6% interest. Among the other shareholders of S.I.S. are William Lear, president of the Lear Jet Corp. and founder of Lear Siegler Co., and J. Elroy McCaw, one-time owner of radio station WINS. When and if the offering of Sterling Movies common is made, Sterling—by acquiring the 90,000 shares—would boost its holdings to 30% of S.I.S., giving it the strongest position in the company. Time-Life would still own 25% of the equity capital.

Meanwhile, Sterling has formed several other subsidiaries to seek CATV franchises in various areas of lower New York State, notably



casts for clients on an intra-city or inter-city basis. It also has a film distribution operation. It does not produce films but agrees to obtain audiences for business promotion films produced by its clients.

Sterling is paid by these clients at a rate of \$15 per telecast, \$3.50 per booking, or \$87.50 per print per year. Since it began in 1950 the company's gross income from film distribution services has increased until in 1965 it totaled \$1.3 million.

Exactly what circumstances have changed in the affairs of Sterling, since the early prospectus was issued remains to be seen. The company was losing money although its volume of business was accelerating, but seems to have obtained a toe-hold on one of the most valuable CATV locations in the world—the heart of Manhattan. The company installed its own cables in the underground ducts of the city, the same used by the telephone company and Western Union. That cable network is now used to connect all the major hotels in Manhattan and the company has been transmitting programs of information to guests since 1962.

Sterling's Fiscal Fortunes

	1962	1963	1964	1965	1966
Revenues:	\$915,094	\$989,914	\$1,076,308	\$1,345,057	\$1,675,422
Income:	\$ 21,252	\$ 72,318	\$ 39,412	\$ (4,304)	\$ (18,058)
Earnings:	.04¢ per share	14¢	8¢	(.01)	(.04)

CATV system in mid-town Manhattan. (Teleprompter Corp. and CATV, Inc., two other applicants, received permission for different areas of the city.) Sterling was authorized to make a non-recurring hook-up charge of \$19.95 and an annual service charge of \$60 to subscribers.

The authorization covers a two-year period at the end of which the city may or may not extend a con-

Westchester, Suffolk and Nassau Counties. Sterling's other activities include Community Film Library, which has an agreement with the National Football League for the annual color film "highlights" of most of the games. Local sponsors offer these films to local organizations as community service. Television Presentations, Inc., another subsidiary, makes closed-circuit tele-

Matched LIVE-TAPE-FILM

Equipment for Finest Color TV Pictures

- ★ *Big Tube Color Camera*
- ★ *Newest High Band Color Recorder*
- ★ *Big Tube Color Film System*

All part of the "new look" generation of broadcast equipment, all teamed-up to provide the finest of color origination. "Matched" in performance, features and appearance...all RCA engineered and built, assuring single-source responsibility...all designed for color. "Matching" means a better investment for you.



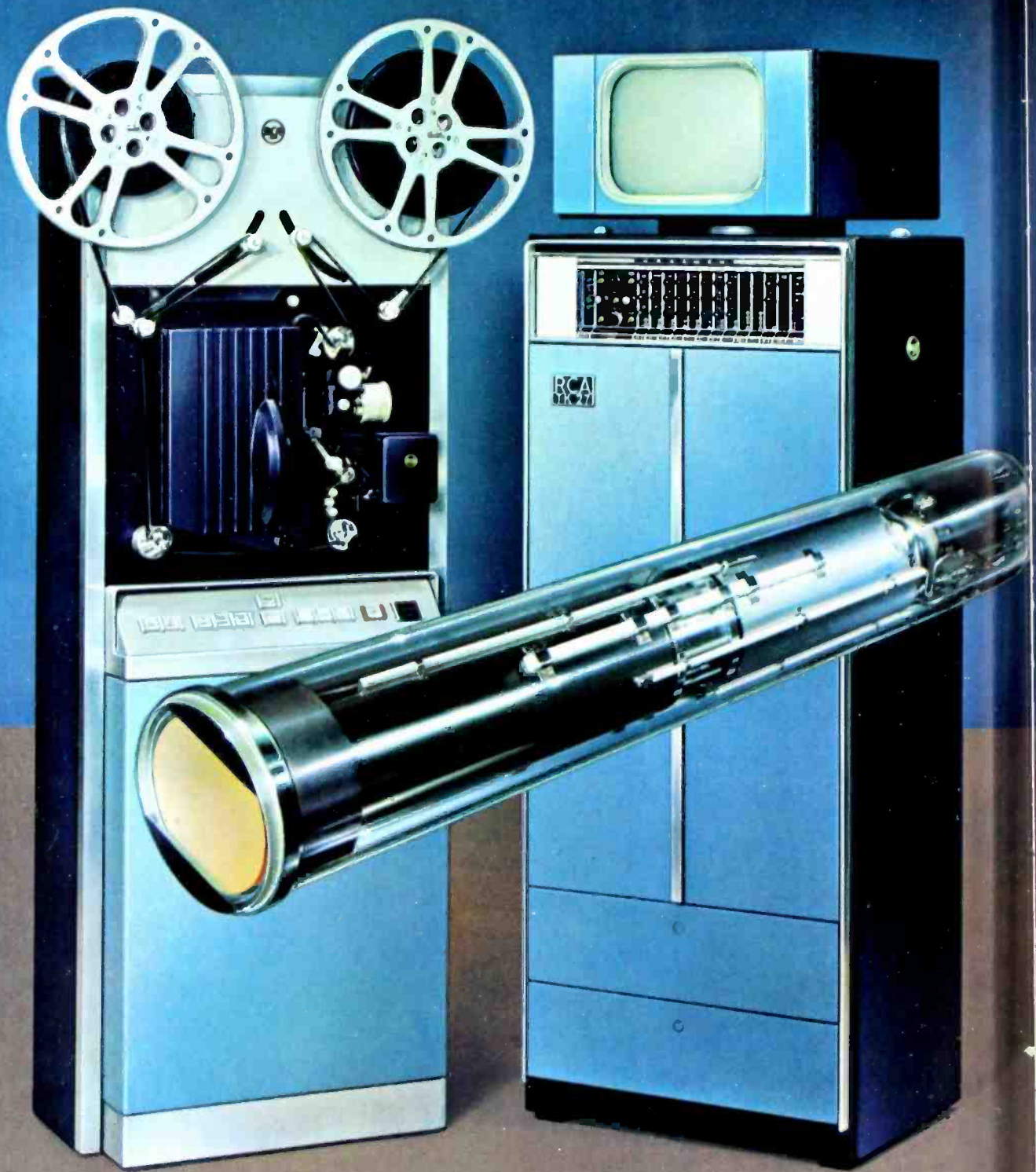
The Most Trusted Name in Electronics



FOR LIVE PICTURES...TK-42—world's most exciting camera! The secret's in the BIG black tube ... Combined with three color tubes it means sharpest pictures, purer colors, more exciting contrasts. A "matched" equipment from RCA.



FOR COLOR TAPES...TR-70—newest high band color recorder. Does everything, has everything (good) that the very best previously available recorder could boast of. In addition, it offers a whole host of new features. A "matched" equipment from RCA.



FOR COLOR FILMS...TK-27—BIG tube film system...makes the big difference in your color film pictures...maintains color quality, automatically compensates for film and slide variations. A "matched" equipment from RCA.

December 1966

Television Age Network

17 Blue Bonnet Bowl 2:15; 12/25
 us Christmas of Red Riding Hood
 10-11; 12/31 Gator Bowl 12 Noon
 Reindeer 5:30-6:30; 12/7 Hallmark
 World of Burlesque 9-10; 12/14
 Carol 7:30-8:30; 12/17 Christmas
 Bowl Parade 7:30-8:30
 agerie 9-11; 12/9 The Nutcracker
 8:30; 12/18 How The Grinch Stole
 e 1-2:15

PM	SUNDAY ABC	CBS	NBC	NBC	SATURDAY ABC	CBS	NBC	PM
6:00								6:00
6:15		Twenty First Century	The Frank McGee Report					6:15
6:30								6:30
6:45							The Scherer-MacNeil Report	6:45
7:00			Bell Actualities					7:00
7:15		Lassie		Huntley-Brinkley Report		News With Roger Mudd		7:15
7:30	Voyage To The Bottom of The Sea							7:30
7:45		It's About Time					Flipper	7:45
8:00			Walt Disney's Wonderful World of Color	Tarzan	Shane	Jackie Gleason		8:00
8:15							Please Don't Eat The Daisies	8:15
8:30	The FBI	Ed Sullivan						8:30
8:45			Hey, Landlord			Pistols 'N Petticoats	Get Smart!	8:45
9:00				The Man From U.N.C.L.E.	The Lawrence Welk Show			9:00
9:15								9:15
9:30		Garry Moore	Bonanza			Mission Impossible		9:30
9:45				T. H. E. Cat				9:45
10:00	The Sunday Night Movie				The Hollywood Palace		Saturday Night at The Movies	10:00
10:15		Candid Camera						10:15
10:30			Andy Williams	Laredo		Gunsmoke		10:30
10:45		What's My Line			ABC Scope			10:45
11:00								11:00
11:15	Bob Young With The News	CBS Sunday News	Tonight Show		Bob Young With The News		Tonight Show	11:15

ABC Scope ABC Sat 10:30
 ABC Stage 67 ABC W 10
 Burlington, Singer, participating
 Andy Griffith Show CBS M 9
 Gen. Foods
 Andy Williams NBC Sun 10
 participating
 Batman ABC W-Th 7:30 participating
 Bell Actualities NBC Sun 6:30
 Milton Berle ABC F 9 participating
 Beverly Hills CBS W 8:30
 Kellogg, R. J. Reynolds
 Bewitched ABC Th 9
 Chevrolet, Quaker Oats
 The Big Valley ABC M 10
 participating
 Bob Hope Chrysler Theatre NBC W 9
 Bob Young with the News ABC Sat-
 Sun 11:15

Bonanza NBC
 T.H.E. Cat NBC
 Lever Bros
 Candid Camera
 CBS Public Aff
 Your Life NBC M 10 part.
 Night at the Movies NBC
 participating
 Combat ABC Th
 Daktari CBS Th
 Daniel Boone
 Danny Kaye CBS
 American Game ABC Th 8:30
 Adv. PGM
 Dean Martin Stay Night Movie ABC Sun 9
 participating
 The Ed Sullivan
 participating
 Evening News
 CBS M-F
 F Troop ABC
 Quaker Oats

The Truth CBS Mon 10 G-F
 nders ABC Tu 8:30
 ham, R. J. Reynolds
 dy, Run CBS M 8
 ley & James, P&G Ralston
 Your Life NBC M 10 part.
 Night at the Movies NBC
 participating
 Scherer-MacNeil Report NBC Sat
 participating
 CBS Sat 7:30 participating
 NBC Th 8:30 participating
 American Game ABC Th 8:30
 participating
 Stay Night Movie ABC Sun 9
 participating
 ABC F 7:30 participat
 ABC Th 9:30
 strong, L&M, Bristol-M
 Night Movie CBS Th 9
 participating
 The Tonight Show NBC M-F 11:20
 participating
 To Tell the Truth M 10 CBS part.
 Tuesday Night at the Movies NBC
 Tu 9 participating
 12 O'Clock High ABC F 10
 Brown & Williamson, part.
 Twenty-First Century CBS Sun 6
 Union Carbide
 The Virginian NBC W 7:30 part.
 Voyage to the Bottom of the Sea
 ABC Sun 7 participating
 Walt Disney's Wonderful World of
 Color NBC Sun 7:30 RCA, Kodak,
 Ford
 What's My Line? CBS Sun 10:30
 participating
 The Wild, Wild West CBS F 7:30
 participating

A regular NSI feature...

COLOR TV SET OWNERSHIP ESTIMATES

Nielsen Station Index
provides color set ownership estimates
as a regular feature of its
Viewers In Profile local market
report service.

The information is shown as a
percentage of TV households
with color sets . . . and is reported
for each measured market
in each report period.

For details, write, wire or phone
your NSI Sales/Service Representative.



Nielsen Station Index

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SALES/SERVICE OFFICE**

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HOLLYWOOD (90028) • 1680 N. Vine St. • HOLLYWOOD 6-4391
SAN FRANCISCO (94104) • 68 Post St. • YUKON 6-6437

a service of **A. C. NIELSEN COMPANY** 2101 Howard Street • Chicago 60645 • 465-4400

TELEVISION AGE SPOT REPORT

a review of
current activity
in national
spot tv

More on marketing—this time from John Blair's marketing director, David Klemm, who spoke to broadcasters at the recent BPA convention in St. Louis. No agency ready to throw out the rating book, according to Mr. Klemm, an important adjunct to the numbers is actual, reliable information about the station and the market." And his data he feels, must come from the rep.

His speech was a tribute to today's timebuyers who, Mr. Klemm says, are "better educated and better trained . . . more sophisticated, and they ask more questions." He adds that the only way the rep can both sell his station and aid the buyer is to answer some of those questions. "The buyers are under pressure from media supervisors and their clients to render more businesslike decisions, and because of this, the timebuyer will buy from the station rep which provides the best information, and helps the buyer justify his decisions."

What do the buyers need to know? Mr. Klemm mentioned data on advertising impact and acceptance, and on the station's place in the market. Every decision is that both television and radio will soon be more involved with marketing, so as to

satisfy the increasing sophistication of buyers, and to justify a station's role in light of greater fragmentation of the market due to uhf, fm and CATV.

"Stations should adopt a marketing concept aimed at establishing a unique role for themselves in their communities, and then communicate their positions to the advertiser and the agencies. Being number one is not necessarily a guarantee of getting the order," he noted.

From another source at the same convention the same stress on marketing and the role of the rep as conveyors of marketing data was presented. Joseph St. Georges, vice president and director, data sys-

tems department, at Young & Rubicam, Inc., said: "All too often in the past . . . the pure mechanics of collecting cost per thousand and of doing a mechanical analysis of combinations of spots has represented the entire effort of a media buyer . . . Now, today, with the computer doing this mechanical type of work for him, he not only has the need to go beyond just using statistics to evaluate advertising effectiveness; he has the opportunity."

Mr. St. Georges also remarked: "I am convinced that a buyer . . . will be looking increasingly hard and demanding more and better information of the nonstatistical sort . . . He will want a feel for the market and for the station. He will want intangibles. He will want ammunition that enables him to be beyond the numbers in persuading account executives and clients that his buy on your station is really the best."

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

Alberto-Culver Co.

(Knox Reeves Advertising, Minneapolis)

A men's spray hair groomer, COMMAND,
(Continued on page 76)

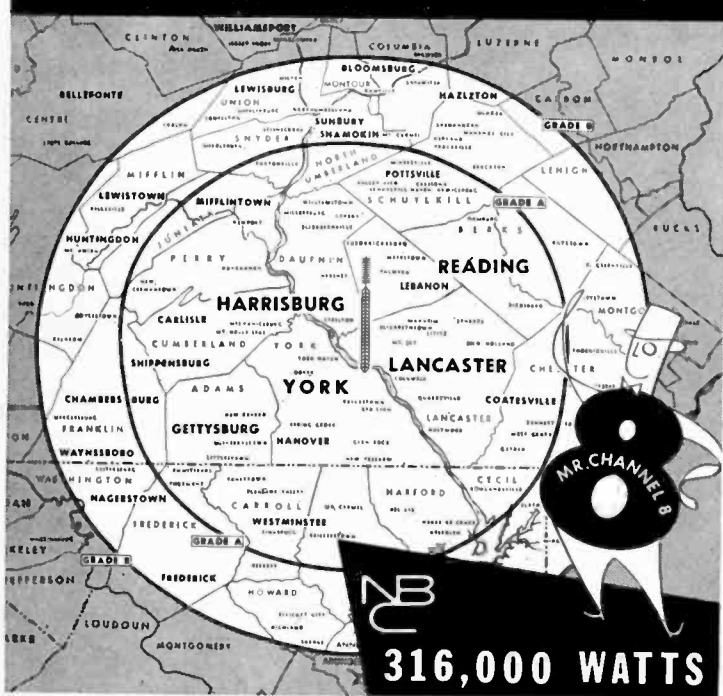


Media buyer Mitch Turner buys on the American Home Products account at Ted Bates & Co., Inc.

**Your
product
group
includes
cakes
or mixes?**



MULTI-CITY TV MARKET



**WGAL-TV is your
sales ingredient!**

With top-audience reach in Lancaster, Harrisburg, and York—Channel 8 delivers a great purchasing-power audience. Another plus factor is 19%* color penetration for its all-color local telecasts and NBC full-color programs. Whatever your product, WGAL-TV delivers more sales action per dollar.

*Based on June 1966 Nielsen estimates; subject to inherent limitations of sampling techniques and other qualifications issued by Nielsen, available upon request.

WGAL-TV
LANCASTER, PA.

Representative: The MEEKER Company, Inc.
New York • Chicago • Los Angeles • San Francisco

Steinman Television Stations • Clair McCollough, Pres.
WGAL-TV Lancaster-Harrisburg-York, Pa. • KOAT-TV Albuquerque, N.M.
WTEV New Bedford-Fall River, Mass./Providence, R.I. • KVOA-TV Tucson, Ariz.

One Seller's Opinion . . .

TALK ABOUT TALK

A revolution is occurring in television programming these days and the battle is being joined in advertising agencies, stations, representative firms and advertisers' offices all over. The revolution is "talk television." The issue is whether or not advertisers should be associated with programming that deals with controversy. The front lines of the revolution are the offices of the media buyers. The hand-to-hand (or should we say mouth-to-mouth) combat begins when the rep submits avails including one of the controversial shows.

All too frequently the buyer states unequivocally, "We can't run in that show. It's too controversial." The easy way out for the salesman who wants the order and the buyer who has to get on the air is the "safe buy" . . . the *Early Show* or *Late News*. It's safe because no client will question the *Early Show* or the *Late News* when it appears on a spot schedule.

But when the rep is persistent and knowledgeable and the buyer has time, courage and an intellectual curiosity about media, the questions asked and debated are exciting, thought-provoking and go to the very heart of advertising.

What is the relationship of programming context to commercial content? Is the degree of viewer involvement greater in talk television than in a first, second or third-run movie? Is viewer recall greater in talk programming than it is in a heavily commercial news hour? What is the effect on the commercial that follows the discussion where the viewer disagrees violently with the host of the talk show? Or vice versa? If talk television means greater viewer involvement, can the involvement be traced to the check-out counter? Should advertisers pay a higher CPM for programs with greater viewer involvement?

In answer to these and other questions the salesman usually documents viewer interest with his latest NSI or ARB and reasons that people aren't tuning in to be offended. The buyer may counter that the audience's curiosity is aroused by this type of programming, but the climate of the programming is not conducive to selling his advertiser's product. The salesman counters with a recent print study by a major ad agency wherein it was concluded that there was no demonstrable effect of the surrounding content on the effect of the message.

The buyer points out that the study was relative to print only and would not necessarily be valid for a talk program on television. The salesman produces his list of current advertisers, and the buyer contends that *his* client is very conservative. The salesman produces letters from delighted talk-show viewers who promise to remember advertisers when they shop. And so it goes.

Hopefully, as it has happened many times before, someone will decide to spend some money on research and attempt to find the answers.

The beginning will have been with a buyer who had the time and intellectual curiosity to press for an answer or the courage to buy and make it a test case.

And maybe . . . just maybe we'll discover that Patrick Henry can rest a little easier in his grave, secure in the knowledge that if he were alive today hosting a lively, controversial talk show on television, this country's major advertisers would not hesitate to buy a spot in his show . . . if the CPM were right.



THIS IS MARKET NO. 2

The Quad-Cities follows Chicago as a target area to any marketer in the Midwest. This is U.S. television market No. 67, covered best by WHBF-TV, Channel 4.

WHBFtv



"The station to buy, to reach people who buy in western Illinois and eastern Iowa!"

WHBFtv

CBS FOR THE QUAD-CITIES
TELCO BLDG., ROCK ISLAND, ILL.
Represented by Edward Petry & Co., Inc.

Media Personals

BRUCE HIRSCH was promoted from associate media director in charge of planning to manager of the media department at Needham, Harper & Steers, Inc. ERIC MART was named supervisor of marketing services responsible for media research activities. Mr. Mart was recently media research director at Richard K. Manoff, Inc.

Also at Needham, Harper & Steers, Inc., JAY TAYLOR was named a buyer on Narragansett Beer. He was previously at Ogilvy & Mather, Inc., as a buyer on Shell, and was with William Esty, Inc., before that. NEWMAN LEE was also recently named a buyer at NH&S. He was formerly at Ted Bates & Co., Inc.

F. RICHARD OLSEN, after almost seven years at Needham, Harper & Steers, Inc., most recently as vice president and media director, left the agency to head up the Colgate spot buying unit at Ted Bates & Co., Inc. Bates also named JIM LYNCH a buyer on Chase Manhattan Bank and International Latex. He was last a buyer at Ogilvy & Mather, Inc.

ELTON E. KRUGER was appointed a director of media research at MacManus, John & Adams, Inc., in the Bloomfield Hills office. He returns



to the agency from Campbell-Ewald, where he was assistant manager of the media market research department. He was formerly a media supervisor at MJ&A.

SHIRLEY CROWDED was named a vice president of Compton Advertising, Los Angeles. She has been the agency's media director for the past five years.

BILL WITTMAN was named a buyer/planner on Lever at Ogilvy & Mather, Inc. He was previously a media supervisor at Needham, Harper & Steers, Inc. LEE ANSELL also formerly of NH&S, was named a buyer on Bristol-Myers and General Cigar at O&M.

BEATRICE SONNEN joined Papert, Koenig, Lois, Inc., as an all-media buyer on Consolidated Cigar and Clark Oil Refining Co. She was formerly with Clyne Maxon, Inc.

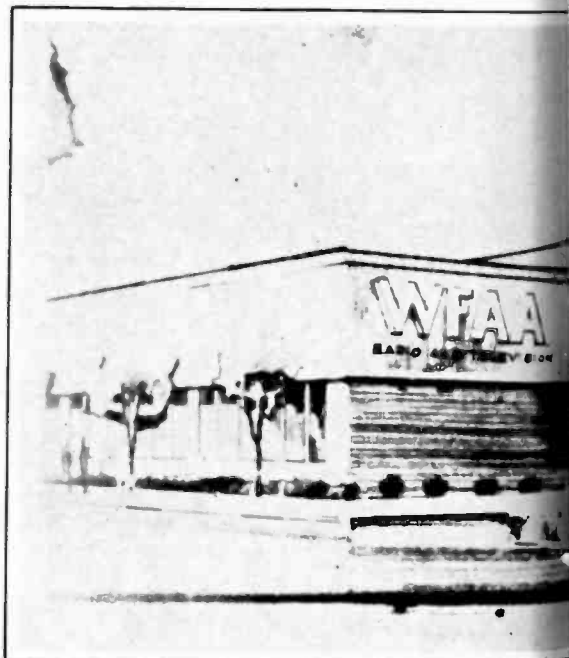
MAURICE BOWERS joined Hixson & Jorgensen, Inc., Los Angeles, as a buyer. He replaces HARRIETT WEIGAND THAMER who retired after 17 years at the agency. Mr. Bowers was formerly with Wade Advertising, L.A., as a media supervisor on the Falstaff Brewing account.

Also at Ogilvy & Mather, Inc., AL BRANFMAN was named a buyer on KLM and Mars Candy. He was with Kenyon & Eckhardt, Inc., as a buyer and as a media research analyst before that. ED GREY was appointed a buyer at O&M. He was previously with Warren, Muller, Dolobowsky, Inc., as a buyer.



THE ALAMO - SAN ANTONIO

There are institutions



Then, there are institutions!

Some are remembered by slogans that proclaim the valor of great men. Others are viewed with respect for the quality of their operation . . . a touch that is reserved for the elite. Want that Quality Touch? Call your Petryman.

For media buyer Julio Buona-
 fede, a station's color facilities
 take second-place importance to its
 growing audience. On his accounts
 General Foods' Birds Eye Special
 Vegetables and Tang—at Young &
 Rubicam, Inc., his main interest is
 in reaching women, and he buys in
 programs that delivers these women,
 whether in color or not.

"For example, we buy heavily
 on the *Mike Douglas Show* even
 though it comes through in black-
 and-white because its rating for
 women is very high. Although all
 the General Foods commercials are
 in color, demographics are more
 important than color impact," he
 says.

There are times, however, when
 color is of prime importance, Mr.
 Buonafede noted. "If the products
 have to show in color—for appetite
 appeal, say, I might think of using
 magazines if no station in the market
 has color facilities."

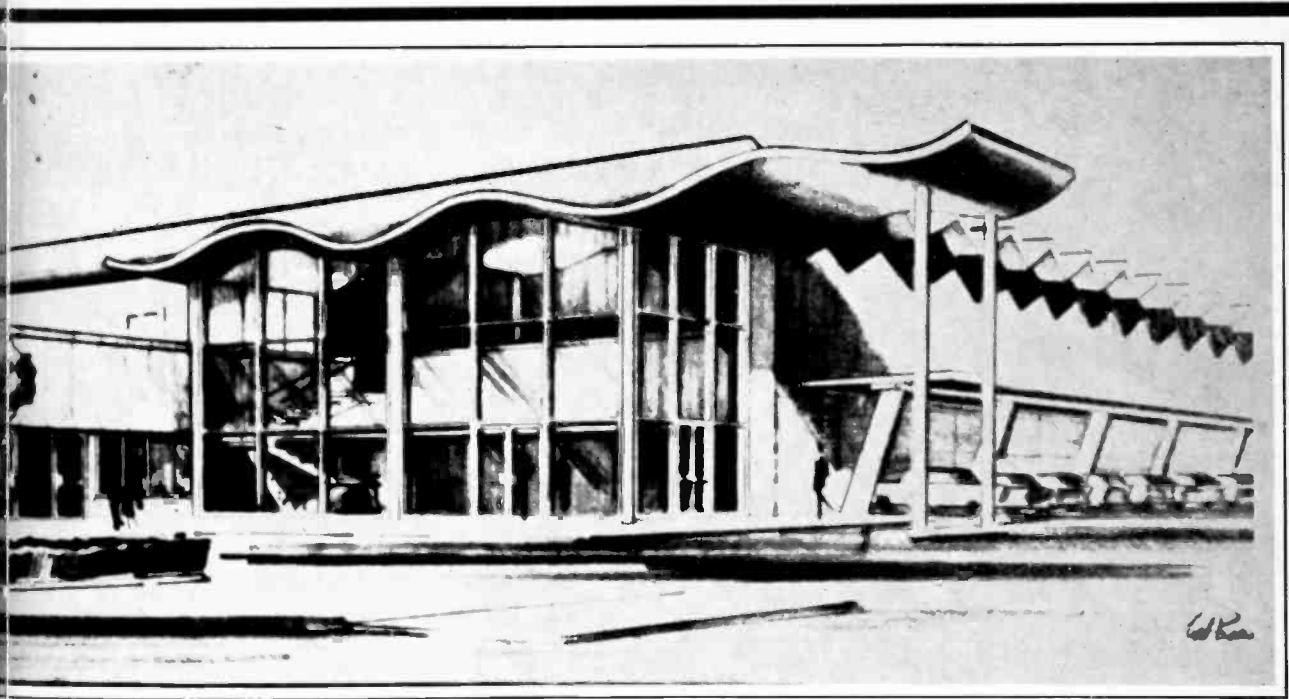


The media buyer doesn't see
 magazines as any important threat
 to tv, though. "Regional magazines
 are supplemental. They won't re-
 place spot tv. For one thing, you
 don't get as much reach out of
 regional magazines as you do out
 of spot tv. For another, more and
 more stations are getting color equip-
 ment. On that basis, magazines won't
 have any added bonus soon."

Mr. Buonafede has relatively few
 gripes for someone who's been in
 advertising for the past year-and-
 a-half. And he doesn't feel that the
 color explosion is going to create
 many new problems for buyers and
 media people.

"The only problem area that I
 can see is in traffic, in getting the
 film out on time and in piggyback-
 ing the right products. But that,
 too, is being worked out," the media
 man says.

The buyer has been at Young &
 Rubicam, Inc., since he was graduat-
 ed from Iona College, where he
 majored in marketing. Originally
 from Manhattan, the bachelor now
 lives in Westchester. As the several
 football posters in his office suggest,
 Mr. Buonafede is an avid follower
 of the sport. Besides that, he enjoys
 travelling, and has been all over the
 United States — except Vermont.
 "About three years ago, I went
 cross-country by car. I went to 47
 of 48 states, but somehow missed
 Vermont."



the Quality touch

WFAA-TV

The Quality Station serving the Dallas-Fort Worth Market
 ABC, Channel 8, Communications Center
 Broadcast Services of The Dallas Morning News
 Represented by Edward Petry & Co., Inc.

October TvQ—Top Ten Evening Programs by Income

Copyright Home Testing Institute/TvQ, Inc. 1966

Rank	Program	Total Audience		Total Adults		Income Groups											
						Under \$5,000		\$5,000-\$6,999		\$7,000-\$9,999		\$10,000 & Over					
		Fam*	TvQ**	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ				
1	Bonanza	91*	45**	92	45	91	56	95	50	93	44	89	27				
2	Saturday Night Movies	74	40	76	40	67	44	81	40	79	40	81	36				
2	Walt Disney	87	49	85	39	82	43	86	42	89	36	85	33				
4	Time Tunnel	40	39	33	24	26	27	38	23	38	25	33	20				
5	Friday Night Movies	64	38	68	37	59	43	71	40	71	33	72	33				
6	Thursday Night Movies	67	37	71	37	61	40	74	41	75	33	76	34				
6	CBS News Hour	65	37	73	41	77	48	73	40	72	39	70	34				
8	Gomer Pyle, USMC	84	36	83	32	83	43	87	29	86	30	78	21				
8	I Spy	62	36	64	33	55	33	70	30	65	40	72	28				
8	Man From U.N.C.L.E.	77	36	74	24	68	28	81	25	76	26	76	17				
8	The Monroes	29	36	26	30	25	39	30	31	29	26	19	19				
8	Tuesday Night Movies	70	36	74	37	66	41	78	41	76	33	77	34				
8	Wednesday Night Movies	63	36	67	36	60	39	73	39	66	34	73	32				

*Familiar—those who have seen program.

**TvQ score—those familiar with program who say it is "one of my favorites."

Spot (Continued from page 74)

is being introduced nationally. The company will push its "hold like crazy" theme with a multi-million dollar advertising and promotion budget.

American Chicle Co.

(Ted Bates & Co., Inc., N.Y.)

Winter activity for ROLL-AID and SOUR

GUM will break on January 1. Roll-Aid's ad plans are reportedly altered from last year, but a considerable number of spot markets will be picked up for the 52-week buy. The spots will be 60's and 30's. Sour Gum is supplementing a heavy network buy with some spot. The schedule calls for minutes and 30's for 52 weeks. Anna Rodriguez is the buyer.

American Tobacco Co.

(BBDO, Inc., N.Y.)

A buy on AMERICAN TOBACCO (CORPORATE) will begin on the second of January. The contract-year campaign, in about 75 markets, will use prime 20's. Annette Pazzani is the buyer.

Bristol-Myers Co.

(Foote, Cone & Belding, Inc., N.Y.)

A campaign for FOUR-WEEK RINSE is currently running in four markets. The schedule is day minutes. Margaret Hoeksema is the buyer.

American Export Isbrandtsen Lines

(Kelly Nason, Inc., N.Y.)

A six-week campaign for AMERICAN EXPORT will begin on December 18. One market will carry the minute spots. Herb Stolitsky is the buyer.

Brooke Bond Tea Co., Inc.

(Simonds, Payson Co., Inc., Boston)

A 30-market buy for RED ROSE TEA will be launched at the end of January. The campaign will last until the beginning of June, using day and early fringe minutes. Matt Kane is the buyer.

Calgon Corp.

(Ketchum, MacLeod & Grove, Inc., Pittsburgh)

A campaign for CALGON beads, bouquet and conditioner will break the beginning of next year in the top 25 markets. The 10-week run will use minutes in day, prime and fringe time periods. Al Miller is the contact.

Chesebrough-Pond's

(William Esty Co., Inc., N.Y.)

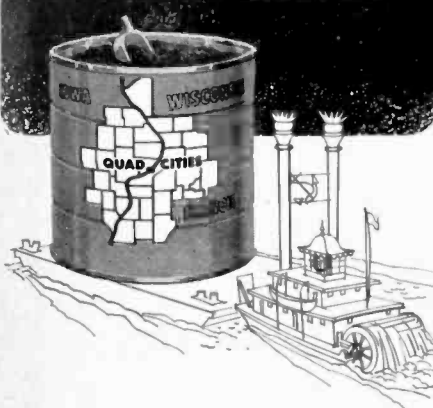
Activity will break on January 1 for the following products: VASELINE WHITE PETROLEUM JELLY, PERTUSSIN EIGHT HOUR COUGH FORMULA, CHEST RUB, COUGH SYRUP and COUGH DISCS, Q-TIPS and GROOM & CLEAN. Lee Mitchell and Milt Herlich do the planning and buying.

Duofold, Inc.

(E.A. Korchnoy, Inc., N.Y.)

This company is considering a campaign

WOC-TV SELLS COFFEE... BY THE BOATLOAD!



AND SOAP...

AND BEER...

AND CEREAL...

AND GASOLINE...

AND A LOT OF

OTHER PRODUCTS, TOO.

Your PGW Colonel Can
Tell You More!



SERVING THE
QUAD CITIES
FROM
DAVENPORT, IOWA

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

Buyer's Checklist New Representatives

WDHO-TV Toledo and WKTR-TV Dayton named Eastman TV their national sales representative. WKTR TV goes on the air in February.

WTOL-TV Toledo named Peters, Griffin, Woodward, Inc., its national sales representative.

WVUE New Orleans, La. and KCPX-TV Salt Lake City appointed Metro TV Sales their national sales rep.

Network Rate Increases

CBS-TV:

KELO-TV Sioux Falls, S.D., from \$1,050 to \$1,150, effective May 21, 1967.

Station Change

WSBK-TV are the new call letters of WTHS-TV Boston, Mass.

in about five spot markets for its duofold underwear. The campaign will take place at the height of the skiing season, beginning January and lasting about six weeks. Ed Ratner is the buyer.

General Foods Corp.

(Benton & Bowles, Inc., N.Y.)

A six-week campaign for **GRAVY TRAIN** broke in about 115 markets last week. Minute spots in early and late fringe periods are being used. Mike Elliot made the buy. Also, GF's **HONEYCOMBS** are running a four-week campaign in about 72 markets, beginning at issue date. The commercials are 60's. John McGuire is the buyer.

General Foods Corp.

(Grey Advertising Agency, Inc., N.Y.)

A new liquid **KOOL-AID CONCENTRATE** is being tested in a total of 11 markets. The four flavors—cherry, grape, raspberry and strawberry—are being pushed via piggybacks in day and kidshow time periods. Susie Kradel buys, with Steve Eisenberg assisting.

General Foods Corp.

(Young & Rubicam, Inc., N.Y.)

GAINESBURGERS, presently in about 50 markets, will run another four-week flight in either February or March. Fifty markets will probably be picked up again, with minutes and piggybacks running in early and late fringe periods. In addition, GF's breakfast drink, **AWAKE**, is anticipating a spot flight in January or February. The 35-market

schedule will last for six weeks, using 60's. John Ward buys.

Hassenfeld Bros.

(Fletcher Richards, Inc., N.Y.)

G.I. JQE is being switched from Bruns Advertising Agency, Inc., to Fletcher Richards on the first of the year. The agency's first buy for the toy will be in about 100 markets during the first quarter. The heavy campaign will use minutes during late afternoon kid shows. Dolores Turi and Johnny John buy.

The Justin Boot Co.

(WBI Advertising Agency, Ft. Worth)

This western boot manufacturer is currently advertising nationally in 24

spot markets for an indefinite period of time. Besides the three commercials airing now, a number of new commercials will be produced for '67.

Lever Bros.

(SSC&B, Inc., N.Y.)

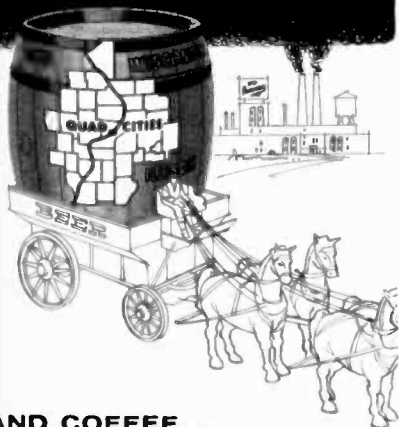
A campaign for **PEPSODENT** will break in January. Approximately 20 markets will carry the 60's and 30's for about eight weeks. Arthur Ashby is the buyer.

Liberty Mutual Insurance Co.

(BBDO, N.Y.)

Liberty Mutual's half-hour program **Flying Fisherman**, will be in 70 markets beginning in January. Of the 70, 25 are new markets and the rest are repeats. The campaign will last 13 weeks. Norma Strassman is the contact.

WOC-TV SELLS BEER... BY THE WAGONLOAD!



**AND COFFEE...
AND SOAP...
AND CEREAL...
AND GASOLINE...
AND A LOT OF
OTHER PRODUCTS, TOO.**

Your PGW Colonel Can Tell You More!



SERVING THE QUAD CITIES FROM DAVENPORT, IOWA

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



Caley Augustine, WIIC-TV Director of Public Relations and Promotion, discusses the development of historic Point State Park with Pittsburgh Mayor, Joseph M. Barr.

no smoke. plenty of fire.

Pittsburgh used to be called the Smoky City. No more! A fantastically successful smoke control program is only part of Pittsburgh's world-famous renaissance. Another part is WIIC-TV 11,

Pittsburgh's #1 color station. No smoke screen. Just fired-up audience enthusiasm. Check top spot avails with General Sales Manager Roger Rice or your Pety-TV man.

Get your Pittsburghers on



Full Color WIIC-TV 11

Basic NBC Television Affiliate

Co. Advertising: C. (various stations) WIIC-TV, Pittsburgh W58 AM-FM-TV, Atlanta, WHIO AM-FM-TV, Dayton, WSOC AM-FM-TV, Charlotte; WIOD AM-FM-TV, Miami; KTVU, San Francisco-Oakland

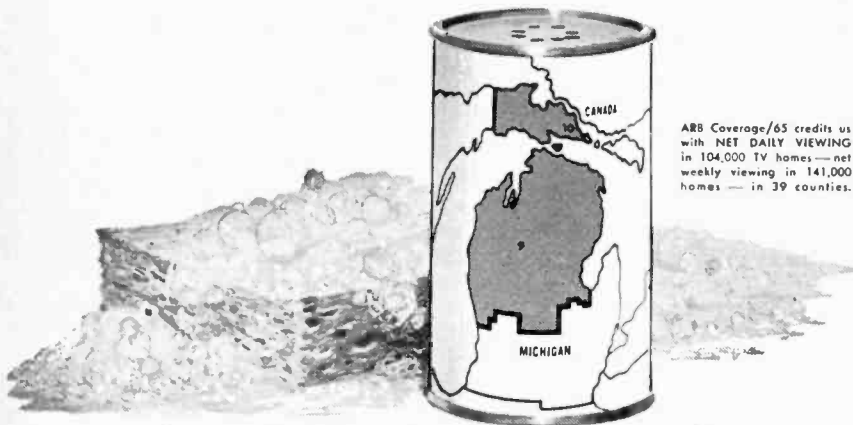
Blair 'Fixes' Prices

Blair Television introduced a new price setup for 30's, 60's and piggybacks on a limited scale. Labeled a "test," the plan features the 30's as the base. Minutes will cost the 30-second rate plus 40 per cent; clients using piggybacks will pay the base 30-second rate plus an added 60 per cent. The goal? To give the advertiser greater flexibility in using 30's.

Research Roundup

- Media Surveys, Inc., new in-store audit company, claims to have surveyed a total of 210 products last month, compared to 51 in September. The service is now in 30 markets and has 36 media clients.
- The latest research about the Jacksonville market and its media comes from WJXT there. A new pamphlet includes data on population, income, retail sales, education, employment, the military, etc.

● Uhf outlets that have difficulty getting rating information are turning up impressive figures from services other than Nielsen and ARB. In New York, for example, the *Pumarejo* show on WNJU-TV reportedly has a 65 share and a 40 rating in the Spanish-speaking market. The channel 47 outlet uses Med-Mark surveys to arrive at the following data: the station's average rating in prime time, 26; average viewers, 3.0 per set; Sept. 26 to Oct. 2 prime time average sets in use, 52 per cent in Spanish-speaking all-channel homes, with an average 50 per cent share. The station claims uhf penetration in the 350,000-home market is now about 50 per cent, up five per cent since last spring.



ARB Coverage/65 credits us with NET DAILY VIEWING in 104,000 TV homes—net weekly viewing in 141,000 homes—in 39 counties.

**Our daily viewers spend
\$1,555,840* for
CLEANING SUPPLIES.**

**But you can't reach this market from
Detroit, Lansing or Grand Rapids.
WWTV/WWUP-TV is the ONLY way.**

SOME 17% of Michigan's outstate retail business passes you by if you concentrate all your TV dollars where your downstate wholesalers are, because Upstate Michigan consumers can't see or hear Downstate Michigan stations—so they just buy those other products that are advertised up here.

WWTV/WWUP-TV reaches the lion's share of buyers in our 39 Upstate Michigan counties. Our DAILY viewing homes—104,000 of them—spend \$1,555,840 per year on cleaning supplies

alone. The only other way to reach these consumers involves 20 radio stations and/or 13 newspapers.

Michigan wholesalers need your advertising support to move your products into our Upstate Michigan homes. Ask Avery-Knodel about WWTV/WWUP-TV's intense coverage and our audience's buying potential. *They have the figures for your industry's products.*

*Statistics on consumer expenditures used by permission of National Industrial Conference Board, whose study "Expenditure Patterns of the American Family," sponsored by Life Magazine, was based on U.S. Dept. of Labor Survey.

Rep Report

H-R Television appointed DAVE RING and GEORGE BABBICK to its Corinthian sales division in Chicago. Mr. Ring was formerly sales manager of the radio division of Venard, Torbett & McConnell, and Mr. Babbick was with Avery-Knodel, Inc., as an account executive.

In addition, JOHN LIVOTI was named to the H-R Corinthian sales division in Chicago. He was a media buyer at Young & Rubicam, Inc.

At National Television Sales TOM JUDGE (l.) and JACK MOHLER (r.),



both vice presidents, New York, were elected to the representative's board of directors.

KAL LIEBOWITZ joined Metro TV Sales as an account executive. He was previously with H-R Representatives, Inc. Metro TV Sales also named ALAN FRISCHER to its sales staff. He was formerly a buyer at Ogilvy & Mather, Inc.

MICHAEL ELLIOT joined the sales staff of Katz Agency, Inc. He was a General Foods buyer at Benton & Bowles, Inc., before his appointment. The rep firm also named WILLIAM C. HAUGHT JR. to its sales staff in St. Louis. He was with Leo Burnett in Chicago.

The Felzer Stations

RADIO
 WKZO KALAMAZOO-BATTLE CREEK
 WJEF GRAND RAPIDS
 WJIM GRAND RAPIDS-KALAMAZOO
 WWTV-FM CADILLAC

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

WWTV/WWUP-TV

CADILLAC-TRAVERSE CITY / SAULT STE. MARIE

CHANNEL 9 / CHANNEL 10
 ANTENNA 1640' A. T. / ANTENNA 1214' A. T.
 CBS • ABC / CBS • ABC

Avery-Knodel, Inc., Exclusive National Representatives

DENVER IN TEXAS?



YES!

When you combine the three John Walton television station markets, the net weekly circulation of over 340,000 homes is equivalent to that of Denver, Colorado.

Only the John Walton stations deliver the entire Southwest Texas area with ABC and color programming in each of the three markets.

One Ownership — One Network — One Buy

KVII-TV

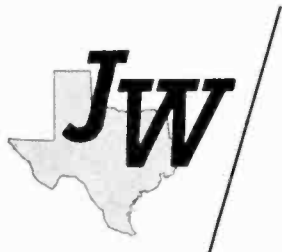
Amarillo
129,500 net
weekly circulation

KELP-TV

El Paso
112,100 net
weekly circulation

KVKM-TV serving

Monahans/Odessa/Midland
98,800 net
weekly circulation



THE JOHN WALTON STATIONS

KVII-TV
Amarillo,
Texas

KELP-TV
El Paso,
Texas

KVKM-TV serving
Monahans/Odessa/Midland
Texas

Radio: KVOD, Albuquerque, N. M.; KFIF, Tucson, Arizona; KELP, El Paso, Texas; KVKM, Monahans, Texas

Represented Nationally by: Jack Masla & Company, Inc., 575 Madison Avenue, New York, N. Y. (212) PL 2-6450

M



COUNT ON **KOVR**

FOR ACTION

- SACRAMENTO
- STOCKTON
CALIFORNIA

Pump new life into your Western sales. Whether you are selling gasoline, golf clubs or groceries, you really get going in the \$4.64 billion Stockton-Sacramento market with television station KOVR. This is the station with the combination of vitality in local programming and high-rated ABC shows . . . a winning combination in one of America's fastest growing markets.

*Data Source: Sales Management's 1966 Copyrighted Survey
(Effective Buying Income)*

KOVR



McCLATCHY BROADCASTING

BASIC ABC AFFILIATE REPRESENTED NATIONALLY BY THE KATZ AGENCY, INC.

Liggett & Myers Tobacco Co. (*J. Walter Thompson Co., N.Y.*)

After testing in seven markets, CHESTERFIELD MENTHOL cigarettes have gone national. Spot activity will follow newspaper ads and supplement a heavy network schedule. The spot campaign will start either late December or the early part of January in major markets. Ethel Melcher is the buyer.

Menley & James Labs (*Foote, Cone & Belding, Inc., N.Y.*)

December 11 is the start date for activity on CONTAC. The six-week ID campaign will break in 28 markets. The commercials will be slotted in primetime. Sally Crawford is the buyer.

Minute Maid Co. (*Marschalk Co., Inc., N.Y.*)

A one-week push for HI-C breaks at issue date in 35 markets. Minute spots are being slotted in daytime to reach women. Vera Barta is the contact.

Rexall Drug Co. (*BBDO, Los Angeles*)

A campaign for REXALL DRUGS in 150 markets will begin on January 13, 14 and 15, depending on the market. Minutes will be used, half in day and half in fringe time periods. Bob Penninger is the contact.

Ronson Corp. (*McCann-Erickson, Inc., N.Y.*)

A pre-Christmas campaign for three Ronson products, the COMET pocket lighter, the table lighter and the Butane candles, begins at issue date. The 10 market campaign will continue until December 23, using early and late fringe minutes. Annette Mendola is the contact.

Spangler Candy Co. (*Howard Swink Advertising, Inc., Marion, O.*)

February 5 is the start date for activity on this company's DUM DUM LOLLYPOPS. The minute spots will be shown in eight markets for a total of eight weeks, in two separate flights. Kids, naturally, are the target. James McNoldy is the contact.

Standard Brands, Inc. (*Ted Bates & Co., Inc., N.Y.*)

A new dessert, ROYAL SHAKE-A-PUDD'N, is being tested in a few markets. The spots are aimed at kids. Mike Moore is the buyer.

Sunkist Growers, Inc. (*Foote, Cone & Belding, Inc., Los Angeles*)

An eight-week campaign for SUNKIST NAVAL ORANGES will be launched on January 15 in 50 markets. Kids and women are the targets for the 60's spots. Larry Witter is the buyer.

Waterman-Bic Pen Corp. (*Ted Bates & Co., Inc., N.Y.*)

Beginning January 14, this company will launch a multi-million dollar ad

campaign, featuring heavy network and schedules. The spot campaign will reach into 300 markets during the year. The first quarter campaign will continue for 16 weeks, featuring the company's point pens. Jim Bloom is the buyer.

Western Publishing Co.

(A. Korchnoy, Inc., N.Y.)

Campaign for GOLDEN MAGAZINES will break in approximately five major markets beginning in January. The campaign of minutes, to increase subscriptions, will last for four weeks. Ed Rner is the contact.

Agency Appointments

DONALD L. EMMETT was elected a vice president of Grey Advertising, Inc. An account supervisor, he's been with the agency since 1965.

Ogilvy & Mather, Inc. named MICHAEL TEMARES a vice president. He has been with the agency since 1956, first as a media research assistant and most recently as an associate research director.

THOMAS K. MYERS, marketing director of Norman, Craig & Kummel, Inc., was elected a vice president. He was previously a product manager with General Foods Corp. The agency's British subsidiary, Crane, Norman, Craig & Kummel Ltd., named WALTER W. BREGMAN a joint managing director and a senior vice president of the parent company.

W. RICHARD O'NEIL and RAYMOND HABER JR. were appointed vice presidents of Campbell-Ewald Co. Both are account executives.

Ted Bates & Co., Inc., named JAMES H. O'NEIL and STANLEY A. BOGAN senior vice presidents of the agency. Mr. O'Neil is group head for Continental Baking Co., bread division, and Mr. Bogan is group head of the cakes and foods group. The agency also named EDWARD F. MOORE and JOEL M. SEGAL vice presidents. Mr. Moore was named assistant vice president in charge of media service-operations in '65 and Mr. Segal is a tv account supervisor.

MICHAEL BLUMENFELD and JOHN W. J. MCCROSKY were elected vice-presidents of Benton & Bowles, Inc. Both men are account supervisors.

Marschalk Co., Inc., promoted AUSTIN D'ALTON to senior vice president and JAMES COLE, ROBERT CARGILL and ROGER LEVINSOHN to vice presidents. Mr. D'Alton is an account supervisor and management service director in New York; Mr. Cole is creative director in the agency's Atlanta office, and Mr. Levinsohn is a senior copywriter.



GO FIRST CLASS

WITH KMJ-TV

FRESNO • CALIFORNIA

Add up the reasons for the quality programming of KMJ-TV: first class skills with work, first class equipment, local news coverage in depth, and high rated NBC network shows. KMJ-TV delivers the audience you want in the nation's Number One agricultural income county.

Data Source: SRDS, June, 1966

KMJ-TV



McCLATCHY BROADCASTING

BASIC NBC AFFILIATE REPRESENTED NATIONALLY BY THE KATZ AGENCY, INC.



Cooked Commercials!

During the years, we figure we have cooked 6,894 commercials for one sponsor alone—A & P Supermarkets—and hundreds more for many different sponsors!

Live commercials have always been a specialty at WMAR-TV . . . whether it means foods specially cooked in our food preparation center . . . or automobiles driven right into our studio . . . or a difficult beer "pour" . . . in true fidelity color or black and white, live or on video tape.

Commercial production experience, plus unmatched facilities, is another reason why WMAR-TV produces better results for you in this important market.

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

WMAR-TV 

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

Local Facilities (Continued from page 43)

Market	Film	Live	Tape
Butte, Mont.			
XLF-TV	✓	No	No
Chillicothe—Traverse City			
WTV	?	?	?
Coche Piquette—Paducah—Harrisburg			
WFS-TV	✓	?	✓
WPSD-TV	✓	1967	?
Chondale, Ill.			
WISU-TV*	1968	1969	1968
Clatsop, N.M.			
WAVE-TV	No	No	No
Clear Rapids—Waterloo			
WCRG-TV	✓	?	✓
WVWL-TV	✓	?	✓
WMT-TV	✓	Feb. '67	✓
Campaign—Decatur—Springfield			
WAND-TV	✓	Jan. '67	Jan. '67
WVIA	✓	Dec. '66	✓
WVCS-TV	✓	1970	1970
WTVF	?	?	?
Capel Hill, N.C.			
WUNC-TV*	No	No	No
WUNB-TV			
Charleston, S.C.			
WCIV	✓	Aug. '67	Feb. '67
WCSC-TV	✓	?	?
WUSN-TV	✓	?	✓
Charleston—Huntington			
WCHS-TV	✓	No	Sept. '67
WHITN-TV	✓	?	✓
WVAZ-TV	✓	✓	?
WCSC-TV	✓	No	Dec. '66
Charlotte, N.C.			
WBT-TV	✓	✓	✓
WVOC-TV	✓	?	✓
Cattanooga, Tenn.			
WDEF-TV	✓	No	No
WRCB-TV	✓	Aug. '67	✓
WTVC	✓	Jan. '67	✓
Cheyenne, Wyo.			
CFBC-TV	✓	No	✓
Chicago, Ill.			
WBBM-TV	✓		✓
WBKB	✓	Jan. '67	✓
WGN-TV	✓	✓	✓
WMAQ-TV	✓	✓	✓
WFLD	✓	Apr. '67	✓
Chico—Redding			
KHSL-TV	✓	?	?
KRCR-TV	✓	?	?
Cincinnati, Ohio			
WCPO-TV	✓	?	✓
WKRC-TV	✓	?	?
WLWT	✓	✓	✓
WCET*	'68	'69	'67
Charlottesville, W. Va.			
WBOY-TV	No	No	No
Clearfield, Pa.			
WPSX-TV*	No	No	No
Cleveland, Ohio			
WEWS	✓	?	?
WJW-TV	✓	✓	✓
WKYC-TV	✓	✓	✓

Market	Film	Live	Tape
Colorado Springs—Pueblo			
KKTU	✓	No	✓
Columbia, Mo.			
KOMU-TV	Dec. '66	No	No
Columbia, S.C.			
WIS-TV	✓	Early '67	✓
WOLO-TV	Mar. '67	No	No
WNOK-TV	✓	No	No
Columbus, Ga.			
WRBL-TV	✓	Apr. '67	✓
WTVM	✓	Feb. '67	✓
Columbus, Miss.			
WCBI-TV	No	No	?
Columbus, Ohio			
WBNS-TV	✓	?	✓
WLWC	✓	✓	✓
WTVN-TV	✓	?	?
WOSU-TV*	Jan. '68	No	Jan. '68
Corpus Christi, Tex.			
KIII-TV	✓	?	✓
KBIS-TV	✓	?	?
KZTV	?	?	?
Dallas, Fort Worth			
KRLD-TV	✓	✓	✓
KTUT	✓	✓	✓
WBAP-TV	✓	✓	✓
WFAA-TV	✓	✓	✓
KERA-TV*	No	No	No
Dayton, Ohio			
WHIO-TV	✓	?	?
WLWD	✓	Jan. '67	✓
WKEF	Jan. '67	No	✓
Decatur, Ala.			
WMSL-TV	Fall '67	No	Mar. '67
Denver, Colo.			
KBTU	✓	?	✓
KLZ-TV	✓	✓	✓
KOA-TV	✓	1967	✓
KRMA-TV*	Jan. '67	No	Jan. '67
KWGN	✓	✓	✓
Des Moines, Iowa			
KRNT-TV	✓	Jan. '67	✓
WHIO-TV	✓	Fall '67	✓
WOI-TV	✓	Sept. '67	?
KDPS-TV*	Late '67	No	Late '67
Detroit, Mich.			
WJBK-TV	✓	✓	✓
WKBD	✓	Fall '67	✓
WWJ-TV	✓	✓	✓
WXYZ-TV	✓	✓	✓
WTVS*	May '67	Sept. '68	May '67
Duluth—Superior			
KDAL-TV	✓	?	?
WDIO-TV	✓	Dec. '67	July '67
WDSE-TV*	?	No	?
WDSM-TV	✓	✓	Jan. '67
Durham, N.C.			
WTVB	✓	Jan. '67	✓
Durham, N.H.			
WEHN-TV*	1968	1969	1968
East Lansing, Mich.			
WMSB*	?	No	?
Eau Claire, Wis.			
WEAU-TV	?	Fall '67	?
Elkville, Ind.			
WEHT-TV	✓	June '67	✓

Market	Film	Live	Tape
El Dorado, Ark. KTVE	✓	Feb. '67	✓
El Paso, Tex. KELP-TV KROD-TV KTSM-TV	Jan. '67 ✓ ✓	No No Fall '67	✓ ✓ ✓
Ensign, Kansas KTVC-TV	No	No	No
Erie, Pa. WSEE-TV	Nov. '66	No	Jan. '67
Eugene, Ore. KEZI-TV KVAL-TV	✓ ✓	No July '67	No ✓
Eureka, Calif. KIEM KVIQ-TV	✓ ✓	Mar. '67 No	✓ Sept. '67
Evansville, Ind. WEHT-TV WFIE-TV WTVW	? ✓ ✓	1969 ✓ Nov. '66	? ✓ ✓
Fargo—Valley City WDAY-TV KTHI-TV KXJB-TV KFME*	✓ 1967 ✓ Jan. '68	No No ? No	✓ Dec. '66 ? Feb. '67
Florence, Ala. WOWL-TV	'70	No	No
Florence, S.C. WBTW	✓	Feb. '67	✓
Fort Dodge, Iowa KQTV	Feb. '67	✓	No
Fort Pierce, Fla. WTVX-TV	Late '67	No	No
Fort Smith, Ark. KFSA-TV	Jan. '68	No	Sept. '67
Fort Wayne, Ind. WANE-TV WKJG-TV WPTA	✓ ✓ ✓	Jan. '67 1967 Mid '67	✓ ✓ ✓
Fresno, Calif. KFRE-TV KJEO-TV KMJ-TV	✓ ✓ ✓	No No ?	No No ?
Gainesville, Fla. WUFT*	No	No	No
Glendive, Mont. KXGN-TV	No	No	No
Grand Junction, Colo. KREX-TV	No	No	No
Grand Rapids—Kalamazoo WKZO-TV WOOD-TV WZZM-TV	✓ ✓ ✓	? Early '67 1968	? ✓ ✓
Great Falls, Mont. KFBB	✓	No	No
Green Bay, Wis. WBAY-TV WFRV WLUK-TV	✓ ✓ ✓	✓ ✓ Fall '67	✓ ✓ ✓
Greensboro—Winston—Salem—High Point, N.C. WFMY-TV WGHP-TV WSJS-TV	✓ ✓ ?	Dec. '66 ? ?	✓ ✓ ?

Market	Film	Live	Tape
Greenville—Asheville—Spartanburg, S.C. WLOS-TV WFBC-TV WSPA-TV	✓ ✓ ✓	No Jan. '67 ?	✓ ✓ ?
Greenville—Washington—New Bern, N.C. WITN-TV WNBE-TV WNCT-TV	✓ ? ✓	? ? Sept. '67	? ✓ ✓
Hannibal-Quincy KHQA-TV WGEM-TV	✓ ✓	? ?	? ?
Harrisburg-Lancaster-Leb-York WGAL-TV WHP-TV WLYH-TV WSBA-TV WTPA-TV	✓ ✓ ✓ ? ✓	✓ ? Apr. '67 ? '67	✓ ✓ Apr. '67 ? '67
Harrisonburg, Va. WSVA-TV	Dec. '66	No	Apr. '67
Hartford-New Haven WHNB-TV WNHC-TV WHIC-TV WEDH-TV*	✓ ✓ ✓ Feb. '67	? ✓ ✓ No	? Apr. '67 ✓ Feb. '67
Hastings, Neb. KHAS-TV	Jan. '67	No	No
Hattiesburg-Laurel WDAM-TV	✓	Mar. '67	✓
Helena, Mt. KBLI-TV	No	No	No
Hershey, Pa. WITF-TV*	'68	'68	'68
High Point, N. C. WGHP-TV	✓	Mar. '67	✓
Honolulu, Hawaii KCMB-TV KHON-TV KHVH-TV	✓ ✓ ✓	? No ✓	✓ ✓ ✓
Houston, Tex. KHOU-TV KPRC-TV KTRK-TV KUHT*	✓ ✓ ✓ June '67	? Jan. '67 No	? ✓ ✓ June '67
Huntington, W. Va. WHTN-TV	✓	Aug. '67	✓
Huntsville, Ala. WAAY-TV	✓	No	June '67
Idaho Falls, Ida. KID-TV KIFI-TV	✓ ✓	No No	✓ ✓
Indianapolis, Ind. WFBM-TV WISH-TV WLWI WTTV	✓ ✓ ✓ ✓	✓ Jan. '67 ?	✓ ✓ ? ?
Jackson, Miss. WLBT WJTV	✓ ✓	Spring '67 Apr. '67	✓ ✓
Jacksonville, Fla. WFGA-TV WJCT* WJXT WJKS-TV	✓ '70 ✓ ✓	✓ '70 Mar. '67	✓ '68 ✓ ✓

WNEW-TV goes **COLOR** with ColorTran



The Sonny Fox *Wonderama* show being televised in color in WNEW-TV's Studio 5.

To meet the increasing demand for *live* color programming, WNEW-TV, Metromedia's New York City outlet, is converting its entire studio production facilities to color.

ColorTran tungsten-halogen ("quartz") lighting is being used because it offers *constant* intensity, *constant* color temperature . . . and provides *high* intensity illumination in compact fixtures with *low* amperage requirements. Solid-state dimming controls are an integral part of the complete ColorTran lighting system being installed by WNEW-TV.

Inquiries will receive prompt attention.



(213) 843-1200 • 1015 Chestnut Street, Burbank, California 91502



Walter R. Wright, Electrician (Local 1, IATSE), shown at WNEW's ColorTran Dimmer Control Console. Standing from left-to-right are William Kelly, WNEW-TV Chief Engineer; Joseph N. Tawil of ColorTran and Carl Gaiti, WNEW-TV Lighting Director.

A BERKEY PHOTO COMPANY





Is there a swing to Norelco

Just ask these busy people

Better yet, ask the



Scenes from North American Philips Company, Inc., Studio Equipment Division manufacturing facility, Mt. Vernon, N

3-tube Plumbicon* color cameras? Who build them. People who are buying them.

Here's a partial list of stations now using the Norelco cameras. Ask them —at our expense—why they chose Norelco cameras. Call or write us. If you're in the market for a new color camera, we'll pay for your trip to one of these stations, subject of course to availability of their technical personnel to show and tell you the reasons for their choice.

STATION	LOCATION
EAST	
WNHC-TV	New Haven, Conn.
WNEW-TV	New York
REEVES SOUND STUDIOS	New York
SPORTS NETWORK	Rutherford, N.J.
SOUTH	
WAGA-TV	Atlanta, Ga.
WJBF-TV	Augusta, Ga.
WCYB-TV	Bristol, Va./Tenn.
WKRQ-TV	Mobile, Ala.
WSPA-TV	Spartanburg, S.C.
WBTV (Remote Unit)	Charlotte, N.C.
MIDWEST	
WFIE-TV	Evansville, Ind.
WFRV-TV	Green Bay, Wisc.
WISH-TV	Indianapolis, Ind.
WEST	
KABC-TV	Los Angeles, Cal.
KTTV	Los Angeles, Cal.
KXTV	Sacramento, Cal.

Two major networks and dozens of stations now use Norelco 3-tube color cameras. Over a hundred of these "new generation" cameras are on the air today. And, just to keep up with orders, we've had to triple production personnel and quadruple the number of our factory test stations in less than a year.

Why the swing to Norelco 3-tube cameras? The big reason is superior performance through state-of-the-art innovations. *Item:* A sharper picture in both color and monochrome than with any 4-tube camera; Norelco's "contours out of green" system for both vertical and horizontal aperture correction provides that. *Item:* Lower noise, more detail in dark or shadowed areas with Norelco's superior gamma circuitry. *Item:* No lag because our beam split system is highly efficient; also, the light is split 3 ways, not 4. *Item:* Maximum stability and reliability because the Norelco 3-tube camera is inherently simpler (which also means fewer controls, less set-up time).

Briefly, that's why they're swinging to the Norelco camera. For technical details, call our sales representative, Visual Electronics. Or call us. Be a swinger.



NORTH AMERICAN PHILIPS COMPANY, INC.
 900 South Columbus Avenue, Mount Vernon, New York 10550

Market	Film	Live	Tape
Jefferson City, Mo. KRCG-TV	✓	No	Dec. '66
Johnstown-Altoona WFBC-TV WJAC-TV WARI-TV	✓ ✓ No	? ✓ No	? ✓ No
Jonesboro, Ark. KAIT-TV	?	No	No
Joplin-Pittsburg, Kan. KOAM-TV KODE-TV	✓ ✓	? July '67	✓ ✓
Kalamazoo, Mich. WKZO-TV	✓	No	✓
Kansas City, Mo. KCMO-TV KMBC-TV WDAF-TV	✓ ✓ ✓	✓ ✓ early '67	✓ ✓ ✓
Klamath Falls, Ore. KOTI-TV	No	No	No
Knoxville, Tenn. WATE-TV WBIR-TV WTVK-TV	✓ ✓ ✓	early '67 Mar. '67 ?	✓ ✓ ✓
LaCrosse, Wis. WKBT	✓	No	No
Lafayette, Ind. WFAM-TV	No	No	No
Lafayette, La. KATC-TV KLFY-TV	✓ ✓	No ?	No ✓
Lansing, Mich. WILX-TV WJIM-TV	✓ ✓	No '68	Dec. '66 ✓
Laredo, Texas KCNS-TV	Aug. '67	No	Aug. '67
Las Vegas, Nev. KLAS-TV KORK-TV KSHO-TV	✓ ✓ No	Feb. '67 '68 No	✓ ✓ No
Lawton, Oklahoma KSWO-TV	✓	July '67	✓
Lexington, Ky. WKYT-TV WLEX-TV	✓ ✓	spring '67 ✓	✓ ✓
Lima, Ohio WIMA-TV	No	No	No
Lincoln-Hastings-Kearney, Neb. KHOL-TV KOLN-TV	✓ ✓	? Sept. '67	? ✓
Little Rock, Ark. KARK-TV KTHV	✓ ✓	Oct. '67 June '67	✓ ✓
Logan, Utah KUSU-TV*	No	No	No
Los Angeles, Calif. KABC-TV KCET* KCOP-TV	✓ ✓ ✓	Jan. '67 No ✓	✓ Sept. '67 ?

Market	Film	Live	Tape
Los Angeles (Continued) KHJ-TV KNXT KNBC KTLA KTTV	✓ ✓ ✓ ✓ ✓	? ✓ ✓ ✓ ✓	✓ ✓ ✓ ✓ ✓
Louisville, Ky. WAVE-TV WHAS-TV WLKY-TV WFPK-TV*	✓ ✓ ✓ No	✓ Spring '67 Oct. '67 No	✓ ✓ ✓ No
Lower Rio Grande Valley-Weslaco, Tex. KGBT KRCV-TV	✓ ?	? ?	? ?
Lubbock, Tex. KCBD-TV KLBK-TV	✓ ✓	? Dec. '66	✓ ✓
Lufkin, Texas KTRE-TV	No	No	No
Lynchburg, Va. WLVA-TV	✓	June '67	Apr. '67
Macon, Ga. WMAZ-TV	✓	Sept. '67	✓
Madison, Wausau, Wisc. WISC-TV WKOW/WAOA WMTV WSAU-TV	✓ ✓ ✓ Apr. '67	? No No No	? ✓ ✓ ✓
Manchester N. H. WMUR-TV	✓	No	late '67
Mankato, Minn. KEYC-TV	✓	No	Jan. '67
Marquette, Mich. WLUC-TV	✓	No	No
Mason City, Iowa KGLO-TV	✓	No	Jan. '67
Mayaguez, P. R. WORA-TV	No	No	No
Medford, Ore. KTVM	✓	No	✓
Memphis, Tenn. WIBQ-TV WMCT WREC-TV WKNO-TV*	✓ ✓ ✓ No	Mar. '67 ✓ Dec. '66 No	✓ ✓ ✓ No
Meridian, Miss. WTOK-TV	✓	No	✓
Miami, Fla. WCKT WLBW-TV WTVJ	✓ ✓ ✓	✓ ✓ ✓	✓ ✓ ✓
Milwaukee, Wis. WISN-TV WITI-TV WTMJ-TV WMVS-TV WVTV	✓ ✓ ✓ ✓ ✓	? ✓ Aug. '67 Apr. '67	✓ ✓ ✓ Nov. '66 ✓
Minneapolis-St. Paul, Minn. KMSP-TV KSTP-TV WCCO-TV WTCN-TV	✓ ✓ ✓ ✓	March '67 ✓ No	✓ ✓ No

**A
smart
bird
to
know!**



Many factors enter into the making of an efficient film processing laboratory — Pathé represents over 50 years of solid

experience, unrivaled know-how . . . and, the very finest quality. If you haven't met this bird, be wise . . . cultivate him.

 *Pathé* LABORATORIES, INC.

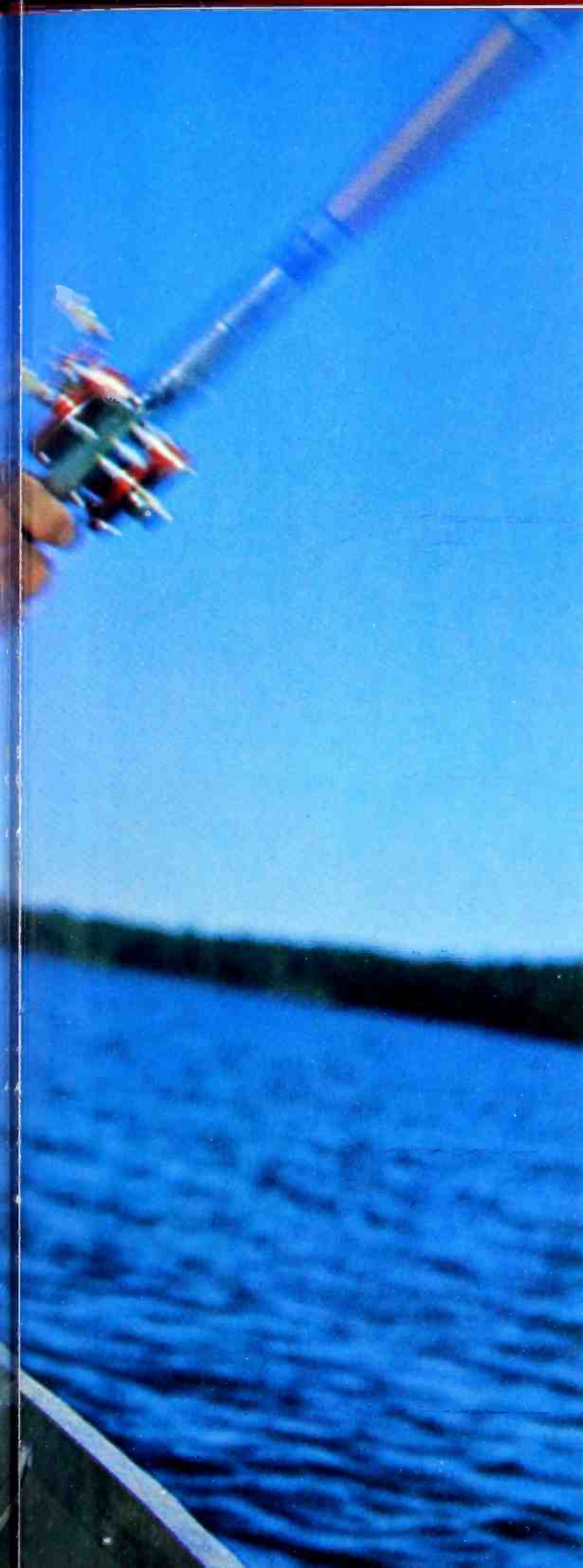
Market	Film	Live	Tape
Minot, N. D. KXMC-TV KMOT-TV	No Jan. '68	No No	No No
Missoula, Mont. KGVO-TV	✓	No	No
Mitchell, S.D. KORN-TV	No	No	No
Mobile, Ala.-Pensacola, Fla. WALA-TV WKRK-TV	✓ ✓	✓ ✓	✓ ✓
Moline, Ill. WQAD-TV	✓	No	No
Monroe, La.-El Dorado, Ark. KNOE-TV	✓	✓	✓
Montgomery, Ala. WCOV-TV WSFA-TV WRAB-TV	✓ ✓ No	✓ Jan. '67 No	✓ ✓ No
Moscow, Ida. KUID-TV*	No	No	No
Nashville, Tenn. WLAC-TV WSIX-TV WSM-TV WDCN-TV*	✓ ✓ ✓ No	July '67 ✓ ✓ No	✓ ✓ ✓ No
Linden, N. J. WNJU-TV	✓	Fall '67	✓
New Bern, N. C. WNBE-TV	Oct. '67	Oct. '67	Oct. '67
New Britain, Conn. WHNB-TV	✓	Fall '67	March '67
New Orleans, La. WDSU-TV WVUE WWL-TV KPLC-TV WYES-TV*	✓ ✓ ✓ ✓ No	✓ Mar. '67 ✓ No No	✓ ✓ ✓ No No
New York, N.Y. WABC-TV WCBS-TV WNBC-TV WNEW-TV WNJU-TV WOR-TV WPIX WNDT*	✓ ✓ ✓ ✓ ✓ ✓ ✓ Dec. '66	✓ ✓ ✓ ✓ ? ✓ ✓ June '67	✓ ✓ ✓ ✓ ✓ ✓ ✓ Sept. '67
Norfolk, Va. WTAR-TV WAVY-TV WVEC-TV WHRO-TV*	✓ ✓ ✓ No	✓ ✓ ? No	✓ ✓ ? No
North Augusta, S. C. WRDW-TV	✓	Dec. '66	Dec. '66
N. Platte, N. B. KNOP-TV	No	No	No
Oak Hill, W. Va. WOAY-TV	'67	'67	'67
Odessa-Midland, Tex. KMID-TV KOSA-TV KVKM-TV	? ✓ ✓	? No ?	✓ ✓ ?

Market	Film	Live	Tape
Ogden, Utah KOET*	No	No	No
Oklahoma City, Okla. KOCO-TV KWTW WKY-TV KETA* KOKH-TV*	✓ ✓ ✓ Spring '67 No	? Mar. '67 ✓ Spring '68 No	✓ ✓ ✓ Spring '67 No
Omaha, Neb. KETV KMTV WOW-TV	✓ ✓ ✓	✓ ✓ ?	✓ ✓ ?
Orlando-Daytona Beach, Fla. WDBO-TV WESH-TV WFTV	✓ ✓ ✓	No ? Feb. '67	✓ ? ✓
Orono, Me. WMEB-TV* WMEM, WMED	July '68	July '69	July '68
Ottumwa, Iowa KTVO-TV	✓	No	No
Palm Beach, Fla. WPTV	✓	early '67	late '66
Panama City, Fla. WJHG-TV	✓	No	No
Pembina, N. D. KNCD-TV	No	No	No
Peoria, Ill. WEEK-TV WMBD-TV WIRL-TV	✓ ✓ ✓	'68 ? ?	Dec. '66 ? ?
Philadelphia, Pa. KYW-TV WCAU-TV WFIL-TV WIBF-TV WKBS WPHL-TV WHYY-TV*	✓ ✓ ✓ ✓ ✓ ✓ ✓	✓ ? ? June '67 ? ? Sept. '67	✓ ✓ ✓ ✓ ✓ ✓ ✓
Phoenix, Ariz. KAET-TV KOOL-TV KPHO-TV KTAR-TV KTVK	Sept. '67 ✓ ✓ ✓ ✓	Sept. '68 ? ? June '67	Sept. '67 ✓ ✓ ✓ ✓
Pittsburgh, Kan. KOAM-TV	✓	✓	✓
Pittsburgh, Pa. KDKA-TV WHIC-TV WTAE WQED*	✓ ✓ ✓ June '68	Jan. '67 ✓ June '68	✓ ✓ June '68
Plattsburgh, N. Y. WPTZ-TV	✓	No	No
Port Arthur, Texas KPAC-TV	✓	Mar. '67	✓
Portland, Me. WCSH-TV WCAN-TV WMTW-TV	✓ ✓ ✓	? '67 No	? ✓ ✓

Market	Film	Live	Tape
Portland, Ore.			
KATU	✓	July '67	July '67
KCW-TV	✓	✓	✓
KOIN-TV	✓	Nov. '66	✓
KPTV	✓	?	?
Presque Isle, Me.			
WAGM-TV	No	No	No
Providence, R. I.			
WJAR-TV	✓	✓	✓
WPRO-TV	?	?	?
WTEV	✓	?	✓
Provo, Utah			
KBYU-TV*	No	No	No
Quad City, Ill.			
WHBF-TV	✓	?	✓
WOC-TV	✓	?	?
WQAD-TV	✓	?	?
Quincy, Ill.			
KHQA-TV	✓	No	✓
WCEN-TV	✓	'68	✓
Raleigh-Durham, N. Car.			
WRAL-TV	✓	No	✓
WTVD	✓	?	✓
Rapid City, S. D.			
KRSD-TV	No	No	No
KOTA-TV	Sept '67	No	✓
Reading, Colo.			
KRCR-TV	✓	No	✓
Reno, Nev.			
KCRJ	✓	No	No
KOLO-TV	✓	May '67	✓
Richmond, Va.			
WRVA-TV	✓	early '67	✓
WTVR	✓	early '68	✓
WXFX-TV	✓	No	No
Roanoke-Lynchburg, Va.			
WDRJ-TV	✓	early '67	✓
WLVA-TV	?	?	?
WSLS-TV	✓	Jan. '67	✓
Rochester, N. Y.			
WHYC-TV	✓	?	?
WOKR-TV	✓	?	?
WROC-TV	✓	Jan. '67	May '67
Rockford, Ill.			
WREX-TV	✓	Dec. '66	✓
WTVO	✓	?	?
WCEE	✓	✓	✓
Rock Island, Ill.			
WHBF-TV	✓	Fall '67	✓
Roswell, N. Mex.			
KSWB-TV	Dec. '66	Dec. '66	✓
KBIM-TV	✓	No	No
Sacramento-Stockton, Calif.			
KCRA-TV	✓	✓	✓
KOVR	✓	Jan. '67	✓
KVIE*	No	No	No
KXTV	✓	✓	✓
Saginaw-Bay City-Flint, Mich.			
WJRT-TV	✓	Sept. '67	Sept. '67
WNEM-TV	✓	No	✓
St. Joseph, Mo.			
KFEQ-TV	?	?	?

Market	Film	Live	Tape
St. Louis, Mo.			
KPLR-TV	✓	Sept. '67	✓
KMOX-TV	✓	?	✓
KSD-TV	✓	✓	✓
KTVI	✓	Feb. '67	✓
St. Paul, Minn.			
KTCA-TV*,	✓	Feb. '67	✓
KTCL-TV*	✓	✓	✓
KSTP-TV	✓	✓	✓
St. Petersburg, Fla.			
WLGY-TV	✓	Nov. '66	✓
WSUN-TV	No	No	No
Saginaw, Mich.			
WKNX-TV	late '67	No	No
Salinas, Calif.			
KSBW-TV	✓	No	No
Salisbury, Md.			
WBOC-TV	✓	Sept. '67	Sept. '67
Salt Lake City, Utah			
KCPX-TV	✓	Jan. '67	✓
KSL-TV	✓	✓	✓
KUTV	✓	Dec. '66	✓
KUED*	✓	No	✓
San Angelo, Texas			
KCTV	No	No	No
San Antonio, Texas			
KENS-TV	✓	Jan. '67	✓
KONO-TV	✓	?	✓
WOAI-TV	✓	Mar. '67	✓
San Diego			
KFMB-TV	✓	Dec. '66	✓
KOGO-TV	✓	Jan. '67	✓
XETV	✓	?	✓
San Francisco, Calif.			
KGO-TV	✓	✓	✓
KPIX	✓	Jan. '67	✓
KRON-TV	✓	Apr. '67	Apr. '67
KTVU	✓	?	?
KQED*	Feb. '67	Jan. '68	Feb. '67
KPIX	✓	Jan. '67	✓
San Jose, Calif.			
KNTV	✓	No	Sept. '67
KTEH-TV*	No	No	No
San Juan, P.R.			
WAPA-TV	✓	Mar. '67	Dec. '66
WIPR*	No	No	No
Santa Barbara, Calif.			
KEYT	✓	'67-'68	No
Santa Maria, Calif.			
KCOY-TV	No	No	No
Savannah, Ga.			
WSAV-TV	✓	No	✓
WTOG-TV	✓	No	✓
Schenectady, N.Y.			
WMHT*	Dec. '67	No	✓
Seattle-Tacoma, Wash.			
KING-TV	✓	Jan. '67	✓
KIRO-TV	✓	✓	✓
KOMO-TV	✓	✓	✓
KPEC-TV*	✓	'68	'68
KTNT-TV	✓	✓	✓
KTPS*	'67	'70	'68
KTVW-TV	'67	'67	'67





**This season
G-E color-film
cameras will take
you fishing
with KCMO-TV's
Harold Ensley.**

**Meredith Broadcasting stations
own eight
General Electric 4-V film cameras.**

Wherever Harold Ensley, noted outdoor sportsman-commentator, goes to catch the big ones, KCMO-TV viewers in Metropolitan Kansas City watch his fascinating excursions with G-E PE-240 color-film cameras. And viewers of other Meredith stations in Omaha, Phoenix and Syracuse will enjoy equally exciting color films telecast with PE-240's.

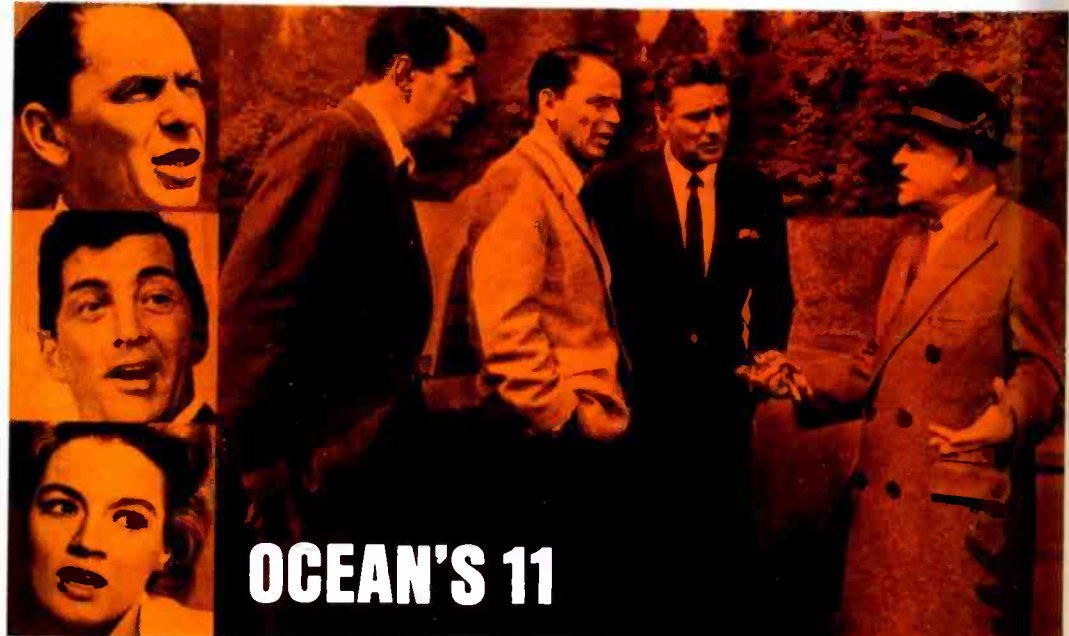
These second-generation, 4-vidicon, transistorized film cameras give a consistently sharp picture. Whether in color or black and white, they reproduce every ripple on the lake and every strike at the lure.

Color fidelity is one of the primary reasons why General Electric PE-240's are television's most widely accepted color-film cameras. They're on the air for four of the five U.S. and Canadian networks, and many group ownerships plus numerous other stations all across the country.

But see for yourself. This fall watch Harold Ensley catch his limit. General Electric, Visual Communication Products Department, Electronics Park, Syracuse, New York 13201. GE-38

GENERAL  ELECTRIC

Market	Film	Live	Tape	Market	Film	Live	Tape
Shreveport, La.				Tallahassee, Fla.			
KSLA-TV	✓	Jan. '67	✓	WFSU-TV*	Spring '67	No	No
KTAL-TV	✓	✓	✓	WCTV	✓	?	?
KTBS-TV	✓	Jan. '67	✓	Tampa-St. Petersburg, Fla.			
Sioux City, Iowa				WFLA-TV	✓	✓	✓
KTIV-TV	✓	No	✓	WICY-TV	✓	?	✓
Sioux Falls, S.D.				WTVT	✓	✓	✓
KELG-TV	✓	?	✓	WEDU*	Dec. '66	Dec. '69	Dec. '68
KSOO-TV	✓	No	✓	Terre Haute, Ind.			
South Bend-Elkhart, Ind.				WTHI-TV	✓	No	✓
WNDU-TV	✓	'67	'67	WTWO	✓	?	?
WSBT-TV	✓	No	✓	Thermopolis, Wyoming			
WSJV-TV	✓	No	✓	KWRB-TV	No	No	No
Spartanburg, S. C.				Toledo, Ohio			
WSPA-TV	✓	✓	✓	WTOL-TV	✓	✓	✓
Spokane, Wash.				WSPD-TV	✓	?	?
KHQ-TV	✓	✓	✓	WOHO-TV	✓	Jan. '67	✓
KREM-TV	✓	?	✓	Topka, Kan.			
KXLY-TV	✓	?	?	WIBW-TV	✓	✓	✓
Springfield, Illinois				Tucson, Ariz.			
WICS-TV	✓	No	No	KGUN-TV	✓	'68	Jan. '67
Springfield-Holyoke, Mass.				KVOA-TV	✓	'67	?
WHYN-TV	✓	?	?	KOLD-TV	?	?	?
Springfield, Mo.				Tulsa, Okla.			
KTTS-TV	✓	Sept. '67	✓	KOTV	✓	✓	✓
KYTV	✓	✓	✓	KTUL-TV	✓	Feb. '67	✓
Syracuse, N. Y.				KAOO-TV	✓	Spring '68	✓
WHEN-TV	✓	✓	✓	KOED-TV*	Spring '67	Spring '67	Spring '67
WNYS-TV	✓	'67	✓	Tupelo, Miss.			
WSYR-TV	✓	Feb. '67	✓	WTWV	No	No	No
WCNY-TV*	✓	No	No	Tuscaloosa, Ala.			
				WCFT-TV	No	No	No
				Twin Falls, Ida.			
				KMVT	✓	'68	✓



Frank Sinatra

Dean Martin

Angie Dickinson

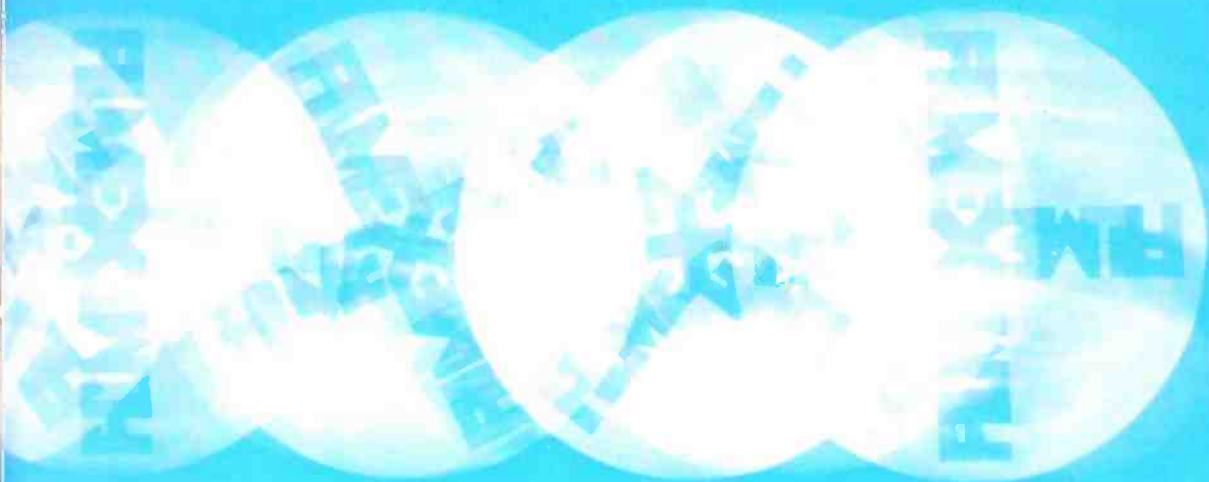
OCEAN'S 11

One of the big ones in color from
WARNER BROS. TWO



FILMEX EAST: 300 East 46th Street, New York, New York

FILMEX WEST: 1041-1043 N. Highland Ave., Hollywood, Calif.



Market	Film	Live	Tape
Tyler, Texas KLTV	'68	'69	'68
University Center, Mich. WUCM-TV*	'70	'70	'70
Utica, N. Y. WKTV	✓	July '67	July '67
Waco-Temple-Bryan, Tex. KCEA-TV KWTX-TV	? ✓	? No	? ✓
Washington, D. C. WMAL-TV WRC-TV WTOP-TV WTTC WETA-TV*	✓ ✓ ✓ ✓ ✓	✓ ✓ ✓ ✓ Sept. '67	✓ ✓ ✓ ✓ ✓
Washington, N.C. WITN-TV	✓	late '67	✓
Waterbury, Conn. WATR-TV	No	No	No
Waterloo, Iowa KWWL-TV	✓	Dec. '66	✓
Watertown, N. Y. WWNY-TV	✓	No	✓
Weslaco, Texas KRGV-TV	✓	No	No
West Palm Beach, Fla. WEAT-TV WPTV	✓ ✓	? ?	? ?
Wheeling-Steubenville WSTV-TV WTRF-TV	✓ ✓	Jan. '67 ✓	✓ ✓

Market	Film	Live	Tape
Wichita, Kan. KAKE-TV KARD-TV KTVH	✓ ✓ ✓	✓ ✓ ✓	✓ ✓ ✓
Wichita Falls, Tex. KAUZ-TV KFDX-TV	✓ ✓	✓ ?	✓ ✓
Wilmington, N. C. WWAY WECT	✓ ✓	No No	No ✓
Wildwood, N. J. WCNC-TV	No	No	No
Wilkes-Barre-Scranton, Pa. WBRE-TV WDAU-TV WNEP-TV	✓ ? ✓	✓ ? ?	✓ ? ?
Winston-Salem, N.C. WSJS-TV	✓	✓	✓
Yakima, Wash. KIMA-TV KNDO-TV	✓ ✓	? No	? No
York, Pa. WSBA-TV	✓	No	No
Youngstown, Ohio WFMJ-TV WKBN-TV WYTV	? ✓ ✓	? ? No	? ✓ No
Yuma, Ariz. KIVA KBLU-TV	No No	No No	No No
Zanesville, Ohio WHIZ-TV	No	No	No

We proudly
announce it in
BLACK and WHITE
ALL COLOR
WTRF-TV
Wheeling, West Virginia
Wheeling-Steubenville
Market

WTRF-TV colorcasting live, film, tape, slides and network. National Rep: BLAIR Television.

ABC COLOR
COLOR FILM
COLOR SLIDES
AND TAPE
NOW
COLOR CAMERAS

If your spots don't show up on our air in color,
it's because you planned them in black and white.
In Pittsburgh, TAKE TAE. Take total color, too.

WTAE-TV 4

BASIC ABC • REPRESENTED BY KATZ



color scene is extensive, but another indication of color's speed-up on the local level is the increased amount of tint programming offered by even the veteran stations in the field. WFGA-TV Jacksonville, Fla., has been full color since 1957, and currently colorcasts from 6 a.m. through 1 a.m. the next day, seven days a week, excepting only about five hours of black-and-white syndicated product. In Cincinnati, WLW-TV also began live colorcasts in 1957 and shortly was airing 16 hours a week; today the station offers 33 hours of live color a week, plus almost 17 hours of film and tape color. KTTV Los Angeles airs 50 hours live and via tape, and 12½ hours of color film each week. And WGN-TV Chicago, which went on the air in 1958 with 400 hours of color over the season, is up to 3,300 hours this year and plans a total of 4,200 hours of color—live, film, tape—next year.

Few Extra Charges

Of the 124 stations now doing local live color—the number of hours ranges from the statements of KHQ-TV Spokane and WCAL-TV Lancaster that that now do *all* local live programming in color (and all local film, too) to “zero” hours for some stations where the color cameras *just* arrived—only 18 stations indicated they had any kind of “special” charge for color. In the majority of instances, the charge is for use of facilities—and not for running the commercial. Some details:

KNOE-TV Monroe, La., charges a flat \$25 extra for making a color commercial “either live or VTR;” WFLA-TV Tampa charges \$25 for a 15-minute color session, \$50 for 30 minutes and \$75 for 60 minutes, and also charges for dubbing and duplication; KBOI-TV Boise says video-tape charges for color are approximately double those of black-and-white; WAVE-TV Louisville says costs of live or tape production are 50 per cent over black-and-white; WJBK-TV Detroit says the cost of color is 40 per cent over black-and-white; WHEN-TV Syracuse notes in its color rate card that black-and-white announcements

KSTP-TV's 'Best Seller'

Somewhere, maybe—like in Outer Mongolia—there probably is someone who doubts that color television is here to stay. But in this country, if there isn't enough evidence of increasing set sales, increasing programming, increasing equipment sales, increasing commercials shot in color, and so on—how about the fact that KSTP-TV Minneapolis-St. Paul has distributed *in less than a year's time* 6,300 copies of a brochure entitled *Color Tv—How to Use It Most Effectively, Most Efficiently*.

The booklet, put together by Bill Davey, advertising-promotion manager, and art director Chan Carlton, details what KSTP-TV has learned since it first began colorcasting in 1954. An initial run of 3,500 copies was mailed to advertisers, agencies and stations last summer—and then the orders started coming in. More than 100 agencies in this country, plus Australia, Canada and England, asked for copies. A second press run was needed, and the supply has dwindled again.

One firm which put the brochure into immediate use was the Ray Jenkins agency in Minneapolis. Faced with the problem of designing a new label for client Jacob Ries Bottling Co., the agency employed some of Mr. Carlton's color suggestions—and then called on the station to put the new label designs on closed-circuit tv so the client could see how they'd look “on the air.” (The client approved the agency's work.)

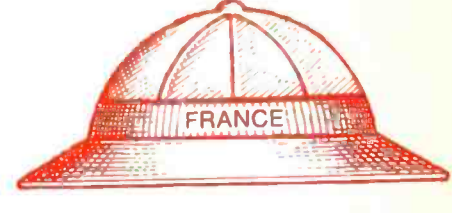
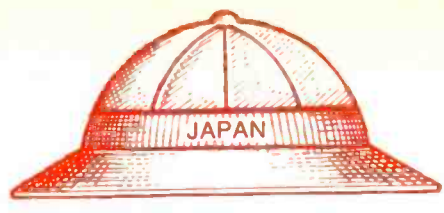
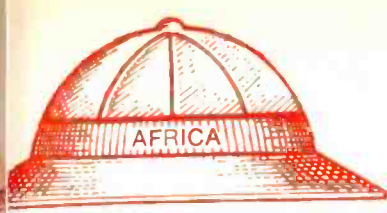
can be had at “approximately a five-per-cent discount.” KMBC-TV Kansas City, which is doing all local commercials in color, charges a \$60 minimum and \$15 a quarter-hour for studio time.

From the response to questionnaires sent out by TELEVISION AGE, it appears that the existence of a special color charge does little to dissuade local clients from making their commercials in color. WFLA-TV Tampa submitted the names of 45 advertisers for whom it “most frequently” tapes color announcements. WAVE-TV Louisville listed 30—including three department stores and two furriers—for whom it makes tapes, plus “many others” who use slides and live announcements. KMTV Omaha submitted a list of 13 advertisers who use live commercials, for which there is no extra charge, and 13 others using tape, for which there is a production charge.

Better than one-third of the stations doing live local color reported they programmed between 10 and 20 hours weekly. The lists of advertisers using color commercials produced at the stations included all the typical local clients—car dealers, grocers, banks, department stores, and so on. KCMO-TV Kansas City reported that 100 per cent of its tape and live commercials were being done in color, and the situation was

the same at KARD-TV Wichita and KTVT Fort Worth. WDSM-TV Duluth-Superior said 80 per cent of the local accounts were now in color, and the majority of other stations listed anywhere from a half-dozen clients to WJBF Augusta's “about 100” and, in the words of WMCT Memphis, “too many to name.” Three stations which reported no local accounts for which they were making color commercials were WNHC-TV New Haven-Hartford, WMAL-TV Washington and WNEW-TV New York, but the last outlet was quick to point out that while it wasn't producing color commercials, “nearly all commercials aired are in color.”

Only 18 stations with live color equipment noted that they were using it for 10 hours or less of programming weekly, and six of these were at the 10-hour mark, or exceeding it on some weeks. Asked to state which local advertisers had color announcements produced, WLW-TV Columbus listed 85 names, WCOV-TV Montgomery submitted 62 names, KXTV Sacramento listed 35 before tiring, while others noted anywhere from a half-dozen to a dozen. WJXT-TV Jacksonville indicated how completely color can take over when it parenthetically added that as of next January 1 “we will no longer have black-and-white facilities in our studios, but will have completely con-



The next time the "Murl Deusing Safari" takes you to a foreign land



...remember where it got its start!

In 1963, Murl Deusing came to us with an idea for a travel-adventure series . . . weekly safaris to unusual, exciting places around the world. We liked it immediately . . . and so did our viewers. It really wasn't much of a gamble on our part. Murl has long been recognized as one of the world's leading adventurer-photographers . . . film credits in four Oscar-winning Walt Disney films . . . contributor to many "Zoo Parade" shows. In addition, Murl is known for his previous work as Curator for the Milwaukee Public Museum and the St. Louis Natural History Museum. Today the "Murl Deusing Safari" is seen, in color, in major cities across the nation. We're proud one of our local products has gained such wide acceptance. Local programming has always been one of our strong points. We've found it's a great way to build viewer loyalty. In all, we produce more than 30 local color programs. It's another reason why WTMJ-TV is consistently first in the eyes of Milwaukee viewers* . . . and advertisers.

*9 a.m. — 12 Mid., Mon.-Sun.; A. C. Nielsen Co., Oct., Nov., 1965, Jan., Feb. & June, 1966; American Research Bureau, June, Oct., Nov., 1965, Jan. & Mar., 1966.

MILWAUKEE RESPONDS TO COLORFUL

THE MILWAUKEE JOURNAL STATION
NBC in Milwaukee
MILWAUKEE ALSO RESPONDS TO WTMJ RADIO



Represented by: HARRINGTON, RIGHTER & PARSONS — New York • Chicago • San Francisco • Atlanta • Boston • St. Louis • Los Angeles

verted to new color equipment."

Perhaps because it is so much more expensive, the live color equipment appears to be getting more use than the color film islands at the station level. At least, this seems to be true insofar as programming is concerned, although the film equipment is probably used much more to run commercials. As evidence of the supposition, 107 stations out of 179 reporting they were airing local film color (only) broadcast such programs 10 hours a week or less. Another 52 showed local film in color 10-20 hours a week, and 11 stations offered 20-30 hours a week.

The foregoing figures, of course, are only for those stations which did not claim to be doing *live* color locally, and are in addition to film programming carried for the networks. The outlets doing considerable live and tape color programs also program heavily in local color film as a rule.

Among the 179 stations which reported programming local film color,

but not live, 25 said they had a "special" charge for making color commercials. As with the live-color outlets, the charge was for production, and not for putting a commercial on the air. WHTN-TV Huntington, W. Va., asks \$3 for a black-and-white slide, \$5 for a color slide, \$10 for a black-and-white one-minute video-tape, \$15 for a color tape, etc. WIBW-TV Topeka gets \$30 for 100 feet of black-and-white silent 16mm film, \$60 for color. KIEM Eureka, Cal., charges 50 per cent more for color production than black-and-white, while WVTM Milwaukee gets \$20 more, and KOOK-TV Billings gets \$15 more.

New Clients Come

The long lists of clients using local color, sent in by dozens of stations, indicates that the predictions are being borne out that color might entice numerous new advertisers into television. The names of department stores, fur and fashion shops, floor-covering dealers and

others to whom color is important are readily apparent. In some instances, stations relate, the "co-fashion show" concept is being used effectively to bring a department store onto tv, and the traditional anti-tv attitude that "clothes do look good in black-and-white" is being beaten down almost daily somewhere.

There is one more facet to the color explosion to be noted. This is the terrific shot-in-the-arm that color has given to uhf outlets. Even with the passage of the all-channel receiver bill two years ago, the more ardent devotees of uhf programming figured it would be almost a decade before enough receivers with uhf capability would be in U.S. homes to make for profitable operation. At that time, set sales were running about 7-8 million a year (black-and-white) while color was selling below the million-a-year mark. Today while the five-million-color-sets-per-year pace is cutting into black-and-white sales slightly, enough new portable and miniature b-&-w sets are being sold to make the color sales almost completely a bonus.

Rapid Growth Rate

What this means is that the uhf outlets are seeing their prospective markets grow about twice as fast as projected. Also, since the new uhf stations coming on the air didn't have old black-and-white equipment to amortize over the years, many prepared for color at the start. Behind the thinking here, of course, was that they might need every advantage possible if they were going up against entrenched vhf competition. And if that competition were dragging its heels on color, there was a gain to be made.

Color's future? There are plenty of signs that the shortages now plaguing the equipment manufacturers and film processors will be overcome shortly. In another two or three years, stations should be well supplied with cameras, tape recorders, film processors, etc., and the equipment business will ease out of the rush it's now in. The trend, then, will be toward miniaturization—as with the new camera RCA just un-

GUIDE FOR SHOOTING COMMERCIALS IN EUROPE

AIR SCHEDULE FROM NOVEMBER 1
Departures from Kennedy Airport Direct to Madrid

	M	T	W	T	F	S	S	
IB		7:00		7:00	7:00	7:00	7:00	p.m.
IB	7:00		7:00					p.m. 1-stop
TW			8:15	8:15	6:30	8:15	6:30	p.m.
TW		8:30	8:30	8:30		8:30	8:30	p.m. 1-stop

Connections: via Lisbon on AZ, IB, PA, SR, TP
via London on AI, AZ, BA, LY, QF
via Paris on AF, AI, LY, OA, PA

WEATHER NOVEMBER TO FEBRUARY

Madrid (city)	50°-70°	sunny and warm
Guadarrama (mountains)	30°-50°	sunny with snow
Barcelona (city)	70°-90°	sunny and warm
Barcelona (beach)	80°-90°	sunny and warm
Malaga (beach)	80°-90°	sunny and warm
Lisbon (city)	70°-85°	sunny and warm

PRODUCERS:

Estudios Moro	Madrid
Estudios Moro	Barcelona
Tele-Cine-Moro	Lisbon

Contact: **MOVIERECORD, INC.**

845 Third Ave., New York, N.Y. 10022 • PL 1-6233

id that's the size of a small book.
of receivers will continue at
levels for the next five years,
will be sparked by color port-
and miniature sets when the
begins to taper off in the early
70. It is unlikely that the makers
of receivers and telecasting equip-
ment will again be content to let the
industry reach the saturation levels
of the last decade.

On the programming side, there
will be a continuing supply of color
programming as off-network shows
become available in syndication. Per-
haps most dramatic, though, is the
effort that color cameras appear to
have on local station management.
Maybe it's because they're costly and
the feeling is that anything costing
so much should be used, or maybe
it's merely the enjoyment of having
a new plaything—but there does
seem to be a trend toward doing
more local live programming once
full color capability is achieved. For
the viewers, the stations and the in-
dustry, this trend is a good one. ■

'Tape It' is Word at WFAA

The question of whether or not to produce a commercial in color is fast being superseded by the question of whether to film or tape it. And with 326 stations around the country currently able to do their own color taping, indications are that film companies may soon be losing ground in the battle not only to local clients, but to regional and national advertisers, too.

The latest indication of this trend comes from WFAA Dallas, which recently prepared 11 master tapes for Jax Beer, made by the Jackson Brewing Co. of New Orleans. Four one-minute and seven 20-second spots were produced, and 421 copies were made and distributed to 53 stations for a major regional tv campaign.

"By using tape, agency officials are able to do their own editing-on-the-spot," explained Jim Pratt, the station's chief of production and operations. Another asset of taping is built-in speed. Without having to process film, WFAA was able to do the set of commercials in four and one-half days, shooting six and one-half hours a day.

Attributing its success in colorcasting commercials to its Ampex VR-2000 high band videotape recorder and an Ampex Editec system, the station has also done Falstaff Beer and Fritos tapes for regional use, as well as a large number for local advertisers.

Lassie, a Real Dog

(Some dog!)

- Friend of millions!
- Loved by adults — and by children, too!*
- 156 episodes for stripping.
- And how it attracts sponsors!

*Nielsen shows 56.2% of audience are adults.
(Jan. 1966 Nielsen Audience Composition Book).

For top family entertainment
in your market ask for
"Timmy and Lassie"



Telesynd

375 Park Avenue • New York, N. Y. 10022
212 PLaza 2-3210



face, and the panstik is too time-consuming to use on the body. In color, too, women should use light colored moist rouge, sparingly. Max Factor's Flame is a good color. I rarely used rouge in black-and-white (unless the women insisted on it for their morale) because it didn't show. As to eye shadow, subdued or neutral shades should be used, unless some special effect is wanted."

One of the reasons that men must

wear a base on color tv is that "ears have a tendency to go bright red, and they look somewhat transparent," says CBS-TV's Carleton Winckler, director of quality control and training. "The ears look much brighter than the face if they're not made up. Men have to wear some lip color, too—just enough to make their lips look natural. Without it, their lips look brown or purple."

That there are no hard-and-fast rules for makeup is evident from the NBC memo to affiliates quoted above.

On the subject of lipstick, the *Le* reads, "For women only; men's should be covered with the b otherwise they appear to be wear lipstick. Select pale lipsticks as television system tends to add a of red." NBC's Lee Baygan no too, that while darker lipsticks mi look good in color, they look bl on the black-and-white screen.

All of the makeup men agree t the ideal is "naturalness" and si plicity, and all try to reproduce n ural flesh tones.

One of the problems that is mo evident in color tv than in black-an white is the effect of the intensi of the lights on makeup. Becau the lighting is increased for colo casting, faces sometimes look shin But, according to CBS' chief lightin director Sal Bonsignore, "in the ve near future, because of the improv ments in camera sensitivity, no mo lighting than is used for black-an white production will be needed. Mr. Bonsignore noted that now onl two-and-one-half times the lightin of a black-and-white production i needed, whereas at one time, th color system required four times a much.

Lighting is Same

"The lighting is no different than in black-and-white," says Edward P. Bertero, NBC's senior project engineer. "The quantity may be slightly higher, but the mechanics are the same. You just need more hardware for a higher level of illumination."

Even the problem of added wiring to increase the station's power has been solved, according to NBC's lighting and scenic designer Phil Hymes. "A station can now get the new quartz lamps, which give added intensity with the same power. They also have the added advantage of not weighing any more. Usually, as you increase the watts, the lamps become much heavier. If a station is really equipped properly for black-and-white production, it would probably have to change very little to go into color."

Regardless of the similarity of lighting principles, there are certain things that station lighting men

BILL BURRUD'S BIG 6...

**COMBINING
THE WORLD'S
MOST EXCITING
SOUNDS AND
FABULOUS
SIGHTS IN OVER**



**500 HALF
HOURS
OF
COLOR**

THAT CAPTURE FAMILY AUDIENCES!

■ TRUE ADVENTURE

Strange and daring adventures! Exploring primitive New Guinea; surf riding on 40 foot waves; clashes in Viet Nam and a host of other adventures provide exciting entertainment for all families.

■ WANDERLUST

From the gigantic redwoods of the Sequoia country to a carnival in Munich...from Tokyo's bustling Ginza to Mexico's sleepy Mandinga... Bill Burrud's camera captures the excitement and fun of far-away places.

■ ISLANDS IN THE SUN

Television's Marco Polo takes the viewer from island paradise to island paradise. An enchanting series that fits the mood of everybody who has ever dreamed of "getting away from it all".

■ HOLIDAY

Bill Burrud takes viewers on 39 vicarious vacations... Africa, the Far East, Australia, Latin America and the Caribbean... all visually exciting with maximum appeal to every member of the family.

■ TREASURE

Gold! Silver! Precious jewels! Priceless works of art! Treasures that are being hunted today in mountains, rivers, seas and cities. All the excitement and suspense of 39 treasure hunts in 39 different, fascinating places.

■ VAGABOND

Bill Burrud's camera takes the viewer over the American continent from Canada through the U.S. to Mexico to see fascinating sights and do fascinating things.

Preview Prints Available From...

The TELEDYNAMICS Corporation

729 Seventh Avenue / New York, N.Y. 10019 / Phone: 212-JU 6-6052

FIRST



11-11:30 P.M. NEWS, MONDAY THRU FRIDAY

WSYR-TV is No. 1 in Homes Delivered in the Syracuse Market:

ARB for March, 1966.
11-11:30 P.M. News,
Monday thru Friday.

***79%** More Than Station No. 2

***190%** More Than Station No. 3

Data quoted, or derived from Audience Surveys, are estimates subject to sampling and their errors. Advertisers and their agencies are referred to the complete survey for details.

WSYR • TV



Channel 3 • NBC Affiliate • 100 KW

SYRACUSE, N. Y.

Plus WSYE-TV channel 18 ELMIRA, N. Y.

Get the Full Story from HARRINGTON, RIGHTER & PARSONS

should know when they begin to use color equipment. "For one thing," notes CBS' Sal Bonsignore, "the hotter the temperature of the light, the higher the blue content in proportion to the red. Since you have to maintain a consistent color temperature on faces, normally 3,100 degrees (Kelvin), the light must be kept from getting too hot. In black-and-white, lights are simply dimmed if they get too hot. In color, as the lights are dimmed, they get redder, and you get redder skin tones." This is one of the reasons why low-key lighting is difficult to achieve in colorcasting. Because the color gets "noisy" when the light is dimmed too much, lighting men have to raise the level. When they do that, they run into the problem of surfaces reflecting light.

One thing that affects all of the technical areas of color production is the fact that so many viewers are still seeing the color shows in black-and-white. Because of this, double monitors are a must in control rooms to insure a quality picture for both color and black-and-white viewing. Makeup, lighting, scenic and costume men have to think in terms of both media. For example, a light pink and green, while they may separate chromatically on the color screen, would blend into a grey shade on the black-and-white screen if the two colors were of the same brightness.

Brightness and Contrast

Sometimes, lighting can bring out the contrast on the black-and-white screen that tonality achieves for color tv. Thus, with the right lights, the pale pink and green might separate in black-and-white as well as on the color screen.

Says a pamphlet, *Considerations in Color Film Production for Color Television*, published by the Society of Motion Picture and Television Engineers:

"It should be noted that materials which have contrasting colors might have similar brightness values in their reproduction on a black-and-white receiver, and, therefore, have very little effective separation or con-

trast. In addition to providing good color separation or color contrast on the stage, therefore, care should be taken to provide good brightness separation in lighting and in choice of set decoration and wardrobe."

According to most sources, the contrast range that a color system can handle with flesh tones on the screen is 20 to one. (Theoretically, if the receiver is perfectly adjusted, it is 40 times to one.) If a tone is more than 20 times as bright as another on the screen, it appears purple. If it goes lower than the camera's range, it appears black.

Tv Isn't the Eye

"The contrast range is vital," remarked CBS' Carleton Winckler. "A viewer can change the color for any one image, but that changes all the shades; he can't change the ratio. That is, if you have lettering, it should always be about two steps away from the background. Even if the viewer changes the color, he can't change the contrast ratio, and the lettering still stands out."

NBC engineer Bertero adds: "The tv system doesn't exactly behave like the human eye which fills in the information that is lacking. If you want to see something on the color tv system, you have to put in brightness plus color. If the contrast ratio of objects is greater than 40 to one, you won't see things in the dark area."

Another difference in lighting for color tv is that much less backlight

in relation to keylight is needed. According to NBC's Phil Hymes "because you can take advantage of the color contrast, the ratio of backlight to keylight can be decreased from about two-to-one to one-to-one.

But because more overall light is required for colorcasting, according to Jack Blackman, freelance designer who recently worked on sets for ABC-TV's Peter Jennings newscast that airs in tint in January, "the colors used cannot be too vibrant; they tend to 'bloom' if they are."

Another consequence of the high intensity lights on scenery was pointed out by John Dapper, ABC set designer. "Since the intensity of the light brings up the flatness of a set, realism in design is becoming more important. For example, I would avoid painting flats to look like boards or timber. Instead, I would use the actual materials."

Blue and Grey

Because lighting so strongly affects the way scenery, costumes and makeup look in color tv, it has become increasingly important for technical men to work together. "In black-and-white," says CBS' Sal Bonsignore, "you might be able to get away with too much light in one spot, but you have to be a lot more accurate in color lighting."

Colors of costumes or sets can affect skin tones as well. "There is a problem in that so many colors have a tendency to bleed, says NBC's makeup man Lee Baygan. "Skin tones pick up some colors, or the color of the background might splash all over the place and change the texture of the face. I have had experience with blue-greys, certain greens and washed-out backgrounds affecting skin tones. And a bright white dress can make flesh tones appear much darker."

In general, the opinion is that pure whites and dead blacks should be avoided in front of the color cameras, because they are out of the contrast range and therefore throw off the other colors on the screen. "Tv blue used to be popular, for shirts and such," notes ABC's cos-

Color's Pioneers

While stations across the country are learning about the problems — and solutions — of color tv for the first time, a handful of outlets long ago put the "experimental" stage behind them. According to RCA, the following were first local and live in color on the dates shown:

WKY-TV Oklahoma City	Apr. 8, 1954
WBAP-TV Fort Worth	May 15, 1954
WTMJ-TV Milwaukee	July 18, 1954
KMTV Omaha	Sept. 15, 1955
WBTV Charlotte	July 1, 1955

TvB Elects New Officers

The Television Bureau of Advertising, Inc., elected new officers at its 12th Annual Membership Meeting in Chicago. Joseph P. Dougherty, executive vice president of Capital Cities Broadcasting Co., was elected chairman of the



Board; Charles B. Brakefield, president and general manager of WREC-TV Memphis, was chosen secretary; Frank M. Headley, chairman of H-R Television, Inc., was re-elected treasurer. Norman E. Cash continues as the Bureau's president. At the TvB affair held in the Windy City recently, Mr. Dougherty (r.) discussed "the business of business" with Henry Fowler (l.), secretary of the treasury, while Robert Keim, president of the Advertising Council, looked on.

the designer Alfred Lehman, "but grey is used. The grey appears white, but the blue retains its blue hues." Mr. Lehman noted that he chooses costumes after he sees the set, so that colors won't clash with the background but will separate them.

The Do's and Don'ts

Lighting director Phil Hymes, however, thinks that the no-white-shirt concept "has gone by the wayside. White against black may flare, but we use it against other colors."

Besides avoiding extremely bright colors, scenic and costume designers find that small items can be tricky. "They have a tendency to break up. You get a red edge, and a green and blue edge with patterns like houndstooth. Anything smaller than one-eighth the vertical height of the picture is hazardous in terms of resolution. The pattern either smears or you see it as flickering in different colors," notes CBS' director of design and shops Kurt Oppenheimer.

(ABC set designer Blackman noted, however, that Peter Jennings wore beige tweeds and checks without getting any apparent reaction.)

A booklet from NBC's engineering department, *NBC Specifications for Recorded Television Tape*, conveys some thoughts about color sets and costumes. "Don't use large background areas of highly saturated non-primary solid colors. The primary colors of the television system are red-blue-green. Do use light slashes, millwork, arches to break up large background areas of solid color. Don't use finely striped or check patterns in sets or costuming (ties, suits, dresses, etc.) Do use moderately busy costuming."

Jewelry is one item with which color cameras give no problems. According to costume designers, jewelry wasn't used too much in black-and-white because it often sparkled and flashed, looking like white dots surrounded by dark rings. In color, however, it comes out very well.

NBC's Ed Bertero notes that background shades should complement the major color of the scene. "For

flesh tones, this is usually blue or blue-green. It complements them and is acceptable to the human brain. In terms of brightness, the background should be less than the face, so that the interest remains focused on the face. One of the biggest pitfalls people fall into because of color is that they go garish—or almost monochromatic, until they become experienced enough to judge how much color to put in a set."

One of the exciting but frustrating features of color tv for a station's technicians is that the art is young enough to be constantly changing. Engineers who say "no white" today may find a way to adapt the camera to it tomorrow. New equipment is continually being developed which change the requirements for good color quality.

But one thing remains constant, no matter how improved the cameras and technique. While it is true that color alone cannot make a bad show good, without technical knowledge of the color system, it can certainly make a good show bad. ■

BUYING TIME IN ROCHESTER?

... SWING WITH WROC-TV 8 ...

Represented by Edward Petry & Co., Inc.

RO A RUST CRAFT STATION

analogous hues, and the cool, passive and calming qualities of blue, violet and green." It has been demonstrated that as people mature they tend to be more receptive to colors of shorter wavelengths than in their childhood when they were more appreciative of the physical side of the spectrum (red). Thus, it could be conjectured that a product designed for adults and the elderly might better be packaged in blue or violet, or that a single product could be put up in packages of different colors to indicate its suitability for consumers of all ages. Again, the color of a costume or set might influence the reception of a performer or program among different age groups in the audience of viewers.

Although television advertisers in recent years have been concerned less and less with motivation research, and more and more with the numbers of people (and numbers of kinds of people) viewing their commercials,



Robert F. Jamieson (l.) was named to the new post of director of sales administration at CBS-TV, and replacing him as director of station clearances is George Zurich (r.). Mr. Zurich previously was manager of station clearances.

the indications are that color television's emergence on the scene as a full-blown medium will bring about increased efforts in the motivational and psychological areas. Man, as represented by the viewer, doesn't know why he reacts sensitively to certain stimuli and not at all to others. Since people themselves cannot explain why they are attracted to certain products, it is up to the researchers to find out why. And it is their findings which will be used by commercial producers, packagers and advertisers to excite the consumer/viewer about a particular product. The advertiser must try to be one step ahead of the audience, by interpreting past reactions and predicting future behavior.

Color and Character

While attempts have been made to evaluate the personality by handwriting, free association tests, lines in the palm, etc., one of the most reliable means of identifying dominant character traits is by the interpretation of color preferences. Where there is disinterest in color, says Faber Birren, "there is indication of a dominant inner nature." When asked what their favorite colors were, those persons who answered black, white or grey (few though they were) indicated something about the structural development of their lives. According to Mr. Birren, those partial to white accepted life on its own terms; those who favored black were unusually vain; those who chose grey revealed

that at one point they had completely reorganized and rebuilt their character.

In the analysis of color preferences among large numbers of people it was found that the elemental colors of red, green and blue were most favored. Red and blue were the most common choices. Red indicated an outgoing personality, a person who responded well to life in general and could appreciate the dynamic qualities of a complicated existence. These people are believed to be dogmatic in their personal attitudes and are quick to judge others. While they are enamored with life, they cannot tolerate anything but a robust reaction to its opportunities. Those who preferred blue were, to the contrary, introverted types. While the color holds universal appeal, blue finds most of its enthusiasts among people in the higher-income, higher-intelligence, and higher-culture brackets. It is a color that encourages introspection and soul-searching. Red and blue represent polarities of character: the red will be dominant in liberal individuals while the blue (especially navy blue) will prevail with conservatives.

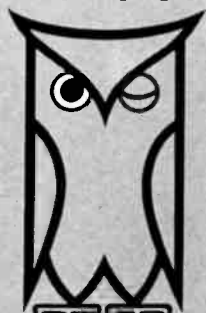
Is Pink Masculine?

Pink, a shade of red, is consistent with the attributes of its parent color but without its extreme qualities. Many women like it because it reminds them of their childhood. While most men will not admit to its attractiveness, it is probably because they associate it with femininity.

Orange, also a derivative of red, is not rated high in preference scales, but is found to elicit high degrees of excitement (red-orange especially). Psychologists have postulated that most people partial to orange will not suffer from any great psychological disturbance; they are endowed with an insulation against the destructive forces of the world.

Yellow is not at all chosen as a favorite color but it does make a deep impression on people. The number of yellow taxicabs in Manhattan is far less than that estimated by pedestrians; yellow just makes a strong

Who gets top
billing with
Central Iowa
viewers?



WHO TV

...that's who!

NB COLORFUL 13 • DES MOINES, IOWA

Represented Nationally by Peters, Griffin, Woodward, Inc.

work on the mental faculties.

The color of nature, with its symbolic overtones of fertility and growth, is part of the reason that green has universal appeal. It is representative of the upper-middle-class population and often typifies the American businessman or local woman's club leader.

Brown is not symbolic of any particular traits. The associations people place on it are wholly derived from experience. It has a certain recently acquired symbolism through association with foods (coffee, bread). The coffee can that is brown will be chosen over the red tin because it is assumed that the coffee will be richer and more mellow.

Overriding Color

Though the available material on the psychology of color is sparse, and some not well documented, there is enough to show that color is a valuable tool in advertising. When selecting the right color for a product, the advertiser today should take into account the regional area of distribution, the symbolism each particular shade will evoke, and its retention power. As with so many other ingredients of the advertising mix, however, things can go wrong even when all that is known about color's effects is considered. For example, purple has traditionally been associated with royalty and grandeur, but today a preference for that color has been likened to mere affectation. At Pippincott & Margulies, industrial designers, vice president Walter J. Young told of some Japanese imports who promoted fabrics in a combination of blue and orange. While the combination never ranked high in reference surveys, the strong promotion put behind it made the fabric sell remarkably well. Thus, color preferences can be subordinated to other basic desires, i.e., wanting to be "in fashion."

The behavior of human beings is radically unpredictable, but the clues offered by color psychologists can— at times—be used to understand the viewer's personalities, and to manipulate them to the advertiser's advantage.

Labs (Continued from page 41)

detailed and painstaking task, which might involve matching footage from one scene taken weeks earlier to another taken just today, the tapes are fed into the printing machines in strict synchronization with the negative elements.

The enormous darkroom where prints are made is in virtually total darkness. Perhaps 20 men keep watch on the machines that send light through the negatives to work on the emulsion of the rawstock print film. The numbers of men and size of machines are difficult to gauge against only the scattered pinpoints of red and green light glowing feebly in the darkness.

Streaming out silently from the printing machines, the film goes into the "bath." The solution varies from one type of rawstock to another, but the baths are maintained at a constant temperature and chemical content, with the liquid continually being drawn off and replenished, as is the water in a swimming pool. The

baths are each analyzed three times a day, for uniformity and quality control.

On and around hundreds of bobbins and spools, the film shuttles in and out of the developing solutions, and then continues its run into another room for washing, weaving up and down through controlled sprinkling. After the chemicals and rinsing, the next step is drying, which again finds the prints rolling over a series of spools and shuntings.

On some orders, after drying, the film goes through a coating process to make it more durable and more resistant to scratching.

The next step is the checking of the print. The spooled film is screened to make certain there have been no flaws or foul-ups in the printing process.

When prints are made from negatives that have been subjected to optical work or extensive editing, they undergo cleaning by one of three methods: sonic, detergent, or buffing.

After the print is screened, it is

Big Get-together on Third Ave.

At 385 Third Avenue a couple of old rivals are getting along together peacefully and productively these days. At Farkas Films, Inc., facilities for both film and tape production are available together under one roof. New tape facilities for HIGH BAND COLOR include the Norelco Plumbicon Camera plus associated equipment, making it possible to record, edit, mix, dub and eventually kinescope. For further details call OR 9-8212. 385 Third Avenue, N.Y., N.Y. 10016

Farkas Films, Inc.

broken down into the component commercials that are in the run of printed film, and each commercial is spooled, boxed, labelled, and passed along to the customer-service man. Usually, what with the rush, there are ready and fretful hands to receive it on the other side of the counter.

The entire process—and there are other procedures that can be used to turn out color prints, depending on the kinds of film used and the purposes for which the prints are needed—is not a simple one. Even with mechanical and electronic equipment speeding things along, processing still is highly dependent on the human element. The quality of the “timer” is of great importance, and John Kowalak, vice president, director and chief color consultant at Moviellab, Inc., hints that some people can never be made into color timers, although others learn it quickly. “It’s an innate talent,” he says.

The shortage of timers in the business is well-known, but other personnel play a major role in speeding



THE NEW
CANDY STRIPED
**BARBERRY
ROOM**

Your Host, **BILLY REED**
provides the atmosphere
of a private club

Luncheon • Cocktails
DINNER AND SUPPER
DANCING
(except Sunday)
NO COVER CHARGE

RESERVATIONS: 753-5800

THE
Berkshire
21 East 52nd Street, N.Y.C.

Where are the Timers?

The role of the “timer” is considered a critical one inside the color laboratory. The timer is the person who analyzes each scene in a color negative and notes what adjustments should be made in the printing process to produce “correct” colors throughout. A shortage of qualified personnel is suggested as one reason for the color crowding at many labs.

According to one knowledgeable film man, the problem isn’t that it takes long to train a timer. “The problem simply is,” he says, “that you don’t get bright young men out of Harvard who want to work in a darkroom—even if it pays several hundred or more a week. Your timers start out as mailroom boys for a lab. Then, if they hang on, they’re moved up a notch. If they hang on again, they go up another notch in the typical system of advancement you find in any union. When a lab needs a timer, it can’t advertise for a bright kid in the paper. No, old Charlie has been mixing the developer for five years, so he’s in line to get a little more money as a timer.

“It doesn’t take 15 years to train a timer; it just takes 15 years for somebody to work his way up the ladder to become one.”

processing along. Thorough quality control is a must in all phases of production, and efficient maintenance of the many different machines requires capable people. With dozens of production houses sending in thousands upon thousands of feet of film—from commercials, features and documentaries—in a steady stream, the details of traffic alone are complex. Accurate labelling is vital.

Worse Than Features

Obviously, from what the reader knows about laboratory processing at this point, there is much that delays a piece of negative from being “rushed through.” Even with the substantial capacity of such facilities as Moviellab, Du Art, Pathe, Capital in Washington and Miami, Bebell & Bebell, Technicolor, the WFLA-TV operation in Tampa, and others, the commercials-making business itself has caused a problem. This is that where the labs can effectively handle hundreds of thousands of feet in feature film work, commercials come in from dozens of producers in short bits and pieces. And every agency client is as highly critical and demanding of color perfection as a Hollywood film producer whose current film costs in the millions of dollars. And when a few feet of film has to be processed again and again

to get a print that makes the client’s eyes light up, it takes time.

Many laboratories are expanding their facilities and training new people, but equipment is costly and slow in coming. At first there was skepticism that the color revolution would last, and some labs justifiably hesitated to order new processing machines lest tv color prove to be a one-season wonder. Now, surprised and delighted, the labs are convinced that commercials in color are here to stay, and investments are being made to handle the crush.

Tape a Solution?

When the day comes, though, that customers won’t have to stand in line for service, the time-consuming chemical nature of the film development and printing will still be present—and agencies and their clients will just have to allow for it in their plans. Barring a Polaroid-like innovation in commercial filming, the only way to turn out a color commercial *quickly* will continue to be with video-tape. There, electronics supplant the chemicals and an instant “development” is possible.

But, any widespread swing to color tape could result in a jam-up there, too. Perhaps right now patience and understanding are the only answers . . .



*"You can quit hunting for that station's material,
it's all right here in Standard Rate"*

.....

Can your promotion be accessible,
Or even *found*, in files so messable?
No need to fret if, all the while
You're in Standard Rate, the *portable* file.
In SRDS
YOU ARE THERE
selling by helping people buy.

.....

Another exclusive exposure opportunity for Service-Ads in **SRDS**
STANDARD RATE & DATA SERVICE, INC.

(7) Is it a dead issue so far as a series is concerned, but a live idea as far as an occasional special on a high order in different periods? Probably.

The answer to most of these questions seems to tend toward the affirmative. The critics of television, to whom this series was addressed, let it down. Their criticisms were not based on the lofty ambitions of the series but rather on the summum bonum of such a series, and not the relation of this to other television programs. The intelligentsia, who clamor for this kind of experimentation, also shunned the results—which seems to indicate that it is next to impossible to get the eggheads into television short of a disaster announcement.

Okay, the show itself left something to be desired. Big names are no guarantee of success. Many magazines commissioning top writers have found that they got

garbage from the best because they were working on a deadline for money and not for expression of their best ideas. The writers, actors, and composers, to a degree, let the producer down. As the shows progress he can determine their degree of reliability and act accordingly in the future—if there is one.

It is extremely difficult to bring innovation to television. Almost everything has been tried. Perhaps the most difficult thing of all was assuming that a weekly series was possible. All leaders in television hope that ABC will continue with this experiment. The best way would be to take more time to perfect the properties and do fewer of them. ABC can always find time for this sort of special without putting aside a weekly time period.

Above all, ABC deserves a big gold star for trying. ABC also deserves an industry vote of confidence—money, that is—to encourage the continuance of its attempt to improve television programming for the minority who care.—J.B.

Spot (Continued from page 44)

are paying for a very real addition.”

If production costs get out of hand, he noted, because of color or other factors, an agency might reduce its production costs by making fewer commercials rather than cutting its media budget. “You might make only four commercials in a campaign originally set for five,” Mr. Maffei said. “Although I don’t think the stations are being hurt because of color expenses, I can’t worry too much about it. After all, their profit margins are greater than the networks.”

Frank Kemp, senior vice president and media director at Compton Advertising, said, “When costs increase somewhere, you have to cut somewhere else. Usually the budget is a fixed percentage of sales and is pretty inflexible. With increased production costs you *might* have to cover fewer shows or fewer stations, but I’m inclined to think it’s unimportant.”

Color is ‘Too Easy’

Louis T. Fischer, vice president and media director of Dancer-Fitzgerald-Sample, definitely does not believe expenses for color commercial production have anything to do with the fortunes of spot television. “We hear lots of reasons for spot tv’s troubles,” he said, “but color is an oversimplified answer and

too easy. The spot tv people simply charge too much. If they say they have to charge more because of their color costs, I say that’s their problem and they will have to learn to absorb them. We have all kinds of costs, too, and don’t cry about them.”

However, Mr. Fischer did say that the client usually sets up budgets for media and production and “if production costs go way up, then the difference can be made up by cutting into media. But normally it’s a much more fluid situation. There are a lot of variables that affect production expenses and color is just one of them—not an especially important one in terms of the total production expenses. I definitely do not think it’s true that increased color expenses are coming out of spot tv budgets. Even if it were, it’s still a fairly small amount.”

“If production goes up, media must come down,” says Richard Jones, J. Walter Thompson’s vice president and director of media. “The budget is usually a relatively fixed entity to work with, normally a percentage of sales that has to be divvied up. To the extent that production costs actually do increase due to color, I guess our media budgets are threatened. However, you can sometimes go back to the client and explain it and he will increase the total budget. Given a circumstance that increased production costs actually do come out of media,

they need not come out of spot. I am not aware of any specific instance when we have cut back on a scheduled spot campaign because of increased and unexpected production expenses for color.” All in all, he added, “I don’t see how it could be an important figure no matter how you look at it.” He cited figures that color costs would only be 10 to 15 per cent on top of the production costs, which would be 10 to 12 per cent of the total budget.

Spot Could Increase

“Don’t forget, too, the degree to which color commercials make television more effective,” he said. “After all, you *are* paying for something you receive. It’s possible that the addition of color could *increase* the amount of billings going into spot tv because it makes the medium relatively more important. I can imagine cutting other media budgets to take advantage of color spot, perhaps taking some out of magazines, print, or promotion to push your primary medium for all its worth.”

At LaRoche, McCaffrey & McCall, Frank Minehan, head of media, said that circumstances of increased production costs cutting into media budgets are “rare and untypical here.” He said, “Production and media budgets are set up separately” and are spent separately by separate departments. “Frequently, produc-

on costs are more than expected and we have to go back to the client and ask for the difference, but the media budget remains the same," he said.

Doug MacMullin, D'Arcy Advertising group media supervisor, said, "To say that color increases are the cause of budget problems is risky business. Usually color costs are buried in the mountain of paperwork and no one really knows what has caused production-cost increases or exactly how to account for them. Usually we plan campaigns and make one year's projection, giving the probable production expenses. In the course of the year, the costs might go up or down because of a lot of reasons—talent, re-use expenses, etc., in addition to color. Then you start trimming elsewhere if you have to. But the production figure is really rather flexible, usually flexible enough to embrace the color increases, such as they are. If color costs did become an influencing factor, the creative and account people might be much smarter to make fewer and better ads rather than trim the media budget. Also, you might save money for increased production costs by more judicious media buying."

Or Are They?

At Grey Advertising, Howard Camin of the media department, said, "Here the production budgets are set up separately from the media budgets. However, if the production costs do go up, the extra money has to come from somewhere. If it does come out of media, I would guess it would more likely come out of flexible media like newspapers and spot. But that's only one of many choices. A simple way to make cost reductions is to cut the number of commercials produced. Stations say they do not charge extra for color, that it's free. But their costs for color capability must be in there somewhere, in their regular rate increases, I suppose. This means that those advertisers not using color are helping to defray the cost of those who do."

Shel Boden, associate media director of Norman, Craig & Kummel, said

higher production costs were coming out of media budgets and suggested that "lab processing and the higher cost of color prints which have to be sent to each station might make us tend to cut into spot tv schedules."

New Brands Help

Arthur S. Pardoll, vice president and manager of the media department at Foote, Cone & Belding, Inc., however, holds a representative view of what the majority of advertising media officials feel. "I don't think increased production costs for color have any significant effect on the future of tv advertising budgets because it's such a small part of the total outlay. Cost of facilities and programs themselves are our main money problems." He said he could not believe that the spot tv business could be hurt by production costs, if for no other reason than the continual introduction of new brands is increasing spot tv's base. "The introduction of new brands will keep the money flowing into spot and network," he said, adding that it would be misleading to examine the condition of spot tv by examining spot billings, "brand by brand."

Other Problems

He put spot's problems elsewhere: "We think there's a lot of over-commercialization in spot tv. It's not so much the increasing costs, but that you have less a degree of control in the handling of your commercials." He pointed out that the agency has trouble placing its spots strategically within a program. "If a station has 10 minutes and 20 seconds of spot for an hour show, for competitive reasons or whatever, it might choose to run eight of those minutes in the first half-hour, instead of five each half-hour. Now, if you meet 10 people or four people, who are you going to remember? The chances are you will remember two or more of the four and perhaps none if you are introduced to ten."

Over-commercialization? Product protection? Rate protection? Spot television may have plenty of problems, but added color costs (it appears) aren't one of them. ■

Facts in focus...

the NSI BLUE CHIP SUMMARY



Finger-tip information issued 6 times a year:

- maps of NSI (and/or Metro) areas
- roster of reportable TV stations
- Day part average audience estimates (¼ hr. & cumes)
- and more

all in one handy volume

For complete details call, wire or write



Nielsen Station Index

NSI EXECUTIVE AND EASTERN SALES/SERVICE OFFICE
NEW YORK (10019)
1290 Avenue of the Americas • 956-2500

NSI SALES/SERVICE OFFICES
CHICAGO (60601)
360 N. Michigan Ave. • 372-3810
HOLLYWOOD (90028)
1680 N. Vine St. • Hollywood 6-4391
SAN FRANCISCO (94104)
68 Post St. • YUkon 6-6437

a service of

A. C. Nielsen Company
CHICAGO (60645)
2101 Howard Street • 465-4400

What do they do if they ain't got rhythm?



Sure Negroes can get into broadcasting.

As long as they're Sammy Davis Jr. or Ella Fitzgerald they'll have no trouble at all.

But what if they're Sammy Brown? Or Ella Jones? And they don't sing. Or dance. Or blow a mean horn?

What if they're just average guys who want a chance to make it in broadcasting?

Well, let's face it.

That used to be a story of an entirely different color.

That's why ABC, CBS, NBC and Group W, in conjunction with the National Urban League, got together and decided to sponsor the Broadcast Skills Bank.

The purpose of the Broadcast Skills Bank is to help people who have what it takes, get into broadcasting.

Here's how it works:

Participating employers furnish the Bank with up-to-date information on full-time job openings, part-time jobs, on-the-job training, and scholarships.

The Broadcast Skills Bank passes this information on to qualified applicants.

But we're not performing this service out of the goodness of our hearts. It's a very sound investment.

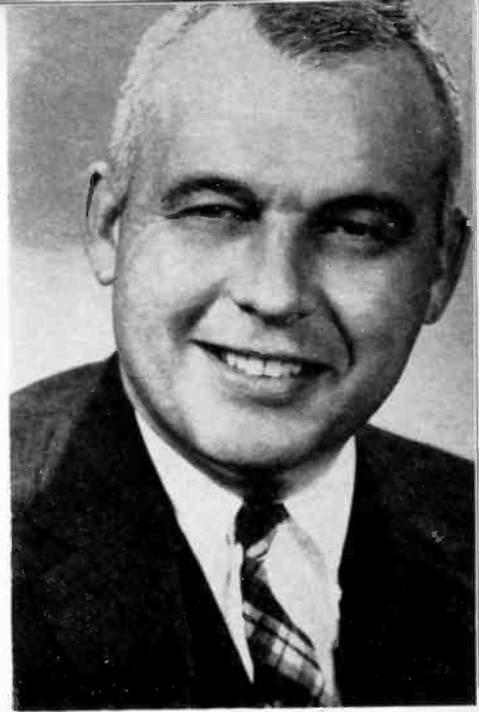
It provides anyone who subscribes with an efficient, nation-wide inventory of job applicants. It recruits fresh talent. And it saves time, money and headaches.

Isn't it about time you put the Broadcast Skills Bank to work?

Broadcast Skills Bank

Contact your nearest Urban League office.

In the picture



MR. CONLEY

'Spot Tv is a dividend industry'

Although James E. Conley thinks it will be "pretty tough" to follow Theodore R. Shaker as president of the five ABC Owned Television Stations, he should be getting used to it. He has been precisely one step behind Mr. Shaker since he followed him to ABC in 1961 to help launch ABC's successful venture into spot television. When Mr. Shaker became president of the Spot Sales branch, Mr. Conley stepped into Mr. Shaker's former slot as vice president and general manager of ABC Spot Sales; when Mr. Shaker became president of ABC Owned Stations, Mr. Conley moved up to head Spot Sales; when Mr. Shaker was recently named ABC corporate group vice president, Mr. Conley became president of the ABC Owned Television Stations. Mr. Conley even recently moved to Darien, Conn.—and guess who else lives here?

Mr. Conley says he "stumbled" into broadcasting in 1950 when a friend who owned a couple of radio stations in Minnesota offered him a job selling spots at \$1 per. "If they didn't have a dollar, hell, we would give it to them for 85 cents," he recalled. Today, as Mr. Conley leaves his post as head of ABC Spot Sales, the branch is reported delivering more than \$30 million a year into ABC's corporate bank account. Mr. Conley's move to head of the owned-stations division represents his first step outside exclusive responsibility for broadcast sales and he welcomes the move out and up. Having been instrumental in launching the spot sales branch, he looks forward to new and expanded responsibilities. "I guess I was getting a little restless although I didn't really know it until I got the new job," he said.

As a major part of his new job, Mr. Conley hopes to be an effective liaison between the five ABC Owned stations in New York, Detroit, Chicago, Los Angeles and San Francisco and the corporate headquarters in New York. While each station is a

relatively autonomous entity making the vast majority of its own decisions, Mr. Conley observed the essential fact that the licensee is the parent company in New York, and it is the one who is ultimately responsible. He hopes to give as much legal, programming, sales, and administrative counsel to the five stations as he can, and in turn wants "to be on as much as possible." Mr. Conley confesses to having had limited direct responsibility for programming but says his experience in spot tv involved him so in programming that he doesn't anticipate any major difficulties.

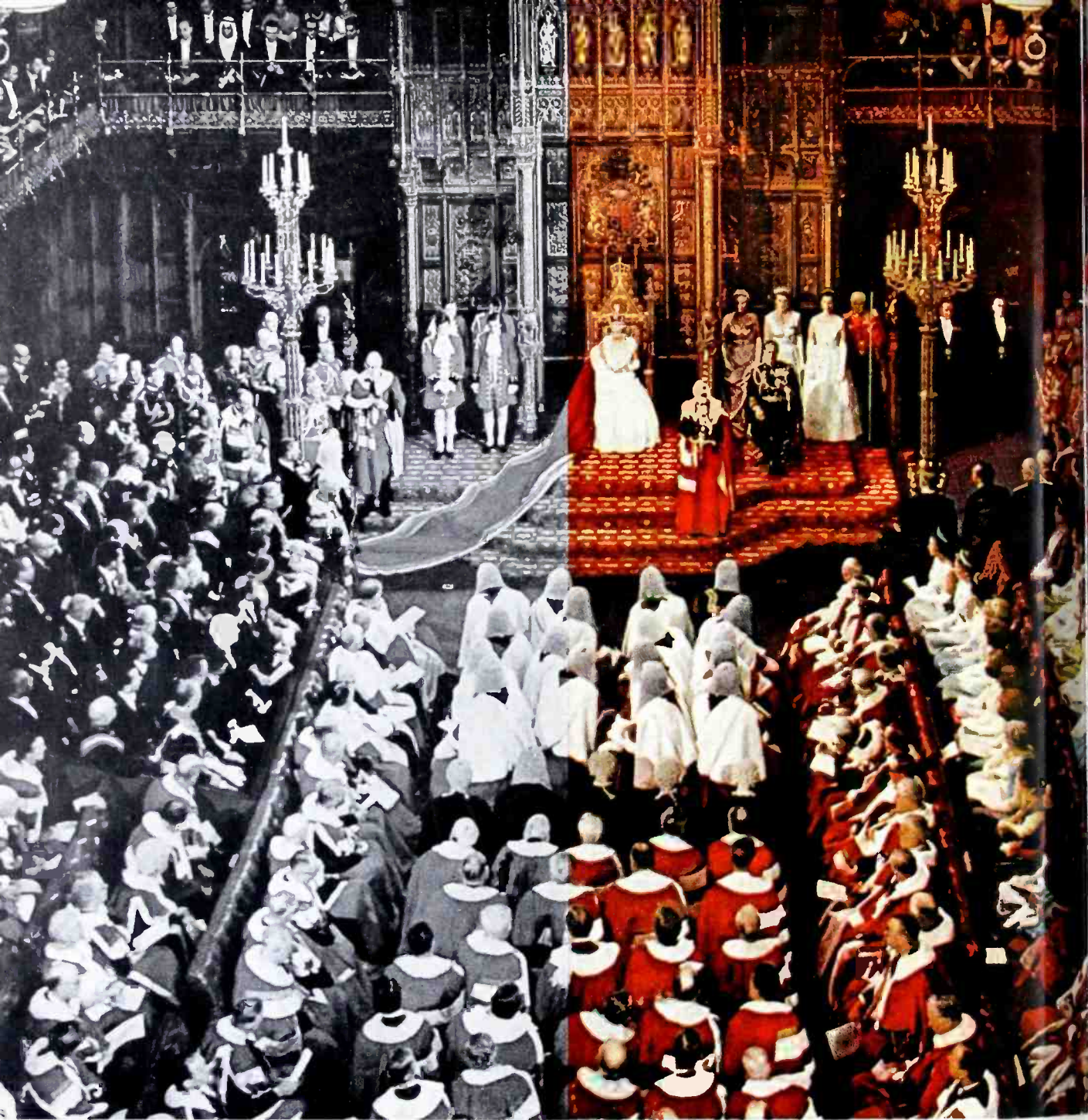
In regard to spot tv, Mr. Conley's specialty, he remarked that the industry continues to thrive in spite of greater competition from the networks' increasing sales flexibility. Nevertheless, he thinks spot tv could be more successful if "we could sell it more aggressively. You know, it's still a surprisingly divided, sporadic, and fragmented industry, with hundreds of stations and groups spread across the country. This is a disadvantage to spot tv, since the networks are able to sell in a totality." He said he would like to see spot sold "more creatively, and hitting harder at the networks."

Mr. Conley said he has a "whole check list" of specifics he intends to look into as he assumes his new post as head of ABC Stations. While most of them are internal and mechanical, at least one of them is a long, hard look at the ABC Owned Stations' editorial policies. At present the stations editorialize frequently on subjects of local interest; they do not endorse candidates for political office. He emphasizes that he's not making any fast decisions but wants to examine the reasons why the station manager always delivers the editorials, and whether, perhaps, fewer, longer editorials might be more effective than numerous short editorials. Mr. Conley called the present practice a "shotgun approach."

He said he especially looks forward

to seeing the stations continue to use their imagination in organizing special, local public-service projects. He pointed to a recent measles inoculation drive in which 171,000 Detroit-area children were inoculated in one day, and a mass meeting of the unemployed of Los Angeles with potential employers as examples of what a tv station can do to serve its community outside the strict bounds of programming. "Too many stations are content with delimiting the problem, but reluctant to go beyond that and set up the mechanics for resolving it," he said.

Mr. Conley, a very soft-spoken, immaculately groomed executive, was born in Nebraska City, Neb., population 700. He graduated from the University of Minnesota in 1948, majoring in business. In service for five years, he received a battlefield commission in Europe, the Bronze and Silver Stars and a Purple Heart. He bumped around the country, "sleeping in haystacks, hitching rides on trucks" until he landed his first job selling radio time, and has been moving up ever since. He lives with his wife, a former airline stewardess and four children in Darien, where he has little time for his hobbies (sailing, theater, and all kinds of music).



The State Opening Of Parliament by Her Majesty Queen Elizabeth II.

British Calendar
has added something
to its regular b/w TV series.
Color. Once a month.

Now **British Calendar**, the quarter-hour TV series, brings you color once a month and b/w every week.

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