

Television Age

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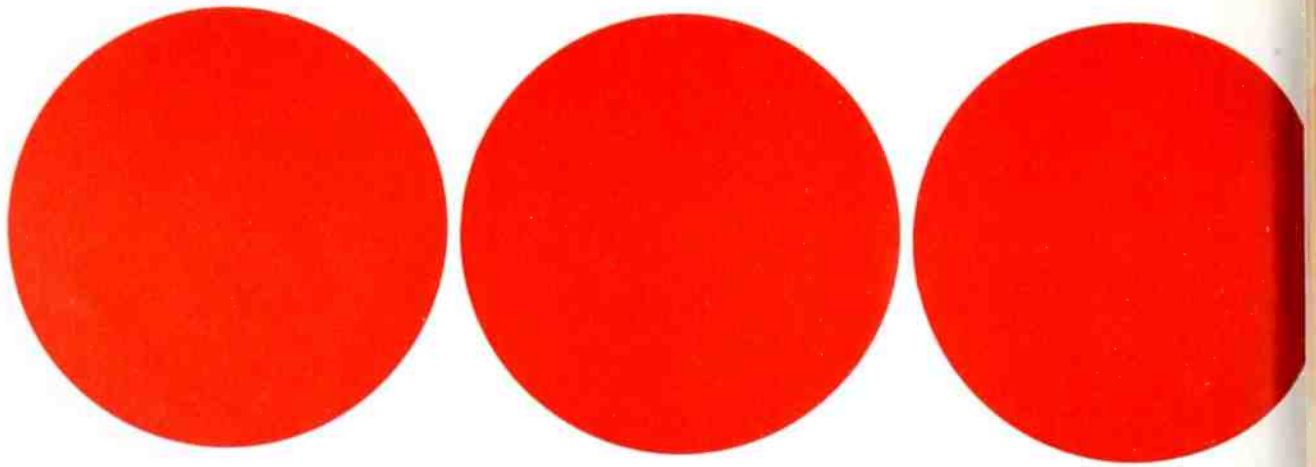
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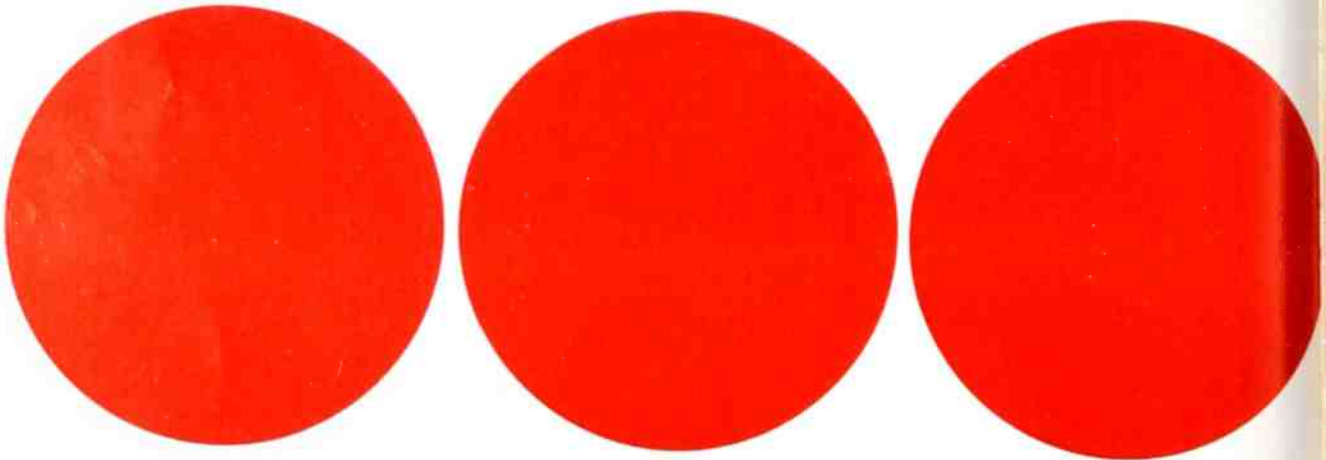
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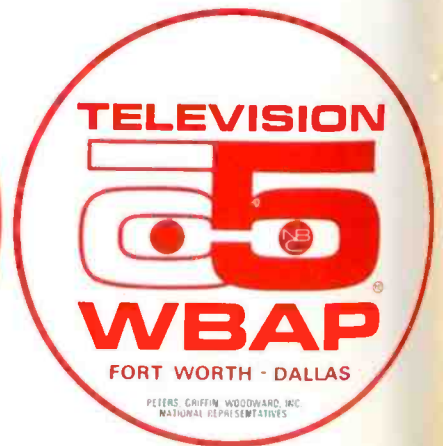
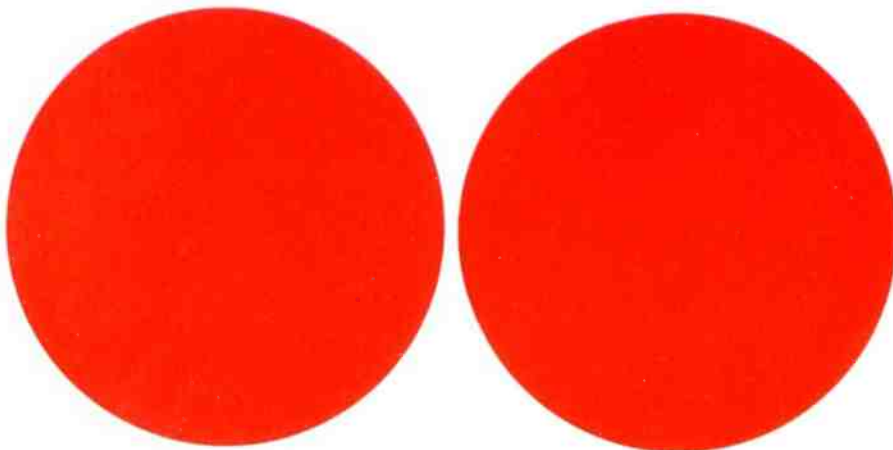




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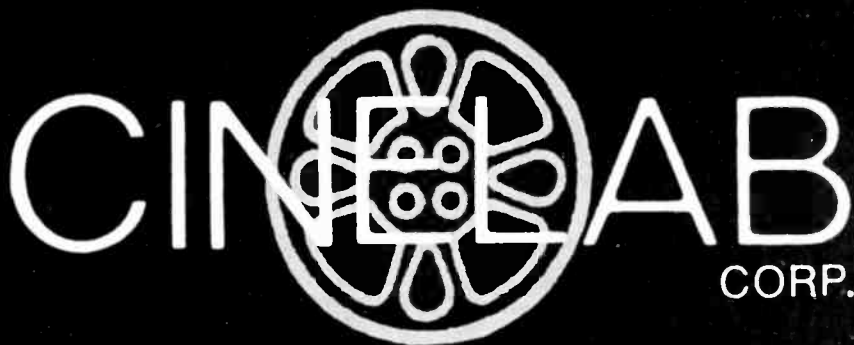


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13,219



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Los Angeles, WBBM-TV Chicago, WCAU-TV
Philadelphia, KMOX-TV St. Louis

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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.

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DECEMBER 4, 1967

Television Age

13TH ANNUAL COLOR ISSUE



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29 THE COLOR BOOM GOES ON

Its impact continues on many fronts but the picture of future growth is still a little murky.

32 MORE HUES IN NEWS

Key fact in switch to color: two out of three stations report using tint in all their local news programs.

34 NEW CLIENTS FOR COLOR

Color can bring new advertisers to tv but some may have to be lured via the local level.

36 THE TROUBLE WITH COLOR . . .

. . . is that too much of it can overwhelm the pitch; the current trends are to subtlety and realism.

38 WHERE DO WE GO FROM HERE?

That's what set manufacturers ponder as color sales hit record high.

40 HOW IT LOOKS LOCALLY

Market-by-market color penetration figures by Nielsen show varied growth patterns.

DEPARTMENTS

14 Publisher's Letter

Reports to the readers

16 Letters to the Editor

The customers always write

19 Tele-scope

What's ahead behind the scenes

21 Business Barometer

Measuring the trends

25 Newsfront

The way it happened

41 Viewpoints

What makes a hit show last?

42 Film/Tape Report

Round-up of news

53 Wall St. Report

The financial picture

55 Spot Report

Digest of national activity

57 One Seller's Opinion

The other side of the coin

81 In the Picture

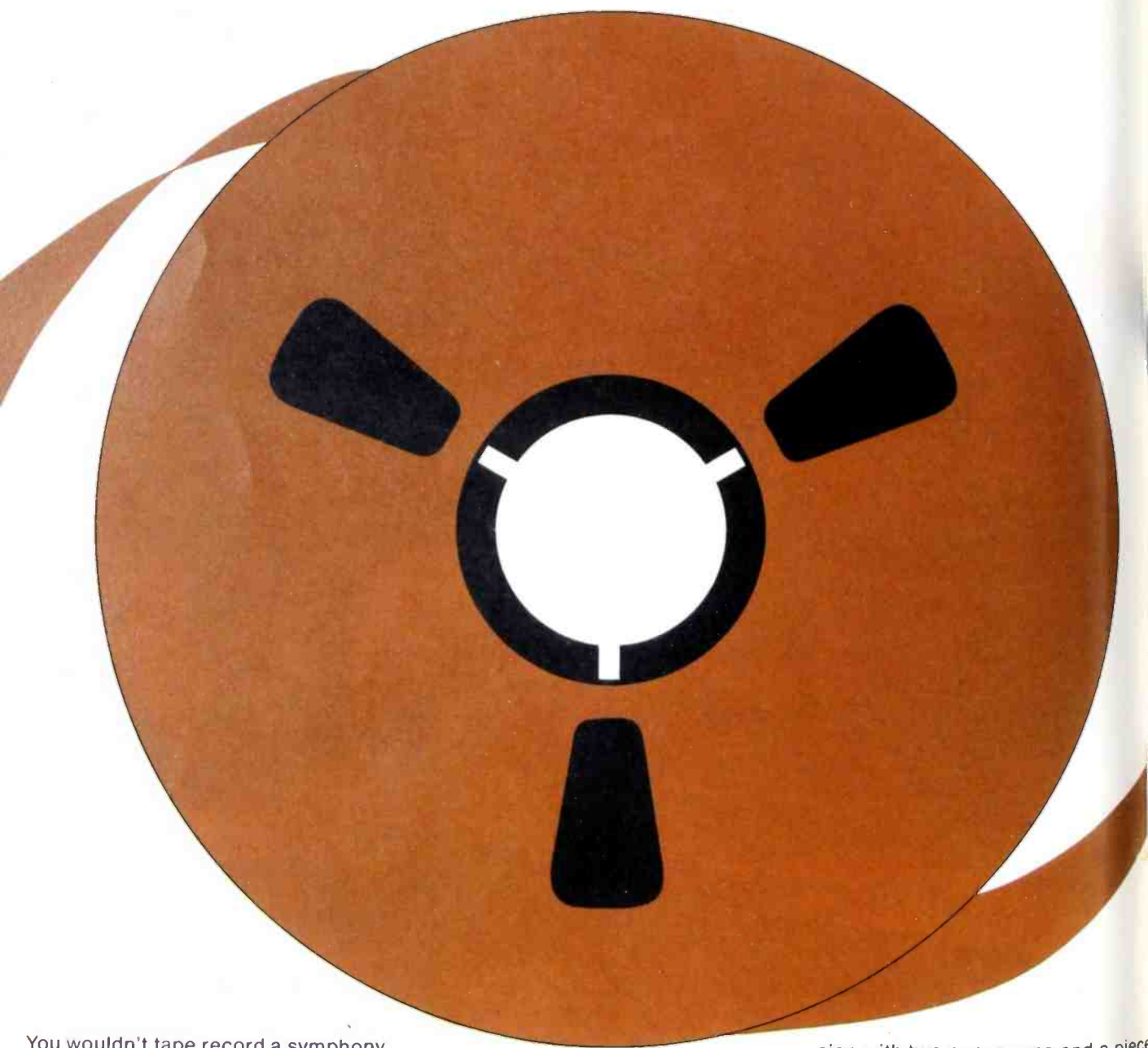
A man in the news

82 In Camera

The lighter side

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You wouldn't tape record a symphony by holding a microphone in front of your hi-fi speaker. Yet, as you know, a similarly primitive system—photographing the face of a color monitor tube—is the way all color videotape-

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Technicolor Vidtronics differs from the primitive system as a modern telephone differs from voice transmis-

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...to permanent, full quality color negative and prints



...as the color quality of the original videotape is actually enhanced in the film print. And your show is *permanently* assured against deterioration. Prints of Technicolor quality are processed at the new Technicolor

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Greatest Name In Color

Buy KBOI-TV Sell IDAHO!

KBOI-TV Boise serves Idaho's capital . . . the state's key retail and distribution center. Boise's influence extends to every part of Idaho

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NSI & ARB Feb.-Mar. '67. 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

← **THE KATZ AGENCY, INC.**
National Representatives

Television Age

VOL. XV

No. 9

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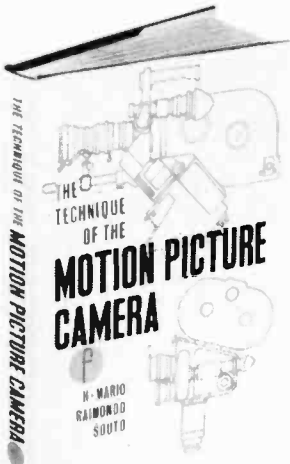
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Of the MOTION
PICTURE CAMERA**

by

H. Mario Raimondo Souto

Mr. Souto, one of the world's foremost authorities on the motion picture camera, has put together the perfect textbook for both the professional and amateur cameraman.

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Letter from the Publisher

A Question of Taste

Seldom do we take issue with other departments of TELEVISION AGE. Our *Viewpoints* column is written by a veteran, highly respected tv executive at one of America's top agencies. He is given full latitude to express his views on programming and it is for this reason that the column appears anonymously. Only the publisher and the editorial director know his identity. Current observations present a point of view with which I unequivocally disagree.

Nudity—semi or otherwise—blue dialogue, suggestive activity have no place in the living room. Purveyors of this kind of commodity dash behind the facade of so-called freedom but freedom means responsibility and responsibility means respect of others. Broadcasting offensive material whether it be in a movie or part of a variety show has no place on the air.

Certainly mores are changing but in their transition, elemental truths remain. To sweep these away under the cry of freedom is pandering of the worst sort. Movies can be selective about their audience; television can't and because it is a family medium it is a formulator of taste. If it attempts to follow rather than lead, the medium will have compromised its principles.

It is much wiser to err on the side of "being square" than to broadcast programming that should not be on the air. Admittedly, television cannot guard the morals of a nation but it can observe the bounds of good taste. And if a station manager who controls his own air does not know the bounds of good taste, he does not belong in *this* business.

Color Issue

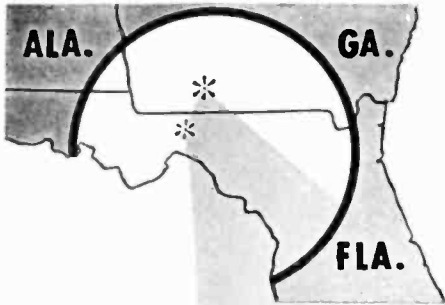
In presenting our 13th annual color issue one point is abundantly clear. The optimistic prediction of new business that would flow into television because of color has not as yet materialized. And while the medium has taken color for granted, there still remains a great deal of missionary work to be done to persuade advertisers on how color can be used effectively. To this end, TvB, the networks and many of the reps are tooling up to aggressively sell color in 1968. The old axiom of "Nothing is bought—it has to be sold" certainly applies to color. This great means of communication needs an added dimension—aggressive selling.

Cordially,



**"For the year's outstanding sales presentation,
created to promote the wider use of
TV spot advertising"**

**Awarded by the Television Bureau of Advertising
and the Broadcasters' Promotion Association to
HARRINGTON, RIGHTER and PARSONS, Inc.**



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...and we're *total color* equipped, too!



**WCTV
6**

TALLAHASSEE
THOMASVILLE



BLAIR TELEVISION
A Division of John Blair & Company



What devaluation means to syndication

Devaluation of the pound, whatever its effects on Britain's international trade, probably won't have any major effect on its buying or selling of tv programs. Leading U.S. syndicators say that Britain is already a tough buyer's market. If the American syndicators were to "raise" their prices by taking advantage of the devaluation, they'd risk losing the sale. So, when they get a chance to make one, they'll probably make it at the "old" dollar equivalent.

As for the thin trickle of British shows that find their way to American airwaves, it doesn't look as if they'll be any cheaper. Most such shows are distributed here by Independent Tv Corp., and they've been selling like hotcakes. ITC's parent, ATV, produces them, so the usual money exchange practices don't apply.

Color growing faster than uhf

The 13th tv set count survey under the joint sponsorship of the Advertising Research Foundation and the U.S. Census Bureau, just released, show healthy growth in color penetration, which is growing at a rate faster than uhf. The survey, underwritten by the three networks and NAB, covers data for June, 1967.

Latest color figures reveal a total of 10.8 million tv homes (19.3 per cent penetration), slightly under the NBC estimate, made previous to the bureau's field work. The June total is 3.6 million higher than August, 1966, and almost 7 million higher than August, 1965. Color penetration in multi-set households was 37.2 per cent.

Total uhf homes in June was 23.4 million (42 per cent penetration), a gain of 4.9 million over August of last year and 11.2 million more than in 1965. Overall tv penetration was put at 94.1 per cent. Multi-set households come to 14.7 million, representing 26.5 per cent of all tv households. This penetration compares to 6.3 per cent in 1957.

Banking group sponsoring tv specials

The task of anticipating a totally new market some five years in advance has been tackled by The Foundation of Commercial Banks. Their sponsorship of the *Love, Andy* special over NBC on November 6, as well as two up-coming programs, is part of the FCB's long-term growth campaign to win 'em while they're young.

Richard Beal, executive director of the foundation, explains that the foundation is particularly interested in reaching young people in the \$5,000 to \$6,000 income bracket because these are the folks who will be at the \$10-15,000 level in five or six years.

Spanish language shows do well, study finds

Spanish-language uhf stations in the top three U.S. markets more often than not get higher audience shares among the Spanish surname population than their vhf competitors. This is the conclusion of a study made in New York, Los Angeles and Chicago by Med-Mark, Inc., research firm specializing in uhf matters.

In a hurry?

With the improvement in film-to-tape and tape-to-film transfer processes (Technicolor, Acme, Reeves), increasing numbers of advertisers and agencies rushing to get tv commercials on the air have found they can use tape to make the airdate, by taping the unfinished film, opticals and all, and get it on the air while the film is still being completed.

More interest in color

John Dillon, managing director of Jefferson Productions in Charlotte, N.C., reports a marked increase in the use of color tv via high-band color tape by furniture and other home furnishings manufacturers and by department stores. Dillon said many such advertisers had hesitated to use color until the advent of the high-band vtrs, with their greater color fidelity.

Who loves Lucy?

The Brazilians rarely depart from the stress on masculinity that characterizes Latin American tv programming. They don't take kindly, for example, to shows which depict the male in any inferior status, and so most U.S. situation comedies have gone begging south of the border. But now Paramount Tv Sales, in what it calls a breakthrough, has managed to crack the barrier with several syndication sales of *I Love Lucy* to tv operations in Brazil.

Petersen into syndication

Petersen Productions, which made a splash last summer with *Malibu U.* on ABC-TV, is going into syndication with a network special made a couple of seasons ago, *Wonderful World of Wheels*, and another special, *The Hot Rod Story*. Meanwhile, Petersen, which will distribute the two specials direct, is working on *Super Teen*, a 60-minute special for Singer. This will also be something of a talent scout program, since Petersen and Singer are conducting a contest in the top 40 markets across the country to find nine young—13 to 19—singers and musicians for the special. Singer is using radio stations in the 40 markets for the preliminaries (Petersen publishes *Teen* magazine, among others). Robert Dellinger, vice president of Petersen Productions, said there is also a possibility the company may syndicate *Malibu U.*

Beating the residuals

An increasingly favored way to avoid the high cost of residuals in heavy spot campaigns is to shoot the commercials abroad. Latest advertiser to go this route is Northeast Airlines, which dropped Tom Dooley ("Come on down") and went to Paris. Northeast was forking out residual money to Dooley in whopping amounts, since he was in many northeastern markets every night during the winter Florida season. There's no such thing as residuals for French actors in commercials.

Iowa is corn. Yeah. And the earth is homaloidal.

Flat statements about Iowa corn have only a kernel of truth: We raise it and it's important—but not preeminently. Iowa *isn't* corn. Ever since 1950 the market value of Iowa's industrial output has exceeded its *total* agricultural output. In 1966 the ratio was 3 to 1 (\$10.2 to \$3.3 billion).

What's it to us? We're tired of the hayseed image. And, although the traffic created by a couple of hundred thousand industry-employed Iowans creates a little smog, the Iowa air absorbs it with ease and

still leaves room for our kinetic kilocycles.

Man and boy, we've watched Iowa

The WMT Stations

Mail Address: Cedar Rapids, Iowa
WMT, WMT-FM, WMT-TV
KWMT, KWMT-FM, Fort Dodge
Represented by The Katz Agency

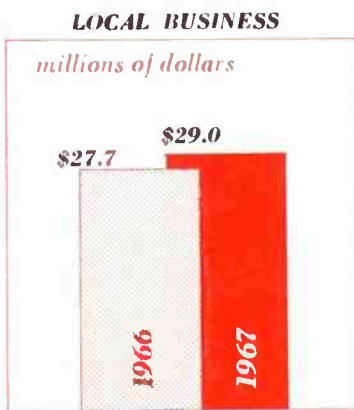
industry grow, and small farms become big business. Eastern Iowa now contains 60% of Iowa's population and buying power. It includes Cedar Rapids, Iowa City, Waterloo and Dubuque—four of Iowa's eight largest population centers.

We have reason to believe that we've followed Eastern Iowa's changing complexion and taste, perhaps even helped shape the latter. Our sales staff, or Katz Agency representatives, will be happy to share our reasons with you.

Business barometer

The extent to which local business can offset the decline in national spot this year could have a bearing on the sales policies of tv broadcasters at this time. True, spot represents well over double the income from local advertisers but there is uncertainty and the local potential is great. The latest figures (through September), show that local has taken up the slack for all but about \$4 million in lost spot revenue. Through the third quarter, spot totaled \$605.4 million, compared with \$624.1 million in '66, a decline of \$18.7 million, according to "Business barometer" estimates. Including the latest (September) figures on local revenue, the '67 tally comes to \$254.5 million, compared with \$239.7 million in '66, an increase of \$14.8 million.

Local revenue was up 4.6 per cent in September over the corresponding month last year. In actual revenue, that's \$29.0 million this year, vs. \$27.7 million in '66. This year's September figure was 16.5 per cent above August, according to station reports. The September local figure for '66 was nearly 18 per cent above the corresponding figure for '65.



September (up 4.6%)



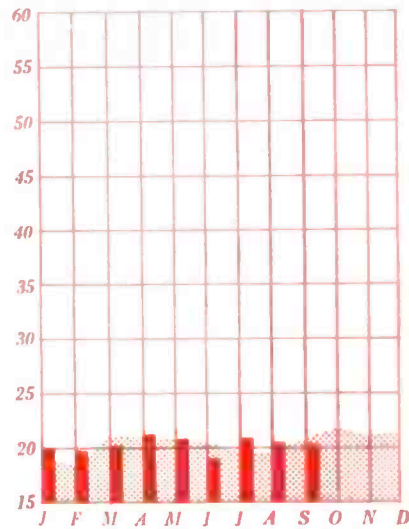
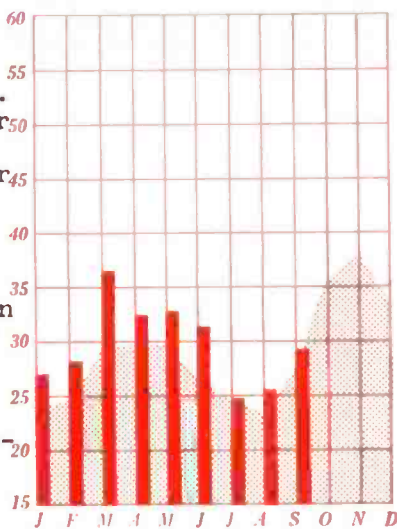
September (down 1.9%)

Year-to-year changes by annual station revenue

Station Size	Local Business	Network Compensation
Under \$1 million	+9.1%	+5.5%
\$1-3 million	+7.2%	-1.6%
\$3 million-up	+3.0%	-2.6%

The increase in local business was a little below par for the year. A 4.6 per cent rise in September compares with 6.2 per cent in August and the peak of 14.5 per cent, a level hit in March.

The smaller stations came up covered with glory this time. Those in the under-\$1 million category pushed local billings up 9.1 per cent over last year. The \$1-3 million group rose 7.2 per cent, while the \$3 million-and-over outlets went up only 3.0 per cent.

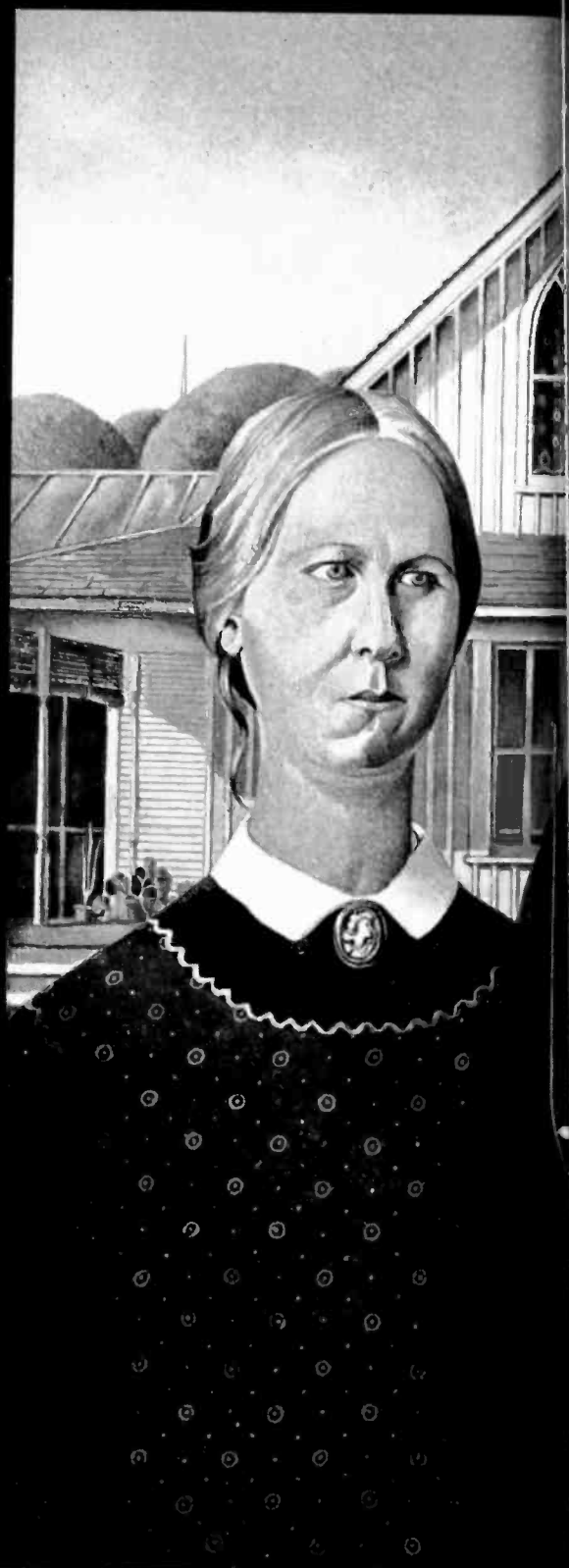


As for network compensation, it was down 1.9 per cent from last year, 3.1 per cent down from August. September revenue was \$20.1 million and the tally through nine months came to \$180.5 million—\$.3 million over '66. The small stations were up 5.5 per cent, the medium outlets down 1.6 per cent and the larger stations down 2.6 per cent.

Next issue: a report on spot revenue in October.

(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.)

We talk you're



language.



At Peters, Griffin, Woodward, Inc. we can even show you where to spot a pitch to sell people who buy pitchforks—at the lowest CPM.

It hasn't happened to us in 35 years, but there's always a first time—and that first time can be tomorrow.

No matter what you want to know about spot television...

**Ask us
first.**



PPETERS, **G**RIFFIN, **W**OODWARD, INC.
Pioneer station representatives since 1932

related to the above facts since more than nine out of 10 lead-ins are network newscasts. The most common lead-in after chain newscasts is syndicated programming. It doesn't seem to make any difference whether the lead-in is network news or syndicated programs. In both instances the local newscast rating averages 15.

However, when movies and children's programs come before the local news, the average rating drops to 13. As might be expected, demographic breakouts show that, with a children's program leading in, the local newscast has a higher proportion of children.

The difference is considerable. For local newscasts following a kid show the number of moppets per 100 homes comes to 48. For the other types of lead-in, it is around 10.

Computerized animation

The future of computerized animation is a matter of some dispute. On the one hand, it's said costs can be cut considerably and a 20-minute film knocked out in no more than two hours. On the other, it's held that writing a computer program is too difficult, that such animation will never progress beyond the limitations of linear drawings and that machines threaten the jobs of artists and draftsmen.

Out of all this hubbub a few pertinent facts do emerge. Both the Bell Telephone Labs in Murray Hill, N.J., and the Hitachi Research Labs in Japan have been experimenting with film animation involving computers which take instructions involving some 46,000 specifications per frame to produce white, black or gray scale dots on the surface of a cathode ray tube. A fixed camera photographs the results, frame by frame, similar to a kinescope.

High speed. The speed with which a computer can turn out a film is many times faster than can be done by hand. Equipment can produce 10,000 to 100,000 points, lines or characters per second, according to Dr. Kenneth C. Knowlton of the computer technology research department at Bell Labs. "This is," Knowlton points out, "fast enough to produce in a matter of seconds a television quality image consisting of a fine mosaic of closely spaced spots,

or fast enough to turn out simple line drawings at the rate of several frames per second."

A major problem is the computer program. "Much of my work in this area has concerned the development of a special programming language for animated movies and, necessarily, the development of the corresponding computer program that understands this language and carries out the designated operations," explains Knowlton. This language, dubbed BEFLIX ("Bell Flicks"), involves a large 252-by-184 array of spots, each of which is represented in computer storage by a number from zero to seven, which indicates the intensity of light at that point. Pictures are modified within the computer by appropriate manipulation of these numbers. In all, the language contains about 25 different instructions, each of which is punched on an IBM card, specifying just where and how the operation is to be performed and how many movie frames are to be produced at intermediate stages of the operation. It took Dr. Knowlton two months just to plan the program for a 48-minute film whose overall production required 16 weeks. The additional two months were for the story board, narration, editing and optical work.

Breakthrough? At present, the computer is restricted to linear composition. At the Hitachi Labs, elementary work has been done on cartoon figures represented by ellipses and geometric forms. They are crude at this stage of development, Knowlton points out, but there may be a breakthrough in about five years.

Even in the face of this development, Knowlton sees no real threat



Dr. Kenneth C. Knowlton, Bell Telephone Labs, checking an animated film done by a computer.

to commercial artists. "To have all animation done by computer would be bad," says the researcher. "The computer could never duplicate all the subtle distortions and nuances that are rendered by hand to give cartoon characters personality." A computer could never give us a Mickey Mouse, he says.

The big commercial interest lies in the cost. This, Knowlton indicates, varies with specific films but runs from \$200 to \$2,000 per minute. The current average minute cost for "full" animation, done by hand, even when fairly stylized, is \$14,500 including soundtrack.

Taking an example of a computer film costing \$800 per minute, Knowlton divides this cost into \$400 for programming time, \$200 to computer time and another \$200 for optical printing and soundtrack.

The savings would be multiplied on subsequent films, for once the program had been written it would merely be a matter of slight modifications for a second feature. "The second movie on any topic is nearly half finished when the first is done, for the basic sub-routines for drawing and manipulating the pictures involved—atoms, spacecraft or electronic circuit components—are already written and checked out." These modifications could, in some instances, Knowlton continues, cut cost by as much as one half of the original.

Improvements to come. The researcher predicts a time when the computer will surpass its present limitations, a time when the in-between movements of animated figures will also be accomplished via a mathematical description. The height of an arm in various positions for example, could be raised or lowered in correspondence with a change in numbers. Number one standing for a position midway between the waist and head, number two for a third away from the head and so on. There are now eight shades of gray: Knowlton anticipates 64.

"Many research, demonstration and educational movies are only now becoming feasible to produce," Knowlton says. "The new machinery and display techniques enhance our picture drawing capabilities so dramatically that they provide a qualitative as well as a quantitative extension of the jobs that can be done." ■

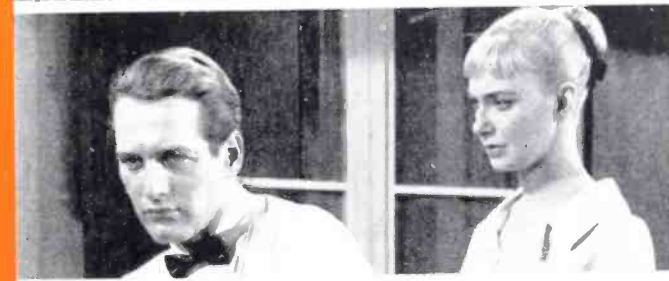
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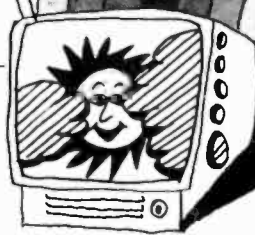
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*Its impact continues
on many fronts, but the
picture of future growth
is still a little murky*

The color boom goes on



Television has long been a business of superlatives. Its growth has been breathtaking and its impact widespread. The critics of television, despite their repetitious contentions that the viewer is being driven away from the set—an opinion constantly refuted by facts—are wittingly or no paying tribute to this impact.

The current round of superlatives revolves around satellites and color and there's little question but that, of the two, color is the most important to the medium's future as an advertising vehicle.

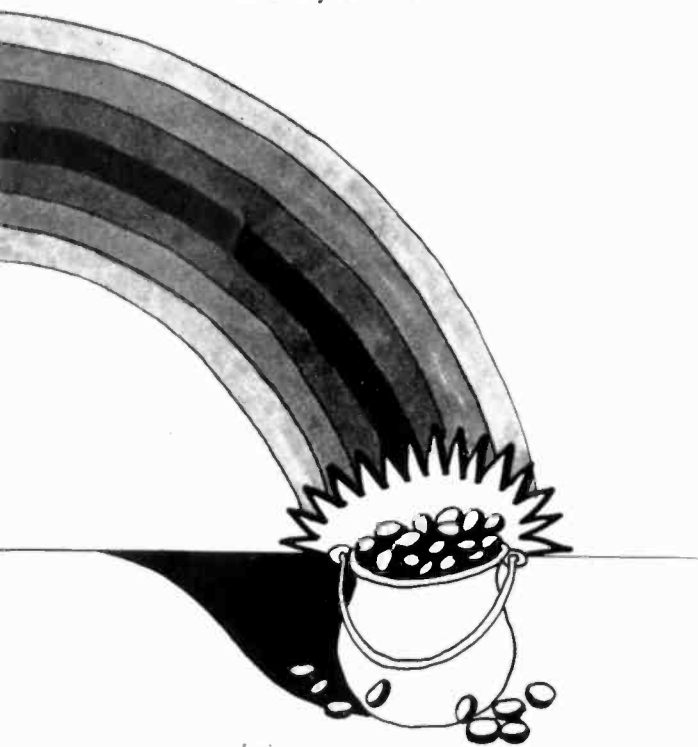
Though the excitement of the recent color boom

has died down, the most important developments are yet to come, for color homes are still in the minority and the advertisers who should be attracted to the medium primarily because of color are still being wooed.

Tv penetration is approaching the 30 per cent mark as Americans buy color sets at a substantially faster rate than they bought black-and-white in 1952. According to Walter D. Scott, NBC board chairman, his company's planners figure that by 1970 the number of color sets-in-use will have passed the level of monochrome in 1955. Ten years from now, predicted the NBC chief, there will be

as many color homes as there are homes with any kind of tv today. There will be more people at that time, of course, but this forecast still figures out to 82 per cent penetration.

This spacious sense of expansion provides tv with an aura of optimism unlike that of any other ad medium. It extends beyond the realm of color into such areas as three-dimensional video—not the gimmickry of the 50s, but the new science of holography, which Dr. Peter C. Goldmark, president of CBS Laboratories, sees possibly existing in some form on tv by 1980.



Levitt

Adding to this sense of growth are the expanding boundaries of advertising ideas. It was a coincidence that the boom in color ads came at about the same time as the surge in creative commercials, but the latter has rubbed off on the former to good effect. While the use of color advertising has something of the aspect of a new toy, the widened creative horizons, the trend to *involve* the prospect and the growing grasp of color's peculiar needs all indicate progress in improving advertising effectiveness and a stronger foothold for tv in the inter-media battle for marketing expenditures.

This is not to say that color advertising will be a downhill affair all the way. As a matter of fact,

there has been a clear reluctance by many advertisers who, by surface logic, at least, should have moved briskly into television as the color boom developed. These would be primarily the fashion and home furnishings industries. Why haven't they embraced color tv? And what will it take to bring them into video in large numbers?

Undoubtedly some will venture into tv as set penetration increases. After all, they say, three out of four tv homes are still without color. There are also questions raised about the exactness of color as it appears on the home tube. Where color is the critical edge, can they be sure the viewer has tuned in the precise shade of shocking pink?

Some advertisers face up to the problem by getting around it, but this solution does not satisfy many. To some of the smaller advertisers—and in the apparel field there are many—tv costs are still too rich for their blood and the hefty sums sometimes spent for commercials by current clients are not exactly comforting.

There is also the separate problems of local ad-

Color is complicating the trend to multi-set viewing, offsetting it to some extent by bringing families back to the living room

vertising—in some ways presenting the greatest potential for the broadcaster. At the recent annual meeting of the Television Bureau of Advertising, Richard P. Hogue, director of sales development for WCBS-TV New York, pointed out that of the \$124 million taken in last year by all the tv stations in the New York area only two per cent came from the local market. He said that this low figure could increase 16 times—to about \$40 million—in five years through better understanding of the viewpoint of the local advertiser.

What's needed, said Hogue, are solutions to the problems of cost and the measurement of immediate sales results. For one department store, he

created, the station made color film commercials at virtually the same cost as the production of a top-quality newspaper advertisement."

To be impressed with color, or black-and-white, for that matter, the national advertiser doesn't require the same immediate sales results as the retailer. But he does want some evidence of color's clear edge in effectiveness. Many studies have pointed to that evidence but, since the research was sponsored by broadcasters, the reluctant advertiser has often been less than convinced.

One of the more objective studies was performed by the Association of National Advertisers two years ago. Conducted by Gallup & Robinson, the effectiveness yardstick was G&R's Proved Commercial Registration (PCR), or the percentage of respondents exposed to the commercial who can give recall of the ad the day following telecast even provided with a brand-name cue and asked a series of open-end questions.

A key finding was that four varied color commercials (on color shows and viewed in color) performed 55 per cent better than the same four in black-and-white (on black-and-white shows). Since color penetration was about 10 per cent at that time, the net premium was about five per cent. Obviously advertisers were not about to fall over each other rushing into tv for that edge. Other things being equal, the premium in effectiveness would be about 12 per cent currently—assuming a 25 per cent color penetration. And, of course, it will rise as penetration goes up.

As color approaches the saturation level, the question of comparative effectiveness will shift, if it has not already, from the intra- to the inter-media area. As indicated previously, the creative advances provide tv with plenty of ammunition in that battle.

One of the cross-currents calculated to give researchers pause in the coming years is the effect of color on multi-set viewing. About one in three households has more than one set and the obvious conclusion to many admen is that tv will go the way of radio—more viewing by individuals rather than by the family, plus the flight of tv from the living room.

This is undoubtedly happening but, at the same time, color has set in motion a contrary trend back to family viewing. Just how much this offsets the pattern of individual viewing is not clear. Some say the traditional family get-together in front of the tube is confined to primetime in color homes that also boast black-and-white sets. Even without research, this has the ring of truth since primetime is when the entire family is likely to be home.

It is also logical to assume that as multi-set color homes grow, the trend to individual viewing will resume with full force. However, there is no assurance that, taking into account the cost of color tv, multi-set color growth will be as rapid as it has been with black-and-white.

In fact, cost is still holding back color penetration, despite the breezy pace of color sales. It is clear that if a color set could be bought at roughly the same price as black-and-white, just normal replacement sales would have boosted penetration well beyond the levels of today.

In addition, consumer research has indicated that many potential color set buyers have been holding off on the assumption that prices would come down in the near future. Though manufacturers see no signs of any drastic reductions in the cost of making a set (indeed, prices are up a bit), they have made no point about it in consumer advertising. Some marketers believe that once the public is convinced there is little chance of getting a color set in the \$100-\$200 range, there will be a fillip in purchases.

It is conceivable that color's growth will slow down because of the set cost problem. But, so far, there are no indications of this.

One factor likely to keep color sales rolling as penetration rises is the increasing desire among non-color families to keep up with their neighbors.

Further, refinements will come along to improve color reception and make it easier to tune. Advances in the latter area are on the market now. If color sales show signs of slowing, engineers will undoubtedly be spurred to cut production costs beyond their present efforts. Color has too much going for it to falter now. ■

Call it a revolution or an evolution, the switch to color has blanketed all facets of station operation. From the point of view of locally-produced programming, the most important aspect of this conversion to tint is that of news.

News is the station's most direct link to its community, its most obvious and consistent form of public service. Its more hard-boiled aspect is its ability to burnish an image, to build audience loyalty to the station and to draw viewers into other and (often) higher-rated time periods—all this in addition to the more direct payoff of attracting selective and premium audiences to news periods themselves.

It is no wonder, therefore, that the new era of color has brightened up local news segments to a marked degree. The extent to which this has occurred has just been probed by TELEVISION AGE in a survey of U.S. tv stations. Responses from 260 outlets of all sizes and representing all sections of the country provide a revealing overview of the status of color in local news programming.

These are the highlights of the survey:

- Three out of four tv stations broadcast some local news in color—77.7 per cent, to be exact. The larger the station the more likely it is to have local news in full spectrum.

- The national average of local news programming in color (among stations which run it) is slightly over an hour a day. Predictably, the larger stations program more of it than smaller stations.

- Most of the stations run all their local news in color but the ratio for all U.S. outlets taking in less than \$1 million a year in total revenues is only slightly over one out of four. When calculated as a per cent of stations in that group which carry any local news in color, the ratio is closer to two out of three.

- Color film is commonly used for local news. This is true across all station revenue classes but, of

course, is more true of the larger stations.

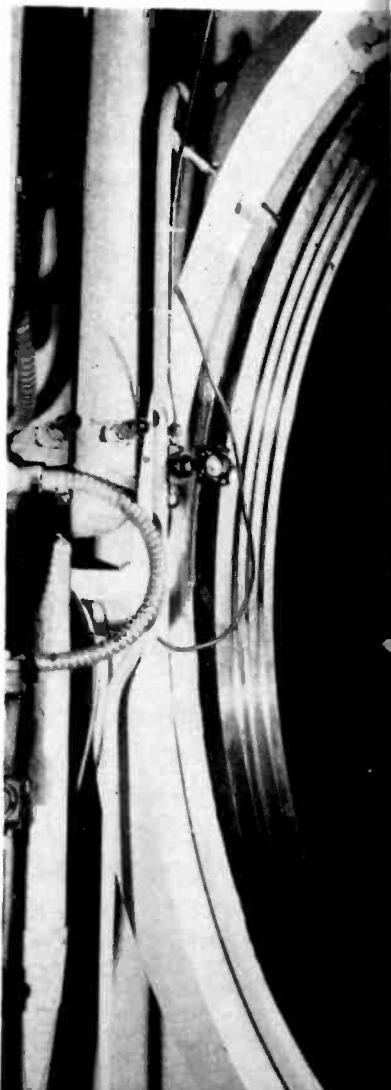
The larger stations have jumped into local news in color with both feet. Only 58 of the stations answering the survey reported they do no local news broadcasts in color, and most of these are smaller stations.

Practically every one of the larger stations—more than \$3 million in annual revenue—has *some* local news in color. The one large outlet that said its local news programming was still all black-and-white gave no reason (replies were permitted to be anonymous to ensure greater accuracy) but it is certainly a special case and only emphasizes the color commitment of the other broadcasters.

Among the intermediate stations (\$1-3 million in annual revenue), about one out of 10 has no color telecasting of its local news. The smaller stations show a striking departure from the rest with a little over four out of 10 doing any local news in color. The pressure on them to convert to rainbow journalism is, of course, not great. The smaller station is likely to have less competition and, while there is no direct correlation between the number of tv homes and the per cent of color set penetration, the tendency is for the minor markets to have a lower color penetration ratio than the average. Finally, there is the fact that smaller stations just don't have the financial resources of their bigger brothers and when it comes to such items as television and film cameras, they pay as much as, if not more than, the better-heeled outlets.

The amount of weekly time devoted to local news in color does not vary greatly by station size. The average for the large station is roughly one-half again as much as for the small station and 1.2 hours more than the intermediate outlet. These figures exclude stations which do not run any local news in color.

Among large stations the range of weekly hours falls mostly in the



Color news is spurring development of small tv cameras. New RCA space camera at right may be used by NBC. Above, Ampex camera developed for ABC.

Key fact in switch
to color: two out
of three stations
report using tint
in all their local
news programs

More hues in news



seven-to-14-hour span. The latter figure represents the peak of local color news programming—an even two hours a day on the average. Of the 60-odd large stations replying to the survey, 11 program less than seven hours a week for local tinted news, while 17 put on at least 10 hours. Four stations reported weekly totals of 2.5 hours or less, including the one outlet which did no tinted local news.

In the intermediate-size station category the peak for local news in color was also 14 hours. There were answers from 95 stations in this revenue class and 16 of them said they put on 10 or more hours a week. On the other side of the coin, 25 said they programmed less than seven hours a week and, of these, five put on less than 2.5 hours a week; another 10 have no local news in color

at all. Among those which do, the weekly average is 7.4 hours.

Sixty-two of the under-\$1 million revenue class stations responded to the TELEVISION AGE survey and 28 are putting on some local news in color. Only one of them has more than 10 hours a week, 15 reported less than seven hours a week and four said they programmed 2.5 hours or less. Six of the 28 did not indicate their weekly total.

Forty of the stations replying did not indicate their annual revenue, and their responses are tallied in the all-stations total (see tables). Of the 40, 31 said they program some local news in color and the average of these is 5.8 hours weekly.

The survey made clear that local news in color is the norm. (For the purpose of the survey, a station was

(Continued on page 54)

Status of local news in color

<i>Annual station revenue</i>	<i>Less than \$1 million</i>	<i>\$1-3 million</i>	<i>Over \$3 million</i>	<i>All</i>
Three out of four tv stations carry some local news in color				
<i>% of stations carrying any local news in color</i>	42.4%	89.5%	98.3%	77.7%
Stations average about one hour per day of local news in color				
<i>Average weekly hours of local news in color*</i>	5.8 hrs	7.4 hrs	8.6 hrs	7.6 hrs
Most stations run entire local news schedule in color				
<i>% of stations carrying all local news in color*†</i>	64.3%	87.1%	91.4%	84.2%
There is widespread use of color film in local news coverage				
<i>% of stations using color film for local news by frequency of use*</i>				
<i>never</i>	7.1%	7.1%	0.0%	3.9%
<i>occasionally</i>	17.9	12.9	8.6	12.4
<i>frequently</i>	39.3	18.8	13.8	20.8
<i>practically all the time</i>	35.7	61.2	77.6	62.9

* Base: stations carrying any local news in color.

† Refers to color telecast, hence includes stations which may use black-and-white news film in a color show.

Color can bring new advertisers to tv but some may

There's little doubt that color is *here*. There's a broad swath of it on the networks. Most stations have already made their basic investment in color equipment. Commercials for national advertisers are mostly in color and it's gotten to the point that if an agency decides, for creative reasons, to do a tv ad in black-and-white, it practically has to apologize to the client.

Color set production is rising as set purchase rates speed up and by next summer, it is predicted one out of three homes will have a color set.

But there's something missing. What happened to the expected rush into tv by advertisers who had never used the medium but were presumably waiting for color because they just had to have it in their advertising?

Meaning who? Meaning the fashion industry in general and apparel makers in particular. And that includes the retailers who spend so much (a good deal of it being manufacturer money, of course) making the American woman the best-dressed female in the world.

This is not to say that color hasn't attracted some new money to tv. or that fashion-oriented clients aren't using the medium. The cosmetics crowd has been pouring in ad money for hair color, lipstick, eye makeup and what not. And manufacturers like Celanese and Burlington Mills have not exactly been coy with tv ad dollars. But the cosmetics advertisers and fiber manufacturers were already in tv and used it for marketing reasons that go beyond color alone. The former group as purveyors of pack-

age goods, *have* to use tv. What happened in the case of both groups was that color made tv that much more appetizing and so budgets were increased.

It is difficult to pin down the precise extent to which color upped these budgets or attracted a modicum of new money from national and local clients who felt color made it essential for them to advertise on tv. Norman E. (Pete) Cash, president of the Television Bureau of Advertising, is lyrical about the effect on the retail field.

"Let's just presume," he says "that the department stores—the Macys and the Sears—represent about \$1 billion in advertising. Think of what you can get out of that in color. I think, that with color, we can figure on an increase of \$50 million in retail advertising this year and that this figure will expand 15 to 20 per cent a year as the advertiser learns more about the medium and how to use it."

Real money in retail

Ed Bunker, senior vice president at Interpublic, Inc., says in the same vein, "the real oceans of money are in the retail level." Some of this has begun to flow already because of color, he believes, citing such names as Springmaid and Cannon, who are funneling their tv money through the retail level.

The large department stores are practically keeping newspapers alive, Bunker points out, but adds, "There will always be newspaper advertising by department stores. All tv needs is, say, 15 per cent, to have a real bundle."

In the meantime, the tv industry is

tooling up to go after the holdouts wherever they are. It's aiming sights at the same arguments tv ran in its early black-and-white days—cost, the unfamiliarity with the medium and, the merchandising aspects such as co-op. The apparel manufacturers and their agencies, most of whom wished to keep their comm-off-the-record, repeated these arguments consistently.

One of those speaking openly was Max Stoller of Altman, Stoller Chalk, New York, agency for R. Togs, one of the Big Three in the apparel industry.

The reason his client isn't in television, he said, is because, "Fashion people don't have enough money and that 30 seconds goes by so fast. In print, they figure an ad kick around for a whole month."

Stoller doesn't think the present color penetration of better than 2 per cent will stampede the fashion industry into television. "Clothes in black-and-white are really meaningless," he said. "And don't forget 70 or 80 per cent of the tv audience still sees it in black-and-white. I think when it gets to be somewhere around 80 per cent of the sets in color, then the fashion people might be motivated."

So far such hold-outs haven't been impressed by data indicating color tv's extra kick. Production costs are slightly higher—though they can even be double or triple that of b&w, if you want to shoot the works—but the time charges are virtually the same as for b&w. So, the added value of color for advertisers is nearly all gravy.

...be lured via the local level

The question is, how much gravy? If studies have been done, a lot more are in the works. But among those that have been completed and published, there are significant correlations. Two years ago, Gallup & Roberson did a multi-city survey for the Association of National Advertisers. The survey found that, on the average, four varied color commercials yielded in color did 55 per cent better than the same four commercials in black & white shows. This was on the basis of proven commercial recall (PCR) in interviews with viewers the day following the telecast.

Added value of color

Another survey is reported by A. C. Nielsen Jr., president of the A. C. Nielsen Co., author of the introductory chapter in *Color Television: The Business of Colorcasting* to be published next February by Hastings House.

Nielsen discloses results of a survey his company did to chart the added value of color in tv programming. In the Nielsen survey, 961 color set households were matched with an equal number of b&w households. Seven programs were evaluated. Among the b&w households, the seven programs got an average share of slightly less than 38. Among the color set households, the same seven programs got an average share of slightly more than 56. In other words, color gave the programs an advantage of 50 per cent. Today's color tv advertiser is in a position somewhat like an automobile dealer who orders, and pays for, 100 new Chevys and

(Continued on page 78)

Clairol's "Innocent Blonde" and Lees Carpet "Swatch" commercials exemplify skillful use of color tv.

**New
clients
for
color**



Pick an answer to this multiple choice question:

The trouble with color in commercials is . . .

- (1) Few admen know how to use it.
- (2) It makes more work for everybody.
- (3) It takes too long.
- (4) There's too much of it around these days.
- (5) Black-and-white is still its name of the game.
- (6) It costs too much.

Now read on and see if you are right.

Shaken up by tv's permanent revolution, and the seeping of color into every nook and cranny of tape and film, most tv producers and directors wince whenever they hear some minion of McLuhan expound on the meaning of color. The pros say they're fed up to their teeth with all the pseudo-aesthetical and pseudo-psychological claptrap bandied about by the "media philosophers" who tend to look upon color in tv as if it were a *new* medium rather than a change in an existing medium—a change that is not always for the better. Turning a sore ear to the prattle, the pro's are hard at work trying to make color commercials as simple and communicative as the can.

For one thing, the admen working in tv are simplifying their palettes, often throwing out the mauves and magentas. Some are limiting themselves to "tint"—lighter hues of basic colors. Others are going in for "shades"—darker hues of basic colors. After a period of play

indulgence these past few years, they're going away from the hot, intense "primaries."

They're leaving the incandescent lights and the Day-Glo to the print and graphics men.

Black-and-white is still the basic medium for 75 per cent of American households," says Don Trevor, chief of commercial production at Dale Dane Bernbach. The fact that commercials, however gorgeous in color, must primarily fulfil a monochrome function is the chief factor in color discipline, he holds.

Color conformity

Some art directors say that, perhaps by the time all Americans have access to color sets—and that seems a good way off in the future—filmmakers and admakers may be able to indulge in an unfettered use of color, restrained only by the limitations of color tv. Then, it's said, they might be able to juxtapose red with greens, reds with oranges, reds with blues, as do artists and many advertising graphics men working in print today. As long as the prevalence of black-and-white holds them in check, however, color in commercials is bound to be what faddists would call "square."

Right now "color conformity" bedevils many of the blither spirits in the ad business. What plagues them is the expectation that everything on tv must be done in color. Trevor mentioned that in the early stages of producing a recent Volkswagen commercial, many on the account had assumed unthinkingly that it would be shot in color. The story-

board called for burglars using a squareback VW to carry their loot. "The story called for black-and-white," Trevor said, "so we convinced them we should do it in black-and white."

"Too many lightweights in this business get hung up on color as if it were a factor apart," said Robert Wall, vice president and associate director of the art department at Young and Rubicam. "They want to use color *per se*. But you can't isolate color from the idea you're trying, or should be trying, to communicate," Wall said. He added that the fascination with color evidenced by many admen was analogous to the infatuation with certain kinds of typography also evidenced by a number of art directors and typographical directors, who tend to use a typeface they're enamoured of regardless of what words are to be communicated.

Color misused

"Color, mis-used, can often block communication and confuse the message," Wall remarked. "It shouldn't be used as a technique, or merely to effect a style, and this is what the faddists are doing."

Faddists aside, most commercial makers appear to have learned what they can do with color. A glance at the current crop of commercials suggests that color is being used with moderation and restraint, as in the late afternoon light (with solar flares) that characterizes many of the girl-and-boy-on-the-sparkling-strand commercials. Or in the Clairol

(Continued on page 70)

Don't Let It Throw You

By GORDON WEBBER

I know of no so-called major breakthrough in communications that has been so matter-of-factly assimilated into the culture of our times as has color television.

What was called the Color Revolution a couple of years ago has turned out not to be a revolution after all—as far as the public is concerned—but an orderly, unexcited conversion to the new medium.

True, many behind-the-scenes technological changes relating to color have been revolutionary. The latest is CBS's new video recording system—Broadcast EVR—which can electronically produce copies of programs and commercials of high quality on 16mm film at a fraction of current costs.

But to the viewer, the gee whiz excitement of seeing Ed Sullivan, pro football, *Bonanza* and even old movies in glorious living color has largely given way to a placid acceptance of the new medium as the natural and inalienable right of every affluent American.

Color is a natural condition, of course, and if Doris Day's flesh tones are sometimes more fuchsia than flesh, the general effect is something closer to real life than pictures in traditional black-and-white.

(Continued on page 74)

The trouble with color . . .

. . . is that too much of it can overwhelm the pitch; the current trends are to subtlety and realism

Where do we go from here?

So far it's been a record year for color sales, not up to the 7 million estimate advanced by industry pundits in '66, but still healthy, with the final projection now hovering between the 5.2 and 5.5 million mark.

Color sales for the year (through October 20) stand at 3,954,874, a sizeable gain over last year's figure for the same period—3,444,682. Color penetration as of October 1, registered 22.6 per cent, shooting the total number of color-equipped tv homes up to 12,670,000. This represents a boost of 4,570,000 color households over the same 1966 date when color homes checked in at 8,100,000.

Indicative of the way things are going, Joseph P. Wright, president at Zenith, said that the corporation's sales volume for September was the highest of any month in the company's history. Sales for that quarter were up \$167,141,000 or 9.2 per cent from the former third quarter record of \$153,021,000 set last year.

The impact of color television was, according to Wright, the decisive element in hiking both dollar and unit volume. B.S. Durant, president, RCA Sales Corporation, told the 19th annual conference and exposition of the Society of Packaging and Handling Engineers that recent sales figures showed "obviously that the consumer is buying color tv nearly as rapidly as we can produce and deliver it."

RCA reports factory sales of color sets climbed 79 per cent in the third quarter over the same period a year ago. Industry-wide sales to dealers through the week ended October 13 were up nearly 30 per cent over the same period in '66.

Tom Davis, manager of marketing planning for Westinghouse, foresees industry sales in the color category to be near 5,400,000 or 697,537 above the 1966 figure of 4,702,463.

George Dube, assistant to the vice president at the Electronic Industries Association, won't pinpoint specific figures, but he does feel that the rise in September and October does "precedent good holiday buying."

An example of the surge in multi-set homes is seen in one of Zenith's Yule advertising campaigns which states that "12 out of 10 New Yorkers want a Zenith color tv for Christmas."

Further reflection of rising volume lies in RCA's two new plants, built within the past two years, in Memphis, Tenn., and Wayne Township, Ind., for the production of tv, radio and phonograph sets. The expansion of the company's color television set plant in Bloomington, Ind., has enabled RCA to devote 1,200,000-square feet to the production of color components. Increased color production is also slated to begin in the new \$10 million, 700,000-square foot Zenith plant in Springfield, Mass.

There is no doubt about it, right now color is hot, so hot that it is often hard, amidst the pile of facts and figures, to stop and recall when and how all this activity came about and just where it is heading.

Set manufacturers credit the breakthrough of color in 1965 to a composite of happenings. Dominant among them was the swing to color by the networks.

Advertisers began their switch to color in '65. R.G. French, Liggett & Meyers, Singer, Champion spark plugs, Warner-Lambert, Scott Paper and Lever Brothers began making their pitches in multi-tinted hues.

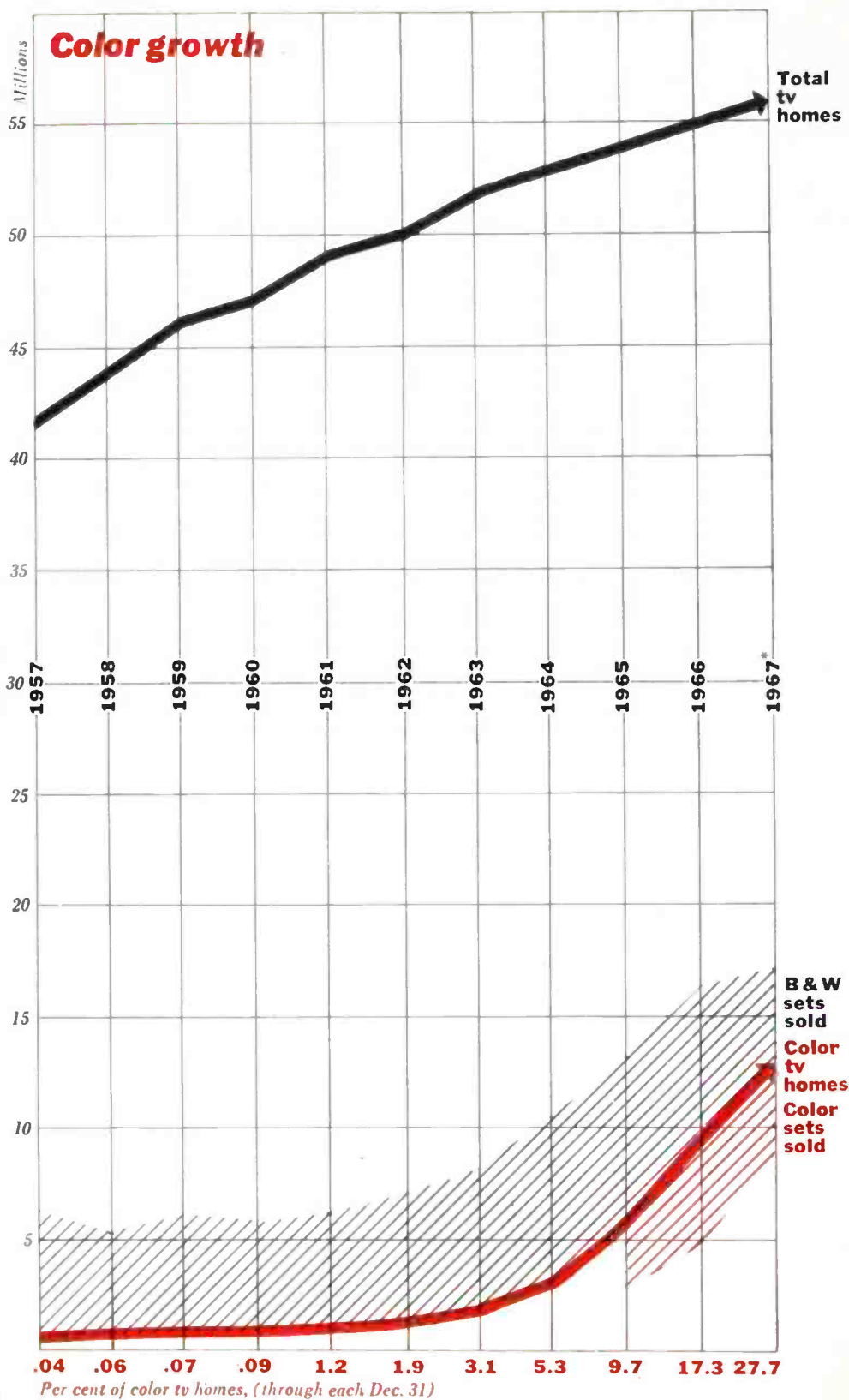
Other bigtime color factors included technological advances, particularly a rectangular picture tube to replace the old round one, cutting retail prices and, in some cases, up to five inches of cabinet bulk. (In January of 1965, RCA announced a \$4.6

(Continued on page 66)

Increased consumer demand for color tv has brought about increased production facilities such as this new RCA plant in Memphis, Tenn.



That's what set
 manufacturers ponder
 as color sales
 hit record high



*Source: NBC for tv homes and color penetration data; EIA for set sales (by distributor). Home data through December 1967. Set sales through October 1967. Set sales represented by shaded areas only. Color set sales data not available before 1965.

How is local color set penetration doing market-by-market? It depends. As the Nielsen tabulation of 224 markets shows at right, the level of penetration varies considerably.

Growth in the recent past had been healthy in all markets. Between February, 1966, and February-March, 1967, the increases were, for the most part, between 50 and 100 per cent.

As for current trends, the data on all Nielsen markets through last month (November) will not be available until next year when results of the fall "sweep" are published. However, recently-released October reports for 23 major markets provide a useful handle for estimating future trends.

Based on these 23 markets, there is evidence that color growth is slowing down slightly. This is apparent in comparing growth during the annual period shown in the adjacent tabulation as against the overlapping 12-month period between October, 1966, and October, 1967. In 14 of the markets, the percentage point growth was smaller for the later period, in six of the markets it was greater and in three it was the same.

Here are the latest market-by-market comparisons. The first figure following the market name is October, 1967, color penetration; following are figures on percentage point growth, first, for the October-October

period and then for the earlier February-February/March span:

Atlanta, 21%—6, 7.
Baltimore, 20%—5, 5.
Boston, 21%—6, 7.
Buffalo, 19%—6, 11.
Chicago, 21%—6, 5.
Cincinnati, 27%—6, 10.
Cleveland, 27%—6, 10.
Dallas, 21%—7, 11.
Detroit, 22%—3, 8.
Houston, 21%—5, 8.
Kansas City, 18%—7, 6.
Los Angeles, 32%—8, 7.
Miami, 27%—8, 10.
Milwaukee, 25%—7, 10.
Minneapolis, 17%—6, 7.
New Orleans, 21%—4, 10.
New York, 21%—8, 6.
Philadelphia, 26%—8, 8.
Pittsburgh, 19%—4, 6.
St. Louis, 18%—6, 6.
San Francisco, 29%—11, 5.
Seattle, 27%—10, 11.
Washington, 20%—8, 7.

Only one of the 23 markets, Los Angeles, has a penetration level in the 30s. However, four markets reached above 30 in the February-March tabulation—Lubbock (35), Vegas (33), Akron (33) and Sacramento-Stockton (32). In June reports (covering 70 markets) the latter edged up to 33 and four markets reached 30—Harrisburg, Muncie-Marion, San Diego and South Bend-Elkhart. Color television is obviously getting there.

How it looks locally

Market-by-market

color penetration figures

by Nielsen

show varied growth patterns

NSI Color Tv Ownership Estimate Feb.-March '67 vs. Feb. '66 A. C. Nielsen Co.

NSI color ownership estimates are based upon responses obtained from telephone households in the NSI areas of 224 markets and are subject to sampling and non-sampling errors. Users are reminded that color tv ownership within the telephone universe tends to be somewhat higher than among all television households, and that telephone ownership levels vary between markets. The more appropriate usage of these data involve comparisons between markets or between measurements with the same market rather than absolute appraisals of levels of color ownership.

Market	Total tv homes	per cent 2/66	per cent 2/3/67
Aberdeen-Florence	73,830	5	12
Abilene-Sweetwater- San Angelo	111,360	14	26
Ada	128,680	8	10
Akron	296,440	16	33
Albany, Ga.	156,910	13	15
Albany-Schenectady- Troy	551,240	10	18
Albuquerque	194,460	12	17
Alexandria, La.	112,290	8	15
Alexandria, Minn.	145,320	4	11
Amarillo	135,130	19	25
Anderson	27,210	13	19
Ardmore, Sherman-Denison	74,540	6	13
Atlanta	589,230	11	18
Augusta	243,730	12	18
Austin, Tex.	157,920	12	14
Bakersfield	149,810	20	28
Baltimore	961,730	11	16
Bangor	132,240	6	15
Baton Rouge	352,150	13	20
Beaumont- Port Arthur	170,290	15	20
Beckley-Bluefield	287,920	11	15
Bellingham	116,110	11	23
Billings	67,790	9	16
Biloxi	125,140	14	20
Binghamton	261,840	10	17
Birmingham	497,870	7	17
Bismarck	51,720	6	12
Boise	97,380	10	20
Boston	1,827,680	10	17
Bowling Green	134,790	7	14
Buffalo	604,240	9	20
Burlington- Plattsburgh	210,180	6	11
Butte	71,280	9	15
Cadillac- Traverse City	207,220	10	15
Casper	46,820	nd	17
Cedar Rapids- Waterloo	309,610	11	19
Champaign & Springfield-Decatur	310,700	13	24
Charleston, S.C.	180,540	9	17
Charleston- Huntington	433,180	10	17
Charlotte	592,440	9	14
Chattanooga	227,070	11	19

(Continued on page 63)

Sex and the television audience

he ugly stirrings of threatened censorship have begun to ripple the still waters of television programming. Self-righteous members of the NAB Code have called for censorship naturally under their aegis—and Legion of Decency is only slightly slower to react. Indeed, no doubt, by the throwing up of their hands in helpless horror at the rapid changes in our permissive society, which is attacking Victorian concepts in overwhelming numbers from all directions.

The age of nudity and sexual freedom has become a way of life in the world. It is possible for any adult to go to the movies and see total nudity, male and female. Hear conversations about every sexual and heterosexual act known to mankind, view sex between the same and opposite sexes, and hear common and scientific words describing many aberrations, such as sodomy, and the more major vices.

In literature the word picture has been painted far beyond the cinema, including detailed descriptions that conjure up all the juicy details and instructions for the implied acts of the movies. The old under-the-counter copies of the *Unabridged Autobiography of Frank Harris*, the smuggled-in French copy of *The Tropic of Cancer*, and the privately-printed *Lady Chatterly's Lover* are logically primitive by today's sexual standards.

Magazines like *Playboy* and its imitators and even the best of the high-style magazines, popular picture magazines, and many of the women's service books, in pictures and editorial content, are erotic and provocative. Naked Africans in the *National Geographic* are ho-hum in contrast with the exposed women in a discotheque.

Children past puberty are indulging in unrestricted sexual experimentation. Parental attempts to police this and have resulted in the children happily leaving home. Most parents have no idea what is happening to their generation, don't understand the problem, or refuse to recognize that it exists in their own home—but it does. The pill has freed them from worry and responsibility. Their generation accepts promiscuity.

The premise is too well documented to be belabored. The question before the house is what will television do about this trend in all other media? Up to now television has been in the underwear, bikini, and peekaboo stage. While the documentaries like *Africa* have shown bare-chested women in their native habitat and, while there have been discussions of drugs and sex in general, the medium has behaved as though the missionaries were writing the scripts.

Now the daring of the feature motion pictures, such as *Sex on Sunday*, are beginning to tip toe into the living room. To be sure, these movies are from another era of several years ago, a time span that preceded the real emancipation of the cinema by what seems a generation. Vis this action, and the anticipation of the shortage of future films leading to the lowering of the censorship barriers, that has caused all the fuss.

The arguments of the would-be censor are that television enters the home and the audience composition cannot be controlled. If television runs movies, or shows nudity, or otherwise pruriently stimulates children, or susceptible young people, or mentally retarded adults, the critics argue that dire results might be derived that would be detrimental to society. They say that movies can be controlled and the printed media are not the same as sound-plus-pictures.

Now let us take a look at the people television is going to contaminate with the truth. Children: the newest doll for children is unmistakably a little boy. Sex education is taught in the lower grades—and not using bees. Every child can get *The Last Exit to Brooklyn* or *The Story of O* from his library. *Playboy* is tame.

The daytime serials are now treating adultery, sterility, lesbianism, miscegenation, drugs, and carnal relationships as they once treated divorce and amnesia. The talk shows have no control over the outspoken comments of guests ranging from Norman Mailer to Kenneth Tynan. Even the commercial now recognizes the fact that the people of the world sometimes take off all their clothes.

Man reflects his environment and television as a reporting medium cannot hide the reality of the reflection from those whose mores make the image.

To be sure there are degrees of dramatic use of nudity and sex. One type of producer will use these forces only to sell tickets or create sensationalism. The good producer will use them to develop character and proffer an accurate slice of life. In the old days in the movies people went to bed and made love with their clothes on. Now a remarkable change has taken place. The fellow even takes off his shoes and socks.



MELINA IN THE SWIM: SHOULD SHE BE IN YOUR LIVING ROOM?

The point of this essay is that television is no different from any other medium of communication. As Marshall McLuhan, the oral ecadysiast says, television has the greatest influence on our generation of all mutations in this century. To have so powerful a device fail to be contemporary is detrimental to progress.

Who needs self-appointed voices of conscience writing codes that are unenforceable, unacceptable, and antediluvian? Hang the red pencil-pushers. Throw out the Puritans. Movies are going to be better than ever. Get your set fixed. In 1969 you're going to see movies you never even thought you could see without being raided. And in your own home. —JB

Film/Tape Report

COMPETITORS COOPERATE

It's not every day that broadcasters team up in a joint venture to produce programming for each other. Yet that's what Scripps-Howard Broadcasting and WGN Continental Broadcasting have done.

In Miami Beach—not far from Scripps-Howard's WPTV Palm Beach—the two cooperators, teamed in Scripps-Howard/WGN Continental Productions, plan to set up a production center and, for starters, turn out a 90-minute weekly variety show.

Chairman of the board of Scripps-Howard/WGN Continental Productions is Bradley R. Eidmann, with Mortimer C. Watters as current president.

Eidmann said, "We cannot stand by as sources of programming diminish and when so much talent and potential exists in companies like ours outside of what have been considered the major centers of production." The new entity will distribute programs as well as produce them. Already Scripps-Howard has been distributing *Up Beat* and *Polka Parade*; WGN Continental distributes, as well as produces, several series, among them *The Big Bands* (with 20th Fox Tv), *The Barn Dance*, *Great Music*, and *An Evening With . . .*"

KUDOS FROM EUSTACE

Eustace Tilley, supercilious symbol of *The New Yorker* magazine's undismayed genteelism, finally has condescended to say a kind word for tv commercials, in the desultory prose of "The Talk of the Town" vignettes. Through the years there have been items pointing up "absurd" aspects of commercials and tv show production.

But now, apparently, Eustace has been bitten by the same low camp bug that has inspired *Mad* magazine. He has singled out of the welter of tv two items worthy the attention of "any intelligent adult viewer," namely, the Green Giant "Green Martian" commercial, and the Alka-Seltzer "Disagreeing Stomach" cartoon. "With two solid hits like these and the season only a month old, who says television is dead?" Eustace asked. And now, in effect, the *New Yorker* has joined all those in and out of the tv industry who have long

maintained, whether in joy or sorrow, that "the commercials are so much better than the programs."

KLAUBER'S WORLD

Warner Bros.-Seven Arts has put DONALD E. KLAUBER in charge of all of the company's television activities, in the U. S. and around the world.



KLAUBER

Before the merger, Klauber had been executive vice president and general manager of Seven Arts Associated, responsible for the syndication sales. He's now in charge of both the production and the distribution of tv properties. Klauber, who now becomes executive vice president for tv of the post-merger company, will also lead the company's forays into the so-far uncharted areas of *catv*, and will take a hand in development of *uhf* and other broadcast investments.

Meanwhile, the company named w. ROBERT RICH as vice president for



RICH

international television sales. Rich had been executive vice president and general manager of Seven Arts Tv, in charge of the company's production and distribution of specials,

series and cartoons. He joined Seven Arts in 1960 when the company was formed. Before that he was vice president and general sales manager of United Artists Associated, and general sales manager for UAA's precursor, Associated Artists Productions. Earlier, Rich was with WPTV New York, WBEN-TV Buffalo, and WRGB and WGY, the GE stations at Schenectady. Starting out as an NBC page, he worked in NBC news and special events, then became chief news editor of GE's International Broadcast Division.

At the same time WB-7Arts appointed three vice presidents to new roles in the merged tv department.

JOSEPH KOTLER, who before the merger had been vice president of the Warner Bros. tv division, was put in charge of acquiring properties, planning new productions, and selling shows to networks.

GEORGE MITCHELL, vice president in charge of Western division feature film sales for Seven Arts Associated since 1960, was tapped to vice president and general sales manager of the merged company, responsible for domestic sales.

LEONARD E. HAMMER, director of national sales for Seven Arts Associated since 1962, was put in charge of the new station-acquisition program as executive vice president of Seven Arts Broadcasting Co.

WB-7Arts gained a foothold in network television in the past couple of years through the Seven Arts sales of specials—*Nutcracker*, *Snow Lake*, etc.—to CBS-TV, specials produced with Bavaria Studios, but nothing to compare with the success Warner Bros. Tv had years ago in producing network series. It's considered likely that, through co-production abroad and other effort, WB-7Arts may now strive to become a major network supplier.

PRODUCERS LAUREATE

A syndication company, Broadcast Sales, Inc., set up a production office to shoot to make tv series and special for both the network and the syndication markets. Heading up the new operation is George Lefferts, veteran

(Continued on page 46)



Our Gang.

And everyone a video pro right down to his fingertips.

We know because a client said so. In just those words.

But kudos come easily when you know your job as well as this gang. There's a lot of experience represented here. All the way

back to the birth of video. And a lot of the innovating made since then.

They put this experience and innovation to use on the finest collection of equipment ever put together just for post-production video work.

They get excited about their work; it shows in the finished videotape. Their list of credits proves that. And the list gets longer every day.

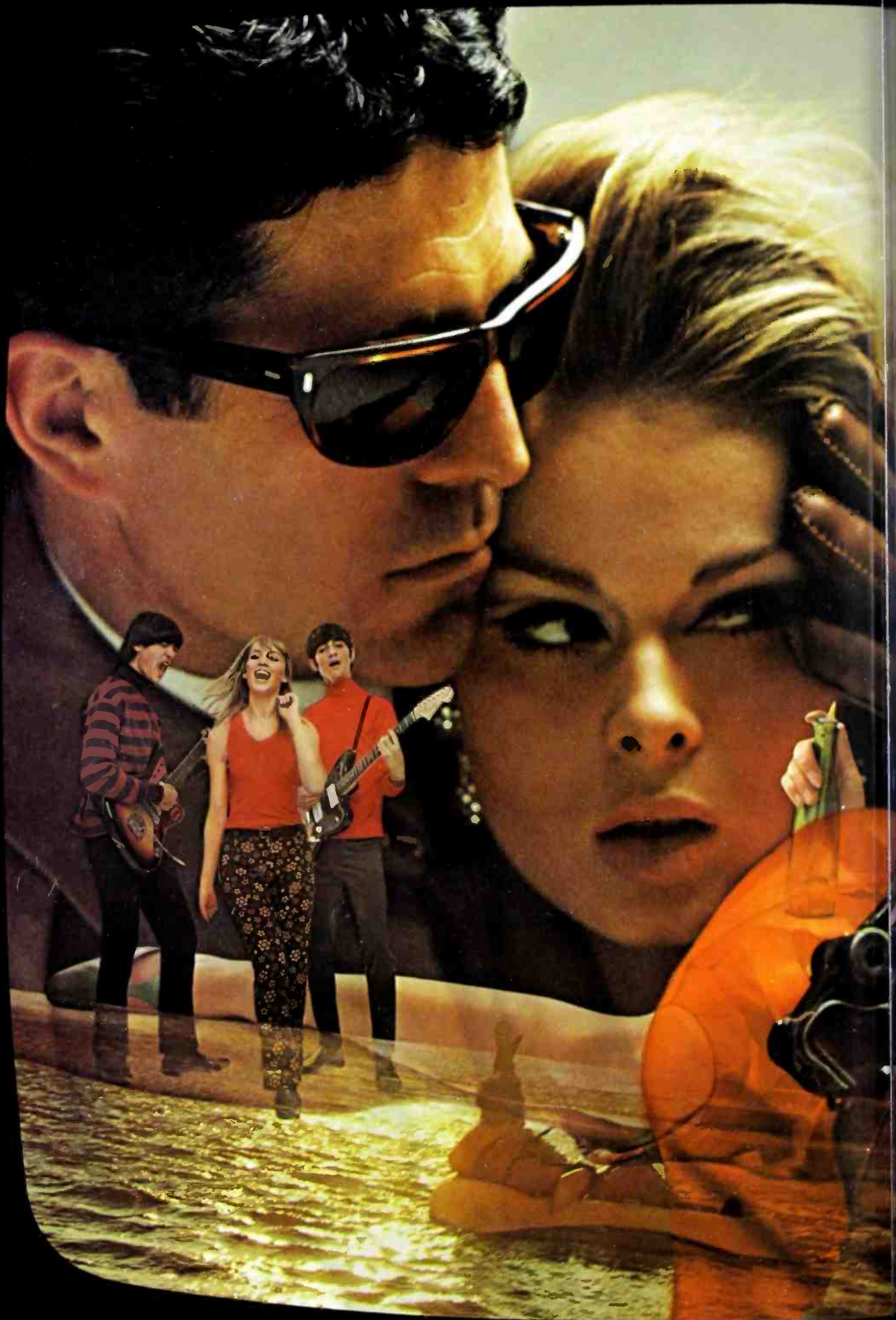
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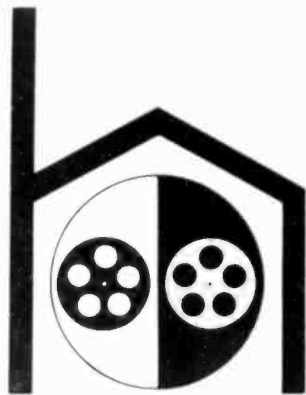
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producer and director. BSI is calling its offshoot Laureate Productions.

First projects on the slate are a series on famous contemporary poets, to run to 13 half hours; a series of four 60-minute specials called *American Dreams*, on how "the American dream" has been realized in four fields: art, science, technology, the humanities; and for the network Saturday morning blocks, a live-action rendition of *The Adventures of Huckleberry Finn*.

Steve Galatti, executive vice president of BSI, said Laureate will be shooting for network and national sponsorship in the syndication market. BSI syndicates *Doctor's House Call*, a medical-advice series, and a legal-advice series.

ZOOMING IN

JACK LYNN joined Hartwest Productions as director of programs and production, to work on the development of specials and series for net-



LYNN

work and syndication. Lynn was vice president in charge of programming for the Metromedia tv stations until 1965, went from there to Trans Lux Tv as vice president in charge of tv, and left Trans Lux to set up his own outfit, The Lynn Co. There he developed the half-hour series with Sen. Robert F. Kennedy that is currently in every tv market in New York State. Lynn joined Metromedia in 1955, rose through several program posts to become director of programming in 1962. Before joining Metromedia, he was director of programming at WNTA-TV (now WNDT) New York and before that, director of film programming for the Du Mont tv network.

A child actor in radio, Lynn, by the time he reached late adolescence, was already working as a director, and soon made the transition to di-

recting in tv.

Screen Gems awarded a vice presidency to IRWIN ROBINSON, director of business affairs and general attorney of Screen Gems-Columbia Pic-



ROBINSON

tures Music Publishing Division and Colgems Records. Robinson joined the division in '64 as an attorney. Before that he was business affairs manager for Zodiac Music Corp. and Palette Records for seven years.

DON GETZ resigned as vice president-international of Official Films to set up shop as an independent producer. Getz joined Official three years ago to handle overseas acquisition of features and their dubbing. Earlier he was a partner in Artixo Productions. Before that Getz was a producer in England, France and Italy, making tv series and industrial films. From '57 to '61 he was U.S. representative for Keep Films, Ltd. Earlier, Getz was with United Motion Picture Organization, and CBD International Releasing Organization.

BARRY WOOD joined Wolper Productions as a vice president.

He was executive producer of *The*

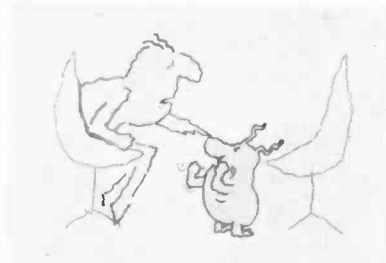


WOOD

Bell Telephone Hour for the past eight years; earlier, executive producer of *Wide Wide World*, director

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Avis Rent-A-Car • Doyle Dane Bernbach



VIDEOTAPE CENTER, New York

American Telephone & Telegraph • N. W. Ayer



WYLDE FILMS, INC., New York

British Sterling • The Marschalk Co.



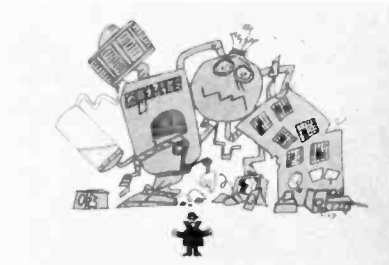
THE TVA GROUP, INC., New York

Anheuser Busch "Busch Beer" • Gardner Adv.



PACIFIC COMMERCIALS, Hollywood

Burry's • J. Walter Thompson



PAUL KIM & LEW GIFFORD, New York

Avco • McCann/ITSM



LIBRA PRODUCTIONS, INC., New York

Chicago Tribune • Foote, Cone & Belding



SARRA, INC.

of color at NBC-TV, director of special events in the public affairs department at NBC, and co-producer of that network's coverage of political conventions in Chicago and San Francisco. Wood started his tv career at CBS-TV as a producer and director, in charge of musical programming, and later moved to NBC as producer of the Kate Smith night time and daytime programs.

PETER PAWSEY joined United Artists Tv International as European sales manager, assisting Harold Breacher, who is in charge of operations for Britain, Europe, Africa, the Middle and Near East. Pawsey was with the Rank Organization, in India as joint managing director of Rank Film Distributors there, and also in charge of operations in Pakistan, Burma, Ceylon, Afghanistan and Aden. Before that he ran Rank's operation in the Caribbean. Most recently, Pawsey was with Screen Gems as sales manager in Britain.

Veteran syndicator HERBERT GORDON resigned as vice president in charge of West Coast operations of UA-TV, a post he had held since Ziv

was acquired by UA. Gordon was with Ziv for 13 years before that.

ABC Films promoted HOWARD H. MENDELSON to account executive in



MENDELSON

the eastern division. He joined the network syndication division as research manager last year. Before that Mendelson was program information manager at Warner Bros. Tv, and, earlier, senior media research analyst in the marketing services department of NBC Tv Spot Sales. Mendelson started out with ABC Tv Spot Sales as media research analyst.

Warner Bros.-Seven Arts promoted JIM FELLER to assistant to the director of film services and Ben De Augusta to manager of the tv booking department. Feeler joined Seven Arts Associated in '63; De Augusta was sales service manager for the Warner Bros. Tv booking department. Before joining WB-TV in '62, De Augusta was with MGM-TV, Bonded Film Services and United Artists.

HERBERT F. SOLOW resigned as vice president in charge of programs for Paramount Tv Productions, due to what Paramount Tv president John T. Reynolds called "a difference over management policies." Solow had held the same position with Desilu Productions, acquired earlier this year by Gulf and Western Industries, parent company of Paramount Pictures.

PAUL SOLOMON joined WBC Productions as talent coordinator for

The Merv Griffin Show, succeeding Alan Foshko, who has set up shop as an independent producer. Solomon was a publicist with United Artists, John Springer and Frank Goodman publicity shops.

ABC News promoted RICHARD J. CONNELLY to director of public relations, succeeding Joe Cook, who went over to the ABC radio network as program director. Connelly, manager of press relations since joining ABC News in '65, was manager of press relations for Group W and assistant trade editor at NBC before that.

LENNART RINGQUIST joined General Artists Corp. (GAC) as vice president of the talent agency's tv division in New York. Ringquist was with Samuel Goldwyn Productions and NBC Television network sales.

Sportswriter LEONARD SHECTER joined Group W as a sports commentator for the Westinghouse radio stations.

JIM CRITCHFIELD, head writer on Metromedia's *The Woody Woodbury Show*, took over as producer of the 90-minute strip show, succeeding Kip Walton, who became producer-director of the new Dick Clark show.

AND NOW YUGOSLAVIA?

Coincident with the emergence of the Yugoslavian film industry into the avant-garde of cinema, as indicated by recent film festival reaction, Filmex, New York commercials studio already involved in co-production of four movies with Mexico, is mulling possibilities for co-production with the Yugoslavians. Last month three men from Belgrade visited the New York studio at the behest of the Yugoslavian government to take a look at the operation and to talk with Filmex' staff consultant, Slavko Vorkapich, the famous Hollywood montage expert, who was born in Yugoslavia. The trio from Belgrade: Zdravko Mrvic,

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advertising manager of Yugoslavian Tv—he supervises production of “commercials” for state-owned industries—cameraman Dusan Pesut, and a newspaper editor, Aleksandar Pajic, of *Politika Ekspres*.

CLIENTS

SUREN ERMOYEN is setting up his own design shop come January. A vice president of BBDO, Ermoyen has been head of that agency's Communication Design Center since '61, when it was set up. Ermoyen's new outfit will offer clients services in



ERMOYEN

the same range as those of the BBDO design firm: package design, sales promotion, direct mail, audio-visual, corporate design, and corporate communications. Ermoyen joined BBDO in '59 as vice president and creative visual supervisor; earlier he was vice president and visual director at Lennen & Newell. Before going into the agency business Ermoyen was an art editor for Hearst magazines.

Campbell-Ewald awarded vice presidencies to RAY S. DELMAN, FENTON A. LUDTKE, RONALD PHILLIPS



DELMAN

LUDTKE

and JOHN R. PIKE. Delman is broadcast production director in C-E's Los Angeles office; Ludtke, now on special assignment with the New Detroit committee, has been copy director in C-E's Chicago office and copy supervisor on the General

Eastman Kodak Co. "Summer Place" • J.W.T.



GERALD SCHNITZER PRODUCTIONS, Hollywood

Lever Brothers (Dishwasher All) • SSC&B



TOTEM PRODUCTIONS, INC., New York

Gillette "The Spoiler" • DDB



PGL PRODUCTIONS, INC., New York

Lone Star Gas • BBDO



FIDELITY FILM PRODUCTIONS, Dallas

Hardee's Hamburgers • Henderson Adv.



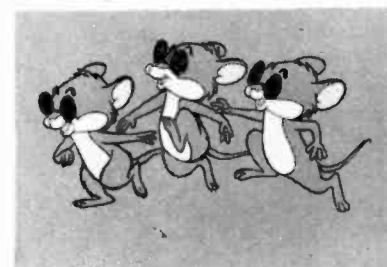
JAMIESON FILM COMPANY, Dallas

Lysol • Richard K. Manoff



MOVIERECORD, INC./ESTUDIOS MORO

Lakeside Toys • Shaller-Rubin Co.



WCD, INC., New York

Monsanto • Doyle Dane Bernbach



COLODZIN PRODUCTIONS, INC., New York

Motors institutional account as well as a member of the Chevrolet Forward Planning Group.

Phillips joined C-E as a group creative director last year; he had been a broadcast supervisor in Detroit and Philadelphia before that.



PHILLIPS



PIKE

and a writer and producer in Kansas City; Pike joined C-E two years ago as assistant director of the broadcast production department. Pike is also doubling as broadcast creative director on the Admiral account.

LEO FASSLER joined Kenyon & Eckhardt as creative group head. He had been a copy group supervisor at Doyle Dane Bernbach. Fassler joined DDB a decade ago, after serving as advertising promotion manager for *Chain Store Age*. Meanwhile, K&E promoted GEORGE SOTER as associate creative director. Soter joined the agency last June as a creative group head; before that he was at Interpublic as a director of the Product Development Workshop. From '62 to

'66 Soter was assistant creative director at Lennen & Newell; from '54 to '62 he was creative director of Needham, Louis & Brorby in New York.

F. WILLIAM LACEY, JR. rejoined Young & Rubicam in Chicago as vice president and creative director. He left Y&R three years ago to join McCann-Erickson, Chicago, as vice president and creative director. For 15 years before that he had been with Y&R, rising from the mail room to associate creative director in the New York office by 1962, including a



LACEY

stretch of three years as copy chief of the agency's Frankfurt branch.

ROBERT G. PRIDE joined K&E as creative director of the Chicago office; he had been an associate creative director at Leo Burnett.

EMIL M. COHEN was elected a vice

president of Geyer-Oswald. He has been executive art director of the agency's Chicago office since last year. Cohen earlier had been with McCann-Erickson, Young & Rubicam, and Fulton, Morrissey Advertising.

JAMES R. O'RILEY was promoted to executive producer at Needham Harper & Steers in Chicago. He joined the agency two years ago as a producer. Before that O'Riley was director at Fred H. Niles Communications Centers, Inc.

Copywriter PRISCILLA HORTON joined Chalek and Dreyer. She has been with Leber, Katz, Paccione and earlier, with Daniel & Charles.

PACKAGE CHECK

Spectrakrome, a division of Electrophographic Corp. (which also owns VPI), is offering agencies and advertisers a new way to check how a product package will look on tv. The process employs a Hazeltine electronic timer to correct the eventual tv reproduction of the package. The corrected color is transferred to a color still negative without going through a dye transfer process.

QUORUM HEAD

WALTER J. KLEIN, North Carolina film-maker and founder of IQ, The International Quorum of Motion Picture Producers, has been elected



KLEIN

president of the organization. Klein heads his own studio in Charlotte. He succeeds Graeme Fraser, vice president of Crawley Films in Ottawa, as head of IQ, an organization of some 50 tv and industrial film producers in 29 states in the U.S. and in a score of countries outside the U.S.

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(212) 765-4635

PUT OUT MORE FLAGS

A few more pins were stuck into the map of the world at **CBS Films**. With the sale of *Perry Mason* and *I Love Lucy* to the Sudan, specifically, to the Sudan Tv Service in Omdurman, the network syndication division is now doing business in 97 countries. The 96th new market on the CBS map was Tunisia, which recently signed for *Wanted: Dead or Alive*. Biggest sale abroad so far this season for CBS Films, was the BBC's buy of *He & She*, which, along with *Dundee* and *The Culhane* and *Death of Salesman*, also went to the Philippines. Japan renewed *Green Acres*; France renewed *Wild, Wild West* as did the Philippines, which also signed up again for *Hogan's Heroes*, *CBS Golf Classic*, and the *Young People's Concerts*.

NBC Films placed a bundle of 10 NBC News shows into domestic syndication: *The Air of Disaster*, *Carny*, *The Defeat of the Armada*, *Grand Canyon*, *Indonesia: The Troubled Victory*, *The Journals of Lewis and Clark*, *Laos: The Forgotten War*, *Pearl Harbor*, and *The Reformation*.

SUSPENSE MOVING

No sooner had its latest syndication offering, 53 hours of what was known during two seasons on NBC-TV as *Kraft Suspense Theater* (from '63 to '65), been kicked off, than MCA-TV quickly scored 14 sales. Nabbing *Suspense Theater* were WABC-TV New York, KABC-TV Los Angeles, KRON-TV San Francisco, KHTV Houston, WSB-TV Atlanta, KDAL-TV Duluth, KHBV-TV Las Vegas, WDSU-TV New Orleans, KODE-TV Joplin, WFRV-TV Green Bay, KRDL-TV Dallas, KIRO-TV Seattle, KPHO-TV Phoenix, and KSL-TV Salt Lake City.

THE DOTTED LINE

A month before Christmas, **Wolper Tv Sales** had chalked up 60 sales of *The Ray Conniff Christmas Special* and 47 sales of another Christmas special, *The Mean Mr. Firecracker*, which was taken by the De Luxe Reading Toy Company for telecast at Thanksgiving time in 22 markets. De Luxe, through Dancer-Fitzgerald-Sample, ran the special in New York, Washington, Kansas City, Boston, Philadelphia, San Francisco, Detroit, Dallas-Ft. Worth, Atlanta,

Advertising Directory of SELLING COMMERCIALS

One-A-Day Iron Pill • The Chicago Group



PELICAN FILMS OF CALIFORNIA

Rockwell Mfg. • Marsteller, Inc.



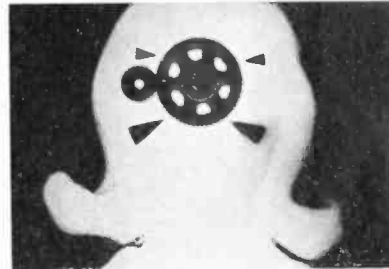
SANDLER FILM COMMERCIALS, INC., Hollywood

Penna. Liquor Control Board • Lewis & Gilman



FRED A. NILES—New York, Chicago, Hollywood

Scotties • Ted Bates & Co.



FILMEX, INC., New York

Pharmaco-Feenamint • Warwick & Legler



HERB SKOBLE & ASSOCIATES, New York

Speidel "Bravura" • The Marschalk Co.



PELICAN TAPE PRODUCTIONS, New York

Quaker Oats Co. • Compton Advertising



WGN CONTINENTAL PRODUCTIONS, Chicago

United Air Lines • Leo Burnett Co.



FILMFAIR, HOLLYWOOD

Buffalo, Indianapolis, St. Louis, Cleveland, Miami, Seattle, Milwaukee, Minneapolis, Columbus, New Haven and Houston.

COMMERCIALS MAKERS

TIMOTHY SHEEHAN, a senior tv producer at Doyle Dane Bernbach, joined ECA, a New York industrial film studio, to head up its new tv commercial division.

JIM KING joined Herb Skoble & Associates as vice president in charge



KING

of sales. King had been a producer-salesman with VPI, division of Electrographic Corp.

BORIS PRITCHER joined Pablo Ferro Films as vice president in charge of sales, promotion and public relations for the studio. Pritchler was a package designer and interior designer for the Shop-Rite supermarket chain.

PAUL F. LONG joined Bandelier Films in Albuquerque as a producer.



LONG

Long, a veteran of 30 years of filmmaking, had been with Encyclopaedia Britannica Films and The Jam Handy Organization, and earlier was with the Walt Disney Studios for a decade. Long started out with Warner Brothers, later was a combat cameraman in World War II.

CARL SCHULTZ joined Motion Associates East as vice president in charge of completion. He had been an editor at MPO Videotronics. Schultz won an Edinburgh Film Festival award for his cutting of *The American Road*.

PETER STINGI was promoted to supervising editor at Rose-Magwood in New York, where he will coordinate the cutting of film shot at Rose-Magwood studios in Los Angeles, Toronto and London. Before joining

Rose-Magwood four years ago Stingi had been an editor with Sarin in New York for nine years.

BOB CURTIS joined Cascade Pictures in Los Angeles as a director. He had been with John Urie & Associates for the past four years, and before that was with Les Cineaste Associates in Paris for three years as an art director.

JOSEPH A. CONTE joined Videotape Center in New York as director of advertising and marketing, reporting to president John B. Lanigan



CONTE

Conte was with Maurice F. Blouin, Inc., and before that with Allied Maintenance.

JAY SHUTTLEWORTH joined Landis/Wolf as a sales representative.

MICHAEL R. COOPER joined Elektra Film Productions as director and as coordinator of the company's music division.




COOPER

Cooper was with EUE/Screen Gems for the past year, directing and producing commercials and working on a pilot for a musical series. Before joining EUE/Screen Gems, Cooper headed Navarre Films, a Scopitone supplier he set up in '63.

DAVID LUCAS ASSOCIATES 7 WEST 46TH ST. LT 1-3970

- Claireol
- Pall Mall
- 7-Minute Cigarettes
- Groom & Clean
- Mars Starburst
- Lifebuoy
- Carnation Slender
- Volkswagen



COMPOSING ARRANGING A&R DIRECTION

djm FILMS INC. 582-2320

ED FRIEDMAN
NEIL LAWRENCE
DAVID BREEN

EDITORIAL SERVICE • PRINT DISTRIBUTION

25 WEST 45 STREET NEW YORK, N.Y. 10036 582-2320

Wall Street Report

Electronics firm. There are certain intangible ingredients which the investment community is willing to place a tremendous value on—ingredients that rarely show up on the balance sheet. RF Communications, Inc., traded on the American Stock Exchange is an excellent example.

The most often made observations about this company by analysts are that it was launched only six years ago by a group of men in their mid-30s; that it is headquartered in Rochester, N.Y., the home of Eastman Kodak and Xerox Corp. and a number of other technologically oriented companies; that it is involved in a rapidly growing segment of the communications business, "ssb."

As a result of these intangibles, RF Communications is tabbed as a growth company. Thus a company with estimated 1967 sales of \$12 million and earnings of perhaps 95 cents per share is selling in a price range of \$26 to \$39, which gives it a pretty fancy price-earnings ratio.

Transmission method. "Ssb" stands for single sideband radio equipment. The importance of this equipment is perhaps best illustrated simply by citing the fact that the Federal Communications Commission has ordered that by 1974 all present *am* frequencies used in High Seas Radiotelephone Service must be replaced by *ssb* frequencies.

commercial *am* stations broadcast. It requires about one-half the band width per channel, has less selective fading and lower speech distortion. It is ideally suited for communications over distances ranging from 25 to 10,000 miles.

No monopoly. RF has no monopoly in the field. Its competition includes RCA, General Dynamics and Collins Radio. RF has tried to avoid head-on competition with these giants by being highly selective both in its product line and in the markets in which it competes.

It has concentrated its selling efforts in two areas, undeveloped countries and mobil communications systems. RF Communications supplies four model lines at prices ranging from \$100 to \$4,900. It specializes in supplying a complete system, which includes power supply, transmitter, receiver, antenna system and the various pieces of peripheral equipment.

While almost three quarters of the company's sales volume stems from the sale of off-the-shelf items, the company has a special unit working on a contractual basis to design and build equipment to customer specifications. This operation calls for more sophisticated research. Usually the contracts are in excess of \$500,000, and the development work on these special projects often throws off commercial products as a side benefit.

Five-year Summary of RF Communications, Inc.

	1963	1964	1965	1966	1967
Sales (millions)	\$1.5	\$2.4	\$4	\$6.7	\$12 (est.)
Earnings	16¢	19¢	31¢	73¢	95¢-\$1
Price range	5-9	9-12	9-12	11-20	19-38

Ssb is basically a far more efficient method of long range transmission than *am*, or Amplitude Modulation. It sends a signal further using less power and smaller equipment. An *ssb* transmitter weighing 35 pounds and rated at 100 watts can compete with *am* equipment weighing 500 pounds and rated at 700 watts.

Ssb usually operates in the high frequency of 2- to 30 megacycle range, above the band on which

Business abroad. Recently RF designed communications systems for Iran and Nigeria. The work on the systems was originally done for the U.S. Navy, but was easily adapted for application to the needs of the two nations.

Once equipment is installed, the company counts on enjoying a substantial replacement business, of course. Thus, even military orders are not considered as one-shot deals which the company cannot count on



for future business. RF expects to continue to supply these long range communications systems with parts as long as they are operable.

Currently the company has a backlog of over \$16 million. Two orders from the U.S. Navy, one for transmitters and antenna couplers and another for one 1kw and 10kw transmitters, account for approximately \$12 million of that amount. Deliveries on the transmitters began in April and will continue into 1969.

On the strength of the backlog the analysts are predicting the company's 1968 sales volume will at least equal that of 1967 and probably show a gain. Over the next five years it is expected that the company sales volume will reach \$50 million and, if it can maintain the present profit ratios, it is anticipated the earnings should exceed \$4 per share on the 792,814 shares outstanding.

There are options to purchase another 38,566 shares and warrants to purchase 625 shares outstanding. If exercised, the option and warrants would increase outstanding common by about 5 per cent.

At last report, 48.6 per cent of the stock was held by three families, all identified with the officers of the company. All but two of the directors are company executives. ■

Color news (From page 33)

listed as telecasting in color even though segments of the show contained some black-and-white news-film.) Excepting stations in the under-\$1 million class, roughly nine out of 10 stations running local news in color report that *all* of it is telecast in color. For the smaller stations it is two out of three among those telecasting color news locally. It appears that the time when all stations will program all local news in color is not far distant.

The growing use of color film is dramatized by the responses to a question on the frequency of color film use. Almost two out of three stations use it "practically all the time." Among large stations this ratio is better than three out of four, among intermediate-size outlets it is six out of 10 and among smaller stations better than one of three. Again, the base for these figures are those stations running any color shows on news.

Three types of film cameras predominate in news coverage—Auricon, Bell & Howell and Bolex. The 260 stations responding listed owning a total of 1,305 cameras bearing these three brand names. They break down as follows: 704 Bell & Howells, 406 Auricons and 195 Bolexes.

Among the small stations each of the three brands were listed by the same number of stations—17. This includes over-lapping since stations often use more than one type. As for the two larger station groups, about the same number of outlets use Auricons as Bell & Howells (though they own more of the latter) while the Bolex was third in the number of

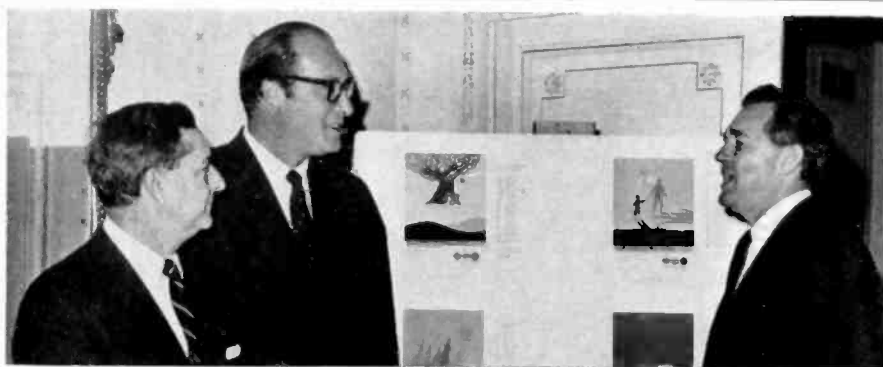


RCA's TR-50, new high-band color tv tape recorder has a \$54,500 price tag, compared to the price of company's TR-70, which is \$87,500.

cameras used and the number of stations which use it.

Another aspect of the growing use of color in local news is the growing number of stations which boast of in-house film processing equipment, an important factor in getting news on the air fast.

Of the 260 stations responding to the color news survey, 104 listed installations for processing color film. This ratio runs higher than industry estimates. However, excluding the "home-made" versions, of which there were six, the number reporting installations of Houston-Fearless models, the industry leader, came to 38, or 39 per cent of the total, and this is close to H-F's own estimate of its market share, which is 43 per cent.



Viewing some of the public service ads run by Edward Petry & Co. Tv Division this year are, l. to r., Robert P. Keim, president, Advertising Council; Martin L. Nierman, Petry president; Henry M. Schachte, council vice chairman and executive vice president, J. Walter Thompson. The council commended the rep firm for its campaign at recent monthly meeting.

The ultimate in high-speed electronic journalism will come when the reporter, carrying a lightweight tv camera and transmitter with built-in power supply, will be able to send while on foot, news in color directly to the station. What with the rapidity of technological change and recent developments in portable tv cameras it takes a brave soul to predict how long that will take. RCA's new color tv camera for space, as an example, is built to home tv standards and testifies to the product "fallout" from avionics and astronautics: NBC-TV is mulling over the question of using the camera for news coverage.

In the meantime, a few stations are equipped with bulky and expensive mobile equipment for remote color pickups. Eighteen stations (two-thirds of them in the over-\$3 million category) reported to TELEVISION AGE they use such equipment for color news. It obviously takes financial muscle to provide this kind of journalism but the way things are going it may not be long before equipment will be taken for granted and stations will concentrate solely on the quality of journalism. Then, the home viewer will see, as a matter of course, instant news in the full color spectrum. ■

Letters (Continued from page 16)

retreat behind the protective walls of public television, or to the production of "safe" documentaries under an independent label.

I wonder what will happen when some of the highly-touted public television documentaries in the future fail to get a "selective mass audience" because viewers prefer to tune to a movie, or to *Lawrence Welk*, or to *Bonanza*, or to *The Beverly Hillbillies*. What then? Will the competent producers and directors and writers on the public television staff be accused of presenting "bum shows?"

Or will J.B. conjure up another messiah—call him Dave Wolper or any other name?

Finally, my greatest regret is that I am not blessed with the infallibility so clearly possessed by the anonymous "program man" writing in your magazine.

CHET HAGAN
Producer
NBC News

New York, N.Y. 10020

TELEVISION AGE SPOT REPORT

a review of
current activity
in national
spot tv

Although complete implementation of TvB's "Systems of Spot" program for standardizing spot buying procedures may come slowly, the first step is already being taken. Harvey Spiegel, TvB vice president, sales and marketing, estimates that about eight rep firms have recently agreed to use the standard order and confirmation form, the first of two forms recommended by the study.

"The system itself is an all-inclusive one," Spiegel said, "from ordering and confirmation to final billing. We have not attempted to gain complete industry acceptance of the entire system, but we have taken the first step by getting one form into actual being and use." Spiegel was hopeful that eventually all reps would adopt this form.

"The next step will be to gain acceptance for a standardized billing invoice," he added. "There are a trillion little things in the system to be ironed out, and we are working with the reps to do just that. But we wanted to get something into the works."

Meanwhile, TvB's special projects director Albin B. Nelson, who supervised the SOS work, has been meeting with various reps to answer their questions and familiarize them with the SOS format. Meetings to find out what the standardization of forms in line with SOS recommendations would involve were scheduled last

week with officials at Avery-Knodel, Storer Television Sales, and TvAr.

Storer executive vice president Francis P. Barron expressed the view of many when he indicated his firm wanted to be absolutely certain, before going ahead, that SOS was the best solution to spot's paperwork problem.

"Changing your entire operating procedure can create vast problems," he explained. "Just retraining all your people to handle the new forms can represent a major problem."

TvAR executive vice president James King said his company feels strongly about trying to find a system to eliminate the paperwork problem, but that if they were going to

change their procedures they wanted to be sure the new system would be better than the one they already had:

"Generally, the use of new forms would not require any drastic change in our procedure. But there would be some adjustment involved. The question is whether the additional work for sales assistants would be worth the change."

Problems of changeover would be significantly greater for those reps already on automated systems. "It would involve a re-programming and re-adapting of our system," said Martin Goldberg, vice president and director of data processing and research at H-R. "If the system works, we would be willing to make the necessary adjustments. But we would be unwilling to make the change unless the system was universally accepted."

While everyone seems in favor of eliminating paperwork, reps feel the process will take time. They want to be sure the direction they take is the right one, and TvB must now convince them SOS is the right solution.

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

American Tobacco Co. (BBDO, Inc., N.Y.)

Contract-year schedules for AMERICAN TOBACCO (CORPORATE) break January 1.



At SSC&B, Inc., New York, Bill Lage buys on Cold Water All and Dishwasher All, for the Lever Bros. account.

Agency Appointments

ARTHUR L. HECHT, account supervisor on Westinghouse Broadcasting



HECHT

Co., was named vice president at Delehanty, Kurnit & Geller, Inc., New York.

ROBERT L. BERENSON, SELDEN B. CARTER, EDGAR F. FREITAG, and EDWARD C. O'CONNOR, account supervisors, were appointed vice presidents at Grey Advertising Inc., New York.

JOHN PHILLIPS, account supervisor at Leo Burnett Co., Inc., Chicago, was elected vice president.

RAY HARDER, account supervisor, was named vice president, at Eny-

art & Rose Advertising, Inc., Los Angeles.

COLIN SMITH, formerly with McCann-Erickson, Inc., New York, joined Geer, DuBois & Co., Inc., as an account executive.

FRED C. RONAL, account supervisor at J. Walter Thompson Co., New York, was elected vice president.



RONAL

ROBERT H. SPENCER joined Ogilvy & Mather Inc. as senior account executive on the American Express Credit Card account. He was formerly account man on package goods accounts at Wells, Rich, Greene, Inc.

RICHARD KELLY joined Bauer,

Tripp, Hening & Bressler, Inc., Philadelphia, as account executive. He was formerly with Young & Rubicam, Inc., New York.

DONALD COWDEROY, EDMUND PHILLIPS, and NIEL KLEIN joined Doyle Dane Bernbach, Inc., Los Angeles, as account executives. Cowderoy was formerly with Foster & Kleiser, Los Angeles. Phillips was with McCann-Erickson. Klein was involved in marketing and advertising of soap products at Procter & Gamble, Cincinnati.

FREDERICK L. TITUS, account supervisor in Chicago. RAY B. KRUSKOPF, account supervisor in the Twin



KRUSKOPF

TITUS

Cities, and WILLIAM E. YORK, account supervisor in the Bloomfield Hills office, were elected vice presidents at MacManus, John & Adams, Inc.

You can see it's Corinthian:

During the past two years the combined audience of the Early and Late local News programs on the five Corinthian stations increased 29 percent! In the same period the News on our 10 competing stations decreased one percent.

[Source: NSI, ARB Feb., Mar. 1965, 1966, 1967, M-F. Subject to qualifications described in said reports].



© KXTV, Sacramento KHOU-TV, Houston WISH-TV, Indianapolis WANE-TV, Fort Wayne KOTV, Tulsa

Prime 20s will be used in about 80 major markets. Annette Pazzani is the contact.

Bonus Gifts Co.

(Mogul Baker Byrne Weiss, Inc., N.Y.)

This coupon company begins a 10-week schedule January 3. Early fringe and day minutes and some prime 20s will be in 25 southern markets in North and South Carolina, Georgia, Alabama, and Florida. Nancy Fields is the contact.

Milton Bradley Co.

(Harvey & Carlson, Inc., N.Y.)

A four-day flight for TWISTER GAME breaks December 26 in New York, Los Angeles, San Francisco, Chicago, Philadelphia, and Boston. Adults will be the target of fringe, day, and prime 10s in the pre-New Year's Eve party game push. Buying is Jane McCarthy.

Bristol-Myers Co.

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

This company picked up two additional markets in its test schedule for DIAMOND BRITE. Independent 30s and fringe minutes will be used through the end of the year. Malcolm Mace is the buyer.

Chanel, Inc.

(Norman, Craig & Kummel, Inc., N.Y.)

A pre-Christmas flight for CHANEL #5 perfume breaks December 11. Early and

(Continued on page 58)

One Seller's Opinion

TvB's CHRISTMAS PRESENT FOR TIMEBUYERS

Reports on national spot business have been consistently gloomy throughout 1967. The uncertain state of the economy and competition from network and magazine "spot" plans are usually advanced as causes for the decline in spot volume this year. Undoubtedly, these are contributing factors. More important, however, is the state of spot itself.

Yes, Virginia, this is a Seller's Column.

Let's examine how spot got the way it is. Back in 1955, advertisers, through their agencies, began discovering a totally new advertising medium: Spot Television. It offered the flexibility advertisers needed to tie their marketing plans to the basic impact of television. Media buyers constantly found new and different ways to use the medium to satisfy particular advertiser needs.

Along the way spot wrote (and continues to write) a series of fantastic success stories unparalleled by any other advertising medium. It truly allows media men to become a creative force in advertising. And its ultimate compliment is seen in today's network and magazine "spot" plans.

In an effort to accommodate advertiser needs and agency requests, however, stations and representatives allowed spot to be flexed into a knot. Now, only 12 years old, spot tv has been so well exercised that it has become muscle bound.

The muscle bound environment created media men who now say that spot is too complex, too difficult to buy, too costly. The success stories are forgotten; the flexibility is ignored. Most unfortunate of all is the fact that 1967 may be recorded as the year media buyers stopped thinking *constructively* about spot and started avoiding its problems rather than trying to help solve them.

All of this is a way of saying that the competitive, but productive dialogue between spot buyers and sellers has become two monologues with each group talking to itself. This has happened at the least propitious time in the brief history of spot.

Marriage counselors tell us there's still hope if two parties keep shouting at one another. It's when they stop that the real trouble begins. Two weeks ago similar advice was suggested for the tv industry at the Television Bureau of Advertising's annual meeting. By pegging the agenda to look at the future, the Bureau seemed to be attempting to start a fresh dialogue between buyers and sellers. Here's a sample of how it went.

TvB's chairman, Joseph P. Dougherty, of Capitol Cities, pinpointed the problem in his discussion of various "communications gaps" which exist among stations, representatives, agencies and advertisers. Charles R. DeCarlo, director of information research at IBM, gave pause for thought for those in the spot industry presently groping toward effective "mechanization" of some of the medium's burdensome methods and procedures.

Researcher Daniel Yankelovich and marketing planners Carl Spielvogel and Dr. Wendell Smith, all stressed that present approaches to demographic buying deserve careful scrutiny if tv is to be used effectively in the future. A team from Benton & Bowles took the platform, crystal ball in hand, and predicted, among other things, that the 30-second commercial will become spot's basic unit of sale.

TvB is making audio tapes of all these talks available to anyone who cares to listen. They make an excellent Christmas gift for media executives to give timebuyers.

AT WSBT-TV WE HAVE A "PACT" WITH OUR ADVERTISERS

Power

One of the nation's most powerful stations . . . over 2 million watts strong!

Audience

WSBT-TV has 42% metro share, sign-on to sign-off. ARB Feb.-March, 1967*

Color

Exclusive local, live color including Northern Indiana's only in-station color news film processor.

Tower

Over 1000 feet high. Power-tower combination gives WSBT-TV a market that no other station can reach!

Sign the WSBT-TV "PACT" soon . . . Go with the big colorful ONE from South Bend. Why settle for less?

*Subject to qualifications described therein.



WSBT-TV **22**
SOUTH BEND
REPRESENTED BY KATZ

Media Personals

GERALD N. MOODY, formerly vice president and director of media with D'Arcy Advertising Co., St. Louis, was named vice president at MacManus, John & Adams, Inc., Bloomfield Hills, Mich. Moody will direct all media planning, buying, and media research for the headquarters office automotive and consumer accounts.

WALTER REICHEL joined Ted Bates & Co., Inc., New York, as a vice president and media director. GENE A. CAMERIK, media supervisor, was elected a vice president. Reichel was formerly a vice president and associate media director with Benton & Bowles, Inc.

DAVID H. HAUGHEY was named vice president and media director in the St. Louis office of the D'Arcy Advertising Co. He was formerly senior associate media director at J. Walter Thompson Co., Chicago.

WILLIAM F. PERKINS was named vice president, marketing and media research of Ruben, Montgomery & Associates, Inc., Indianapolis. Perkins was formerly director of Ren, Inc., the agency's public relations subsidiary.

WILLIAM H. OBERHOLTZER, manager of media planning with Leo Burnett Co., Inc., Chicago, was appointed a vice president.



Rep Firm Marks 35th Year

To mark their 35th anniversary, the rep firm Peters, Griffin, Woodward, Inc., presented china toby jugs of *The Colonel*, PGW's logotype, to staff members, key media executives, and station clients.

A trademark almost as old as the company itself, *The Colonel* was used by James L. Free, who was just 27 when he founded the predecessor firm, Free and Peters, and 24-year-old H. Preston Peters, when he opened the rep firm's New York office 18 months later, to symbolize maturity.

"The Old Boy did his job well —and became an affectionate

trademark for our company," Peters recalls in a letter accompanying the jug. "Now that some of us have become a little wider between the pockets, and added some more wrinkles and gray hairs, we often tell the artist to make *The Colonel* a little more youthful, a little thinner in the belly," he adds.

The jugs are made by Beswick of Stoke-on-Trent, Staffordshire, England.

Here Peters (l.), now chairman, and Lloyd Griffin, president, present jugs to PGW members Lorraine Ziltone (far left), and Margaret Heeg.

Spot (Continued from page 58)

fringe minutes carry the message. Barbara Gonda is the contact.

Gulf Oil Corp.

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

Special promotions for GULF OIL will be in over 30 markets through December 24. Day and fringe minutes and prime 20s are being used. Buying is John Warner.

Lakeside Industries, Inc.

(Shaller-Rubin Co., Inc., N.Y.)

Staggered eight to 10-week flights break from January 15 through March for these toy products: THREE BLIND MICE, BARREL O' MONKEYS, COTTON MAGIC GUMBY, and PERQUACKEY. Kids will be the target of integrated minutes in from 60 to 70 markets. Buying is Steve Marcus.

Lehm & Fink Products, Inc.

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

Tentative plans for introduction of a new toy product call for an introductory buy to break sometime in January, probably in about 25 markets. Minutes will be used to reach kids. The contact

is Bill Fagan.

Lever Bros. Co.

(Doyle Dane Bernbach, Inc., N.Y.)

Commercials for PHASE III will be in 35 major markets through December 31. Early and late fringe minutes, 30s, and piggybacks carry the message. Buying are Ed Karlik and Bill Lehman.

Lever Bros. Co.

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

A year end buy for PEPSODENT is currently in 50 major markets. Women are the target of the early and late fringe 30s. Marty McHale buys.

Lever Bros. Co.

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

Commercials for LIPSON SOUPS break at issue date. The three-week flight will use fringe piggybacks and some 30s in 35 major markets. Buying is Hal Nich.

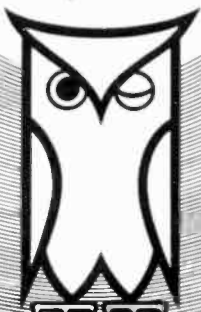
Luden's Inc.

(The Philadelphia Agency,

Philadelphia)

A four-week flight for LUDEN'S COUGH DROPS breaks January 15. Fringe minutes,

Who
cares about
Madalene Fitchett
of
Adel, Iowa?



WHO TV

... that's who!

COLORFUL 11 - DES MOINES, IOWA

prime 20s and 1Ds will be used in 81 major markets. A similar schedule breaks January 8 in 35 major markets for FIFTH AVENUE CANDY BARS. Buying is Marjorie Laird.

Mars, Inc.

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

Commercials for SUGAR SHELL and 3 MUSKETEERS break at issue date. The schedule will also cover four other candy brands and some rice products starting after January 1. Day piggybacks and some minutes will be used in 80 major markets. Buying is Rick Pike.

Malt-O-Meal Co.

(Campbell-Mithun, Minneapolis)

First quarter activity on MALT-O-MEAL CEREAL breaks January 1. Four to 10-week schedules will use day and early fringe minutes and 30s in about 80 markets. Bill Ripley is the contact.

McCall Corp.

(Shaffer, Brennan Margulis

Advertising Co., St. Louis)

A two-week flight for MCCALL'S and REBBOOK MAGAZINES breaks January 8. Fringe minutes will be used in 50 major markets. Buying is Sam Margulis.

Miles Laboratories, Inc.

(Jack Tinker & Partners, N.Y.)

This company is testing a new analgesic product in Ft. Wayne. Day and fringe minutes and 30s are being used through the end of December with plans still tentative for a possible extension into January. Ken Brandt is the contact.

Chas. Pfizer & Co., Inc.

(LaRoche, McCaffrey & McCall, Inc., N.Y.)

Commercials for LASPIRIN are currently in Albany-Schenectady-Troy, Binghamton, Oklahoma City, Phoenix, Portland, Ore., St. Louis, Seattle, Scranton, and Kansas City. The four-week flight is using day and fringe minutes through December 24. Jim McCollom is the buyer.

Procter & Gamble Co.

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

A year-end buy for CREST is using early and late fringe minutes and prime 20s in about 30 major markets. John Frisoli is the contact.

Procter & Gamble Co.

(Papert, Koenig, Lois, Inc., N.Y.)

Expansion of current 140-market schedule for CINCH by addition of 25 new markets began November 27. An additional ten-market buy breaks at issue date. Fringe minutes and prime 20s are being used through the end of December. Buying is Maria Carayas.

Quaker Oats Co.

(J. Walter Thompson Co., Chicago)

First quarter activity on KEN-L-RATION breaks January 7. The eight-week schedule will use fringe and day minutes and piggybacks in about 41 major markets. Buying is Joe Dienna.

R. J. Reynolds Tobacco Co.

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

A three-week flight for WINSTON

cigarettes breaks at issue date. Early and late fringe minutes, prime and fringe 30s, and prime 20s, mostly on sports shows, will reach men in the top 21 markets. Buying is Helen Burguert.

Scott Paper Co.

(J. Walter Thompson Co., N.Y.)

An eight-week buy for VIVA TOWELS breaks December 18. Day and fringe minutes will be used in about 25 selected markets, with prime 20s being introduced after January 15. Buying is Sarah Wind.

Standard Brands, Inc.

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

A four-week flight for various products breaks at issue date. Day minutes and prime 1Ds will be in 50 major markets

through December 31. Buying is Bob Bishop.

Trans-World Airlines, Inc.

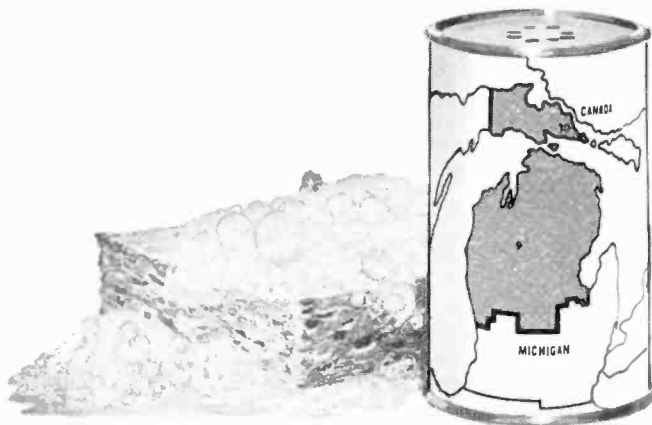
(Foote, Cone & Belding, Inc., N.Y.)

A five-week flight for this airline company, and a regular contract-year buy, break January 1. Fringe minutes and some prime 20s will be used in 10 major markets, including Boston, Philadelphia, Pittsburgh, and St. Louis. Buying is Joan Ashley.

Vick Chemical Co.

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

Commercials for SINEX cough remedy are currently in 14 to 15 top markets. Fringe 30s and piggybacks will be used through the end of December. Buying is Sam Chisholm.



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.

The Solyer Stations



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

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

WWTV/WWUP-TV

CADILLAC-TRAVERSE CITY / SAULT STE. MARIE

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

Avery-Knodel, Inc., Exclusive National Representatives

FOOD

(for thought)



The Food Industry is one of the most competitive areas of retailing. Manufacturers and retailers know their advertising dollars must be invested in the best possible manner. In Maryland, America's most successful food manufacturers, processors and retailers, after years of experience, instinctively buy WMAR-TV, the station that delivers more results than any other in this market. Join them when you are placing spot schedules. Call your Katz man or Tony Lang, WMAR-TV Sales Manager, for complete details.

P.S. This past week WMAR-TV carried 580 spots for products sold in food stores. Was yours included?

Sylvia Scott
featured on
"The Woman's Angle"
Monday through Friday
1 to 1:30 P.M.

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 color (From page 40)

Market	Total tv homes	per cent 2/66	color 2-3/67
Cheyenne-			
Scottsbluff-Sterling	129,750	10	18
Chicago	2,422,660	12	17
Chico-Redding	126,170	17	26
Cincinnati	826,760	15	26
Clarksburg-Weston	146,220	7	16
Cleveland	1,343,910	16	26
Colorado Springs-			
Pueblo	125,120	15	22
Columbia, S.C.	218,200	13	17
Columbia-			
Jefferson City	143,210	8	13
Columbus, Ga.	283,800	7	16
Columbus, Miss.	90,600	nd	9
Columbus, Ohio	530,940	19	27
Corpus Christi	120,340	10	18
Dallas-Ft. Worth	799,320	10	21
Davenport-			
Rock Island-Moline	338,310	12	19
Dayton	526,950	19	28
Denver	438,940	12	23
Des Moines-Ames	304,390	10	17
Detroit	1,578,510	13	21
Dickinson	24,210	2	6
Dotban	118,720	8	16
Duluth-Superior	148,560	8	14
Eau Claire	106,960	10	12
El Paso	122,030	9	18
Ensign-Garden City	46,870	13	18
Erie	185,270	10	18
Eugene	132,680	12	22
Eureka	51,260	10	20
Evansville-Henderson	216,930	9	16
Fargo-Valley City	160,350	6	13
Flint-Saginaw-			
Bay City	458,860	14	23
Florence, Ala.	33,420	nd	13
Florence, S.C.	209,111	12	17
Ft. Dodge	64,040	5	15
Ft. Myers	38,050	15	22
Ft. Smith	93,740	10	12
Ft. Wayne	237,000	15	25
Fresno	225,770	21	29
Glendive	4,240	2	6
Grand Junction-			
Montrose	51,180	6	13
Grand Rapids-			
Kalamazoo	598,210	14	21
Great Falls	55,990	8	17
Green Bay	371,180	11	19
Greensboro-High Point-			
Winston Salem	490,960	9	15
Greenville-New Bern-			
Washington	226,820	12	15
Greenville-Spartanburg-			
Asheville	645,320	10	16
Greenwood	74,560	11	17
Harlingen-Weslaco	78,960	8	12
Harrisburg, Pa.	422,730	16	25
Harrisonburg	102,750	4	12
Hartford &			
New Haven	1,025,440	11	20
Hattiesburg	121,720	13	19
Hays-Goodland	67,810	13	15
Honolulu	166,070	4	14

Market	Total tv homes	per cent 2/66	color 2-3/67
Houston	601,250	13	21
Huntsville-Decatur	110,240	nd	17
Idaho Falls	64,590	14	25
Indianapolis	771,270	16	25
Jackson, Miss.	271,480	11	18
Jackson, Tenn.	97,360	6	9
Jacksonville	263,030	9	19
Johnstown-Altoona	1,075,250	10	17
Jonesboro	128,670	7	15
Joplin-Pittsburg	173,280	10	15
Kansas City	629,300	8	14
Klamath Falls	25,890	14	21
Knoxville	279,460	10	17
La Crosse	156,430	8	13
Lafayette, Ind.	57,400	16	26
Lafayette, La.	209,680	13	17
Lake Charles	85,640	15	18
Lancaster-Harrisburg-			
Lebanon-York	573,960	18	26
Lansing	544,120	17	25
Laredo	14,400	3	8
Las Vegas	75,500	22	33
Lexington	140,990	9	14
Lima	94,090	16	24
Lincoln &			
Hastings-Kearney	232,830	10	16
Little Rock-			
Pine Bluff	299,910	10	17
Los Angeles	3,468,410	22	29
Louisville	428,630	12	15
Lubbock	124,390	22	35
Lufkin	48,720	8	12
Macon	118,340	8	14
Madison	276,620	11	22
Manchester	1,117,620	10	17
Mankato	132,320	3	13
Marquette	66,610	8	11
Mason City-			
Austin-Rochester	285,690	6	15
Medford	61,670	15	23
Memphis	506,320	8	14

Market	Total tv homes	per cent 2/66	color 2-3/67
Meridian	114,100	8	16
Miami-			
Ft. Lauderdale	607,820	13	23
Milwaukee	618,850	13	23
Minneapolis-			
St. Paul	724,780	6	13
Minot	41,400	3	7
Missoula	59,500	10	16
Mitchell-Reliance	61,040	3	11
Mobile-Pensacola	283,790	12	18
Monroe-El Dorado	209,590	10	18
Monterey-Sabins	918,730	20	24
Montgomery	172,390	9	17
Muncie-Marion	128,440	21	30
Nashville	449,130	7	14
New Orleans	438,060	12	22
New York (weekly)	5,535,310	11	17
Norfolk-Portsmouth-			
Newport News	337,200	7	16
North Platte-			
Hayes-McCook	58,500	11	16
Odessa-Mindland-			
Monahans	111,570	19	29
Oklahoma City	385,030	11	15
Omaha	334,990	8	15
Orlando-			
Daytona Beach	377,330	15	20
Ottumwa	99,030	11	14
Paducah-Cape Girardeau-			
Harrisburg	306,060	9	14
Panama City	136,480	9	17
Parkersburg	43,420	9	17
Pembina	24,300	1	7
Peoria	243,330	13	21
Philadelphia	2,199,940	14	22
Phoenix	333,970	12	18
Pittsburgh	1,298,420	12	18
Portland-			
Poland Spring	410,440	11	13
Portland, Ore.	535,750	15	21
Presque Isle	24,130	6	10
Providence	1,508,340	9	17
Quincy-Hannibal-			
Keokuk	140,060	12	21
Raleigh-Durham	365,030	8	14
Rapid City	64,320	5	11
Reno	75,510	17	27
Richmond-			
Petersburg	320,940	7	12
Riverton	14,480	nd	14
Roanoke-Lynchburg	304,790	9	15
Rochester, N.Y.	365,590	11	20
Rockford	224,760	13	24
Roswell-Carlsbad	74,130	14	24
Sacramento-Stockton	601,620	22	32
St. Joseph	188,760	7	12
St. Louis	829,590	10	16
Salisbury	56,080	8	14
Salt Lake City	281,700	15	20
San Antonio	377,320	10	15
San Diego	348,190	21	28
San Francisco-			
Oakland	1,406,140	18	23
Santa Barbara	188,030	22	27
Savannah	117,880	11	14
Seattle-Tacoma	626,570	11	22
Selma	14,790	8	16
Shreveport	303,330	10	17
Sioux City	147,300	11	15

Peacock history

The NBC peacock was born 11 years ago but didn't come into full bloom until November 7, 1966. That was the day NBC telecast every scheduled program in color, the first network to do so.

The peacock lead-in runs 12 seconds and appears from 20 to 27 times daily—nearly 6,700 times a year.

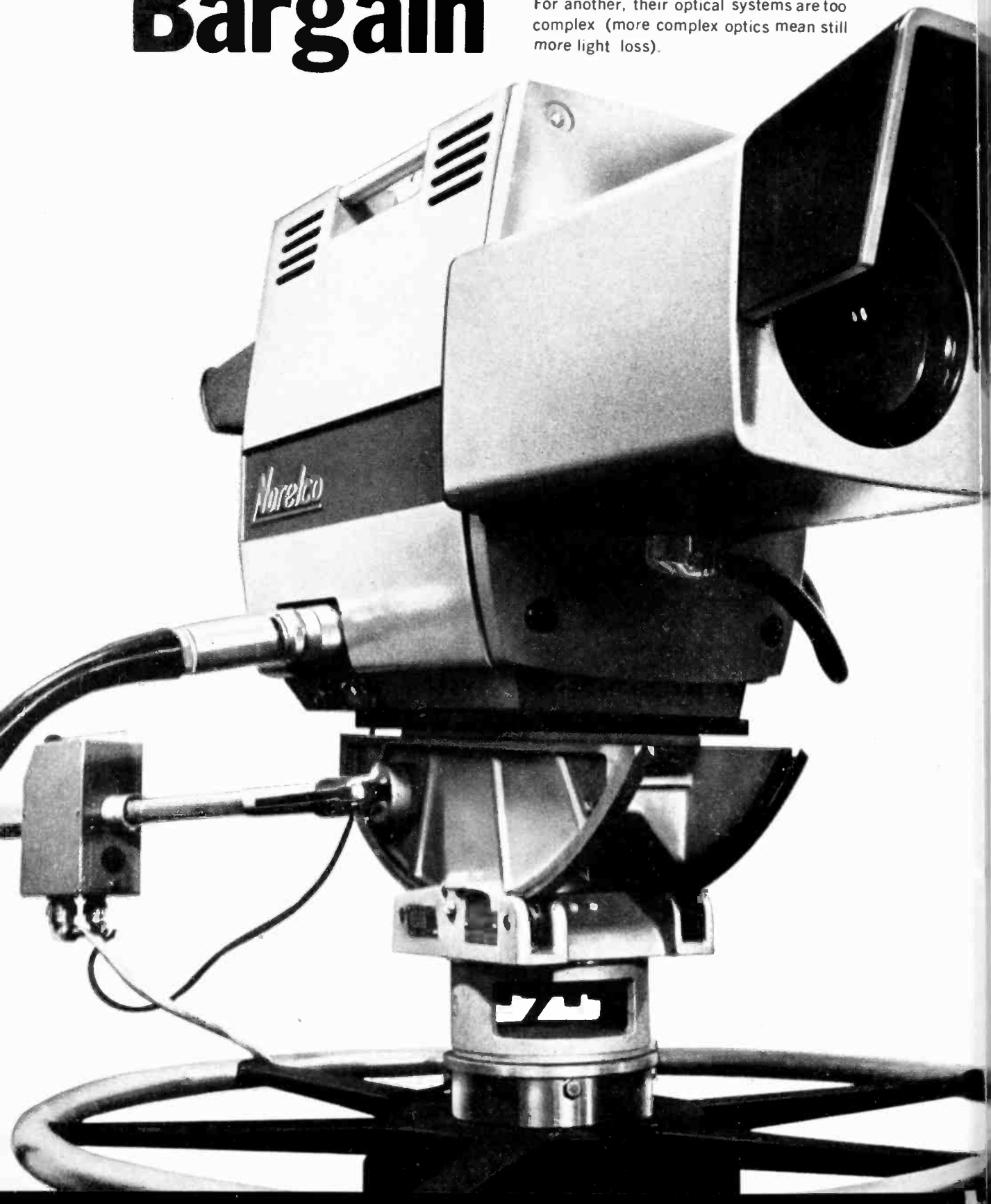
Before choosing the now-famous bird, NBC-TV experimented with a variety of symbols—butterflies, rainbows, even the American flag. Composed of six colors, the current bird is the second version.

(Continued on page 66)

The \$73,000 Bargain

... or why the Norelco PC-70 3 Plumbicon* tube color camera is a better buy than any 4-tube color camera.

To begin with, it's a bargain in the keep-the-sponsors-happy department. With the PC-70, performers do not turn green or magenta, even when moving against a dark background. Nor do white doves, white knights or high-flying washing machines. *The PC-70 has virtually eliminated the dangers of lag.* But 4-tube cameras invite lag. For one thing, they must use a 4-way light split which "robs" light from RGB channels to "feed" the luminance (4th) channel. For another, their optical systems are too complex (more complex optics mean still more light loss).



The picture speaks for itself.

The use of three tubes instead of four motivated the only original color camera design in the industry: the first practical application of the "contours-out-of-green" principle to provide sharper edges in the vertical as well as horizontal direction.

Instead of a space-consuming fourth tube and its complex associated circuitry, the PC-70 improves sharpness *electronically*—to almost any degree you desire. Because of the low frequency characteristic of the vertical aperture correction, you produce a sharper image on the home receiver (not just on the studio monitor), in color and monochrome. You profit from greater long-term economy . . . far less optical, circuit and operational complexity.

There are more reasons why it's the "\$73,000 bargain."

Your video-men and cameramen will find the PC-70 to be as simple to operate as an 8mm movie camera. (Well, almost.) This is a result of the 3-tube concept. Another reason: the PC-70's unique 3-way beam split prism.

Because of it, there are no shading controls to fuss with. (Some 4-tube cameras require as many as 16!) There are no set-up controls required at the camera head. All are at the Camera Control Unit where they can be adjusted in the quiet control room—instead of the hectic and noisy studio!

For your maintenance-men, the PC-70 means adjusting and maintaining one less of everything that may need their attention: optical channels, deflection yokes, focus coils, deflection and processing amplifiers. The PC-70 saves time. And time still means money.

For color or monochrome, in bright lights or shadows, in the studio or on remote, the PC-70 picture stays sharp, natural, rich in detail and easily matched from one camera to another.

The Norelco PC-70.

A bargain any way you look at it.

Write today for a detailed brochure. Contact us—or our representative, Visual Electronics. To help you verify everything we've said, we'll include our references: a list of stations that now use Norelco Color Cameras. Two of the three major networks do.



Don Ferguson, Chief Engineer,
KXTV, Sacramento, California

"A viewer commented recently that KXTV has the 'cleanest' picture in town. This layman summed up in a word the superior sharpness of our picture, the realistic color saturation and better signal-to-noise ratio we get with the Norelco 3 Plumbicon tube color camera. In the final analysis, it's the viewer we have to please. The Norelco camera does that, so we're pleased too: we're buying more PC-70s."

Norelco

**PHILIPS BROADCAST
EQUIPMENT CORP.**

299 Route 17, Paramus, N. J. 07652 • 201/262-7300

Local color (From page 63)

Market	Total tv homes	per cent color 2/66	2-3/67
Sioux Falls	174,810	6	12
South Bend-Elkhart	262,050	16	25
Spokane	287,260	15	22
Springfield, Mo.	176,700	8	13
Springfield-Holyoke	398,220	11	18
Syracuse	563,480	11	19
Tallahassee	173,200	12	15
Tampa-			
St. Petersburg	490,650	14	22
Terre Haute	220,070	9	20
Toledo	422,850	13	22
Topeka	141,350	9	13
Tri-Cities, Tenn.-Va.- (Bristol-Johnson City-Kingsport)	196,620	9	14
Tucson	153,230	13	19
Tulsa	386,900	9	15
Tupelo	66,600	nd	8
Twin Falls	33,430	9	20
Tyler	123,830	7	14
Utica-Rome	232,440	10	18
Waco-Temple	154,500	9	15
Washington, D.C.	1,524,940	9	16
Watertown	74,820	8	17
Wausau-Rhineland	144,000	9	11
West Palm Beach	266,320	14	24
Wheeling-			
Steubenville	995,620	11	18
Wichita Falls-Lawton	165,670	12	20
Wichita-Hutchinson	268,280	10	18
Wilkes Barre-			
Scranton	384,820	16	24
Williston	31,260	5	9
Wilmington	180,420	11	18
Worcester	180,130	15	22
Yakima	150,640	14	25
Youngstown	277,050	20	25
Yuma	32,180	14	19
Zanesville	50,810	15	22

nd = No Data for Feb. '66—Area Changed

The ad syndrome

"When a Nasser can personally lose one of the most disastrous wars in modern history and be acclaimed a great and victorious hero throughout Egypt by the simple means of turning off the radio transmitters, doesn't it often shock you to realize the harm we may be doing by virtue of having the world's greatest system of electronic communications turned on?"

—Jeremy Gury, senior vice president and creative director of Ted Bates & Co., decrying the conformity amidst advertisers in a speech to the Advertising Club of Los Angeles.

Setmakers (From page 38)

million project to expand the production of rectangular picture tubes at their Lancaster, Pa. plant). Picture tubes also became brighter while there were strides made on improving the color camera.

Perhaps of even greater significance was the fact that the buying public of 1965 was more ready than ever before to take a "chance" on color television. The former fears of inferior quality, adjustability and plain old reliability no longer shrouded the marvel of color tv.

Greater acceptance

Public exposure to color television had been greatly increased and what's more, people were viewing sets that were technologically superior to anything they had seen before. Coupled with all this was the subtle psychological key that with all the color shows being broadcast, the average viewer began to feel that he was missing something if he wasn't seeing it in color.

The price was, of course, the touchy factor. Many customers couldn't see buying a color table model when, for near the same price they could squat a big black and white console smack up against the bare living room wall. The price had crept down somewhat (thanks primarily to technology) and for many other people the price and the time were right—enter the onrush of color set buyers. Total color distributor to dealer sales more than doubled in 1965 going from 1,366,301 to 2,746,618. By 1966 that figure would more than double again to hit 4,702,463.

The big money-makers in the way of color stack up with RCA at the head of the pack. Zenith scores second, while third place is a fumble among Motorola, Magnavox, Admiral, and Sears-Roebuck. The rest of the line-up enlists Philco, General Electric, Sylvania, Westinghouse and Emerson.

Tv Digest notes heavier action in the color portable and table model field. (This year RCA bowed a 14-inch screen, 24-lb. baby.) The publication credits this swing to the lighter weight color units to the still relatively steep price and large scale of the consoles. Bob Whitehead, sales trainer at G-E, reports that their 12-inch screen "Portacolor" brings in

more than half their color tv sales.

Over at RCA on the other hand, one executive maintains that consoles are the big color sellers. People are basically looking for a handsome piece of furniture, he maintains, and for this reason the average sale on an RCA color unit is in the \$535 price range. The consoles rate first sales place over at Magnavox essentially because they serve as the "principal" or "first set." Here again, the selling strength lies in cabinet appeal.

Two things are definite, prices have gone up, some 3 to 5 per cent on the retail level (Westinghouse reports having made no increments to date), and, almost conversely, people are buying more.

The viewing audience is, for the most part, apparently at the level where they recognize the inflationary aspects of the time and they are, quite frankly, willing to lay out the extra dough to compensate for increasing labor and material costs. They are also darn tired of waiting for prices to go down substantially.

Jack K. Sauter, executive vice president, sales operations RCA Sales Corporation, told dealers at the consumer Electronics Show earlier this year that "facts and figures available to us prove convincingly that while sales may have suffered at some steps in the distribution system, color tv has certainly lost none of its appeal in the eyes of the consumer."

Automatic the key

Just what is making color tv so appealing at the present time? The keynote here is "automatic," for buyers show a decided preference for remote control tuning, automatic frequency control, adjustment features such as the "AFC Lock"/"Tuning Eye," pre-set *uhf* channel selection and built-in antenna. There is also the fact that in view of the all-channel law requiring all sets to include both *uhf* and *vhf* stations, all-channel color units are very attractive.

Variety among the models accounts for yet another aspect of the color splurge. (RCA offers about 55 models, Zenith between 30 and 35, Magnavox reports 56.) Now shoppers can select portables, big screen consoles, and combination as well as stereophonic units. Aesthetically speaking, selection among cabinet

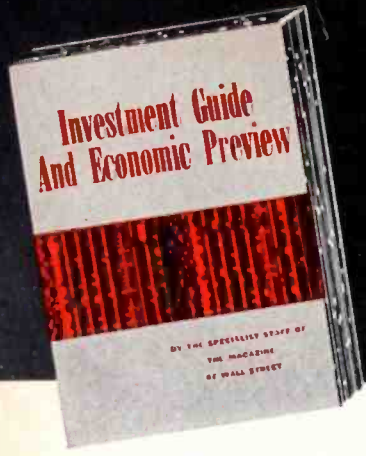
(Continued on page 70)

**copy of this significant new book
has been reserved for you as a bonus...**

Investment Guide And Economic Preview

1.00	221	35%	50%	35%	35%	88	78%	PHSteel pf A	250	78%	79%	79%	79%	34	23%	Swint
1.00	9	69%	44%	42%	44%	77	66%	PHSteel pf 5.50k	2240	68%	66%	66%	66%	63	26%	Swint
56b	3	21%	21%	21%	21%	118	29%	Pittston 1.20b	216	49%	49%	47%	49%	45	20%	Symb
2.80	48	73%	73%	71%	72%	59	29%	Plough Inc 1	18	113	113	110%	111%	20	15%	Talco
1	27	26%	26%	25%	26%	236	154%	Polaroid 30	328	210%	215%	210%	215%	44	14%	Talco
1.40	38	30%	30%	30%	30%	211	35%	Polaroid 30	9	25%	24%	22%	22%	44	14%	Talco
1.25g	83	15%	17%	15%	16%	35%	21%	Poor Co 1.20	156	17%	17%	17%	17%	45	10%	Tech
1.60	27	34%	35%	34%	35%	53	45%	Potom Elec 1	6	45%	45%	44%	45%	16%	25%	Tekt
2.80	48	73%	73%	71%	72%	211	35%	Pot El pf 2.44	7	31%	31%	31%	31%	143	20%	Telex
1	27	26%	26%	25%	26%	53	45%	Prem Ind .80	144	85%	83%	82%	83%	280	20%	Tenn
1.40	38	30%	30%	30%	30%	99	69%	ProctrG 2.20	62	18%	20%	19%	19%	32	30%	Tenn
1.25g	83	15%	17%	15%	16%	26	19%	PubSvcColo 1	46	32%	31%	30%	31%	83	6%	Texa
1.60	27	34%	35%	34%	35%	37	30%	P SvcEG 1.54	2	23%	23%	23%	23%	24	18%	Texa
2.80	48	73%	73%	71%	72%	70	57%	PSEG pf 1.40	70	39%	39%	38%	38%	160	26%	Texa
1	27	26%	26%	25%	26%	52	38%	Pub SInd 1.92	2140	57%	57%	57%	57%	20	12%	Texa
1.40	38	30%	30%	30%	30%	21	17%	PSInd pf 3.50	3	17%	17%	17%	17%	20	12%	Texa
1.25g	83	15%	17%	15%	16%	11	11%	PSInd pf 1.08	28	8%	9%	9%	9%	44	24%	Texa
1.60	27	34%	35%	34%	35%	28	14%	Pubkind .46f	19	21%	21%	21%	21%	44	24%	Texa
2.80	48	73%	73%	71%	72%	23	18%	Pueb Sup .44	3	20%	20%	20%	20%	23	13%	Texa
1	27	26%	26%	25%	26%	23	18%	PR Cem 1.10	22	32%	32%	32%	32%	23	13%	Texa
1.40	38	30%	30%	30%	30%	37	31%	PugSPL 1.60	38	46%	46%	46%	46%	46	47%	Texa
1.25g	83	15%	17%	15%	16%	55	43%	Pullman 2.80	169	28%	28%	28%	28%	46	31%	Texa
1.60	27	34%	35%	34%	35%	32	18%	Purex Cp 2.2b	5	45%	45%	45%	45%	46	31%	Texa
2.80	48	73%	73%	71%	72%	53	36%	Purolatr 1.60	5	45%	45%	45%	45%	46	31%	Texa

**BY THE SPECIALIST STAFF OF
THE MAGAZINE
OF WALL STREET**



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The Investment Book of The Year—For 1968

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- Strategically placed industries looking to the year ahead.
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**DO YOUR
CHRISTMAS SHOPPING
EARLY, EASILY
AND SAVE!**

Setmakers (From page 66)

designs and finishes prompts new purchases. There are provincial, contemporary, modern, colonial, Spanish and Spanish-colonial styles, many with heat and mar-resistant finishes to further whet the consumer appetite for color.

The big question now is where do color sales go from here? Motorola chairman Robert W. Galvin, president of EIA, predicts industry sales of more than 6 million sets for 1968. A modest gain in view of this year's final projection of about 5.3 million, a cautious one in light of 1966's optimistic 7 million.

The slack is possibly indicative of an exhaustion of an audience that is willing or can afford to bear the price. Manufacturers' plans for next year are still nebulous, for they are still anxiously awaiting the final outcome of their big push this fall. Most assuredly, they will continue to give the public what they want in the way of variety and style.

Perfection vs. price

Manufacturers will continue their technology, aimed in part to conquer that last frontier of the reluctant buyer by reducing price. The headaches of better color fidelity will be dealt with, probably not solved, but met with nonetheless. For what holds off this last buyer segment is an issue of perfection vs. price.

They would, if financially feasible, pay the high price for a "perfected" set; they would also, it appears, buy the current color units provided the prices dropped to a level that they felt was fair.

A classic although extreme case is that of an unrealistic buyer who announced he would buy a 21-inch color set provided it wore the bargain basement price tag of \$150. In the eyes of these potential purchasers, the color unit is a decidedly inferior product especially when compared with monochrome sets.

What will win over these final holdouts is difficult to ascertain, what might prompt purchases is a matter of speculation. Any change in the perfection and/or price situation notwithstanding, there is the possibility that a long holdout's b&w set might break down beyond the realm of justifiable financial repair.

Tv sets are almost as much of a ne-

cessity as telephones on the American scene and the breakdown of a family's main source of at-home entertainment is a catastrophe in any home.

The purchase of a color set in lieu of a defunct black and white one is indeed a probability, not very potent, but there for consideration. This possibility is weak because technology has already advanced so far on the monochrome level that the longevity of such a set is all but already decried. And except in the most extreme cases, service is quick and economical.

The second possibility, financial solvency thrown out the window, is the existence of the American insti-

Crime under glass

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This blunt mirror of contemporary life will be held up as Channel 7's special *Partners in Crime*, scheduled for November 26.

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At present there are no reports of breakthroughs on either of the social levels and in truth, the future of color sales remains a matter of time.

The trouble (From page 37)

("The Closer He Gets, The Better You Look"), commercials, when light, heavily-exposed, and washed pastels predominate.

Robert Margulies, vice president and director of commercial broadcast production at Ted Bates, explained the trend by saying that film makers, after long experimentation have found that pastels work better in advertising communication than do harsh colors.

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The right color

"Most of the experimentation is behind us," Margulies said. "The main problem is to get everything the right color in the negative, the answer print, and the release prints. We're not out of the woods yet."

But the woods were far thicker when the color explosion first startled Madison Avenue. At that time most film people *thought* in black-and-white, as did most copywriters. As a result, much of the first wave of tv color commercials were clumsily conceived and executed, and—as the early black and white commercials tended to be talking print or illustrated radio—the first color commercials tended to be tinted monochrome, like the black-and-white family snapshots that people used to have tinted.

RUST CRAFT

**experts in creative color select
the best in color broadcasting...**

RCA TK-42 "Big Tube" Cameras and TR-70 Highband Tape Recorders

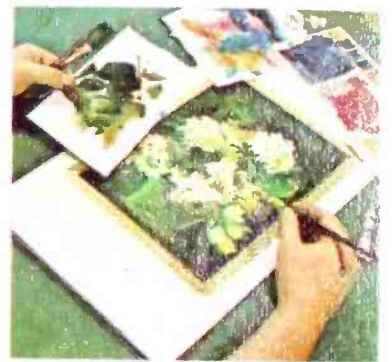
In the Rust Craft business, finest color reproduction is most important whether in greeting cards or broadcasting. RCA TR-70 highband recorders are a perfect match for RCA TK-42 studio cameras, giving Rust Craft stations an unbeatable combination in producing highest quality color programs and commercials.

Medium market stations, like those in the major markets, demand the best in color. The fact that many group-owned stations are ordering this RCA color combination is an indication of the emphasis on quality.





Some of the many Rust Craft artists at work, illustrating various stages in design of cards, party goods and gift wrap. In all these, the creative use of color combinations is basic to the appeal and sales of Rust Craft projects.



Creative color combination: TK-42 color camera and TR-70 highband tape recorder in operation at WROC-TV, Rochester, one of the Rust Craft stations.



Why not prove the superiority of RCA matched equipment for yourself? Call your RCA Broadcast Representative. Or write RCA Broadcast and Television Equipment, Building 15-5, Camden, N. J. 08102.



THE MOST TRUSTED NAME IN ELECTRONICS

Setmakers (From page 66)

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THE CAMERA MART INC.

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SALES • SERVICE • RENTALS

ColorTran Lighting Equipment & Accessories

By chance, color tv became general at a time when the worlds of art, fashion and appliances were abandoning minimalism and reverting to strong primary color. But advertisers blew by while the excessive color use for a brief moment it was over-whelming the des message.

Color has led to a significant increase in the number of tape commercials especially since the advent of the high-band vtr's with their superior color fidelity. One immediate tag is that the director color the moment it's applied. In addition it or whatever on the

Visual lighting

Under a unit of lighting practice with highband color vtr's has amplified the range of effects that can be executed.

For film or tape, admen have added immeasurably to the effectiveness of advertising. "Color is more lifelike," said Sam Seali, executive director of Seali, McSweeney & Seali. Slove Seali added that it's easier to make a color commercial to make one in black and white. It takes is more money.

Writers, it seems they're more in psychrome these days. White vice president at Leo Burnett Chicago, said, "Writers are more aware of the emotions in color and what color can do to connect with color is changing their minds. They're specifying certain colors to induce certain emotions."

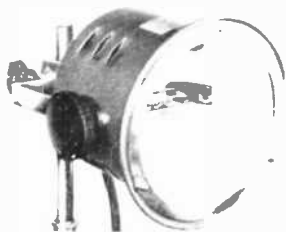
As we all, creative people have been learning to simplify. White said, "Sometimes we've worked just with white. Sometimes we've shot just the product in color, the rest in black and white." As a number of recent Kelly commercials.

Our main effort is to keep the commercials from looking like picture postcards. We've found we can get softer, warmer tones outdoors as well as with standard studio lighting.

Using lower single-source lighting with color film-makers have been able to obtain effects that in black and white would have looked like mud.

White notes that clients have become more sophisticated in the market.

(Continued on page 71)



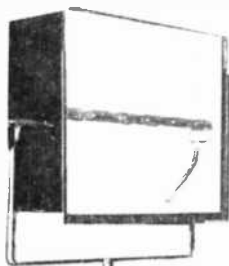
COLORTRAN QUARTZ KING LIGHTS

500, 650 and 1000 watt Dual quartz lights or 650 and 1000 watt focusing quartz light from spot to flood with fingertip control. Lightweight, compact. Wide range of applications. Smooth even lighting, no hot spots. fr. \$33.90



COLORTRAN SUPER-BEAM "1000"

A 1K lensless "Quartz" light that approaches the performance of a 2k fresnel-type unit. Uses a single-ended, 1000 watt (3200° K) Tungsten-Halogen "Quartz" frosted lamp. 120V, AC DC. Beam is well-defined with minimum "spill." Variable full focusing control-spot to flood. \$125.00



LQS-20

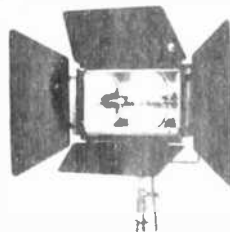


LQBM — 20 Double Broad

LQS-10



LQBM — 1000-W Single Broad with Four Way Barndoors

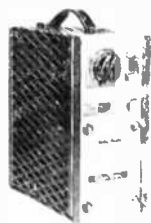


COLORTRAN SOFT LITE

Shadowless "North Sky" illumination. Exceptionally smooth, even coverage. New type reflector. No "filament sing". From 750 to 4000 watts. fr. \$79.00

COLORTRAN BROADS

Singles, Doubles Variable Focus Fixed Focus. High performance quartz-iodine "fill" lights for TV and motion picture studio use. Designed for very wide powerful fill light fr. \$60.00



COLORTRAN COLOR DYNE DIMMERS

portable, individual electronic dimmers. Solid-state circuitry utilizes a single silicon symmetrical switching device. Smooth, continuous dimming is provided with instantaneous response. Each dimmer has its own integral dimming control potentiometer. fr. \$96.00

COLORTRAN MULTI-BEAM "30"

A 30-Volt battery-operated quartz-iodine light, extremely powerful, lightweight and portable with fingertip full-focusing control from spot to flood. Focusing knob and on/off switch on handle. \$92.90

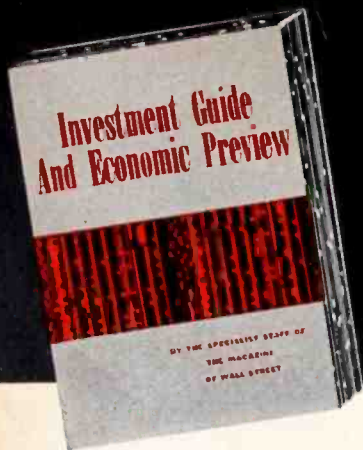


Colortran 30-Volt Battery Pack (Portable) available for use with Multi-Beam "30" \$415.00

Complete line of quartz-iodine bulbs in stock from 500 watt - 1000 watt. LIKE-NEW SHOWROOM DEMONSTRATORS AVAILABLE Write for descriptive literature.

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

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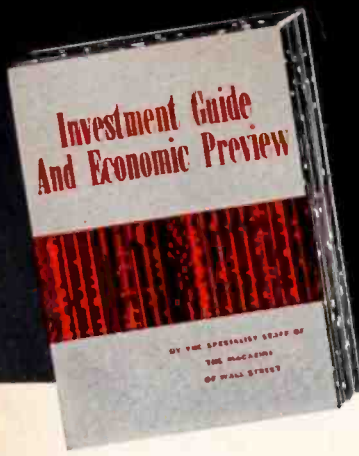
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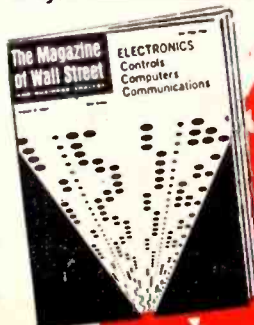
My gift cards should read:

From: _____

Name _____

Address _____

City _____ State _____ Zip _____



**DO YOUR
CHRISTMAS SHOPPING
EARLY, EASILY
AND SAVE!**

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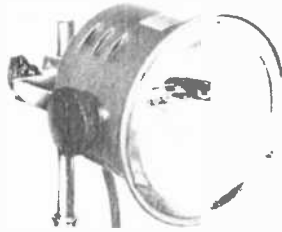


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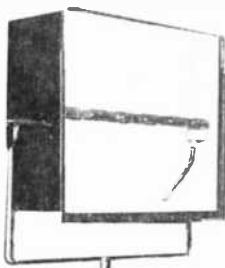
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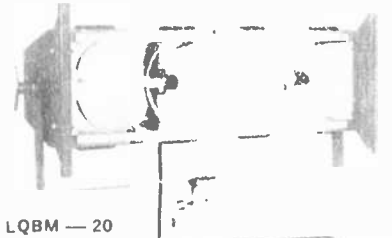


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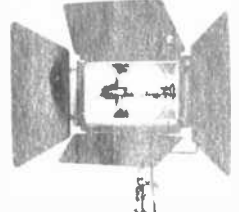
LQS-20



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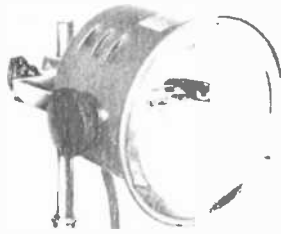


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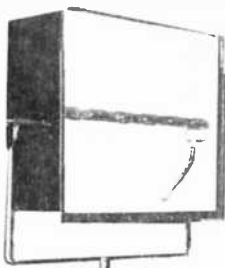
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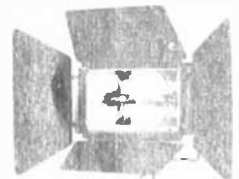
LQS-20



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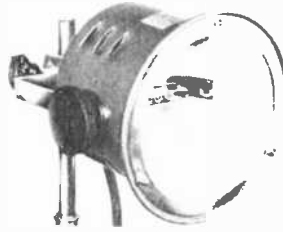


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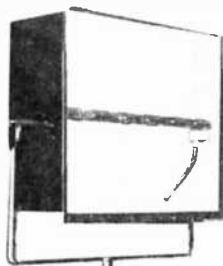
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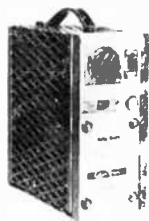
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designs and finishes prompts new purchases. There are provincial, contemporary, modern, colonial, Spanish and Spanish-colonial styles, many with heat and mar-resistant finishes to further whet the consumer appetite for color.

The big question now is where do color sales go from here? Motorola chairman Robert W. Galvin, president of EIA, predicts industry sales of more than 6 million sets for 1968. A modest gain in view of this year's final projection of about 5.3 million, a cautious one in light of 1966's optimistic 7 million.

The slack is possibly indicative of an exhaustion of an audience that is willing or can afford to bear the price. Manufacturers' plans for next year are still nebulous, for they are still anxiously awaiting the final outcome of their big push this fall. Most assuredly, they will continue to give the public what they want in the way of variety and style.

Perfection vs. price

Manufacturers will continue their technology, aimed in part to conquer that last frontier of the reluctant buyer by reducing price. The headaches of better color fidelity will be dealt with, probably not solved, but met with nonetheless. For what holds off this last buyer segment is an issue of perfection vs. price.

They would, if financially feasible, pay the high price for a "perfected" set; they would also, it appears, buy the current color units provided the prices dropped to a level that they felt was fair.

A classic although extreme case is that of an unrealistic buyer who announced he would buy a 21-inch color set provided it wore the bargain basement price tag of \$150. In the eyes of these potential purchasers, the color unit is a decidedly inferior product especially when compared with monochrome sets.

What will win over these final holdouts is difficult to ascertain, what might prompt purchases is a matter of speculation. Any change in the perfection and/or price situation notwithstanding, there is the possibility that a long holdout's b&w set might break down beyond the realm of justifiable financial repair.

Tv sets are almost as much of a ne-

cessity as telephones on the American scene and the breakdown of a family's main source of at-home entertainment is a catastrophe in any home.

The purchase of a color set in lieu of a defunct black and white one is indeed a probability, not very potent, but there for consideration. This possibility is weak because technology has already advanced so far on the monochrome level that the longevity of such a set is all but already decreed. And except in the most extreme cases, service is quick and economical.

The second possibility, financial solvency thrown out the window, is the existence of the American insti-

Crime under glass

In an attempt to give the public an honest look at itself, WCKT-TV Miami staged a three-week crime wave pulling off some of the most startling capers right under the noses of local citizens, and the eyes of hidden cameras.

Working with police departments from Miami, Coral Gables and Miami Shores, Sidney Ansin, president of both Channel 7 and the Greater Miami Crime Commission, manufactured a series of crimes ranging from robbery to kidnapping with the unaware and unhelpful citizenry as extras.

Onlookers' response to such crimes as purse snatching, robbing a jewelry store and the kidnapping of a little girl, all in broad daylight, registered nil. Those citizens who attempted to get license plate numbers did so incorrectly, others swore they could identify various culprits while talking to the very men who had played the offenders.

"We weren't prepared to find out how apathetic people are," said Gene Strul, Channel 7's news director, as he called off the crime wave.

This blunt mirror of contemporary life will be held up as Channel 7's special *Partners in Crime*, scheduled for November 26.

tution of "keeping up with the Joneses," who by this time own colored tv. The pressures of social status could mean a breakthrough into added color sales, but here again the certainty is intangible.

At present there are no reports of breakthroughs on either of the crucial levels and in truth, the future of color sales remains a matter of time.

The trouble (From page 37)

("The Closer He Gets, The Better You Look"), commercials, where light, heavily-exposed, and washed pastels predominate.

Robert Margulies, vice president and director of commercial broadcast production at Ted Bates, explained the trend by saying that filmmakers, after long experimentation, have found that pastels work better in advertising communication than do harsh colors.

"Colors are now simpler, more natural," said Marvin Mitchneck, co-creative director of David, Oksner & Mitchneck. At Marschalk, before becoming one of the founders of the new agency, Mitchneck had a hand in the celebrated Tab commercials. Mitchneck mentioned that, far from confusing the image, the Tab "Paisley-on-Paisley" commercial was strongly keyed to monochrome values and so came off clear and subtle in both b&w and tint. "Colors in commercials tend to be softer now," Mitchneck agreed.

The right color

"Most of the experimentation is behind us," Margulies said. "The main problem is to get everything the right color in the negative, the answer print, and the release prints. We're not out of the woods yet."

But the woods were far thicker when the color explosion first startled Madison Avenue. At that time most film people *thought* in black-and-white, as did most copywriters. As a result, much of the first wave of tv color commercials were clumsily conceived and executed, and—as the early black and white commercials tended to be talking print or illustrated radio—the first color commercials tended to be tinted monochrome, like the black-and-white family snapshots that people used to have tinted.



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SALES ○ SERVICE ○ RENTALS

ColorTran Lighting Equipment & Accessories

By chance, color tv became general at a time when the worlds of art, fashion and graphics were abandoning nuances and reverting to strong primary colors. But advertisers blew the whistle on excessive color use where it became apparent it was overpowering the sales message.

Color has led to a significant increase in the number of tape commercials, especially since the advent of the high-band vtrs with their greater color fidelity. One immediate advantage is that the director sees color the moment it's applied, and can change it or whatever on the spot.

Wider lighting

The wider gamut of lighting practicable with the highband color vtr's has also amplified the range of moods and effects that can be executed on tape.

Whether on film or tape, admen say, color has added immeasurably to the impact of tv advertising. "Color makes it more lifelike," said Sam Scali, creative director of Scali, McCabe & Sloves. Scali added that it's just as easy to make a color commercial as it is to make one in black-and-white: "all it takes is more money and time."

As for writers, it seems they're thinking in polychrome these days. Hooper White, vice president at Leo Burnett, Chicago, said, "Writers are becoming aware of the emotions in colors, and what color can do to convey emotion. Color is changing their ideas. They're specifying certain colors to enhance certain emotions."

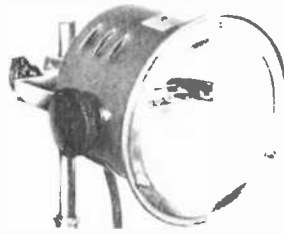
Above all, creative people have been learning to simplify. White said, "Sometimes we've worked just with whites. Sometimes we've shot just the product in color, the rest in black and white, as in a number of recent Kellogg commercials.

"Our main effort is to keep the commercials from looking like picture postcards. We've found we can get softer, warmer tones outdoors as well as with standard studio lighting.

"Using low, or single-source lighting with color, film-makers have been able to obtain effects that in black-and-white would have looked like mud."

White noted that clients have become more sophisticated in the mat-

(Continued on page 74)



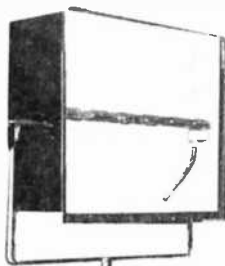
COLORTRAN QUARTZ KING LIGHTS

500, 650 and 1000 watt Dual quartz lights or 650 and 1000 watt focusing quartz light from spot to flood with fingertip control. Lightweight, compact. Wide range of applications. Smooth even lighting, no hot spots. fr. \$33.90

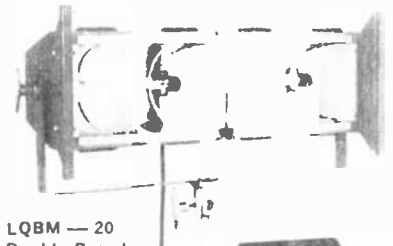


COLORTRAN SUPER-BEAM "1000"

A 1K lensless "Quartz" light that approaches the performance of a 2k fresnel-type unit. Uses a single-ended, 1000 watt (3200 K) Tungsten-Halogen "Quartz" frosted lamp, 120V, AC DC. Beam is well-defined with minimum "spill." Variable full focusing control-spot to flood. \$125.00



LQS-20



LQBM — 20 Double Broad



LQS-10



LQBM — 1000-W Single Broad with Four Way Barndoors

COLORTRAN SOFT LITE

Shadowless "North Sky" Illumination. Exceptionally smooth, even coverage. New type reflector. No "filament sing". From 750 to 4000 watts. fr. \$79.00

COLORTRAN BROADS

Singles. Doubles. Variable Focus. Fixed Focus. High performance quartz-iodine "fill" lights for TV and motion picture studio use. Designed for very wide powerful fill light. fr. \$60.00



COLORTRAN COLOR DYNE DIMMERS

portable, individual electronic dimmers. Solid-state circuitry utilizes a single silicon symmetrical switching device. Smooth, continuous dimming is provided with instantaneous response. Each dimmer has its own integral dimming control potentiometer. fr. \$96.00

COLORTRAN MULTI-BEAM "30"

A 30-Volt battery-operated quartz-iodine light, extremely powerful, lightweight and portable with fingertip full-focusing control from spot to flood. Focusing knob and on-off switch on handle. \$92.90

Colortran 30-Volt Battery Pack (Portable) available for use with Multi-Beam "30" \$415.00



Complete line of quartz-iodine bulbs in stock from 500 watt - 1000 watt. LIKE-NEW SHOWROOM DEMONSTRATORS AVAILABLE Write for descriptive literature.

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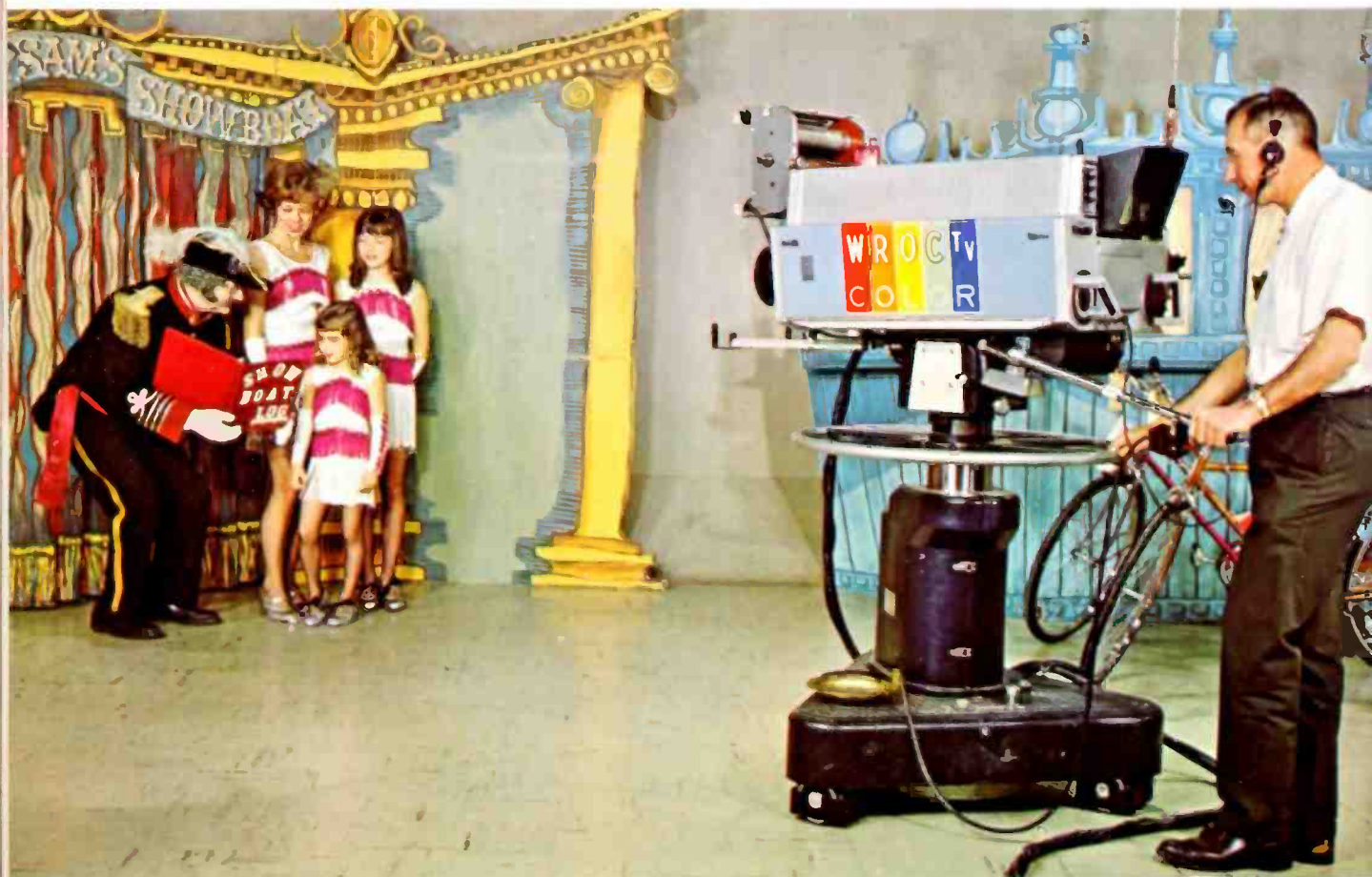
RUST CRAFT

experts in creative color select
the best in color broadcasting...

RCA TK-42 "Big Tube" Cameras and TR-70 Highband Tape Recorders

In the Rust Craft business, finest color reproduction is most important whether in greeting cards or broadcasting. RCA TR-70 highband recorders are a perfect match for RCA TK-42 studio cameras, giving Rust Craft stations an unbeatable combination in producing highest quality color programs and commercials.

Medium market stations, like those in the major markets, demand the best in color. The fact that many group-owned stations are ordering this RCA color combination is an indication of the emphasis on quality.





Some of the many Rust Craft artists at work, illustrating various stages in design of cards, party goods and gift wrap. In all these, the creative use of color combinations is basic to the appeal and sales of Rust Craft products.



Creative color combination: TK-42 color camera and TR-70 highband tape recorder in operation at WROC-TV, Rochester, one of the Rust Craft stations.



Why not prove the superiority of RCA matched equipment for yourself? Call your RCA Broadcast Representative. Or write RCA Broadcast and Television Equipment, Building 15-5, Camden, N. J. 08102.



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 BETTER SERVICE—FROM
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 41 EAST 42ND STREET
 NY 10017
 752-7486**



The trouble (From page 71)

ter of color commercials, more aware of color problems in packaging. Nowadays, he said, clients "are more willing to simplify their packages so they'll look good in color."

Samuel C. Zurich, vice president and head of creative services at N. W. Ayer, New York, believes that "color remains an asset precisely because it is not being used to promote color, but to enhance the saleability of the product."

Larry Parker, vice president at Kenyon & Eckhardt, observed the emotional impact of color was coming across as never before. He mentioned Maclean's toothpaste as having benefited especially from the use of color: "We go in tight past the nose, and the emotional impact of those white teeth is strong."

Parker said other notable examples of emotional enhancement through color were campaigns for menthol cigarettes—"all that green, that sense of openness and escape, very emotional"—and automotive advertising—"real grabbers with the colors of the cars."

For all the increased attention that color demands of agency production staffs, there's been no noticeable up-staffing in the wake of the color revolution.

Critical role

But it has made the role of the production house more critical. Mitchneck said that with color there's been more participation of the director and the cameraman in the planning of the production.

Many studios added color specialists to their staffs, men charged with expediting the timing of the prints. Many of the smaller studios already in a sense had color specialists—artist-film-makers endowed with knowledge of color and what can be done with it. That's one reason why with the color revolution there's been a notable proliferation of small studios. You don't have to be big to do a good color commercial.

Experimentation in color—and, especially, in color taping—will increase. Gordon Webber (see separate story) remarked that there will be a great deal of experimentation in film forms in the next few years.

One factor compelling greater experimentation is the ever increasing

cost of commercials, with color alone already adding, in Webber's estimate, 20 to 30 per cent more to the cost of the commercial. He figures the average color commercial today costs from \$16,000 to \$18,000 (for a 60-second film). In five years, he predicts, this cost will jump by increments of five per cent per year, to the level of from \$20,000 to \$30,000 per 60-second spot.

So the color commercials of the future will have to be better. It will be harder to convince a client to run a commercial just because its color looks good in the screening room.

But now that color has become established, the basic problem emerges in even greater clarity: "What are we going to say?" ■

Webber (Continued from page 37)

One reason color so quickly lost its miracle status could be that it was a long-overdue miracle, what with the war and the squabbling between RCA and CBS over which system to use. Color movies have been around for a quarter-century and color ads have appeared in magazines since Cal Coolidge's day. Television was really a Johnny-come-lately to the land of color.

Another reason could be that color television's arrival on the scene coincides with the full flowering of the Color Generation. Like, isn't *everything* color, man?

Color is a way of life to anyone born after World War II, and if they're a little blasé about color, it's because they've always lived in the castle. No other generation in history has been so totally saturated in color, from the moment of birth.

Kids of the Color Generation wear pink-and-blue flowered diapers, eat bright green and orange baby foods, and have a feeling for primary colors in their finger painting that would shame a Van Gogh.

As it grew into the 60s, the Color Generation really swung into action: pumpkin-colored sheets and olive green towels.

Hot pink stockings and ice blue detergents.

Baby blue airplanes and yellow skyscrapers.

Cerise Mustangs (what ever happened to Henry's black Fords?).

Pink-flowered toilet tissue and Day-Gio vinyl dresses.

And psychedelic ties and colorful LSD trips (only the psychiatrist's bills are in black-and-white).

Even the pavement at the bus stops on crosstown Manhattan streets is painted gold (the immigrant's old dream of America come true).

So, it's little wonder in a freaked-out colorful world like this that, to a Flower Child, Johnny Carson or a Crest commercial in color is no big deal.

Less enthusiasm

For some of oldsters, raised on black-and-white crystal sets, color tv is still a gee-whiz proposition. But as we die off or retire to colorful places like the Bahamas or Bayonne, N.J., and the Flower Children move in, it's going to be like, Gee, Pops, what else is new?

This tacit and casual acceptance of color by the growing-up generation may pose a problem for broadcasters and advertisers in the years ahead.

Today, color tv—both programs and commercials—enjoys about a 25 per cent advantage over black-and-white in interest and memorability (probably because the color sets are largely owned by the old, gee-whiz crowd of ex-crystal set owners).

Tomorrow—when the Color Generation comes of age and becomes the primary viewers and buyers—this advantage will almost certainly disappear. For the Color Generation is not only more sophisticated and cool about color—they view all of life that way.

Better educated

They are better educated. By 1975, more than one-third of all Americans will have at least some college training—25 million will be college graduates.

They are knowledgeable about the world—due in some measure to their exposure to television since the age of three.

They are serious-minded. Idealistic. Concerned about civil rights and the war in Viet Nam.

They're critical of some of the values of our society, including some aspects of business and advertising.

And these better-educated Americans are not watching television—color or black-and-white—nearly as much as the rest of the country. According to the Harris survey, the non-college audience view television

between 2.3 and 2.7 hours a day. The college-educated audience spends only 1.5 hours a day at the set.

What this seems to say is that the old color revolutionaries—we broadcasters and advertisers who brought this bright fascination into being—have to give the new Color Generation something *more* than color.

It seems to say, if we mean to realize the great expectations of the new medium as well as serve our own economic ends—we must give the new generation *content* as well as color.

For if the generation now coming to maturity isn't looking at tv, isn't interested in the programs or the commercials—then the miracle of color will be as honey poured upon the ground.

A few weeks ago, I was part of an industry-advertising group that spent two days on the campus of Miami University in Ohio. We were there to talk with the educators and students about television commercials.

The most startling fact to come out of two very illuminating days there was that *hardly anybody—student or*

Who made



Campbell's Soup—"Fast Tomato". BBD&O. Agency Producer: Bernard Haber. Produced by MPO Videotronics, Inc., New York. Director: David Nagata. Camera: Leonard Hirschfield.

Who else?



See the hottest sample reel in the business. MPO Videotronics, Inc., 222 East 44 Street, New York, N. Y. 10017, (212) 867-8200/Also in Chicago and Hollywood

teachers — looked at television. A quick poll of students at one meeting showed the average viewing time to be less than two hours a week—mainly movies and football games. The professors watched even less.

When asked why they weren't watching, most of them said that, except for sports and movies, nothing interested them.

What did they think about the commercials they *did* see?

There were too many of them.

They were boring.

There were too many interruptions in programs for commercials.

Commercials insulted their intelligence.

And they didn't believe a lot of them.

Content and Credibility

While it was obvious both professors and students spoke from a vast amount of ignorance (that was why we were there: to help improve their understanding of advertising), the experience was sobering.

If the attitude of these students is typical—and from all the evidence I've seen, it is—then television during the next 10 years is going to need more than color to retain its pre-eminence as the major mass medium.

It is going to need *content* and *credibility*, as well as color.

Programs that satisfy the artistic, social and intellectual interests of a maturing, more literate America.

Commercials that are not only colorful, but credible.

Commercials that invite involvement and above all—belief.

For, if the coin of credibility is debased, we diminish the effectiveness of the medium—and no amount of

It's a long time

The CBS New York 20-Year Club now boasts 494 members, including those recently inducted. In addition, there are some 290 members in various company outlets across the globe.



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The Atlanta Advertising Club formed a new advertising education foundation last month. The foundation was officially organized and chartered with an initial trust fund grant of \$10,000. Taking part in the ceremony to establish the foundation were (front row, l. to r.) George Crumbley, member of the Ad Club's board of directors; Don Heald, current president of the Atlanta Ad Club and member of the board of trustees; and James Yandle, Ad Club secretary; (back row, l. to r.) Dick Hodges, former president and member of the board of trustees; and Jack Bolton, club vice president and head of the recently named fund raising committee of the Education Foundation.

color is going to help.

There is one consolation: 10 years from now the Color Generation will be running the show.

After they have cut their hair and washed behind their ears and abolished war and cleaned up the cities and made all men brothers, they can take on television and make it the shining

miracle we all deserve to have it become. With programs that ennoble and inform as well as entertain, and commercials that are witty, urbane, artistic and maybe even sell.

Very soon now, Flower Children, it's going to be all yours.

Good luck—and keep it flowering. ■



Series of receptions at Avery-Knodel's New York headquarters marked rep's appointment to handle WDCATV. Washington uhf indie. Viewing taped highlights of station's programming are, l. to r., David N. Simmons, A-K eastern sales manager; Richard Close, spot tv supervisor, General Foods and former vice president, NBC Spot Tv Sales, and Milton Grant, president and general manager of the station. In rear is Alfred J. Larson, A-K sales development manager.



report from srds

Radio Programming Statements

Programming statements will appear starting in October issues. Of the 1,200 received to date, 500 will be inserted in October, 400 are scheduled for November, and 300 have been returned for editing because of inclusion of promotional language.

As you know, stations voluntarily submit statements. Some have refused, because they say a statement in print cannot hope to capture their image, or their personality, or their distinguishing characteristics. SRDS agrees. We are not seeking such information. What we want are auditable statements which describe what the stations program on the air. We would very much like an expression from you.

TV Grid Rates

Approximately 100 TV stations do not now provide to SRDS all of their rate information available for their stations. SRDS has called attention to this oversight and has requested full disclosure of their rate structures to be reported routinely.

SRDS will publish all rate information submitted by the station, as it does for any other medium.

Most advertising media demand prompt and immediate reporting of their rate structures in SRDS. We are only too willing to comply to assure all who evaluate media the full rate information they are entitled to have as they want and need it. Please tell us if this would be helpful.

Do you see "Report to SRDS Users?" This monthly news bulletin describing trends in the buying of media and how SRDS is keeping up or a step ahead, will be sent to you upon request—without charge.

Write to:

Standard Rate & Data Service, Inc.

national authority serving the media-buying function
5201 Old Orchard Road, Skokie, Illinois 60076

Tv in 1972

What will the U.S. and tv be like five years from now in comparison with today? These are the predictions of Victor G. Bloede, executive vice president of Benton & Bowles:

Population—1967, 200 million; 1972, 215 million.

Retail sales—1967, \$335 billion; 1972, \$460 billion.

Retail food sales—1967, \$75 billion; 1972, \$116 billion.

Ad expenditures—1967, \$17.5 billion; 1972, \$24 billion.

Tv ad expenditures—1967, almost \$3 billion; 1972, over \$5 billion.

Color tv penetration—1967, 27 per cent; 1972, 67 per cent.

Ads in prime network time—1967, three commercial minutes per half hour; 1972, four commercial minutes (as much as seven minutes per half hour on daytime network tv).

Primetime station break—1967, 42 seconds; 1972, 60 seconds.

Clients *(Continued from page 35)*

when the shipment arrives he discovers 25 of them are Cadillacs.

Will color's additional impact mean additional charges to the advertiser? This was attempted in color's early history, but soon dropped. Little is said publicly about the subject these days but at the recent management/programming seminar of Tv Stations, Inc., in New York, Hugh Beville, vice president for planning at NBC, told the gathering: "As the bulk of the tv audience becomes a color audience, we can anticipate the opportunity to price color programming at a rate which will reflect the added values which color provides advertisers."

This does not mean, however, NBC is thinking of tacking on a surcharge. It means, says David C. Adams, senior executive vice president of NBC, that "as more and more viewers see tv in color, its value increases, so tv's circulation is worth more." The increase will be a gradual affair, Adams predicts, and there will be no

effort to single out color as one factor in the rates and attach a value to it. It is likely this thinking will represent the norm among broadcasters as color penetration increases.

Meanwhile, some skilled admen are helping their clients take advantage of color tv's powerful leverage—which, it is expected, must sway the costs-too-much holdouts. Like the apparel industry, for one.

According to one network spokesman, color tv's courtship of the apparel industry today is much like the same situation with color tv and the cosmetics industry four years ago. At that time, according to one story going around, the crusty board chairman of one of the major cosmetics firms flatly declared, "I'm not going to put my money in color television. They haven't got enough control over their colors. I'd rather show gray lipstick than the wrong shade of plum."

He's hip-deep in color tv today. When his competitors all went to color tv he couldn't let them monopolize the medium's sales power.

The skillful user of color tv must recognize the assets and limitations of the medium. The novice adman tries to use color tv the way he would use a four-color magazine ad. It won't work. With print, you can specify match colors and, if the book uses a good printer, you'll get pretty much what you ordered.

But the extra power of color tv can be turned to an advantage despite its lack of final color control. A top-notch example currently being seen is Clairol's "Innocent Blonde" which features half-a-dozen blonde little girls, all about six years old, with hair shades covering the entire range of blonde childhood. The commercial has universal appeal no matter what color you make the kids' hair. The idea was conceived by Shirley Polykoff, vice president and associate creative director at Foote, Cone & Belding.

The apparel industry may get ideas to use color tv from the Lees Carpet "Swatch" commercial which features scores of different color swatches of

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... being thrown into a multi-colored heap while the voice-over tells bewildered homemaker and her husband, "... 255 different colors. 25 chances to disagree. Okay now, ... and come out fighting." Credit for the "Swatch" idea goes to Gary Meyer, art director at Doyle Dane Bernbach. The copy was by Rita Connor and was her final effort for Doyle Dane prior to her move last August to Wells, Rich, Greene.

Among the most important efforts to cash in on color are those currently going on locally as stations selectively wean important department stores away from newspapers by helping them tailor color tv advertising to their particular needs and costs the stores can afford. Network-owned stations are playing a key role shepherding retailers in tv features: WCBS-TV New York, working with Abraham & Straus, part of the Federated chain, and WMAQ-TV Chicago with Carson, Pirie, Scott. Other Federated stores—Filene's in Boston and Rich's in Atlanta—have

The real thing

A replica of the ranchhouse seen every Sunday night on *Bonanza* was the most heavily-visited attraction at the Arizona State Fair, where it drew 25,000 visitors, mainly adults, according to manager Larry Rupert.

The "open house" was a joint venture of Lorne Greene, the program's star, and NBC Enterprises.

also been taking advantage of color.

It is stores such as these that may be the channel through which the major apparel manufacturers funnel money into color tv. "Jonathan Logan will go in through retailers," says Interpublic's Bunker. "The department stores think local. They don't want national advertising by the apparel manufacturer."

While some advertisers wait for increased color penetration, the ex-

isting level offers opportunities beyond the greater impact of commercials and the higher audience levels among color homes.

Color set owners are richer and better-educated. A Brand Rating Index study for 1966 (reflecting data from December, 1965, when the study was made among adult women) showed color set owners with a median income of \$9,264 compared with the national median of \$6,287. Further, families which planned to buy a color set in the next two years had a median income of \$8,630.

The study also showed that a higher proportion of color set owners and prospective buyers attended high school and college than the general level of women.

These differences will obviously disappear as penetration reaches broader levels. In the meantime, say broadcasters, they represent good reasons not to wait. Next year will indicate whether advertisers take this to heart.

First October TvQ—Top 10 Evening Network Programs by Income

Rank	Program	Income Groups											
		Total Sample		Total Adults		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	Walt Disney	88	42	85	39	83	41	87	35	89	37	82	38
2	Family Affair	65	41	61	35	66	34	60	35	63	39	54	31
3	Saturday Night Movies	74	40	78	39	71	41	81	43	86	40	79	33
4	Garrison's Gorillas	32	39	30	35	29	35	37	33	33	34	22	40
4	Mission: Impossible	67	39	67	37	66	39	65	37	72	37	63	34
4	Bonanza	90	39	93	39	92	50	95	36	95	32	91	32
7	Gomer Pyle, U.S.M.C.	84	38	84	32	87	39	88	37	85	22	78	29
7	Guns of Will Sonnett	31	38	31	30	35	36	38	26	29	26	23	29
9	Dean Martin Show	71	37	80	40	73	38	78	44	86	37	84	41
9	Flying Nun	52	37	45	24	44	30	56	19	48	26	35	19

Top 10 Evening Network Programs by Market Size

Rank	Program	Market Size Groups											
		Total Sample		2 mil. & Over		1/2-2 mil.		50,000-1/2 mil.		Under 50,000		Rural	
		Fam*	TvQ**	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ
1	Walt Disney	88	42	85	40	90	41	92	42	87	46	85	43
2	Family Affair	65	41	60	43	63	38	69	42	66	36	72	46
3	Saturday Night Movies	74	40	78	39	75	39	78	42	72	38	69	36
4	Garrison's Gorillas	32	39	36	36	34	44	35	44	29	43	24	26
4	Mission: Impossible	67	39	65	40	68	41	72	39	67	37	65	38
4	Bonanza	90	39	85	31	89	36	95	43	93	41	93	49
7	Gomer Pyle, U.S.M.C.	84	38	75	36	86	31	87	40	89	40	87	46
7	Guns of Will Sonnett	31	38	28	32	33	43	38	43	31	35	29	37
9	Dean Martin Show	71	37	74	40	71	43	75	33	73	33	65	31
9	Flying Nun	52	37	58	36	56	41	56	39	45	34	42	34

*Familiar—those who have seen program.

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

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Required Reading

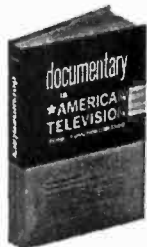
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Teenage girls and tv

Of the 4½ million appliances that teen-age girls will receive next year as gifts, a hefty 700,000 of them will be tv sets, according to a survey from *Seventeen* magazine.

Parents provide the more than 12 millions gals between the ages of 13 and 19 with eight out of 10 of their tvs, six out of 10 are given for no special occasion as opposed to Christmas or birthday presents.

The current teen owners can boast that 76.6% of their "private" sets are portables and 7.4% are color. And while 97.5% of the young ladies parents own sets (23.6% have both color as well as black and white) 11.8% of the teens tune in color only, while 64.6% prefer to watch b&w alone.

Off to the races

Station owner Jim Gilmore is off to the races via his sponsorship of an Indianapolis racing car that has won prizes for driver Gordie Johncock and goodwill for Gilmore.

Known as the "Gilmore Broadcasting Special," the car, when not setting records is driven on personal appearance tours for KODE-AM-TV Joplin, Mo., KGUN-TV Tucson, Ariz., WSVB-AM-FM-TV Harrisonburg, Va., and WEHT Evansville, Ind.

Of human bondage

A viewer's poeticizing sent to Taft Broadcasting's Birmingham, Alabama stations was aired as a WKRC-TV editorial entitled *A History of Mankind for the Past Forty Centuries*.

The blank verse read like this:
 Bondage brings faith,
 Faith brings courage,
 Courage brings liberty,
 Liberty brings abundance,
 Abundance brings selfishness,
 Selfishness brings complacency,
 Complacency brings apathy,
 Apathy brings dependence,
 Dependence brings bondage.

Accompanying the offering was the author's suggestion to "start anywhere in the cycle and you'll see that it runs the full course and gets back to the starting point."

In the picture

In an attempt to use to best possible advantage the myriad information pouring in daily from research sources such as Nielsen, Aitiz and Simmons, J. Walter Thompson, New York, has created a new executive position—manager of media planning—and filled it with energetic and proven young man Robert W. Welty.

In explaining his position, Welty, who has been with JWT for nine years, reports that the agency has “make sure that the best and best marketing tools and analysis systems are brought to bear in developing account media strategy and implementing them.”

Welty describes himself as the focal point for marketing information as it relates to media decisions. He points out that these decisions vary from account to account and it would be nearly impossible to follow a general rule of thumb for all of them.

In his present capacity, Welty will share the work load with nine other associate media directors and a staff of some 13 to 14 media planners. These serve as assistants to the 10 associate media directors. There is, in addition to this task force, a broadcast department which handles network and spot buys as well as a print buying group.

The key to the operation here is interdependency for, as Welty indicates, the associate directors and the planners work hand-in-hand with the buying contingents.

Within their own group, the buyers are given independence as far as making on-the-spot buys goes. The buyers do have the authority to make immediate purchases on most items if the medium demands. For they have learned that what might be available in the way of buys before lunch is often gone before they finish their coffee.

The new manager of media planning admits, with a grin, to be “up to his knees” in computer operations. Not that he minds, for

Welty indicates that the computer has two distinct advantages to offer agencies.

The first is the assimilation of material and the second, an easing of the work load, particularly for the chap who used to have to push the desk calculator.

That is not to say that everything is coming up jim-dandy. Welty sees a definite need to develop what he terms “attitudinal” or psychological standards above and beyond the basic demographics of age and sex.

The current demography can be misleading, he explains, insofar as it is not really a precision indicator of what a person can do. Taste and personal behavior patterns, Welty explains, would be a better basis for formulating marketing decisions. “I would,” he continues, “like to see a breakthrough in this area within the next five years.”

The second area of potential danger related to computers, according to Welty, is the need to supply the machine with carefully thought-out information. Marketing strategies must be mulled over and discussed in detail before being fed into the machine.

Proudly, Welty reports that J. Walter Thompson is able to take this bull by the horns. At least once or twice a year, the media people meet with the research account executives and they hold information review meetings to check against the possibility of feeding invalid information to the computer.

Present are Welty; Dick Jones, media director; Marvin Antonowsky, director of media research, and account executives for specific accounts. Between them, they feel they provide the computer with material to enable it to work to the best of its abilities with the help of the human element.

Welty makes it a point to get to see as many media presentations as possible. This, in his busy schedule, generally averages out to about two or three per week.



ROBERT W. WELTY
Fills new post at J. Walter Thompson

Media planning is becoming more precise than ever before possible, Welty says, essentially because as the information grows, so does the opportunity.

In reaching this level of precision the media people, with the research data available to them, are even now more thorough than in the past.

Welty is a champion of color television both as a viewer and as a marketing strategist. Color tv is good, he affirms, essentially because it is a more effective means of communication than a black and white set.

Born in the small California community of Lodi, near San Francisco, Welty went to school locally and helped his mother operate their vineyard in his free time. Part time jobs filled in his schedule until 1943, when he went into the Army.

After serving his term he went to the University of Southern California, majored in Business Administration, and graduated in 1950 with a B.S. degree.

His first “real” job was as media buyer with Young & Rubicam in Los Angeles and San Francisco, where he handled such accounts as Hunt’s Foods and Union Oil.

He left the coast and Y&R in 1958 with his wife and one-year-old daughter to join JWT. He now has a house in Wilton, Conn., and an eight-year-old son. ■

The New York Yankees have increased the price of reserved and box seats for the 1968 season. Reserved seats will go from \$2.50 to \$2.75 and about half of the 19,000 box seats will be upped to \$4 from \$3.50.

Gee, maybe that will keep down the cost-per-1,000 on CBS-TV.

Johnny Carson, we're told by NBC-TV, received oodles of mail when his turtle-neck sweaters, which he was to wear in his appearance at Las Vegas, were stolen from his rented car. Included in the mail were many donated sweaters, among them one from a writer who knit a white version with one arm longer than the other. The *Tonight* staff is returning the sweaters whenever possible and donating the others to charity.

They should have kept the white one. It would be great for Johnny when holding up products as he leads into a commercial.

When Bob Hope was asked about his opinion of Bing Crosby during an interview for the recent NBC-TV special, *The Eternal Hope*, he answered, "I enjoyed every dollar of our relationship." The comedian also explained the pleasure he gets out of entertaining troops: "The kids greet you like a paid-up relative."

A recent KNBC Los Angeles program on its *Survey* series points out that pedestrians in ancient Rome were also endangered by traffic because of wild chariot drivers.

Still, when you get down to it, it's safer cleaning up after horses than breathing polluted air.

And while we're on the subject, tv star Shelley Berman points out that in New York when you wake up in the morning and it's quiet, you can hear the birds coughing.

One of the CBS-TV specials on *The 21st Century* displayed a prototype of a robot man which will walk, move its arms, legs and fingers and even recognize colors and shapes. This \$400,000 contraption, being built by the National Aeronautics and Space Administration, is now powered by hydraulics, which allows it to copy human motion.

However, technicians at Wright-Patterson Air Force Base are preparing to link the robot to a bionic computer, which will give it life-like movements. Ultimately, Air Force scientists hope to sever the robot man from his bionic computer "umbilical" cords by fitting an electrochemical brain into the robot's skull.

Perhaps, say the scientists, when

the cord is cut and bionic man is born, he will then tell us what he plans to accomplish in the 21st Century.

Our guess is the first thing he'll want to do is build a girl robot.

Not all the telephone polls tv stations are airing these days are about Viet Nam. Sen. Robert Kennedy Black Power or the right of teacher to strike. WNYS-TV Syracuse, for its first poll, asked viewers whether or not they wanted to replace the lion at the Burnet Park Zoo which had died. The vote was overwhelmingly in favor of doing so.

When zoo director Chuck Cliff confirmed reports that the zoo's only other lion was dying from the same disease that killed the first, the station launched "Operation Lion Hunt" and is soliciting contributions to cover the cost of a pair of black-maned African lions.

We dare the station to air a poll asking who is willing to contribute money for two lions.

In the documentary about the Russian Revolution, *Ten Days That Shook the World*, produced by Granada Television in partnership with Novosti of Moscow and distributed by Westinghouse, two sequences of the coronation of Czar Nicholas II are shown, the first films to be taken in Russia. These are the only two remaining after the Czar ordered the others destroyed because he disliked the sight of himself on film.

It seems that this feeling was shared by others.

Quoth Barry Nelson anent his Hollywood films appearing on tv: "Theirs is a fate that is most common with the screen of the past, that screen which refuses to close the door on its halcyon glories. I get the shakes and I'm haunted whenever that smaller screen, which shows no mercy, starts re-running wild."

When the residuals start re-running wild, those shakes should calm down.



"Oh, all right. If it will make you feel any better, keep your fingers crossed when you say you like it better than Brand X."



KSTP OFFERS NEW IN-STORE MERCHANDISING SERVICES

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- 72 days of guaranteed special end-of-aisle dump or bin displays set up, checked and photographed (for proof of performance) by the KSTP staff.
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- Promotion of your product to key personnel at store level in 75 stores during a 13-week cycle.
- Pre-survey reports for your product to determine the most effective merchandising services.
- As always, FEATURE MERCHANDISING continues to check prices, facings, levels, competitive information, floor displays, label deals and other pertinent information, providing you with a check-sheet report every 6½ weeks.

You may use 100% of *one* of the above services, or a percentage of *each* of the above services as suits you best during any period in which you qualify for this outstanding merchandising program. Also, couponing, shelf-talkers, channel strips and other activities are still a part of this FEATURE MERCHANDISING plan designed to add impact to your advertising on KSTP Radio and Color TV.

For further details or testimonials call Juanita Johnson or Promotion Manager Bill Davey at 645-2724, Minneapolis-St. Paul.



TELEVISION 5

RADIO 15

MINNEAPOLIS • SAINT PAUL

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TELEVISION 5

RADIO 15

MINNEAPOLIS • SAINT PAUL



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