

DECEMBER 6, 1965; \$1.00 THIS ISSUE

Television Age

Color present, color future

A special report

BERLIN
C A - TV FILM - SYND
- DIV
18 MADISON AVE
NEW YORK, N.Y. 10036

TRY

color spot

THE TV MEDIUM FOR '66

Sight, sound, motion, color—put them together and you've got Color Television. Add the flexibility and economy of Spot Television and you've got something even better—Colorspot. The Television stations we represent are leading the way in this new kind of selling. You can depend on them for results.



COLORSPOT—FOR FOUR DIMENSIONAL SELLING



EDWARD PETRY & CO., INC.

THE ORIGINAL STATION REPRESENTATIVE

NEW YORK • CHICAGO • ATLANTA • BOSTON

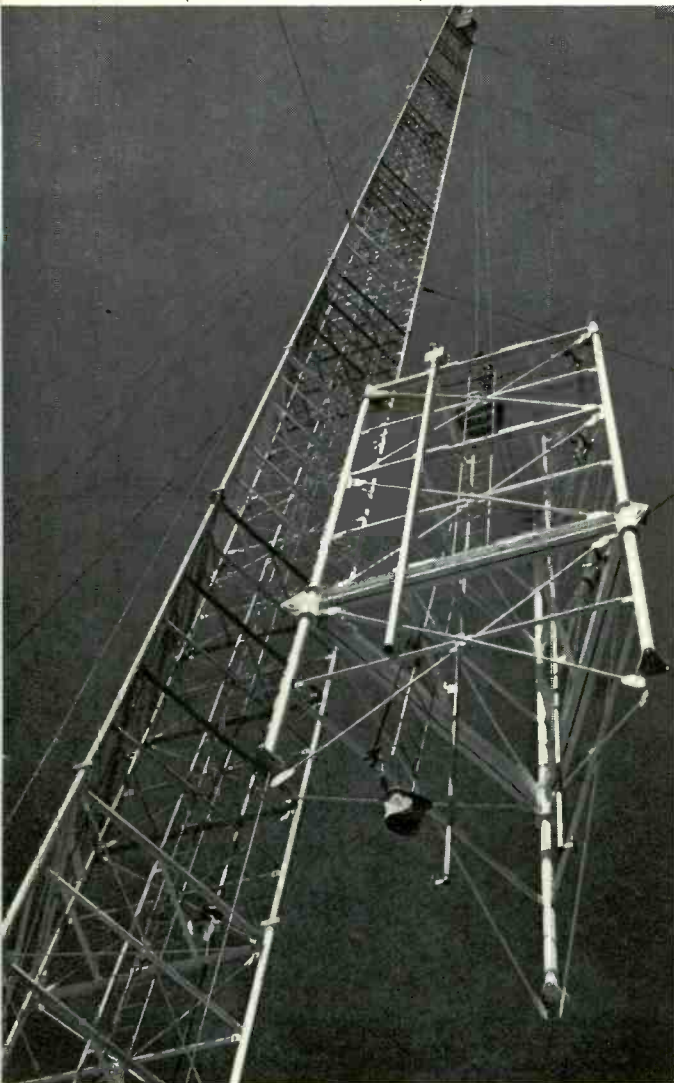
DALLAS • DETROIT • LOS ANGELES

PHILADELPHIA • SAN FRANCISCO • ST. LOUIS

Ansochrome—courtesy of
General Aniline and Film Corporation.

Powerful new facilities:

2000-ft. tower, a new traveling wave antenna plus 316,000 watts maximum power calls for Seven Arts powerful "Films of the 50's".



James Leake, President, KATV,
Little Rock-Pine Bluff, Arkansas

Bob Doubleday, Vice President
& General Manager, KATV



Little Rock, Arkansas—New Federal Building in the foreground.



Why KATV bought Volumes 4, 5 and 9 of Seven Arts' "Films of the 50's"

Say James Leake and Bob Doubleday:

“KATV's new tower (2,000 feet), new transmitter, and our traveling wave antenna with maximum power of 316,000 watts, will premiere the week of September 13, 1965. All of these new facilities were obviously designed and built to increase our coverage area and reach a greater viewing audience.

Our Program Department, already supplied with an extensive film library plus KATV's own 16 hours of local—live programming per week, needed a new look in programming and called for help in strengthening our feature film schedule. Seven Arts' 'Films of the 50's' provided

the obvious solution.

Volumes 4, 5 and 9—308 top features (50% of them ready for colorcasting)—were available.

We looked at them for story lines, stars, and 'freshness'. Because they fit in so well with the new look of KATV we bought them, and we're enthusiastically looking forward to the debut of the new KATV in September which will be highlighted by Seven Arts' 'Films of the 50's'. ”



A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
NEW YORK: 200 Park Avenue, YUkon 6-1717
CHICAGO: 4630 Estes, Lincolnwood, Ill., ORchard 4-5105
DALLAS: 5511 Royal Crest Drive, EMerson 3-7331
LOS ANGELES: 3562 Royal Woods Drive,
Sherman Oaks, Calif., STate 8-8276
TORONTO, ONTARIO: 11 Adelaide St. West, EMpire 4-7193



following

The

decades...



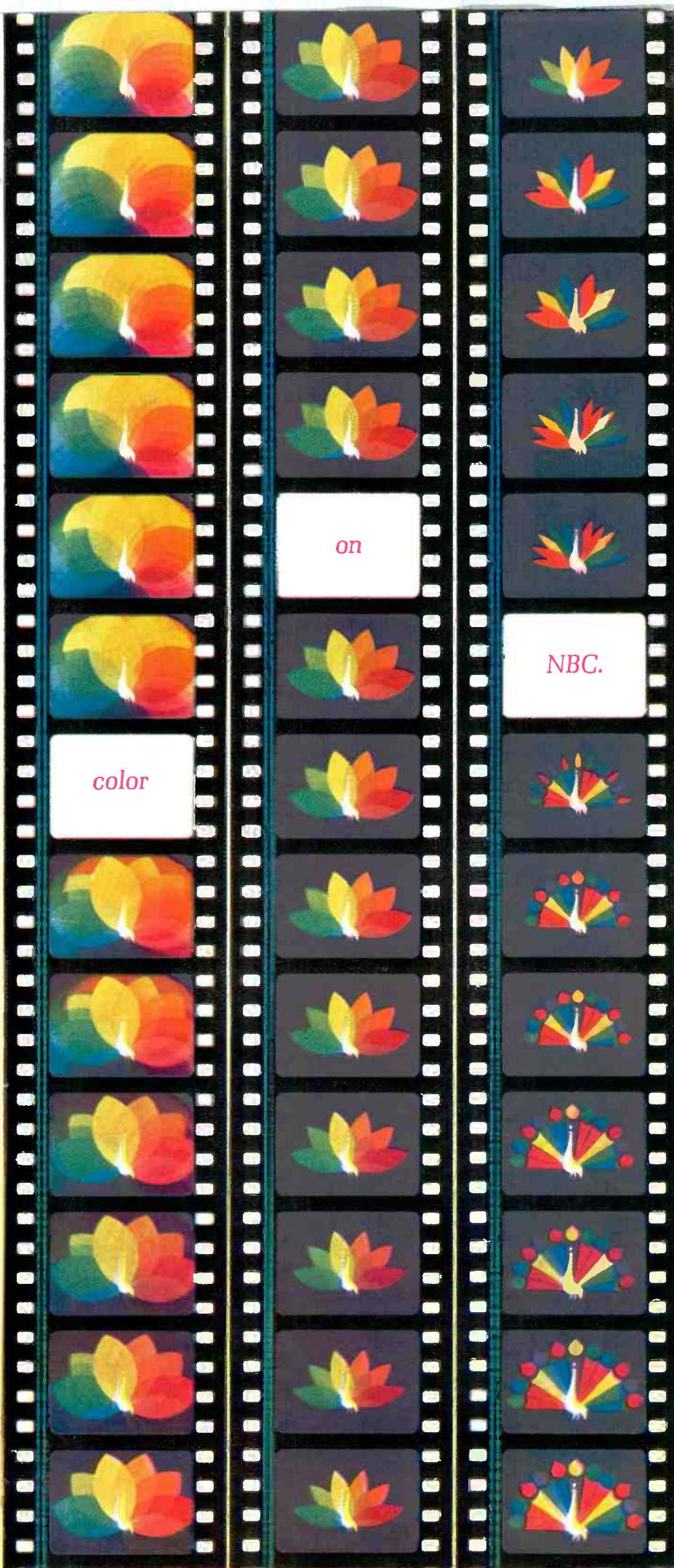
brought

will be

to you

in

living



For the last decade, NBC alone has pioneered and perfected color broadcasting.

Now, for advertisers and viewers alike, NBC—offering the only fully-equipped, first-quality network television color service—has come to be the very symbol of color television throughout the land.



The
Full-Color
Network

DECEMBER 6, 1965

Television Age

COLOR
COLOR
COLOR

Color film, slide, videotape and network facilities

Our own color film processing unit

100% local live color soon, with 5 color camera chains

Color studios in both Tampa and St. Petersburg

The station on the move in the market on the move

WTVT

Tampa / St. Petersburg

THE WKY TELEVISION SYSTEM, INC.

WTVT, Tampa - St. Petersburg

WKY-TV & RADIO, Oklahoma City

KTVT, Dallas - Fort Worth



THE KATZ AGENCY, INC.
National Representatives



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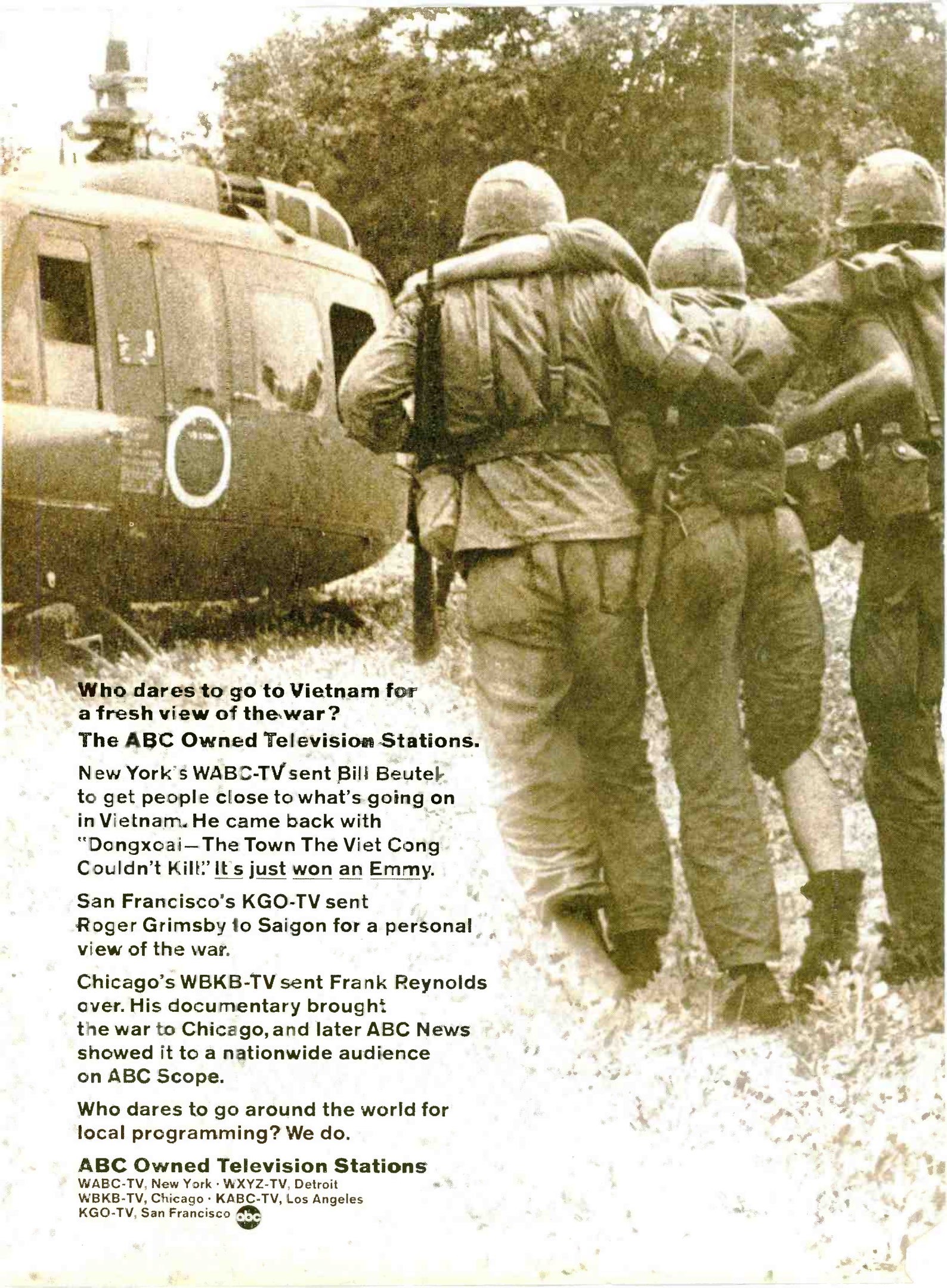
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A man in the news

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The lighter side

Television Age is published every other Monday by the Television Editorial Corp. Publication Office: 440 Boston Post Road, Orange, Conn. Address mail to editorial, advertising and circulation offices: 1270 Avenue of the Americas, Rockefeller Center, New York 20, N. Y. Circle 7-7660. Controlled circulation postage paid at New York, N. Y. and at Orange, Conn.



Who dares to go to Vietnam for a fresh view of the war?

The ABC Owned Television Stations.

New York's WABC-TV sent Bill Beutel to get people close to what's going on in Vietnam. He came back with "Dongxoi—The Town The Viet Cong Couldn't Kill." It's just won an Emmy.

San Francisco's KGO-TV sent Roger Grimsby to Saigon for a personal view of the war.

Chicago's WBKB-TV sent Frank Reynolds over. His documentary brought the war to Chicago, and later ABC News showed it to a nationwide audience on ABC Scope.

Who dares to go around the world for local programming? We do.

ABC Owned Television Stations

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





WABC-TV NEW YORK
KYW-TV PHILADELPHIA
WJW-TV CLEVELAND
WXYZ-TV DETROIT
WBKB-TV CHICAGO
KTVI ST. LOUIS
KABC-TV LOS ANGELES
KGO-TV SAN FRANCISCO

MGM/6

It takes a built-in audience to insure sales as big as this! MGM/6 has it... these stations were quick to recognize it! 90 great films, 36 in color, make this the largest, most exciting list of Post '48 features for television ever released at one time by MGM. And with such proven hits as

LOLITA, RAIN TREE COUNTY, QUO VADIS, NEVER SO FEW, JAILHOUSE ROCK, SWEET BIRD OF YOUTH, KING OF KINGS, ALL FALL DOWN, JULIUS CAESAR and SOMETHING OF VALUE, you can't help but come on strong!

Contact your MGM-TV representative for a complete list, and availabilities.



THIS IS THE YEAR
 OF THE LION 1965/66

NEW YORK / CHICAGO / CULVER CITY / ATLANTA / TORONTO

IN **IDAHO**

KBOI-TV

is your first choice ...

Why?

More homes tune to KBOI-TV than any other Idaho television station, morning, afternoon and evening—Monday through Sunday. That's why!

Source: ARB Mar. '65. Audience measurements are estimated only based on data supplied by indicated sources and subject to the strengths and limitations thereof.



KBOI
TELEVISION

Channel 2 CBS
BOISE



Represented by

PETERS, **G**RIFFIN, **W**OODWARD, INC.

Television Age

VOL. XIII

No. 10

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**Member of Business Publications
Audit of Circulations, Inc.**



TELEVISION AGE is published every other Monday by the Television Editorial Corp. Editorial, advertising and circulation office: 1270 Avenue of the Americas, Rockefeller Center, New York 20, N. Y. Phone: Circle 7-7660. Single copy: 50 cents. Yearly subscription in the U. S. and possessions: \$7; Canada: \$7; elsewhere: \$15. Copyright 1965 by Television Editorial Corporation, 1270 Avenue of the Americas, Rockefeller Center, New York 20, N.Y. The entire contents of TELEVISION AGE are protected by copyright in the U. S. and in all countries signatory to the Bern Convention and to the Pan-American Convention.

HOW DO YOU FILM A FEELING?



The feeling of excitement and tension that fills the air on the morning of the Sebring 12-Hour endurance race—Sports car racing's biggest event—is so heavy you can cut it with a knife. But how do you put it on film? WFIL-TV film crews know how. We've done it successfully for five years. So successfully that networks and stations across the land use our film. So do sales-minded advertisers. Typical of Triangle Stations' creative abilities. Know-how is one of the important elements of success. BUY SUCCESS. BUY TRIANGLE.



Operated by Radio and Television Div. / Triangle Publications, Inc. / 4100 City Line Avenue, Philadelphia, Pa. 19131
WFIL-AM • FM • TV, Philadelphia, Pa. / **WBNF-AM • FM • TV**, Binghamton, N.Y. / **WFBG-AM • FM • TV**, Altoona-Johnstown, Pa.
WNHC-AM • FM • TV, Hartford-New Haven, Conn. / **WLYH-TV**, Lancaster-Lebanon, Pa. / **KFRE-AM • FM • TV**, Fresno, Cal.
Triangle National Sales Offices: New York / Los Angeles / Baltimore

**An
Italian gin?
Called
Romantico?
Oh, those
mad, mad,
mad
Italians!**



Romantico!
SPECIAL COMPOUND DRY
GIN FROM ITALY

SPECIAL COMPOUND DRY GIN. 86 PROOF. IMPORTED FROM ITALY BY MEDITERRANEAN IMPORTING COMPANY, INC., L.I.C., N.Y.

Letter from the Publisher

The Year We'll Remember

1965 will be known in the history of television as the year of the color explosion. Paradoxically, when the breakthrough came, both set and equipment manufacturers were unprepared for the rush of orders. There are several explanations as to the reasons for the burst of color activity. One, of course, is that more color programming has stimulated set sales. The all-channel sets have helped color set circulation (as color set circulation conversely is helping uhf). The breaking of the \$300 price barrier for color sets as well as the receivers' improved performance also has stimulated sales. In addition to all these factors the bright economic picture has resulted in brisk sales of all appliances.

Early this year stations started a virtual stampede to buy color equipment—both film and live—to buttress the increased network programming.

However, lest it be forgotten, the true breakthrough came primarily from the efforts of a few individuals, who were spearheaded by the messiah of the color medium, David Sarnoff. He and a small group of others kept the interest in color alive over the years when color television was more a matter of pioneering enthusiasm than an industry-wide reality. If it were not for these visionary, stubborn and dedicated broadcasters, color television, it is safe to say, would still be another five years away. Color television during the '50's had a lot of hecklers, and in this industry as well as in others there are leaders and there are followers. Color television then, as now, means utilizing the medium in its most effective way.

Our projection on page 34 predicts 35 million color homes within the next five years. This will be about 55 per cent penetration on a nation-wide basis.

A Point To Consider

In the rush to color now and in the foreseeable future, one point should not be overlooked: the great majority of homes will have black-and-white sets. These viewers should not be penalized in favor of production techniques that are geared entirely to color. The compatibility should also apply to the viewer. This can only be achieved if the producers of programs as well as commercials will keep in mind that the picture will be seen in *both* color and black and white.

This journal over the years has endeavored to encourage stations, agencies and advertisers to utilize color, as the bibliography on page 28 will attest. From our very first issue in August, 1953, to this current one devoted to color we have published over 300 major articles on every facet of color. We feel we can say somewhat immodestly that we have helped in keeping the interest in color alive when it seemed as if color was many many years away.

Cordially,

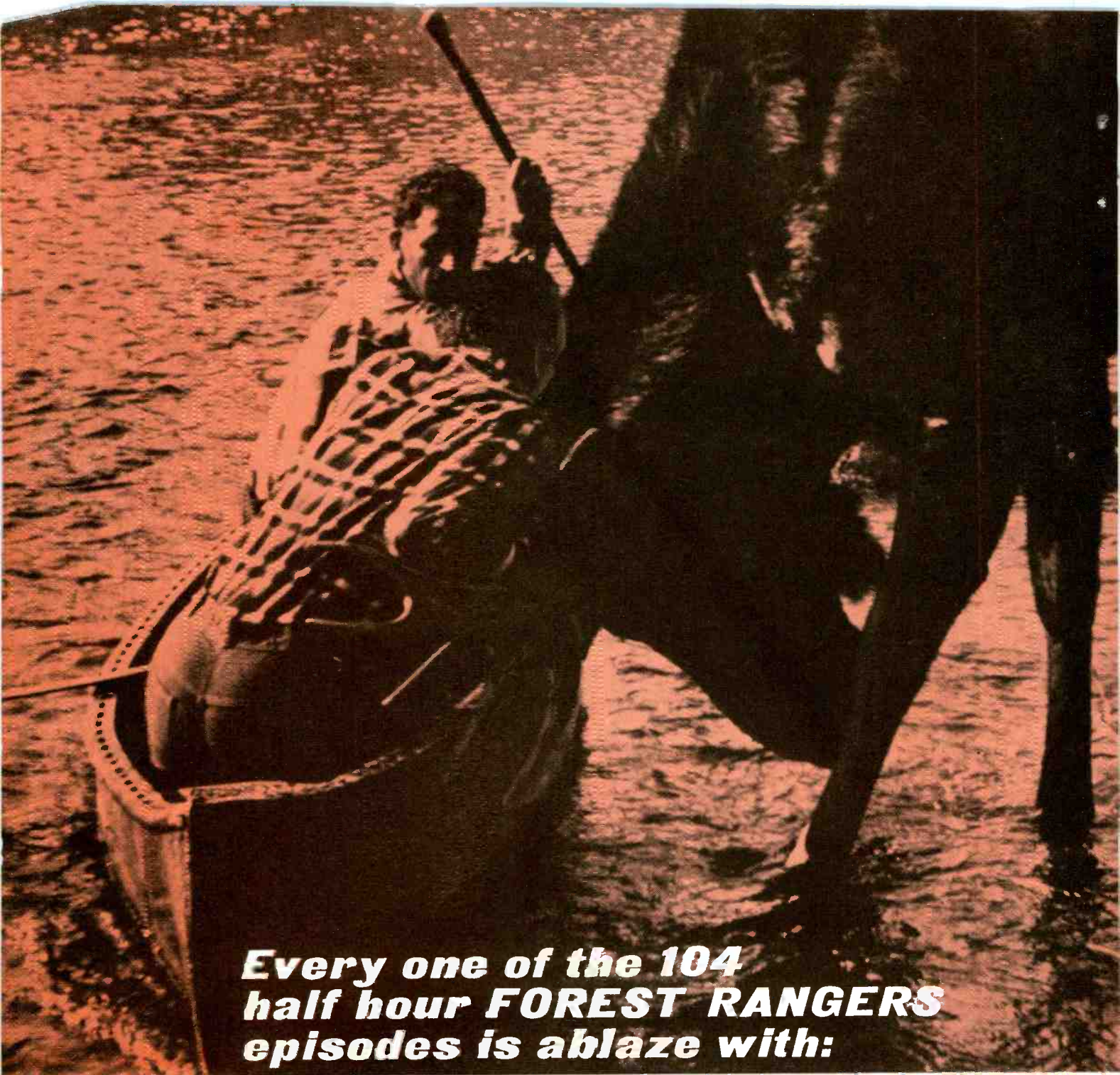
S. J. Paul

NBC Films'



**The
Forest
Rangers**

***started a fire that's
spreading like wild
here's why...***



**Every one of the 104
half hour FOREST RANGERS
episodes is ablaze with:**

FIERY COLOR

filmed outdoors in spectacular natural woodland settings

FIRST RUN ADVENTURE

no voice over travel footage here — all acted out drama

**ALL-FAMILY APPEAL CHARACTERS
AND ANIMALS**

a chief ranger, an Indian guide, six sub-teenagers, a huskie, a great dane mascot and practically every creature, tame and wild, in the north woods enact real life situations in a forest community of hundreds





ALL-FAMILY SPONSOR ATTRACTION

clients utilizing this type of family appeal show include Campbell Soup with LASSIE, Procter and Gamble with FLIPPER, Eastman Kodak with WONDERFUL WORLD OF COLOR, Mutual of Omaha with WILD KINGDOM — just a few examples of who watches and who buys

If you see smoke rising from any of these markets you'll know why:

Philadelphia	Memphis	Louisville	Washington, N.C.
Washington, D.C.	Minneapolis	Shreveport	Buffalo
San Diego	Portland, Me.	Greenville	Eugene, Ore.
Los Angeles	Hartford	Johnstown	Tampa
Chicago	Portland, Ore.	Lexington	Houston
Denver	Seattle	Lancaster	Rockford
Detroit	Las Vegas	San Antonio	



**Letters
to the
Editor**

Bristol-Myers Issue

Your November 8th issue, which examined Bristol-Myers Company, was excellent, and I want to compliment you on a first-rate job. We were glad to have been able to help wherever possible. However, the job you did becomes particularly impressive when you consider how much of the material had to be developed by you and your staff from sources outside of our company.

GAVIN K. MACBAIN
President
Bristol-Myers Company
New York, N.Y.

Right Fact, But—

Let me express our thanks for the fine write-up in your Nov. 22, 1965,

issue describing the operation of TvAR's Special Projects Department (*Tomorrow's Customers, Newsfront*).

There was, however, an error in the caption accompanying the photograph. The gentleman shown with "Ham" Andon is David R. Altman, partner, at Altman, Stoller, Chalk Advertising, and not Mr. Considine as so indicated.

I would appreciate your bringing this to the attention of your readers. We appreciate your coverage of how TvAR approaches the task of developing new business for spot tv.

ROBERT M. HOFFMAN
Vice president, Marketing
and Research
Television Advertising
Representatives, Inc.
New York, N.Y.

From the Third City

It was very interesting to read the article entitled *Explosion in the 'Third City'* in a recent issue.

I had heard that Chicago was often referred to as the 'Second City,' but never until now as the 'Third

City.'

There are many people who believe that New York ranks very low on the list of -st, -nd, -rd and -th cities!

While quantity is certainly a commendable asset, quality is also a considerable virtue. Certainly companies like Leo Burnett, Toni. Field Enterprises, United Airlines, Alberto-Culver, like Tatham-Laird-Kudner, North, Wade, Arthur Meyerhoff and Clinton E. Frank . . . all of these blue-chip companies have chosen Chicago as their headquarters. And our firm has always had its executive headquarters in Chicago.

A very famous comedian once said: "Anyone who hates dogs and children can't be all bad." He was kidding, of course . . . but in this same theme, let's say "Any city that initiates *Playboy* can't be all bad either."

RICHARD DROST
President
Videochex
Chicago, Ill.



Nielsen's Numbers

I was highly interested in your discussion about the use of A. C. Nielsen Co. reports by magazines and newspapers (Newsfront, Oct. 11, 1965). Because you have not been forced to ruin your eyes on copyright law reports as I have, you left out a most significant element of the controversy. This is "Fair Use" of copyright material.

The first element is the Nielsen Company's claim that it copyrights its reports. Accept this claim and there appears a fatal flaw in the arguments against publication. The copyright itself leaves Nielsen open to "Fair Use" of the material filed for copyright.

The best working definition of "Fair Use" is the one that can be found on page 27 of *Copyright Law Revision, Part Six*, printed for the use of the House Committee on the Judiciary: "Notwithstanding the provisions of Section 5 [a reference to penalties for copyright infringement] the fair use of copyrighted

work to the extent reasonably necessary or incidental to a legitimate purpose, such as criticism, comment, news reporting, teaching, scholarship, or research is *not* an infringement of copyright.

This means that a reporter for a *bona fide* publication can go to the Copyright Office at the Library of Congress, inspect any work filed for copyright and extract "the news" from that work. Obviously scholars or researchers can do the same thing under the "Fair Use" doctrine.

LAWRENCE LAURENT
The Washington Post
Washington, D.C.

Britain's FCC Equal

I enjoyed your profile of Lord Hill of Luton, *Lord of the screen*, in the November 22 issue. It was a pleasure to read such a clear and precise description of both the man and his job—two subjects which often confuse even the English.

While the potential powers of the ITA frighten many of us in adver-

tising, your point that commercial television in Britain would not have been possible without this strong regulatory body is completely correct. Certainly the fear that commercial television meant "American television" was very strong.

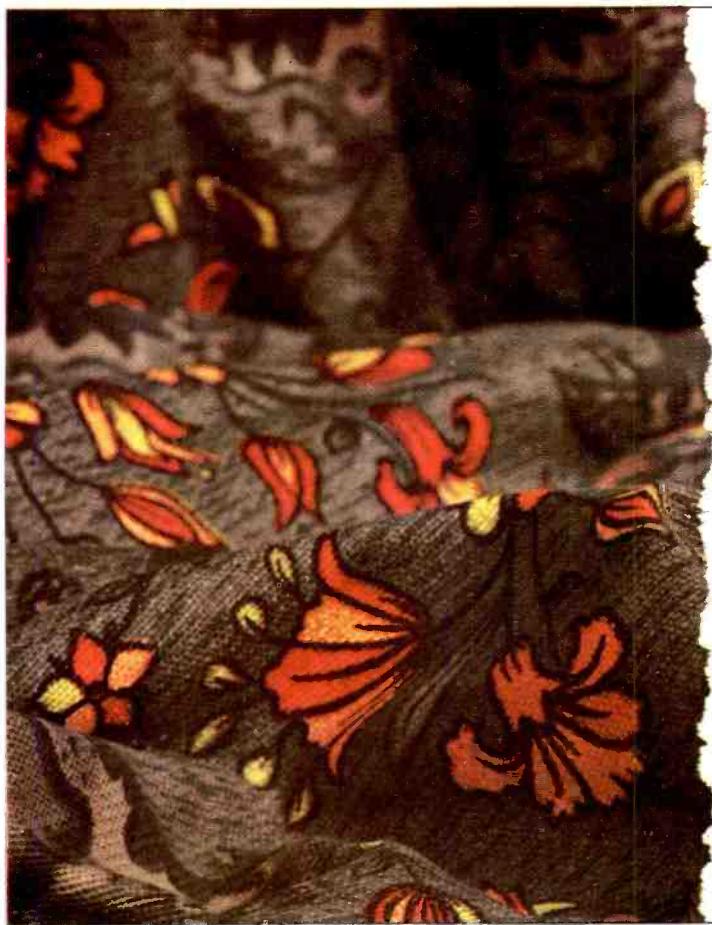
I hope that you will continue to look outward in your coverage of the television scene—something which is international as well as national.

J. M. WARBURTON-SMITH
London, England

What It Means

... Like a hawk, I can spot the combination of letters IRTS from a great distance. I am thoroughly familiar with the meaning of these initials and wonder, however, if (in a recent mention) you did not flatter us in expecting all your readers to know that it means International Radio and Television Society?

CLAUDE BARRERE
Executive Director
International Radio & Television Society, Inc.
New York, N.Y.




If you had the Quality touch

You'd enjoy the luxurious feeling of an Aladdin with an all-powerful lamp. You could wish for full color facilities to fulfill your fondest dreams of complete program, commercial and remote production. Presto! Almost as easily as rubbing a lamp, at your command would be eight live color cameras, two complete color film chains, six color videotape recorders. Get that Quality Touch of an Aladdin... Call our Operations Manager Jim Pratt or your Petryman for the colorful details.

WFAA-TV

The Quality Station serving the Dallas-Fort Worth Market

 Channel 8, Communications Center / Broadcast Services of The Dallas Morning News / Represented by Edward Petry & Co., Inc.

Color Goes West

Further evidence of the high color penetration in western markets can be found, on a continuing basis, in the ARB and Nielsen local market reports. While considerable attention will be paid to the figures shown in the November sweep, the October reports provide some interesting details for the larger markets measured in that month. In percentage penetration, Los Angeles enjoys a clear lead with ARB showing a 16 per cent color penetration and Nielsen reporting 19 per cent. While month to month comparisons are obviously difficult and dangerous, it is interesting to note that Nielsen reported a 15 per cent penetration in L.A. in July this year. Both ARB and Nielsen show San Francisco to be another strong color market—ARB, 11 per cent penetration; Nielsen, 13 per cent.

Two-Way Street: Comics

While tv, eternally vigilant in its quest for new material, is reviving classic comic strips, newspaper syndicators are begging the network licensing departments for comic-strip rights to established tv successes. Into black-and-white line reproduction go *Bonanza* and *Ben Casey*. Already out in newspaper syndication are *The Flintstones*, *Dr. Kildare*, and *Yogi Bear* and *Huckleberry Hound*, both Hanna-Barbera licenses. From strips in the past *Superman* and *Lone Ranger* have been turned into live-action series. From cartoon into tv cartoon: *Barney Google*, *Beetle Bailey*.

Order Now, and Wait for Color

The fact of life concerning how soon a station can get on the air with color programming of its own origination means a wait of anywhere from six months to two years, depending on the equipment needed. And, with orders flooding most manufacturers in a steady stream, chances are the wait will be lengthened with each passing week. Costs will go up, too, as equipment is improved, transistorized, miniaturized—so the advice on all fronts is to place the order now. For more on the equipment situation, see page 31.

Uhf Market for Free Films?

The four major free film service companies, supplying local stations with veiled commercial film-shorts, are experiencing a problem that may only be solved when the uhf stations begin to emerge as a real force in the industry. Local stations are finding that almost every second of available time is being snapped up by advertisers, and they have no interest in showing a short "educational" film received for free when they can get good coin for the same time from a real sponsor. The u's, however, are crying for something to put on the air, particularly at little or no cost.

All Together Now

Lever Bros. Co. is testing a new combination of jam and margarine in Denver, Kansas City and Omaha. Spot television and Sunday supplements are the media being used. Called Spread Friend, the new product is available in three flavors—strawberry, grape, and cinnamon honey. BBDO is the agency.

Features Straight for Tv

Filmways is reported making plans to produce feature length films directly for tv. Martin Ransohoff's company now has six series running on the networks, and another starting up next month, *The Double Life of Henry Phylfe*, on ABC-TV. The six, presumably producing plenty of capital for the tv-feature-film project, are *Trials of O'Brien*, *Beverly Hillbillies*, *Petticoat Junction*, *Green Acres* and *Mr. Ed*, all on CBS-TV, and *The Addams Family* on ABC-TV.

Cereal and—Ice Cream?

In recent months the freeze-drying principle has been responsible for some hot-selling combinations of cereal and fruit. After mixtures of cornflakes and strawberries, blueberries, and peaches (all from General Foods Post Division), and cornflakes and bananas (Kellogg), the Kellogg Co. is currently testing what is undoubtedly the most exotic combination to date—cereal and ice cream. Named Kream Krunch, the new cereal is a combination of corn, wheat and oats. Freeze-dried ice cream is available in three flavors, vanilla, orange, and strawberry. Columbus, Ohio, and several markets in Wisconsin are being used for the test. Leo Burnett Co., Inc., Chicago, is the agency for the new product.

Bates Stays Clear of the Street

With four or five of the industry's major agencies owned publicly, people are keeping a sharp lookout for any hint of new applicants to the Wall Street club. Ted Bates scotched "going public" rumors recently when the agency's new president, Archibald Foster, stated that there was no chance of the advertising giant issuing stock to the public for at least the next four years. (At present only 140 individuals hold stock in the company). What interested several observers, however, was the fact that Mr. Foster said that he couldn't say anything about what might happen *after* the four years.

It's Fresh, But Is It Experimental?

Each of the three networks is readying new programming as replacements during the summer hiatus. Although the networks seem more lenient than they have been in the recent past to offer something other than rerun material, the new programming is not exactly experimental (as urged by FCC chairman E. William Henry). Formats include musical-variety, courtroom drama, secret agent drama, straight variety.

DISTINCTIVELY DETROIT



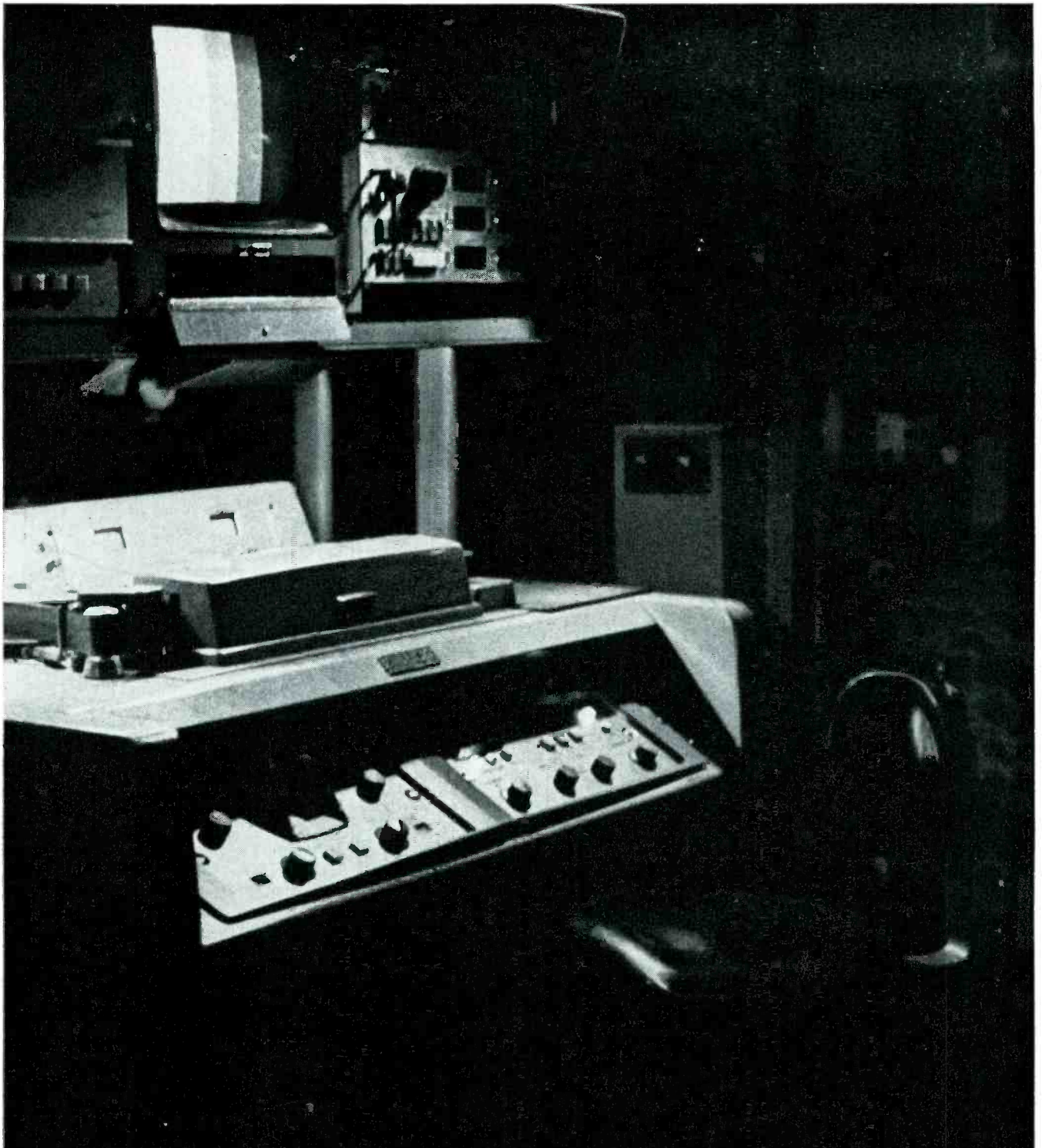
ORPHEUS FOUNTAIN, by the noted Swedish sculptor Carl Milles, is part of the largest Milles collection in the United States. It graces the campus of the Cranbrook Academy of Art in suburban Bloomfield Hills.

Photograph by George Kawamoto

Just as Detroiters regard The Orpheus Fountain as distinctive of Detroit, so they have regarded The WWJ Stations as distinctively Detroit for over 45 years. Why? Because of programming that reflects Detroiters' own interest in local news, sports, entertainment, public affairs, and community service. And because of WWJ's home-ownership by The Detroit News. When you ask a Detroiters which radio and TV stations are distinctively Detroit, he'll instinctively tell you "WWJ."

WWJ and WWJ-TV

OWNED AND OPERATED BY THE DETROIT NEWS. AFFILIATED WITH NBC. NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC.



The man who sits here is an artist.

And that's why Videotape Productions regularly wins more awards for advertising excellence than any other tape production house.

Your editor at Videotape Productions is an artist. And you can see his artistry on our sample reel. Just call

The people at **VIDEOTAPE** Productions of New York, Inc.

101 West 67th Street, New York City, N.Y. 10023 Telephone 3-5800

SUBSIDIARY OF MINNESOTA MINING AND MANUFACTURING COMPANY

Business barometer

Station revenue from local sales rose 7.7 per cent this past September over the same month last year, according to the Business Barometer sampling of stations across the country; and income from time sales to the networks (compensation) was up 10.3 per cent. While the increases appear substantial, they may not be as large as might be expected in view of business conditions throughout the economy in general.

However, translating the percentage gains into estimated dollars, the nation's stations are figured as having taken in some \$26 million from local time sales this September vs. \$24.1 million in September '64. From network compensation, the total is placed at \$19.6 million vs. \$17.8 million for the same month last year.

Comparing September volume with that of August immediately preceding, local business increased 20.1 per cent, while compensation was up 7.1 per cent, the Barometer data showed. In both categories, these were the strongest month-to-month gains registered since October 1964.

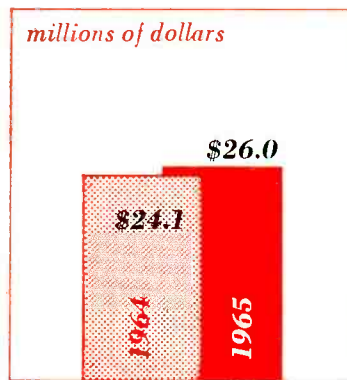
On the year-to-year figures, though, that 7.7-per-cent increase in local volume was surpassed greatly last year when September '64 was up 23.8 per cent over September '63. The previous annual gains were 5.2, 14.7, 1.1 and 0.1 per cent, going back to 1960. Thus, while the most recent increase was considerably under that of last year, it is not really much below the 8.9-per-cent average of the past five years.

Compensation, on the other hand, was up only 6.6 per cent in September '64 over '63; was down 1.2 per cent the year before, and up 14.8 per cent before that. Thus, the 10.3-per-cent increase this year could be looked upon as being fairly strong in comparison to those figures.

Next issue: a report on spot tv activity in October, as the last quarter begins.

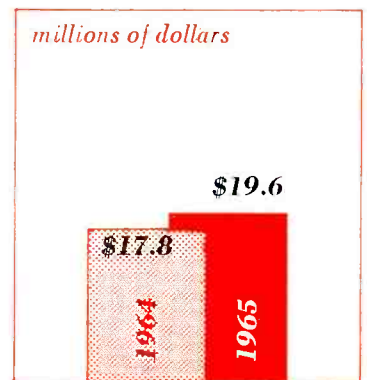
(A copyrighted feature of TELEVISION AGE, Business Barometer is based on a cross-section of stations in all income and geographical categories. Information is tabulated by Dun & Bradstreet.)

LOCAL BUSINESS

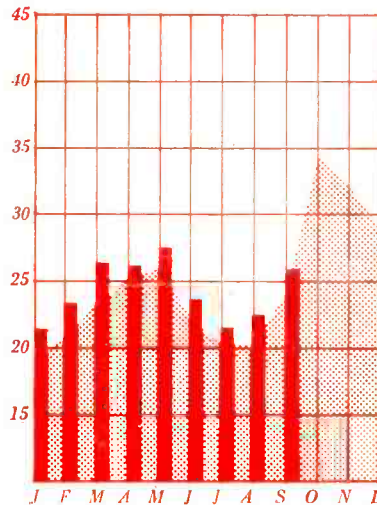


September (up 7.7%)

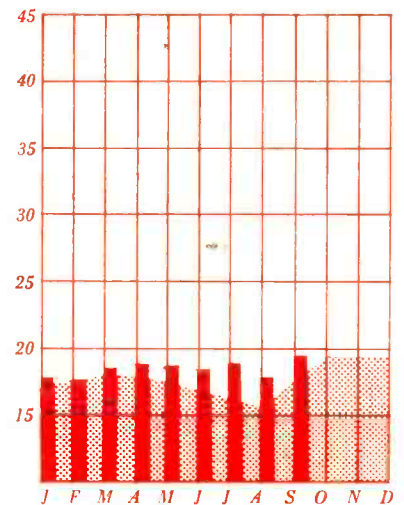
NETWORK COMPENSATION



September (up 10.3%)



1965-'64 comparison



1965-'64 comparison

MORE PRIME TIME COLOR ON CHANNEL 7

than any other Dayton area station

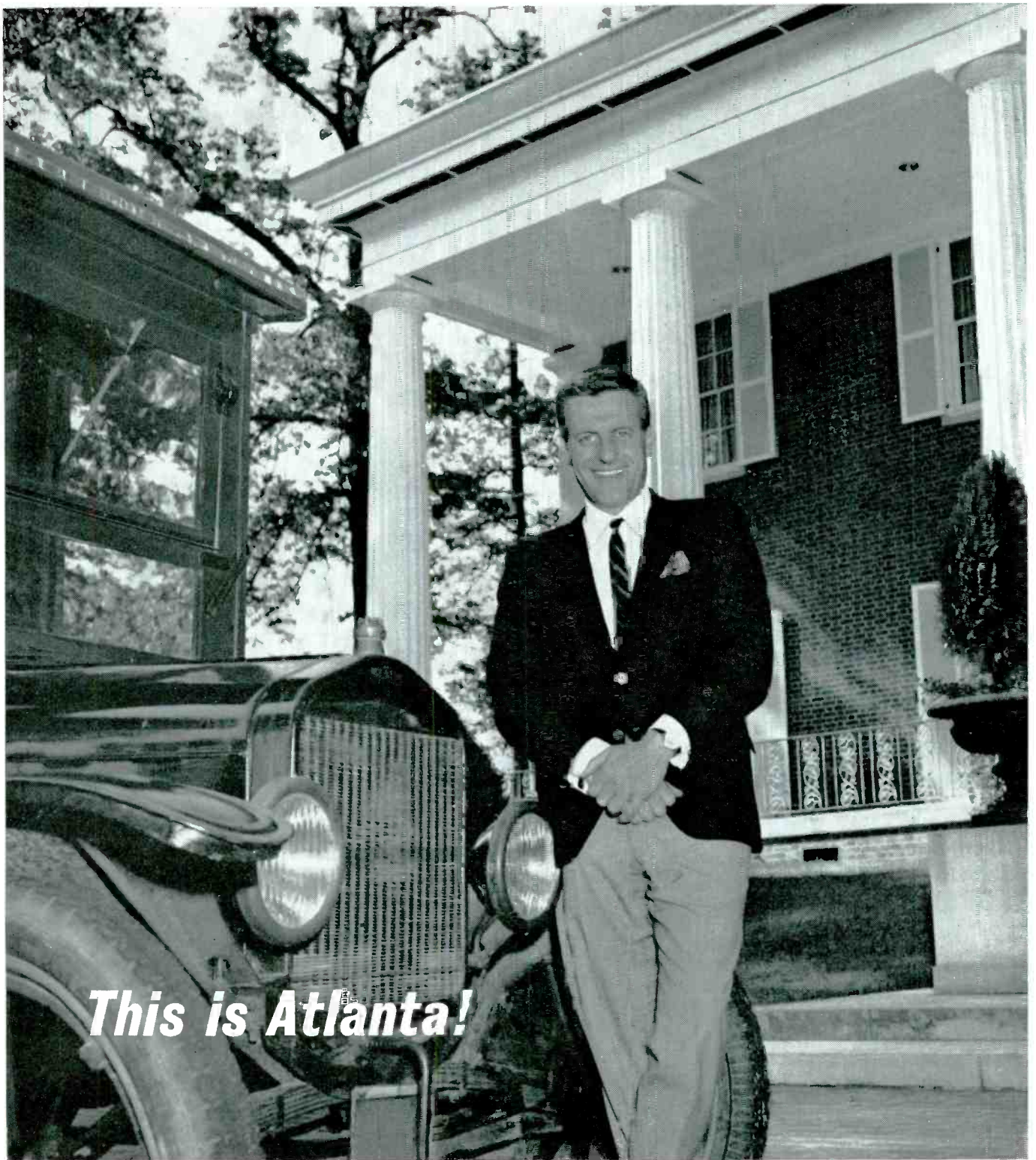


(November 15 Huntley-Brinkley in color)

	6:00	6:30	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30
SUNDAY	20th Century	WHIO-TV Reports	Lassie	My Favorite Martian	The Ed Sullivan Show		Bonanza		The Wackiest Ship In The Army	
MONDAY	3 Star News & Sports	Huntley-Brinkley Report	Candid Camera	The Rogues		The Lucy Show	The Andy Williams Show		Run For Your Life	
TUESDAY	3 Star News & Sports	Huntley-Brinkley Report	National Velvet	Laredo		The Red Skelton Hour	Petticoat Junction	I Spy		
WEDNESDAY	3 Star News & Sports	Huntley-Brinkley Report	Bachelor Father	Daniel Boone		The Beverly Hillbillies	Bob Hope Theatre		The Danny Kaye Show	
THURSDAY	3 Star News & Sports	Huntley-Brinkley Report	Leave It To Beaver	The Munsters	Gilligan's Island	My Three Sons	The Thursday Night Movies			
FRIDAY	3 Star News & Sports	Huntley-Brinkley Report	Battle Line	The Wild, Wild West		Hogan's Heroes	F Troop	Mr. Roberts	The Man From U.N.C.L.E.	
SATURDAY	Rising Generation	Andy Griffith Show	Dick Van Dyke Show	The Jackie Gleason Show		The Trials Of O'Brien		The Loner	Gunsmoke	



Cox Broadcasting Corporation stations: WSB AM-FM-TV, Atlanta; WHIO AM-FM-TV, Dayton; WSOC AM-FM-TV, Charlotte; WIOD AM-FM, Miami; KTVU, San Francisco-Oakland; WIIC, Pittsburgh



This is Atlanta!

HITTING ON ALL FOUR—That's "My Mother The Car," the new NBC comedy starring Jerry Van Dyke. If you're planning a Fall tune-up, add Atlanta to your crankcase. You'll run in high gear when you've bought a hard driving schedule on WSB-TV, the Atlanta market's quality station.

WSB-TV

Channel 2 Atlanta

NBC affiliate. Represented by Petry



COX BROADCASTING CORPORATION stations: WSB AM-FM-TV, Atlanta; WHIO AM-FM-TV, Dayton; WSDC AM-FM-TV, Charlotte; WIOD AM-FM, Miami; KTVU, San Francisco-Oakland; WIIC, Pittsburgh.



A century ago, paddle-wheel riverboats on the Missouri brought supplies for pioneer Omahans who were starting westward construction of the Union Pacific railroad. Photo from the Bostwick-Frohardt Collection, owned by KMTV.

KMTV WAS A PIONEER, TOO.

We've had live color for over 10 years.

We were the first station in the nation to go a full day, sign-on to sign-off, in color.

We were the first non-O and O station to do an opera live and in color. And olympic boxing. And wrestling.

Now, we're one of the nation's color television centers. We're Omaha's only full color station, serving one of the most advanced color markets with *complete* color facilities . . . and the kind of experience you get only if you have the guts to be a pioneer.

To join the almost 50 spot advertisers who now use KMTV color, call another pioneer named Petry.

KMTV OMAHA

Where the Brands Are

Ups and downs in the marketplace, indicating that no matter how national the distribution and how blanketing the national media pressure, every town is its own market, and unique in its own ways, are fully evidenced in the latest of the continuing series of Brand Comparisons issued by TvAR. Studies for the reports are conducted every spring by Pulse in the cities where there are TvAR-represented stations.

That marketing is a spot proposition is dramatically borne out by a glance at, for example, beer sales (for home consumption). In Boston, national brand Budweiser dropped from a 17.6 per cent share (of the survey) to 16.5, between May '64 and May '65, and in Washington, from 12.1 to 9.2 per cent. In the capital, Miller gained, going from 9.6 to 13.7. In San Francisco, Burgermeister dropped from 12.1 to 10.2, Lucky Lager slumped from 15.2 to 13.0; Olympia soared from 14.8 to 18.7. In Baltimore, Carling doubled, going from 5.7 per cent to 12.7.

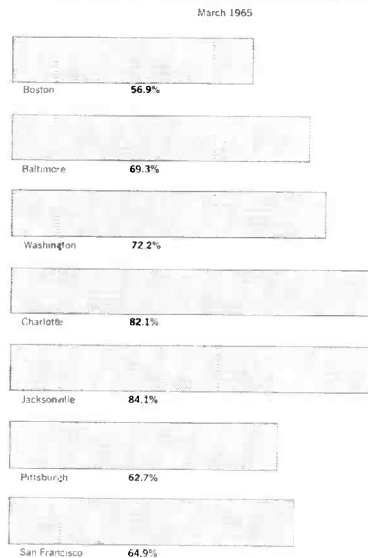
Tiger Drive. What can happen when national advertisers fight hard on the home turf of firmly-entrenched local or regional brands, pouring heavy pressure on through pinpointing spot campaigns, is illustrated in the report by the positions attained by Esso gasoline. The "tiger in the tank" campaign, roaring out of tactically placed spot commercials, confirmed the fuel brand in first place in Boston, Baltimore, Washington and Charlotte, in second place in Pittsburgh. In May '64, Esso shares of the markets surveyed were off considerably from percentages attained in the same month in '63; the "tiger" campaign brought them back and beyond the earlier high levels.

Hair sprays surveyed varied considerably in market rank from city

to city. Alberto VO5, first in Boston, Washington, was second to Aquanet in Baltimore and San Francisco, placed third in Jacksonville, Charlotte and Pittsburgh. Caryl Richards was first in Charlotte, second in Pittsburgh, but ninth in Jacksonville, seventh in Baltimore. Aquanet increased its share of market in six of the seven markets surveyed; hair sprays generically were selling better.

Soft Drink Boom. Sales of diet (low-calorie) soft drinks were shown

FAMILIES USING MARGARINE



Source: TvAR Brand Comparison, 1965

Some Market Differences

to be booming. For example, Tab attained a 1.2 share of the whole soft drink market in Boston, 12.1 in Baltimore, edging up on front-running Coca-Cola's 28.5 and 50.8 shares in those cities (high: 56.5 in Jacksonville, 55.1 in Charlotte). Pepsi-Cola (regular, not diet) was seen to be gaining in some cities.

Ups and downs in dogfood sales, globally on an upswing attributed by TvAR to a rise in dog ownership, are evidenced in the comparison report by Boston, where Gaines moved into first place ahead of last year's beantown leader, Calo, but lost the

front-running spot in Pittsburgh to Ken-L.

Sign of an increasingly Affluent Society was a continuing drop-off in margarine usage in five of the seven markets surveyed—Baltimore, Charlotte, Jacksonville, Pittsburgh, and San Francisco. Pittsburgh's abandonment of butter substitute was the most dramatic, from 74.4 per cent to 62.7. In each of the markets, the battle of the margarine brands was intensifying, with chainstore labels showing gains against established national brands.

Some Headaches. Meanwhile, competition among headache remedies for runner-up position to Bayer Aspirin intensified. Both Bufferin and Excedrin registered gains over the previous year in all seven markets, while Alka Seltzer gained everywhere but in Pittsburgh, doubling its sales in Jacksonville.

An affluent society has headaches. But usage of headache remedies decreased between March '64 and March '65, in every city but three: Charlotte, Baltimore and Pittsburgh.

The TvAR report points up successes scored by a handful of relatively new brands. Cap'n Crunch, new breakfast cereal made by Quaker Oats and only in national distribution since September '64, now outranks the rest of the Quaker cold cereal line in five of the seven markets, and is way ahead, in share of market, of many established brands.

Score in Second. Among men's hair dressings, Score, introduced early in '61, now is in second place in Boston, Baltimore and Pittsburgh, and third in Washington.

As in '64, only a handful of brands ranked as Number One in their product field in all seven markets: Kellogg's Corn Flakes, Maxwell House Instant Coffee, Bayer Aspirin, Vick's Vaporub and Vick's Cough Drops, and Pall Mall.

How Television Age has Covered Color—A Bibliography

For more than a dozen years—since Vol. 1, No. 1—TELEVISION AGE has spearheaded the effort to make color television the norm, rather than the novelty in television. Some 300 feature articles, comment, surveys and status reports on color through the years have been published. Many have been reprinted, quoted and used by networks, stations, agencies and advertisers. Following is a bibliography on major color pieces that have run in these pages from August 1953 until the present issue, representing almost a complete history of this unique medium.

August, 1953, Vol. 1, No. 1. *Letter from the Publisher:* "Behind-closed-doors" attitude on color until RCA filed FCC application made **Special Report: Color Tv** (page 72) rewarding story to uncover. *Special Report* presents first complete analysis of coming "revolution"—what it means to networks, agencies, advertisers and stations; review of Government's role, and background on RCA's petition on its compatible color system.

November, 1953, Vol. 1, No. 4. *Color by Christmas* (page 36): FCC Chairman Rosel Hyde intimates approval of color tv shortly; RCA, NBC and CBS bid with Colortron and new compatible receivers; programming next year on limited basis, but advertising potential unlimited.

February, 1954, Vol. 1, No. 7. *Color Spreads Out* (page 26): exclusive nationwide report on station plans and activity; b-&-w pioneers first to go color, but TELEVISION AGE survey indicates all stations ultimately will have color; first census published of color sets, dealers.

September, 1954, Vol. 2, No. 2. *Colorfast, Local Color* (page 48): Seven pioneering stations on air with local color; find more space is needed, precision is important, installation not difficult. *Color Report* (page 81): 150 stations will be able to transmit network color by January, others plan for coming year.

January, 1955, Vol. 2, No. 6. *Letter from the Publisher* (page 10) *Color Range, Today and Tomorrow:* a recap and some predictions. *The Year for Color* (page 27): Momentum is there, but full color service is four or five years away; color's place in schedule demonstrated by impressive bursts during 1954, and pace will pick up in 1955 with additional tint programs. *Color Advertisers: '55* (page 30): tv attracts new sponsors who find color is an important selling point; larger budgets anticipated as clients *must* use tint. *Color and Film* (page 32): Film syndicators reeling with color; some have product now, others preparing color productions. *Color for Stations* (page 34): 142 stations now carrying network color, 11 doing local color shows, more on way. *Color Line Pulls Customer Interest* (page 38): An expert, Howard Ketcham, tells how people and buyers react to hues. *Color Station Statistics* (page 47): Outlets list current colorcasting, plans and target dates for more.

February, 1955, Vol. 2, No. 7. *Color in the Living Room* (page 42): Big-screen sets ready to meet demand for lower prices. *Tool Up for Color* (page 44): Manufacturers now ready with station equipment. *Color for Sale* (page 46): Producers who gambled early are winning with color commercials. *Hometown Color* (page 50): A second group of stations joins the local-live pioneers.

March, 1955, Vol. 2, No. 8. *Color In the News* (page 7): Color articles reprinted in the press across the country.

November, 1955, Vol. 3, No. 4. *Have You Seen Color?* (page 44): Pulse survey indicates 14 per cent of New York set owners familiar with color.

February, 1956, Vol. 3, No. 3. *The New Frontier* (page 7): Color will pay off, says *Letter from the Publisher*, for pioneer telecasters who are now blazing the tint trail. *Color Forecast* (page 41): National advertisers watching as color program and set sales expand. *Color Rates* (page 44): Most stations charging only interim color fees as they await determination of final charges. *Color Introduction* (page 46): WDSU-TV teaches a new color advertiser how best to use the medium. *Color Facilities* (page 72): list of stations airing color off network, from film or slides, or local live.

May, 1956, Vol. 3, No. 2. *Ready to Buy Color* (page 44): Pulse survey shows New Yorkers are, and will not trade in old sets.

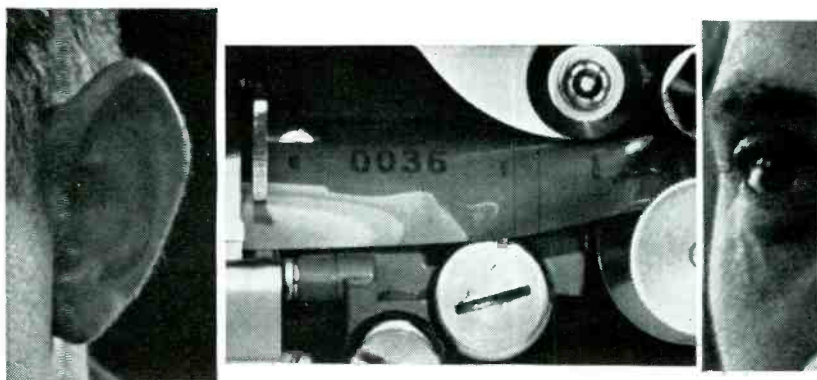
December, 1956, Vol. 4, No. 8. *Milestone for a Network* (page 33): NBC's 30 years span electronic growth from early days of radio to color tv.

August, 1956, Vol. 4, No. 1. *The New Sell* (page 43): Technique, costs, color, tape change the production picture, color figures importantly.

Jan. 28, 1957, Vol. 4, No. 13. *Letter from the Publisher* (page 9) details status of tint picture in upcoming issue.

Feb. 25, 1957, Vol. 4, No. 15. *The Year of Opportunity, Letter from the Publisher* (page 11): 1957 promises to be the year of the hard sell. *Focus on Color* (page 31): Increased programming and set sales renew optimism. *Multi-Hued Commercials* (page 36): Are producers making more color commercials, and will

(Continued on page 92)



Every word and every note in every minute of broadcasting on every Storer station is taped. Quality control is one of the Storer Standards.

Taping the total daily output of every Storer station and checking it for quality at Storer headquarters is just one of the many ways Storer carries out its communications responsibility. The exacting standards adhered to by all Storer stations mean more worthwhile listening for the public and more successful selling for advertisers.



LOS ANGELES KCBS	PHILADELPHIA WIBC	CLEVELAND WTV	NEW YORK WNN	TOLEDO WSPD	DETROIT WIBK
MIAMI WWSB	MILWAUKEE WISN-TV	CLEVELAND WUW-TV	ATLANTA WASA-TV	TOLEDO WSPD-TV	DETROIT WIBK-TV

Storer Standards make every Storer station a great salesman.

**If you won't
do it for
yourself, do it
for the kids**

Get KPRC-TV Houston

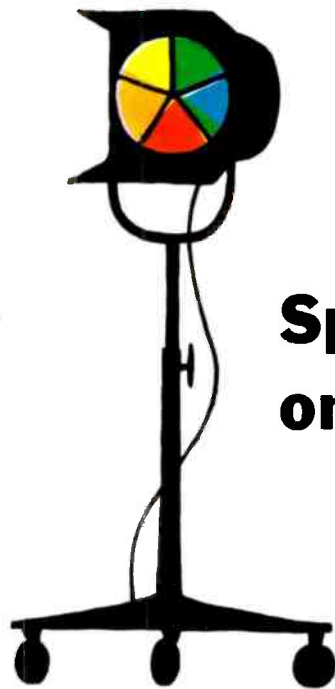


KPRC-TV is represented nationally by Edward Petry and Company



CHANNEL 2 HOUSTON

Expenses to tint up a station can be itemized; profits now are hypothetical—but it's a rosy hypothesis



Spotlight on color cost

“Expensive? Maybe so, when you think about how long it will take to start getting the dough back. But it's not the money that's bothering us; it's the fact that if we wanted to spend ten times as much, we still couldn't get the color equipment here any faster.”—A Michigan station manager.

Five years ago—three or even two years ago—if anyone had prophesied that stations all over the country would shortly be standing in line, like New Yorkers queuing up for a crosstown bus, to await the arrival of color cameras, tape recorders and film chains, his prediction would have been met with the wink

of amusement given those offbeat characters who carry placards reading, “The world will end tomorrow.”

But the situation today is far removed from that of 60, 36, 24 months ago. And, as consumers are lined up in the hope that the color receivers they're ordering now will be “delivered in time for Christmas,” so station management is strung out before the doors of the equipment manufacturers. Christmas delivery, they know, is impossible, but it's a matter of “first come, first served”—and when those ordering today are being served six months to two years in the future, few

"It's difficult to believe some companies are only now thinking of color"

Warren Burnmeister
Foote, Cone & Belding, Inc.
(Hallmark Hall of Fame)

dare wait while the line grows longer.

"Things were moving along fairly well," said an equipment sales executive, "but then CBS threw in the towel on its anti-color battle, and the rush started. There were other factors, sure, but in my opinion, once CBS gave in, everybody knew that color was *here*."

The color picture has brightened so much at the local station level that when TELEVISION AGE set out to question RCA, GE, Ampex, Visual Electronics, Eastman Kodak and others on what it costs to equip a station for various forms of color transmission—network, film, tape and live—the immediate finding was that virtually *every* station in the country had already spent the necessary \$15,000 or so to transmit network color.

Next Step: Film

The latest available figures indicate that some 520 stations—out of a total of 580 commercial outlets in the country—can carry network color into practically any tv home. Those several dozen stations not yet equipped may soon be, since the transmitter-modification equipment is that rarity in color—something available from several sources with little delay. Costs, as indicated in the table on page 35, are minimal, although the figures cited are based on the assumption that the transmitter to be converted is an RCA design of recent vintage, or another make of similar capability, that requires only simple modifications for color.

The station passing on network color soon will want to advance onto the next step—film color—the executives at the equipment houses

happily chortle. The reasons are plentiful, they point out: consumers buy color sets first to watch the network programs, but then want the station's feature film offerings in color, too; there is much feature film and cartoon product available for local colorcasting, plus a goodly number of syndicated programs; advertisers now making color commercials for network shows want to use those same films in spot to amortize the additional cost of color over as many playings as possible; and there are all the practical factors of higher ratings, more viewers per set, station image and the like to be considered.

The station ready to take the step to film is prepared to prove its confidence in color by expending a minimum of \$100,000 for the necessary equipment. As the table on page 35 shows, one complete film island with a color camera and two projectors costs about \$80,000. In addition to the island, however, some \$23,000 in color test and control equipment is required. (This same equipment is needed for transmission of color tape and for live-camera color, both of which are steps likely to be taken by all stations within the next decade.)

\$32 Million Spent Already

An RCA executive points out that savings are frequently made in setting up a color film island in that many stations have existing projectors, multiplexer and accessory equipment that can be used with the color camera. However, many stations will need more than one island. As an example of the investment already made by the industry's local outlets in color's future, 297 stations have spent an estimated \$32 million on

equipment to telecast film programs and commercials in color.

From film, the color-minded station's next move is most likely toward color tape transmission, although it's not infrequent that a facility will order its live cameras along with the tape equipment. The questions, of course, are what good is a color recorder without color tapes to play on it, and where do color tapes come from unless a live color camera is on hand? In practice, however, there are a few tape programs available in syndication in color (KCOP's *Lloyd Thaxton Show* is one, ABC Films' *Girl Talk* tints up next spring and color has been considered for WBC's *Merv Griffin Show*, among others); and there is a small number of color commercials on tape being used in spot in various markets. The amount of programs and commercials is expected to increase as more stations plug in color vtr's ordered.

Few Bargains Available

The primary sources of tape machines continue to be Ampex and RCA, although Visual Electronics can supply converted Ampex black-white units. Prices are approximately the same—there are few "bargains" in a field where any and all equipment is in demand—and the station with color-tape plans best be prepared to spend \$50-100,000.

The figure of \$52,750 in the RCA cost table is for that company's TR-4 recorder equipped for color operation. Stations having a recent model transistorized RCA recorder for black-and-white use could convert it to color for \$17,350. The Ampex units converted with Allen equipment for full high-band color recording



and playback, sold through Visual Electronics, run "\$65,000 plus the head wheel," but are available on a 90-days delivery basis. Ampex machines can be had from that firm for as "little" as \$60,000, as much as \$105,000, with the average unit running at about \$85,000, but delivery is six to eight months. Ampex can convert recent models of its recorders for \$11-25,000.

Costs, Delays Go Up

Once the recorder is installed—and, according to a TELEVISION AGE survey (see page 40), 335 stations will have had them installed by the end of next year—the final step toward full-color capability is yet to be taken: adding the live cameras that will enable the station's news programs, weathercasts and other local "productions" to air in glorious, living color. And here is not only where the expenses mount, but the delays in delivery can stretch out to two years.

As the table indicates, a single color camera with its monitoring equipment costs \$75,000 in round figures—whether it's the domestic models from RCA or GE, or the Philips Plumbicon camera imported from Holland. The back-order situation on all models is horrendous or delightful, depending on whether the buying station or the selling manufacturer is contacted.

"We can sell as many cameras as Philips can build in the next two years," said a sales chief at Visual Electronics. He noted that the Dutch firm had two production lines open—in this country and in Eindhoven—in an effort to catch up on orders. The situation is much the same at GE and RCA, where *overtime* is a very familiar word. Elsewhere EMI,

Marconi and another company or two (probably Japanese makers) are expected to show color cameras at next spring's NAB Convention, but it's doubted that these firms will be ready at that time to roll finished units off the production lines.

As an indication of the live-camera squeeze, 43 stations and only one network—NBC—were using live color cameras last April. Now, the TELEVISION AGE survey shows 61 stations operating (141 to start soon) with live cameras, CBS has installed five of the Philips cameras in its west coast studios for *Red Skelton*, five more in New York for *Ed Sullivan*, and has many more units on order.

ABC has no color capability in New York now, but reportedly has equipment ordered. Since manufacture of a color camera is extremely complex, and dependent on the production capabilities of companies making color tubes, zoom lenses, etc., and since the sudden crush of orders has permitted little time for expansion of production facilities, few experts foresee any quick reversal of the waiting picture.

Returning to the cost-of-color list, it's unlikely that a single color camera will suit many stations' needs. Two seems a necessity, three still not a luxury—even at a cost of some \$200,000. In the black-and-white field, the station wanting to cut corners can often look for "slightly used" equipment. Not so in color, for as a sales executive at RCA pointed out: "Everything that is around is in use, no matter how old the equipment might be."

Just the Beginning

RCA's engineering department puts the cost of converting a black-and-white tv station to a color station at roughly \$260,000. General Electric estimates that the cost would run \$225,000 to \$400,000, exclusive of tape facilities, and depending on the present equipment and how much modernization would be required. However, the installation of color equipment doesn't signify the end of additional outlays of cash for a station; on the contrary, it's only the beginning.

A full-color station naturally is going to seek to amortize its equipment costs by getting as much use out of its new machinery as possible. First off, it's going to want to buy color motion pictures and syndicated

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

1956	130,000
1957	160,000
1958	225,000
1959	290,000
1960	380,000
1961	500,000
1962	730,000
1963	980,000
1964	1,600,000
1965	2,700,000
1966	5,000,000
1967	9,600,000
1968	14,300,000
1969	20,100,000
1970	27,000,000
1971	35,000,000

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

series, rather than the black-and-white ones previously purchased. The cost differential here is roughly 10-30 per cent.

Again, the men in the newsroom are going to want to shoot color. Eastman Kodak notes that 400 feet of Ektachrome ER is approximately twice as expensive as black-and-white Tri-X. And the color-minded station had better not forget an expenditure of quite a few thousand dollars for the processing equipment needed to handle color film.

Return on Investment?

Then, with live color cameras on hand, a certain amount of new lighting is required. Although the latest color cameras can operate on relatively low light levels, and although existing lights can be relocated for color productions, the station wanting additional lighting for one color studio must spend about \$10,000. Chances are, too, that having live tint cameras on hand is going to "inspire" program people at the various stations to "experiment." Hence, there probably will be some increase in the amount of live programming offered—at least until the novelty effect wears off. The costs for production crews, writers, performers, make-up, costumes and so forth cannot be estimated, but could be considerable.

All in all, then, it's not inconceivable that any station going from black-and-white to full color over a three-year period may spend up to a half-million dollars in that time. Precisely what can the station expect to get for its investment?

The answer is three-headed: increased ratings, increased audiences and, most important, increased rates.

(Continued on page 93)

How much does it cost to 'colorize' a station?*

Modifying transmitter for color

<i>Phase correction networks and distribution amplifiers</i>	\$3,710
<i>Color monitor</i>	2,450
<i>Video test set</i>	3,565
<i>Receiver</i>	978
<i>Envelope delay set</i>	2,830
	\$13,533

Basic color control and test equipment

<i>Color frequency/burst flag generators</i>	\$1,990
<i>Distribution amplifiers and power supplies</i>	2,505
<i>Color stabilizing amplifier</i>	1,590
<i>Color monitor</i>	3,560
<i>Color bar generator</i>	5,800
<i>Test signal generator</i>	3,800
<i>Wide band, dual trace oscilloscope</i>	2,076
<i>Vectorscope</i>	1,950
	\$23,271

Equipment for color film island

<i>Color film camera</i>	\$54,495
<i>Multiplexer and remote control</i>	6,500
<i>Two 16mm film projectors</i>	24,570
<i>Slide projector</i>	3,750
<i>Projector light controls</i>	3,450
<i>Console</i>	525
	\$93,290

Color tape recording equipment

<i>Tv tape recorder</i>	\$34,900
<i>Automatic timing control</i>	7,900
<i>Color automatic timing control</i>	9,950
	\$52,750

Live color camera equipment

<i>Color Camera</i>	\$70,920
<i>Monitoring console</i>	3,172
<i>Color Monitor</i>	2,450
	\$76,542

Total cost, full color \$259,386

*Data courtesy RCA, representing minimum costs for average installation. Extras—lighting equipment, processing equipment for color newsfilm, additional monitors, etc.—not included.

How to say it

*There are dangers
as well as rewards
in using color,
says a specialist
in the field*

By HOWARD KETCHAM

In the beginning of the world of communications, was the voice. Printing broadened the impact of two-dimensional imagery. Radio added the dimension of sound. Black-and-white television brought motion to the image.

Color television now gives us sound-supported moving images—in the color of the real world about us.

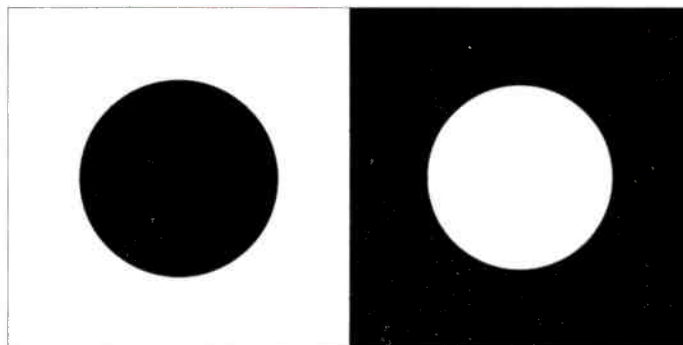
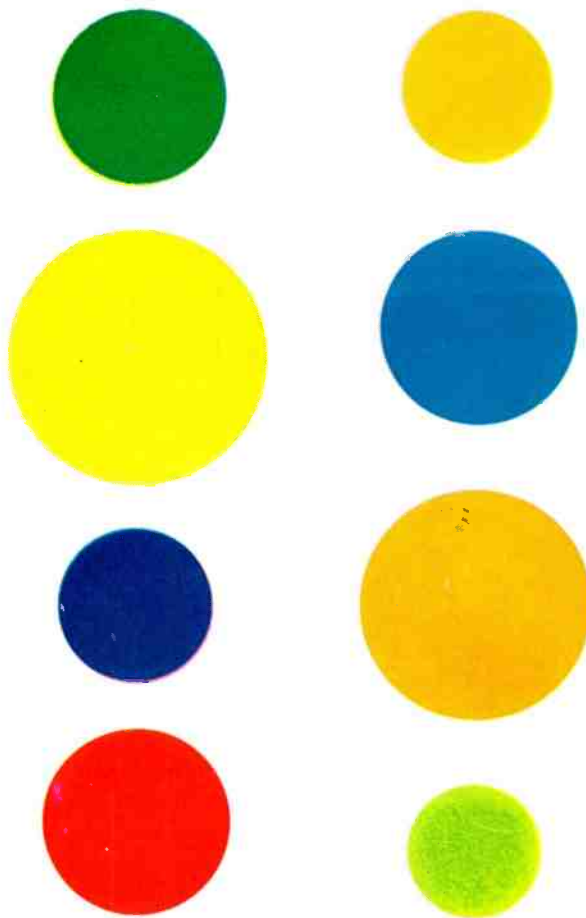
Here is a medium that, ideally, translates reality from one place to another. From the outdoors or the studio to the living room.

And the viewer in his easy chair, eyes glued to a color television set he had paid a substantial premium for, fully expects this reality to be faithfully reproduced. Rejection in the marketplace awaits any television advertiser who fails to realize the unique problems posed by the use of color on television.

The electronic processes peculiar to color tv do some highly irregular things to color. Although great improvements have been made during recent years, there are still danger areas that require consideration. For example: red bleeds into other colors, especially lighter, neutral areas. White often looks bluish or yellowish. A bluish white is sometimes an asset when the cleanliness of white is to be emphasized, but it can be a drawback at other times. Pale pastels have a tendency to fade and appear almost colorless, but bright, medium-value pastels appear intensified. Deep reds sometimes lose character and appear brownish.

There is also a marked difference in color reception on different makes of tv sets. Some emphasize the warmer colors, others the cool hues. Thus the same red or pink may appear almost orange on one set and rose or magenta on another. This distortion must be compensated for.

There is also a considerable difference in the color presentation of



*Color influences
apparent size.
Which of the
colored circles fits
exactly into the
white circle in
the black area?
Which fits into
the black circle in
the white area?*

outdoor scenes and those produced in the studio. Since many commercials feature outdoor scenes, this is an important consideration. The natural green of foliage seldom looks natural for it takes on an olive or faded brownish cast on television. The blue of sky or water diffuses throughout a presentation and is especially hard on the complexion of actors. It can be corrected by the use of judicious lighting but it is something to be carefully watched.

A bright blue sky can be a fascinatingly effective background. In this it differs from a bright blue indoor backdrop that can be ineffective and disturbing looking. The difference is one of distance. A single bright object seen against a sunny sky takes on added vividness, but only when it is isolated from the surrounding landscape. The contrast of great distance must be maintained to prevent the diffusion of blue already noted.

Yellow is the most visible color. It is great for backgrounds but causes reading trouble at close range. *After-images* can work for or against you. A green shirt, for instance, can make an over-flushed or too rosy complexion look redder; a green-colored cardboard platter, used for displaying meat in a refrigerated display gondola makes meat look more appetizingly fresh by intensifying its red color.

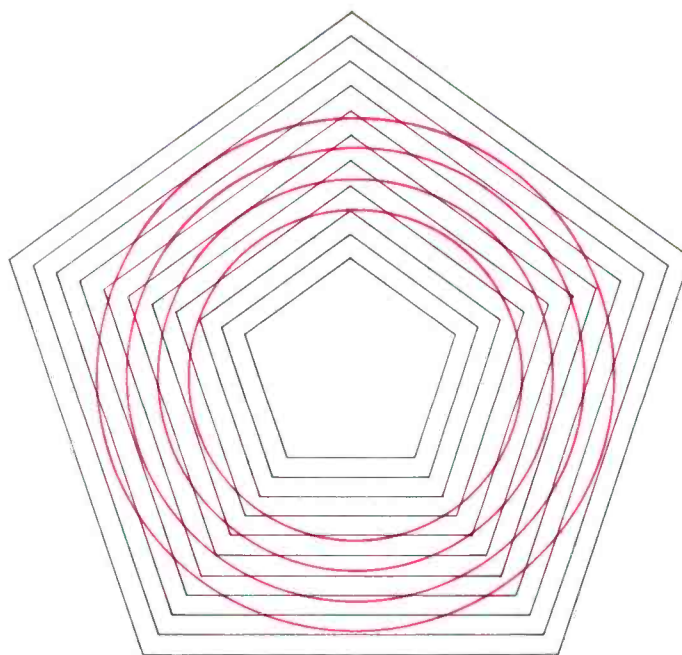
A good basic rule is to keep color contrast simple, one light value against one dark value, or one bright color with a neutral color.

As in all color advertising problems these basic color rules can be successfully broken by the color specialist who understands thoroughly both color and the technicalities of color tv. I recall a sequence featuring coffee production in which gay china and pottery tableware holding coffee, whip cream, cakes and the like, had

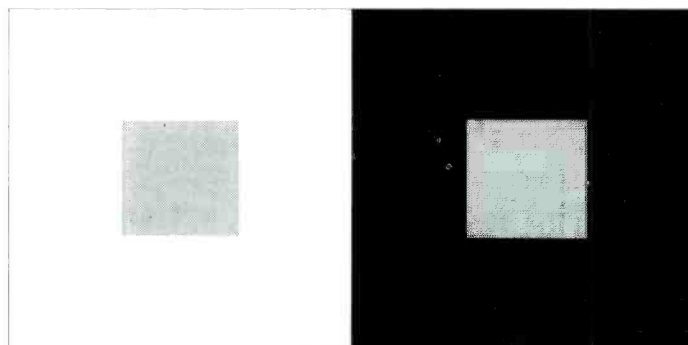
(Continued on page 96)



Color influences apparent proportion. The colored area does not take up 70 or 80 per cent of the space within the rectangle as it may seem. The colored area is only 50 per cent of the total area within the rectangle.



Color influences apparent shape. The colored circles are just that—circles, perfect circles. The relationship between the light black lines and the heavy colored circles make the circles seem lopsided.



Color influences apparent values. The neutral grey squares are not different in value. They are the same, but on the white the grey seems darker, and on the black the grey seems lighter.

How big is the market? How long can it last profitably? What will happen to prices?

These are some of the questions that analysts are posing in their desire to understand correctly the phenomenon of color tv. It has a ready-made, pre-conditioned audience. The color sets are priced just low enough to be within the buying range of most of the consumers and high enough to yield a juicy profit to their producers. This is an ideal situation. Unlike the automobile industry, which calls for large-scale financing, relatively little is invested in a set. The consumer can buy his receiver on time or for cash, and either way, profits for the corporations are enormous. While all the set makers and their suppliers are fully aware that there is a great untapped demand for tv sets they are very cautious about the extent to which they plan to boost output of color tubes. There is total industry recall of the black-and-white market five or six years back when the tube makers flooded it.

70 Million Replacements

The question to be answered now: how big is the color market out there? The basic yardstick, and the simplest, even if it proves misleading, is the size of the potential. There are an estimated 70 million tv sets in the United States and 90 per cent of them are in black and white. The momentum of the color business has mounted steadily. This year the industry will produce an estimated 2.5 million sets and next year the output should hit the 4.7-million mark.

There are conflicting estimates of set production and the anticipated rate of sales. Those 70 million sets outstanding are considered the target by all sales managers—every one of them, they think, will be replaced by a color set and at a higher profit margin.

The color television receiver has tremendous appeal for the consumer.

and long ago it was evident that the tv set had moved from the status of a luxury to that of a family necessity; rapidly it is becoming comparable to the radio market with its multi-set homes. In fact, the surprising development in the growth of tv is that to date it has not lessened the public's consumption of radios nor has color in its early stages significantly dented the black and white tv set market (though there is hardly a man in the industry who does not feel that it eventually will displace monochrome viewing in most areas). Depending on the advance of technology, the black-and-white set market will cling to the portable and table model field. Black and white sets are running at about seven million units per year.

Profits and Prices

In the last stages of 1965 and the first half of 1966 the answer to the basic question seems to be that the market for color tv sets is as large as the industry's ability to produce. If the industry is producing at a rate of 4.7 million in 1966 and the black-and-white market holds up to this year's level, the total market would be 11.6 million sets. Nobody is sure of that size market but neither are they indicating the size of the decline in the monochrome market. All experts—both management and analysts—are agreed that 1966 should be a year of tremendous profits for the set makers because of the demand for color. Unfortunately, unanimity of that kind is usually regarded as a clear danger signal for the investment community.

If it is conceded that 1966 will be a profitable year for the industry the estimates must then turn to the subsequent years. Again the tenor of informed opinion is the same: A five-year period of good business ahead with demand for receivers continuing to improve to 1970 when the market for color sets should be

six million annually and the black-and-white market should also be at the six-million level. Thus a strange statistical situation develops, one in which the total set market projected for 1966 is only slightly below that projected for 1970. The increased profitability of the industry is based, of course, on the higher price-per-set for the color units.

The next factor to take into consideration is that the ability to maintain a high profitability per set is, to a great extent, protected by the limited production of tubes. The industry learned a great lesson in black-and-white tube production but it is a question whether it learned it well. There were originally over two dozen tube makers in the industry but the severe competition in prices cut that total down to under 10 today, and with little profit in the business.

At last report, RCA was able to produce color tubes for about \$50 apiece and sell them for about \$100. But the entry of several additional producers may change that picture drastically. National Video is gearing for productive capacity of one million picture tubes and Zenith's

Wall Street's rainbow

***How the revolution
in color has affected
leading television
and related stocks***

subsidiary, Rauland Corp, also forecasts a million-tube capacity. Together with RCA's projected capacity of two million there would be a capacity of four million with just those producers. Admiral, Motorola and Sylvania are in the market and expanding. General Electric has announced it plans to produce color picture tubes; this giant would certainly not limit its production to anything less than one million units. If any other companies decide to enter the market—and it would be a major concern if some companies now in the field, such as Philco, decided on a large-scale tube operation the question of a price fight would again begin to haunt the industry.

But the danger at the moment seems to be coming from outside the industry. Last month, for example, Polaroid Corp. and Texas Instrument disclosed they are working on a new-type tube to give "true color." The details of how it works, production plans and other facts were missing. But the action itself suggested that the pot at the end of the color tv rainbow is attracting new entries into the industry. From the other flank

comes the threat of Japanese production, not only of tubes but of sets. At present this seems like a small danger but some American manufacturers already are hoping to use Japanese tubes for their sets if they cannot get sufficient quantities from U.S. producers.

And to date the discussion is limited to the picture tubes. The fact that the receiving tubes will soon be giving way to transistors is still another factor to consider. Texas Instruments, for example, is a big transistor manufacturer. Its interest in the picture-tube field suggests it is thinking of a double onslaught into the tv market.

Motorola may play a key role in this development; not only has Motorola jumped into the rectangular set ahead of the field but it is also among the pioneers in the application of transistors and integrated circuitry.

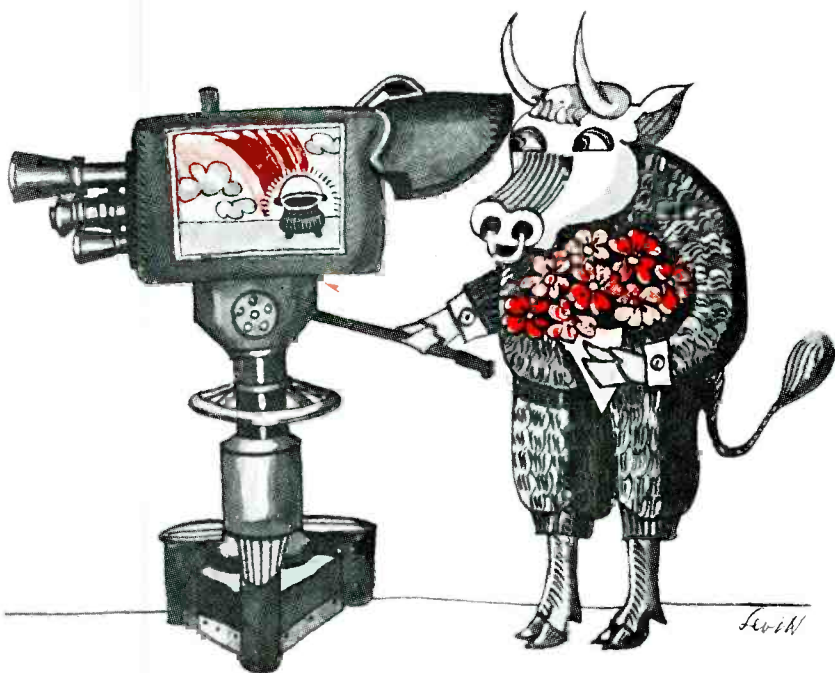
Thus the size of the market and its profitability depend on the degree of competition that comes into the field. General Electric announced it would market a small color set at \$249.95. When that unit is marketed in quantity it will put strong pres-

sure on the black-and-white market. By 1967 the average factory price of monochrome probably will have dropped below the \$95 level and be headed still lower. How will the color set price structure hold up? Barring some unwise decisions it should stay over \$250. In fact, if the industry is able to sustain the idea of the color set being a living room centerpiece again and market it in large console models complete with radio and phonograph, it may be able to increase the average factory price. Some of the companies, notably Magnavox and Motorola, have been accomplishing this approach quite successfully. But whether the present demand, distorted by the shortage of supply, can be sustained through a more normal period remains to be seen.

For financial data on leading set-makers, see page 106.

In summary, the total market for tv sets as of 1966 appears to be in the neighborhood of 11 million to 12 million. The color set business next year should approximate 4.7 million sets. Black and white volume remaining at the 1965 level will be a factor in determining the degree of profitability the industry enjoys next year, but the year should be rewarding. There should be no serious price-cutting growing out of increased output and battle for markets until 1967, possibly 1968. By 1968 color set output is expected to be up to five million units (excluding imports) and black and white sales may have declined to six million units. And the balancing of the types is expected to continue for several years.

Thus the investment community, barring some overwhelming economic disturbance, has a 24-month period of clear sailing before the horizon begins to turn cloudy. Long before then a new reading will be required. ■





Color at the local level

*An exclusive up-to-date survey
of live, film and tape facilities
at stations across the nation*

More than 400 television stations will be equipped with color film facilities by the end of 1966, according to a special TELEVISION AGE survey of stations. At present, almost 300 outlets now are operational with color film, indicating a 50 per cent increase in that one area within the year.

This growth is certainly dramatic, and of some consequence for the color-conscious spot advertiser. Even more dramatic, however, is the live color situation on the local level. At present, there are 61 stations now equipped to telecast live color locally; by the end of 1966, 141 more plan to install live facilities, an increase of over 200 per cent.

A surprising 153 stations are now equipped with color tape and an additional 182, according to this magazine's survey, plan to install color tape facilities by the end of 1966. This means that 335 stations will be color tape equipped a year from now.

A market-by-market listing of local color facilities begins on the opposite page. In using the list, a check mark indicates that the station currently has film, live or tape equipment available for use. A date—Jan. '66, June '67, etc.—indicates that the station has equipment on order and expects to have it available at that time. The word "No" indicates that at the present time the station has no definite plans to acquire color equipment. Data obtained from individual questionnaires to all of the nation's stations during November.

*Cameras, recorders, film chains—and hundreds
of thousands of dollars*

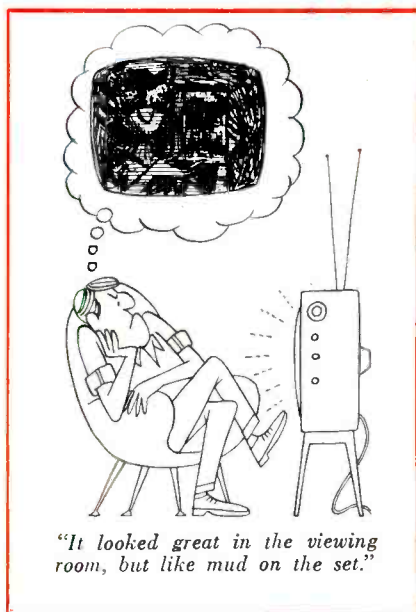
Market	Film	Live	Tape
Ada, Okla.			
KTEN	Sept. '66	No	Sept. '66
Albany, Ga.			
WALB-TV	Jan. '66	No	Fall '66
Albany-Schen-Troy, N.Y.			
WAST	✓	June '66	✓
WRGB	✓	✓	✓
WTEN	✓	No	Jan. '66
Albuquerque, N. Mex.			
KGGM-TV	Mar. '66	No	Feb. '66
KOAT-TV	✓	No	June '66
KOB-TV	✓	1966	✓
Alexandria, Minn.			
KCMT/KNMT	No	No	1966
Amarillo, Tex.			
KFDA-TV	Sept. '66	No	Sept. '66
KGNC-TV	✓	Mar. '66	✓
KVII-TV	✓	No	No
Anchorage, Alas.			
KENT-TV	May '66	No	No
Ardmore, Okla.			
KXII-TV	1966	No	1966
Atlanta, Ga.			
WAGA-TV	✓	Spring '66	✓
WATL-TV	✓	Sept. '67	Sept. '66
WSB-TV	✓	1966	✓
Augusta, Ga.			
WJBF	✓	✓	✓
WRDW-TV	✓	No	Mar. '66
Austin-Mason City-Rochester			
KCLO-TV	Jan. '66	No	No
KROC-TV	No	No	Jan. '66
Austin, Tex.			
KTBC-TV	✓	1967	1967
Bakersfield, Calif.			
KBAK-TV	✓	June '67	June '67
KERO-TV	Jan. '66	1967	June '66
KLYD-TV	✓	No	✓

Market	Film	Live	Tape
Baltimore, Md.			
WBAL-TV	✓	✓	✓
WJZ-TV	✓	Fall '66	Fall '66
WMAR-TV	✓	✓	✓
Bangor, Me.			
WABI-TV	June '66	No	June '66
Baton Rouge, La.			
WAFB-TV	✓	✓	✓
WBRZ	✓	1966	1966
Beaumont-Port Arthur, Tex.			
KFDM-TV	Jan. '66	No	Jan. '66
KPAC-TV	Mar. '66	No	Mar. '66
Bellingham, Wash.			
KVOS-TV	Sept. '66	No	✓
Billings, Mont.			
KOOK-TV	Mar. '66	1968	1967
KULR-TV	✓	1967	✓
Binghamton, N.Y.			
WNBF-TV	✓	No	No
WINR-TV	Late '66	No	No
Birmingham, Ala.			
WAPT-TV	✓	June '66	✓
WBRC-TV	1966	1967	Mar. '66
Bismarck, N. Dak.			
KFYR-TV	1966	No	No
Bluefield, W. Va.			
WHIS-TV	July '66	No	No
Boise, Ida.			
KBOI-TV	✓	No	✓
KTVB	✓	No	Fall '66
Boston, Mass.			
WBZ-TV	✓	✓	✓
WHDH-TV	✓	✓	✓
WNAC-TV	✓	No	No
Bristol—Johnson City			
WJHL-TV	✓	✓	No
WCYB-TV	Feb. '66	No	No

(Continued on page 82)

The complexities of color commercials

As more agency producers turn to tint, they learn more about the medium's problems and solutions



Television advertisers in the majority don't know much about color—yet. But they're learning fast, and one of the first things they're learning is that the lickety-split service they expect from their agencies is a thing of the past. And they're not taking kindly to the news. If the account group can't flash an interlock at the client within a week of the actual shooting, dark looks are passed. The agency producer shrugs in the direction of the production house. The studio may gesture with the finger of blame in the general direction of the laboratories and the optical houses, but not overtly—the labs and optical people are to be wooed while the color rush is on.

The laboratory bottleneck is all-too-well-known these days, to producers, at any rate. In a survey of agency producers conducted by TELEVISION AGE, unanimity was expressed as to the need for clients to adjust themselves to the exigencies and greater delays of color production. Patience was counseled.

But less attention has been paid lately to matters that in the long run, once the laboratory snarl has been straightened out, will prove more enduring: the problems of setting up for color shooting, and actually shooting.

"Not enough studios know what happens on color tv system," said a producer at one of the largest agencies, adding that "back in the early days, we had the same problem with black-and-white." Topping this, he pointed out, is the fact that tv systems also have problems with color film.

"But it's up to producers to learn the differences between color and b-&-w on system. Chiefly, you need to use low-saturation colors. There's an art to choosing and using the colors; most color designers have worked too much in b-&-w."

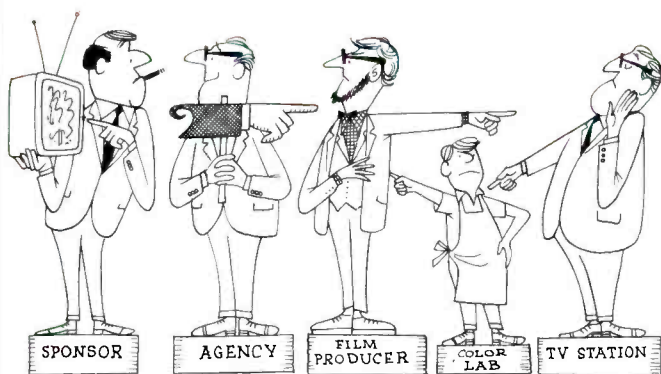
The agency producer also complained of what he called a lack of professionalism in the laboratory end of the business. "Otherwise there wouldn't be this shortage of color timers."

Though processing is currently the crux of the color crisis, pre-production is important, the producer stressed: "You need more time for color. With black-and-white you have a certain amount of post-production flexibility, but color must be shot



right." His point was that where black-and-white footage can be "adjusted" in the laboratory to make up for deficiencies in filming, this is not usually possible with color film.

"Color has given the commercials industry a new problem," he added. "Shows go by skin tones, but in commercials, products and packages must be right first. The time will come when how it looks on tv will be as important as how it looks on the supermarket shelf. Lighting for color requires plenty of talent and knowledge."



"Somebody has to get the blame for the poor color in the commercial."

tion. "Instead of making b-&-w dupes from a color negative pan master, FC&B reshoots the color negative onto b-&-w negative, then prints. (If a direct dupe is made from the pan master, Mr. La Cava said, it loses definition and "gets soft.")

At BBDO, producer Bernard Haber remarked that color commercials pose a multitude of problems, but no more than in any other kind of filming. "Unfortunately, there's a tendency among producers new to color to overdo it, resulting in a riot of color. And, of course, a color production "takes longer to set up, longer to shoot and much longer to process and edit than a b-&-w film.

By the end of 1966, the producer estimated, 80 to 90 per cent of all commercials will be in color. In five years' time, 100 per cent.

Manning Rubin, vice president in charge of tv production at Grey Advertising, said that color commercial production today was not much more complex than b-&-w, but that it required "greater consciousness of the nature and effects of color."

"With color, a little more time is required for stylists, wardrobe, set designers and producers to determine colors for clothes and settings. Color production requires tighter integration of all the efforts that go into a commercial."

Tones Vary in Print

Mr. Rubin also stressed the importance of getting the shots right the first time. However, he added, there's tendency in film to be over-perfect: "If you glance at the Sunday *New York Times Magazine*, you'll notice the range of skin colors stretches 'way beyond probability." (Reportedly a salesman at VPI clipped 12 different ads for Mumm's Champagne from *The New Yorker*—showing the champagne in 12 different colors.)

At Grey, Mr. Rubin mentioned,

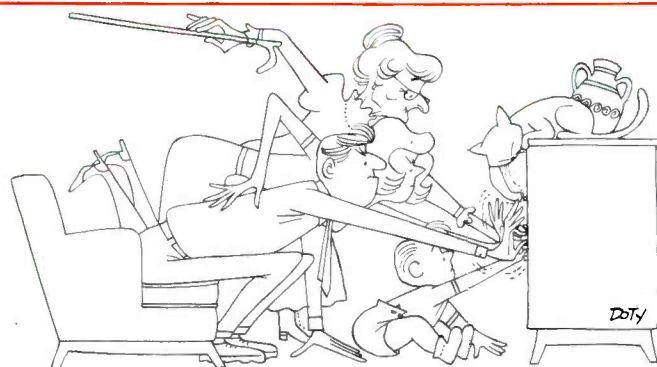
interlocks of color commercials are shown to clients both on screen and on black-and-white closed-circuit system.

At Foote, Cone & Belding, William La Cava, vice president in charge of tv commercial production, pointed out that the biggest problem faced is in retaining color control through successive generations of prints. "Problems are not in the shooting,

Color-Blind Viewers

"In printing, too it must be remembered that colors build in succeeding generations, instead of fading as do values in black-and-white."

A top producer at one of the largest agencies insisted there were "few secrets" in color production. "The



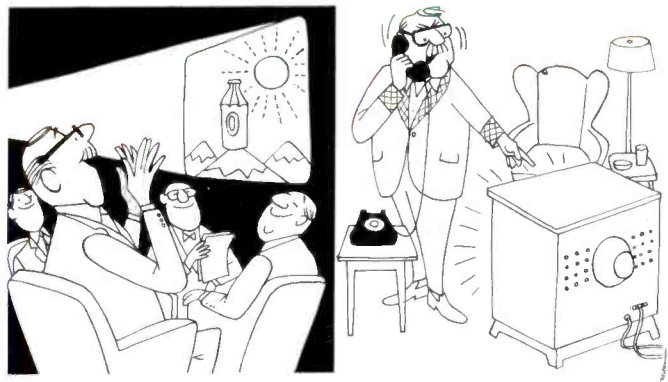
"No two people—or three or four—see color precisely the same way."

but in the opticals, the printing. At best it takes five or six color answer prints to get the right result."

To keep tabs on how color films will look on monochrome system, FC&B worked out a way to get good b-&-w prints from a color produc-

main thing is to make sure you get separation in your gray tones in the black-and-white version."

One thing to watch out for, he warned, is color-blind people. He said that perhaps one out of 10 people are color blind, and, as for the



"We make a beautiful spot, then the client's maid tinkers with his color tv."

other nine, "everybody subjectively sees colors differently."

"Think b-&w first," he urged, "and color second. Try to light so that both will work out okay."

His agency, he added, checks out new products on color and black-and-white systems for its clients before taking them to market. "With test footage, we make sure that both the package and its contents will look good on tv, b-&w and color."

Broken Bottlenecks

An art director at Interpublic said, "Color commercials pose no great problems, if you've got taste in color. Settings and scenic design are often secondary, since many commercials are shot on location these days. A color commercial means just doing another commercial."

This attitude, calm and perceptive, is on the increase at the agencies. No one has found color problems insurmountable and reached the point where "let's do it over in black-and-white" was all that could be said. As time goes on, as more producers shoot more color commercials, the expectations are that shortcuts will be found and economies effected just as in b-&w work. A flood of color commercials will spur the labs to expand their facilities

(much expansion has already been undertaken), and the bottlenecks will be broken.

During the next year, however, producers feel one of their biggest difficulties will be in convincing clients that the new commercial that isn't ready for airing today is not the fault of the agency. Like Christmas shopping, color planning must take place early. A treatise published by the CBS-TV network operations department stressed the value of planning and coordination: "If your people are having trouble and require a lot more time to produce a show in color, it is because they are not pre-planning and not communicating. Rugged individualists have no place in color tv."

One Can't be Solved

The CBS engineers note one problem, though, that appears beyond the control of producer, laboratory or anyone else. This is the tendency of the human eye to adapt involuntarily to large differences in brightness and color values, and in so doing to allow the brightness and predominant hue of one scene to affect the viewer's judgment of the following scene. Thus, a viewer witnessing a lengthy "take" in, say, bright red will find his eyes are unable to perceive prop-

erly the color of a blue scene right afterward.

This factor is highly important when a commercial is being edited. The final timing of the commercial can only be done precisely when all the scenes are assembled and viewed in the order in which they will be presented. This can be done, but there is another problem: in television, the commercials producer has virtually no control over the material—program or other commercial—that may precede his announcement. A station or network can air a color program, a promotional slide, station identification, etc., and any or all may be in a color that will affect the viewer's judgment of the commercial that comes up next. So, no matter how much effort goes into getting things right in the screening room, what comes across on the tv screen can be something else again.

In programs or in commercials, most problems can be solved with a bit more time and effort. These qualities, however, generally involve a bit more money. Fortunately the results are—at least so a number of surveys indicates—worth the expense insofar as they attract more viewer attention and greater response. ■



"Lighting for color outdoors must be perfect or you're out of business."

IMMODEST? Maybe. STUPID? No.

A little while back¹ a trade publication² analyzed ARB ratings³. The results were the kind we might have written ourselves. It may be immodest but it would certainly be stupid not to mention them from time to time. Here's what we mean:

9 AM to MIDNIGHT

WMT-TV ranked first among the top 20 affiliates of all three networks with a 50% share of total homes reached.

EARLY EVENING

WMT-TV ranked first among the top 20 affiliates of all three networks with a 60% share of total homes reached.

PRIME TIME

WMT-TV tied for first among the top 20 CBS affiliates with a 42% share of total homes reached.

LATE NIGHT

WMT-TV tied for first among the top 20 affiliates of all three networks with a 57% share of total homes reached.

There is a lot more information in the report we would be happy to send you (naturally)⁴. But we should point out that Cedar Rapids-Waterloo is a three-station market. Most everybody just seems to like us best.

¹June 21, 1965. ²Television Age. ³ARB March '65.

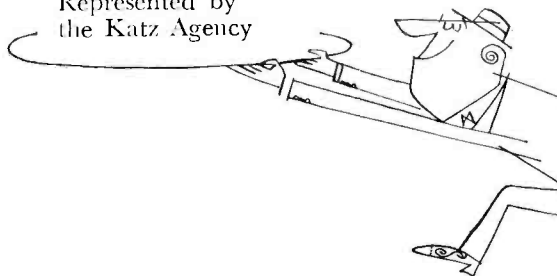
⁴Data derived from audience surveys are estimates subject to error. Refer to complete report for details.

WMT-TV

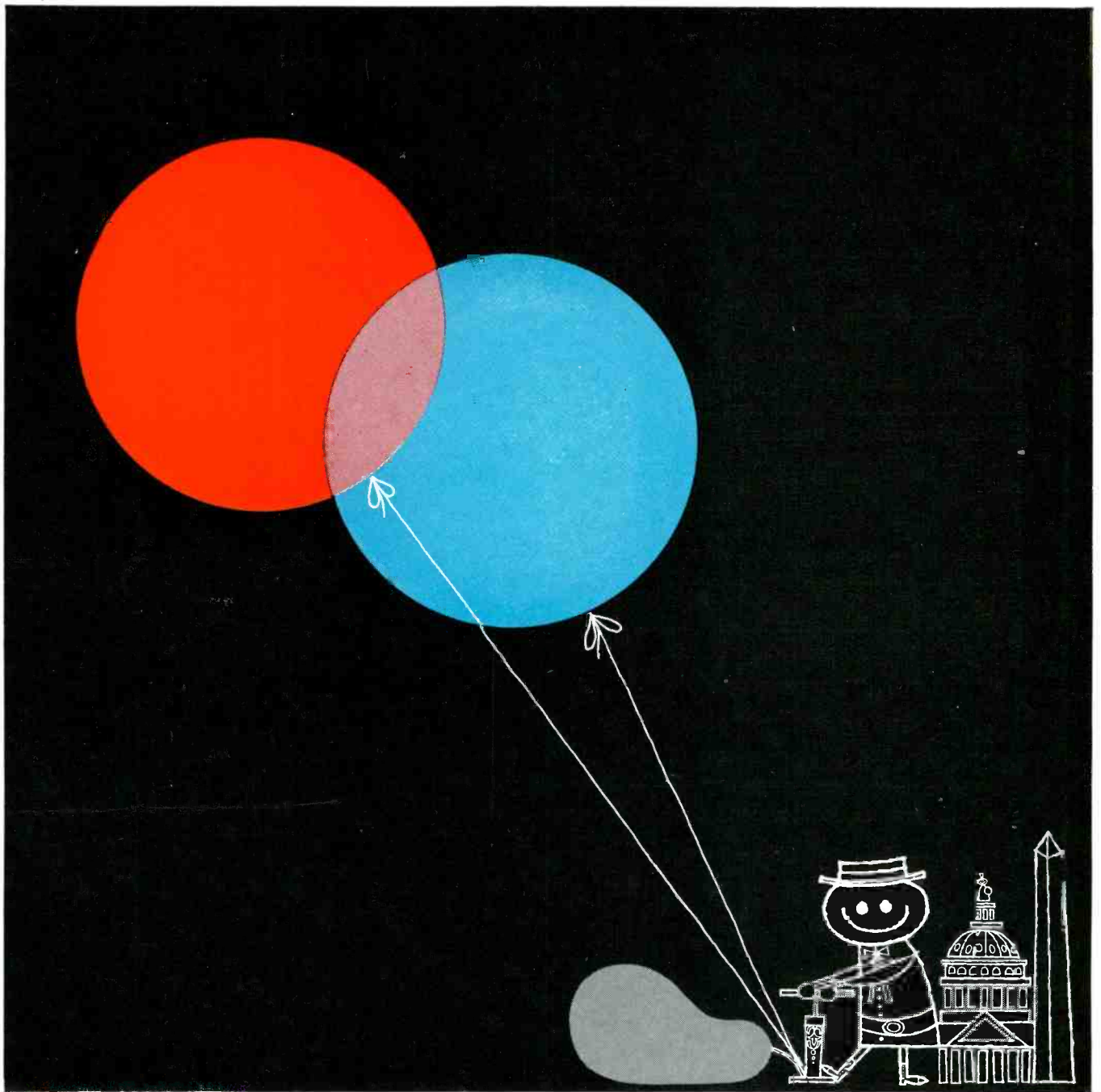
Cedar Rapids-Waterloo

CBS Television for Eastern Iowa

Represented by
the Katz Agency



Affiliated with WMT-AM, WMT-FM;
K-WMT, Ft. Dodge; WEBC, Duluth



NOW-TAPE-FILM & SLIDE NATURAL COLOR*

*No extra charge for color.

wmal-tv

The Evening Star Broadcasting Company, Washington, D.C.



Nat'l Reps. Harrington, Righter & Parsons

Does the Audience Get Smart?

Now that the earliest ratings, which indicate a good deal of sampling and digesting of new shows, have settled down to viewing habits, which will be more or less constant for the balance of the broadcast year, it is possible to analyze the few new shows which have emerged as top grade and seem likely to be around for several more seasons.

The first such show is *Get Smart*. It starts off with several serious handicaps:

(1) It has a poor inheritance from a mediocre show that doesn't seem to be destined for many more episodes.

(2) It is based on satire. Satire requires dimensional thinking. It is first necessary to understand the base of satire, in this case the essence of spying and intrigue. Then as in the famous James Bond series, the exaggeration must be palatable and within logical limitations.

(3) It is a product of gag writers whose essential claim to fame is a series of jokes with little relationship to form and rarely with an ending.

(4) It stars a supporting comedian, who lacks the dimension of a top banana.

This thoughtful analysis merely proves the classic point that if all these sound and logical facts are true (your humble analyst is so damn smart), how come this dog is a hit? Well, kiddies, that's show business. Or to the more scholarly, it's gestalt. (At the risk of being obvious, gestalt is defined as "the whole is greater than the sum of the parts".)

Perhaps the environment should be examined for part of the answer. No television show ever stands alone. Shows like *Danny Thomas* have been less than average in one time period and top ten in the lucky spot. Shows that have been moved have lost position. Who knows what smash hits we might have had if the time period had suited the show.

Now the producers of *Get Smart* or the NBC programmers were ingenious in their scheduling. Opposite is old Larry Welk and his hiccuppers—the darling of the senior citizens. On the other side is *O'Brien*, a swell show for the "in" or "camp" group. This leaves a big gap. The young hep set, the kids (Saturday night means stay up late), and the gang waiting for the movie to start, hating Welk and not digging *O'Brien*. Now the movie gang is the key. In the movies, years of experience dictated the warm-up *before* the feature. Shorts and comedies were to make people get rid of the popcorn, candy, coats, hats, small talk, go to the toilet, and simmer down for the big attraction. *Get Smart* does just that

for the *Saturday Night* movies. The continuity is peachy. Remember that old time period even made Joey Bishop look good for several seasons, and that wasn't easy.

Now to give the gestalt its due, *Smart* is farce comedy and there is little enough of that. The gags and innovations are sometimes very funny. The sight gags and way-out spoofs can be pretty hilarious and point out the absurdities of a highly mechanized, impersonal spy operation. In fact, if the structure of the show were as sound as its gimmicks it could be a real triumph.

But, alas, the *Get Smart* motif is little else than a burlesque skit played in front of a backdrop. The baggy-pants comics are there and they hit each other with bladders and spit water and smack beauties on their wiggly posteriors, but the show cries for more class. Or, at least, a plausible plot that has a beginning, a middle and an end which serves as the action for the spoof.

The pity of it is that obviously this show has found a responsive chord in the heart of the viewers—even though it gets a considerable number by default through rejection of the competition and its mere position preceding the flicks. It is precisely, then, when a response has been evoked that the trend-sniffers of show business long for a degree of perfection. It's what *Maverick* did for western satire with a skill that has never since been duplicated.

It is probable that *Get Smart* will be sold abroad but



will do poorly without the other ingredients working for it. It is also probable that the producers will make no effort to improve the production on the sensible grounds of "why fiddle with success."

Always an unknown factor in the life or death of a program such as *Smart* is the question of how quickly it is copied. A similar series—*The Double Life of Henry Phylfe*—starring a more experienced comedian, Red Buttons, is to bow in January. Will the carbon detract from the original? Or is there room for two programs—or three or four—of the same stripe?

It is also possible that with program changes opposite *Get Smart* by CBS that some audience will tire of the shallow fare and drift back to the more conventional; but, all in all, it is more likely that, if the gags hold up, the smart money is on a good season for *Get Smart*.—J.B.

Film/Tape Report

3M AND MGM

They're not calling it a "merger," but MGM Telestudios and Videotape Center, the 3M subsidiary, are pooling their equipment under one roof. The roof in question is Videotape Center's. Telestudios' equipment, including four recently acquired RCA TK41 color cameras, was moved a mile up Broadway, from the old WNTA studios overlooking Times Square to the big Videotape layout, said to be the first building constructed as a tv studio in New York.

There are four soundstages at Videotape Center; Telestudios had two. Videotape Center had been slowly getting into color with one RCA TK41, and more on order. Now there'll be nine. To make room for the influx of Telestudios crews and gear, many of Videotape's sales executives moved down to Telestudios, working side by side with the MGM subsidiary's executives. George K. Gould, who had been president of Telestudios, is executive vice president of "the new operation."

They may not call it a merger, but in the shuffle "MGM Telestudios" has ceased to exist. William Gibbs, Telestudios executive vice president and former production vice president of J. Walter Thompson, is "expected to announce his plans shortly." Telestudios parent MGM and Videotape parent 3M are working out the details of financial amalgamation, and it is probable that the surviving entity will have stock participation of both parents.

NEW FIRST-RUN GROUP

First-run production for syndication, a rarity in recent years, may get a strong boost from APC (Associated Productions Corp.), a new group now being formed by a number of stations to finance production of "new and better product." The members—Taft Broadcasting, Corinthian Broadcasting, Pulitzer Publishing, Royal Street Investment, Louisiana TV Stations and Smullin Sta-

tions—are working with Herb Jacobs, president of TV Stations Inc., who will be president of APC as well.

It's expected that APC may enter into liaison with DPA (Development Program Associates), but will probably work parallel to DPA. DPA was set up last year by a number of station group and station program directors to look into the possibilities of broadcaster financing of new production. APC, beyond new production, is expected to look into "group buying" possibilities for high-priced feature film packages. So far, few stations have had the buying power to pick up bundles of recent releases.

COMMERCIAL FACES

DAN HEISS, JIM MACLEAN and MORTY PERLSTEIN joined the staff of MPO Videotronics as senior editors. Mr. Heiss and Mr. Perlstein were both with EUE/Screen Gems. Mr. MacLean has been with Pelican, Vidicam, Fletcher Smith and other studios.

JAY J. SHERIDAN joined Fred A. Niles Communications Centers as a



MR. SHERIDAN

producer-director. Mr. Sheridan's background includes five years at Ziv Productions, five years as an associate producer on *Robert Montgomery Presents*, and five years with the Chicago office of Louis G. Cowan, Inc.

BURTON NEUBURGER joined VPI of Illinois as vice president in charge of sales. He had been director of sales for the non-theatrical motion picture division of Technicolor Corp., and

earlier, was with EUE/Screen Gems, Universal Pictures, and Warner Brcs. in various capacities.

LYNN L. JENKINS joined Acme Film Laboratories as chief research engi-



MR. JENKINS

neer, working with high band transfers. He had been a video field engineer with Ampex, doubling as the corporation pilot.

CHARLES H. WASSERMAN joined Van Praag Productions as staff



MR. WASSERMAN

producer-director. He had been with Illustra Films, and, earlier, with MPO Videotronics.

COLOR IT SLOWLY

Calling on John Lewis, head of the optical department at EUE/Screen Gems, a TELEVISION AGE interviewer put forth a simple question as to what's behind the current bottleneck in commercial color production. Mr. Lewis had the answers:

"Why should a color spot take longer to put together than the same spot in black and white? The answer is, of course, that the sudden conver-

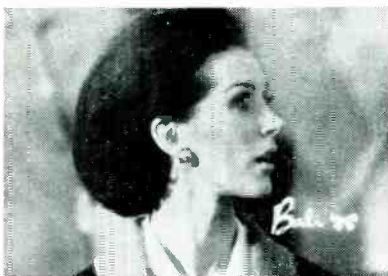


THE SUCCESS OF OUR COLOR COMMERCIALS IS RIGHT HERE, IN BLACK AND WHITE.

JOHN LEWIS IS RESPONSIBLE FOR OUR
COLOR OPTICAL NEGATIVES, IS IT ANY WONDER THAT OUR COLOR COMMERCIALS ARE SO ADMIRERD?

Advertising Directory of SELLING COMMERCIALS

Bali Bra • Fletcher Richards



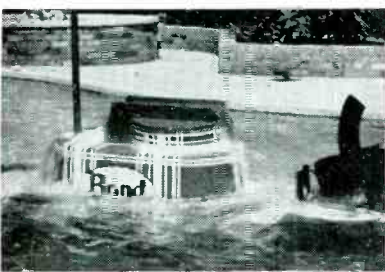
PGL PRODUCTIONS, INC., New York

Colgate-Palmolive Ajax • NC&K



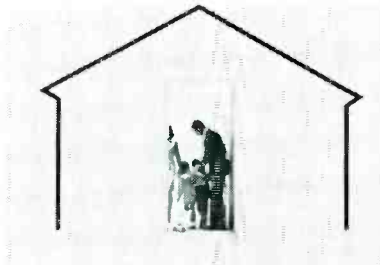
MID-AMERICA VIDEO TAPE PRODS., Chicago

Bond Bread • Sage Advertising



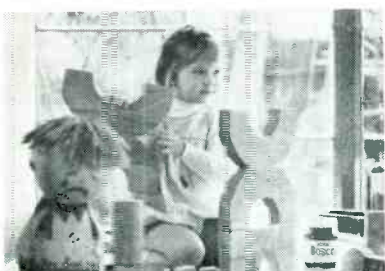
JAMIESON FILM COMPANY, Dallas

Con Edison • BBDO



PABLO FERRO, FILMS, New York

Bosco • Dancer Fitzgerald Sample



N. LEE LACY/ASSOCIATES, LTD., Hollywood

Conoco • Clinton E. Frank



KEITZ & HERNDON, INC., Dallas

Colgate "007" • Ted Bates



FILMEX, INC., New York

Correctol • N. W. Ayer



PAUL KIM & LEW GIFFORD, New York

sion to color tv has caught all of us unprepared, agencies as well as producers and even the color labs. For example, for color spots, storyboards are still supplied in black and white; color planning and concept, important as it is, is omitted. This lack of initial planning in color is symptomatic of our relatively primitive approach to color production.

"Over the years of black and white tv spot production, the industry has learned, under pressure, to turn out a job in a fraction of the time once required, and all the while we have steadily improved the quality of our product and the versatility of our techniques. Not until now has this pressure been applied to color production. Unfortunately, few of the time-saving techniques of black and white work apply to color."

'Quality Takes Time'

Color developing, he explained, requires large machines, continuous operation and constant, precise control supervision. The EUE/SG optical department usually must wait overnight for development of a piece of color material, as compared to 15 or 20 minutes for the same service in black and white. "Now, with a real demand," he said, "research and engineering work promise compact, semi-automated color developing machines in the near future. Such an advance may cut color production time by half."

Quality color control, however, Mr. Lewis pointed out, is the truly time-consuming factor in color production. The film negative of a tv spot is the print of intermediate positives (called "Fine Grains" in black and white) of each scene, or composite parts of scenes, which are in turn prints of the original camera negative. If in any one of these printing operations over- or under-exposure occurs, certain qualities in the tonal rendition of the picture may be lost beyond recovery. In black-and-white work, a trained inspector can recognize this loss of quality immediately and call for a reprint. In color, this is far more difficult. His reasons why:

"Color film is coated with three



Betty Crocker
does it with taste...
and color film
commercials.



Every woman knows the important ingredient to add for appetite appeal—it's color! Betty Crocker knows best. Colors so rich you can almost taste them are blended into her television commercials; General Mills finds it pays off brilliantly in extra sales impact.

Even if you now have to transmit in black-and-white, it still makes good sense to *transmit* from a color print. Your viewers will be seeing black-and-white at its very best. The same Eastman color negative will also yield superb panchromatic prints at a very modest cost.

And remember the extra use color film commercials have in theatre advertising and in dealer and other promotional meetings. For the full story, call your local Eastman representative today.

Motion Picture and
Educational Markets Division
EASTMAN KODAK COMPANY

Rochester, N. Y.
Chicago, Ill.

New York, N. Y.
Hollywood, Calif.

EASTMAN FILM

JERRY ANSEL PRODUCTIONS, INC.

Amsco Toys / Pesin, Sydney & Bernard, Inc.



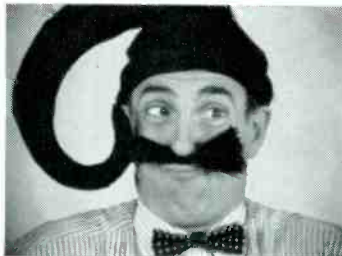
Belle-Sharmer / Trahey Advertising, Inc.



Belle-Sharmer / Trahey Advertising, Inc.



Amsco Toys / Pesin, Sydney & Bernard, Inc.



Belle-Sharmer / Trahey Advertising, Inc.



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Advertising Directory of **SELLING COMMERCIALS**

light-sensitive emulsions. Each of these emulsions develops into a dye image. The relative strengths of the separate dye images cannot be accurately evaluated by eye. Technically, this judgment is more important in color than in black-and-white because color film has far less room for error. Two methods of inspection are used besides viewing. One is measuring densities, the other is making cinexes. Cinexes, especially, take time. Each such test adds a full 24-hour day to over-all production time."

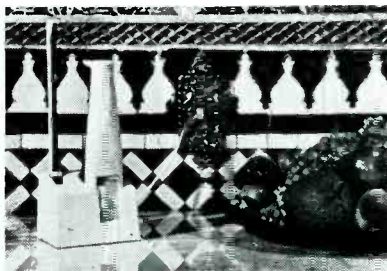
Mr. Lewis noted that an ideal color-correcting technique has not yet evolved. "However, if this control is neglected in production an inferior and possibly unusable negative will result. A correctly balanced negative assures satisfactory prints with very little lab correction. Due to the highly subjective nature of color, subtle changes may be requested to conform with personal tastes and moods. These changes will require lab time but no excessive delays." But he stressed that a problem negative will never render a satisfactory print. "The laboratory timer will make one correction after another. Since the labs are understaffed with respect to the present volume of work, this process may take weeks. Finally a compromise may be reached because time has run out."

But the expert's overall view was one of optimism: "Deadline pressures will eventually bring about the invention of improved techniques. In the meantime, it is folly to be pressured into short cuts which can only lead to disaster."

ON THE DOTTED LINE

Up in Canada, **Seven Arts Tv** sold *Footsteps on the Moon* to the Manitoba Telephone System, through Foster Advertising in Winnipeg. The utility will sponsor telecasts of the special, second in Seven Arts' *Man in Space* series, this month and next on four stations: CBWT-TV Winnipeg, CKX-TV Brandon, CKOS-TV Yorkton and CESM-TV Thompson. The 60-minute show was also sold to CKSO-TV Sudbury. Currently in production are four more specials in the series: *To-*

G-E Cordless Knife • Clyne Maxon



TVA-LEMOINE ASSOCIATES, INC., New York

Lowrey Piano • Doyle Dane Bernbach



VIDEOTAPE CENTER (Sub. of 3M Co.)

Kentucky Fried Chicken • D,J,M&C



SANDLER FILM COMMERCIALS, INC., Hollywood

Maxwell House Coffee • Ogilvy Benson & Mather



PELICAN PRODUCTIONS, INC., New York

Ken-L-Ration Dog Food • J. W. T.



GERALD SCHNITZER PRODUCTIONS, Hollywood

Mennen Baby Lotion • Grey



TV GRAPHICS, INC., New York

Kraml Milk • Wright, Campbell & Suitt



MUPPETS, INC., New York

Montclair Cigarettes • Gardner



CKH, LTD., New York

**NBC FILMS
MAKES THINGS
HAPPEN WITH**

ALAN LADD as the heroic Horatio in **DUEL OF CHAMPIONS**

IN COLOR

*He destroyed his enemies
and united a nation*



GET MORE ACTION WITH
NBC CINEMAGREAT
FILMS
POST-1960 FIRST-RUN FEATURES

day, *Tomorrow and Titan II; That He May Survive; Probing the Unknown, and Beyond the Moon.* In this country, the Nebraska Savings & Loan Association bought the *Man in Space* series for telecast on WOW-TV Omaha. The bank is publishing and distributing brochures on each of the shows through its branches and through the Omaha school system.

NBC Films sold *The Forest Rangers* to KPIX San Francisco, and *87th Precinct* to WWTW Cadillac, *Outlaws* to WSTV Steubenville and *Loretta Young* to WCOV-TV Montgomery.

Four Star TV tallied 35 markets in the lineup for *Something Special*, series of ten 60-minute color musical specials.

Trans-Lux TV sold the *Encyclopaedia Britannica Films Library* to KAAR San Diego, KCFT-TV Concord, WSB-TV Atlanta, and in renewal to KTUL-TV Tulsa. Contracts were for the color films and the b-&-w films in the 900-title library. *Mack and Myer for Hire* went to KCGM-TV Albuquerque, KCFT-TV Concord and the Armed Forces Overseas Network. *Felix the Cat* was sold to WOI-TV Des Moines, KPTV Portland, overseas to Television Wales and the West, and to the New Zealand Broadcasting Corp. And to KCFT-TV Concord, which also bought *The Magic Room, Hollywood Guest Shot* and *The American Civil War*.

FEATURING THE FEATURES

Screen Gems sold its new group of Post '60 feature films to the five RKO General stations: WOR-TV New York, WNAC-TV Boston, KHJ-TV Los Angeles, CKLW-TV Detroit-Windsor and WHBQ-TV Memphis.

Abe Mandell, president of ITC, reported the company had grossed over \$1 million on its *Exploitable 13* package, with a recent sale to the Triangle group taking it over the top. Along with the sales to the six Triangle stations, and earlier, the Corinthian stations, came sales to KSBW-TV Salinas, WREX-TV Rockford, WSBA-TV York and WHP-TV Harrisburg. Package is now in 55 markets.

Embassy Pictures TV sold titles from its *Kickoff Catalogue* to KTHV Little Rock, KETV Omaha and WJTV Jackson, which also bought *Adventure 26* (action-adventure features).

PEACE COUNCIL

COMPEC (Labor / Management Council on Motion Picture Production East Coast) set up the following committees:

Program activities—chairman Steve D'Inzillo, Local 306, and co-chairman Harold Klein, executive director, Film Producers Association of New York.

Legislative and Educational—chairman Milton Felsen, DGA; Robert Gross, American Film Productions; Nox Lempert, SDIG; John Oston, Local 771; Jay Rescher, Local 644, and George Tompkins, president of VPI Productions.

Public relations and publicity—chairman Harry Saz, vice president in charge of media services, Ted Bates & Co.; Robert Bergmann, president of Filmex; Nancy Norman, Local 161; Manning Rubin, vice president and tv production director at Grey Advertising, and Les Tomalin, vice president and manager of the broadcast department at Ogilvy, Benson & Mather.

Finance—chairman John Francavilla, IATSE East Coast Council; Sanford Greenberg, chairman of MPO Videotronics, and John Hall, Locals 764, and 798.

FESTIVAL ROSTER

Elected to the executive council of the Screen Advertising World Association, which, among other things, runs International Advertising Film Festivals every summer, alternating between Cannes and Venice, were:

President, Jean Mineur of Publicite Jean Mineur, Paris; vice presidents, Pax Moren of Filmlets Ltd., Johannesburg, and Per Ohner of ab Filmkontakt, Stockholm; to the council, Jo Linten of Movierecord, Madrid; Curt Lowe of Lowe Argentina, Buenos Aires; Dottore E. Martini Mauri of Sipra, Turin; Dottore Massimo Momigliano of Opus Proclama, Milan; Ernest Pearl of Pearl & Dean

SEROS MOBILE VIDEO TAPE

Commercials — Productions
At our studio or on location
874 San Antonio Road
Palo Alto, California PH 327-6924

Ltd., London; Fritz Rothschild of Deutsche Commerciale Filmwerbung, Dusseldorf; Claude Stora of Publi-Cine, Brussels; Yoshiyuki Takahashi of Toei Shoji Co. Ltd., Tokyo, and Jacques Zadok of Cinema et Publi-cite, Paris.

SOUND IN SIGHT

Eastman Kodak and JM Developments Inc. are working on a commercially practicable system for producing optical sound tracks of good quality on Eastman Color release prints of the super-8 format. JM Developments is to design and construct equipment to produce the optical sound tracks on super-8 film; Kodak will supply film and a Kodak Viscomat processing machine will be used.

SHOOTING SKEDS

Production started last month in Washington on *Perle Mesta's Washington*, produced by Seven Arts Tv in cooperation with the McCall Corporation. It will be aimed as a half-hour across-the-board daytime series, in color.



Don Elliott Productions

Specializing in
unique post-scoring.

Complete Recording Facilities

80 West 40th Street
New York, N. Y. 10018 LA 4-9677

King Features TV made a deal with The Beatles to make four cartoon specials, beyond the current half-hour ABC-TV Saturday morning cartoon.

Four Star is planning a pilot called *Ace of the Mounties*.

At 20th-Fox TV, preparations are afoot for *The Man Who Never Was*, pilot to be shot in Munich and Berlin as a Palomino production. Philip Morris is involved in the step deal.

Also, 20th-Fox and Bill Dozier's Greenway Productions are working on a pilot for *The Green Hornet*. Rights to the radio classic were acquired by them recently, in the wake of a green light from ABC-TV for *Batman*.

Sedgwick Hawk-Styles . . . Prince of Danger, with Hermione Baddely, Liam Redmond, and Paul Lynde, is another in the works at 20th-Fox, for ABC-TV, in association with Ashmont Productions. More from 20th:

Men against Evil with Howard Duff, Jeanne Craine and Ben Alexander; Richard Murphy, executive producer: a completed pilot for *The Jan and Dean Show*; and *Blue Light*, with Robert Goulet, due on ABC-TV in January, shooting partially in Germany. Meanwhile in Rome, pilot for *Three Coins in the Fountain* is being completed for General Foods.

The Jack La Lanne Show goes color in January, but will also be available in black and white. First 130 shows in the new series have been completed in Eastman Color, by Filmline Production Associates.

Titus Productions, recently set up by Herbert Brodwin on the West Coast, is working on a *Shane* pilot, based on the Paramount picture of the same name.

For Westinghouse Electric Corp., George Bagnall is turning out a color series of 39 half-hours called *Westinghouse Adventure*.

ONTO THE ROAD

Fremantle International acquired tv and radio rights to this year's Davis Cup Challenge Round, to be played in Melbourne, Australia, this month. Recently, Fremantle distributed a 60-minute pre-fight special

**NBC FILMS
MAKES THINGS
HAPPEN WITH**

**Orson Welles
Jack Hawkins
Vittorio De Sica
Edmund Purdom
Dennis Price**

IN

LAFAYETTE

IN COLOR

*A fiery saga of the
American Revolution*



GET MORE ACTION WITH

**NBC
FILMS CINEMAGREAT**

POST-1960 FIRST-RUN FEATURES

to run before the Clay-Patterson bout out of Las Vegas.

ABC Films is lining up stations to carry a New Year's Eve special on Guy Lombardo and his Royal Canadians playing in the Roosevelt Grill in Manhattan. Show, produced by WABC-TV New York, will be fed "live" from 11:30 p.m. to 1 a.m. E.S.T.

Don Fedderson Productions was signed by the International Aero-Classic Exposition to turn out a 60-minute color tv special on last month's event at Palm Springs.

PEOPLE 'N PLACES

Twentieth Century Fox appointed HOWARD B. ANDERSON as tv sales executive. He had been domestic syndication manager for the company, and, before that, sales vice president of ABC Films. Beyond the network and agency responsibilities in his new post, Mr. Anderson will act as Western division manager for syndication.

ABC Films named HOWARD LLOYD vice president in charge of West Coast operations. He joined the com-



MR. LLOYD

MR. HARMON

pany in 1962 as Western division sales manager. Earlier, he was Western division manager for Storer Programs, and before that, with NBC

Films as Western division manager of Victory Program Sales.

PHIL HARMON was named director of advertising and promotion at ABC Films. He had been with WABC-TV New York as assistant director of advertising and promotion. Mr. Harmon joined the station in 1963 as on-air promotion manager. Before that, he was on-air promotion manager at WNEW-TV New York.

Four Star Tv signed FREDERICK ROSSIF to a seven-year pact to make both tv shows and theatrical releases. Mr. Rossif made the documentary, *To Die in Madrid*, currently making the theatrical rounds. Recently, he directed a tv special for Four Star called *Boyer's Paris*, with Charles Boyer.

RICHARD A. HARPER, administrative vice president of Seven Arts, was



named executive vice president and a director of REA Express—Seven Arts Transvision. The subsidiary was set up recently to sell to the passenger-carrier industry, the installation, programming and servicing of audio-visual equipment on planes, trains and busses. Mr. Harper joined Seven

Arts earlier this year, after resigning as general sales manager of Samuel Goldwyn Productions. He was with MGM for 17 years, and was director of syndicated and feature sales for MGM-TV when he left to join Goldwyn.

BOB GRAND joined Pablo Ferro, Films, as producer-director. He was with BBDO as a producer for three years. Previously he was production manager for Ansel Films.

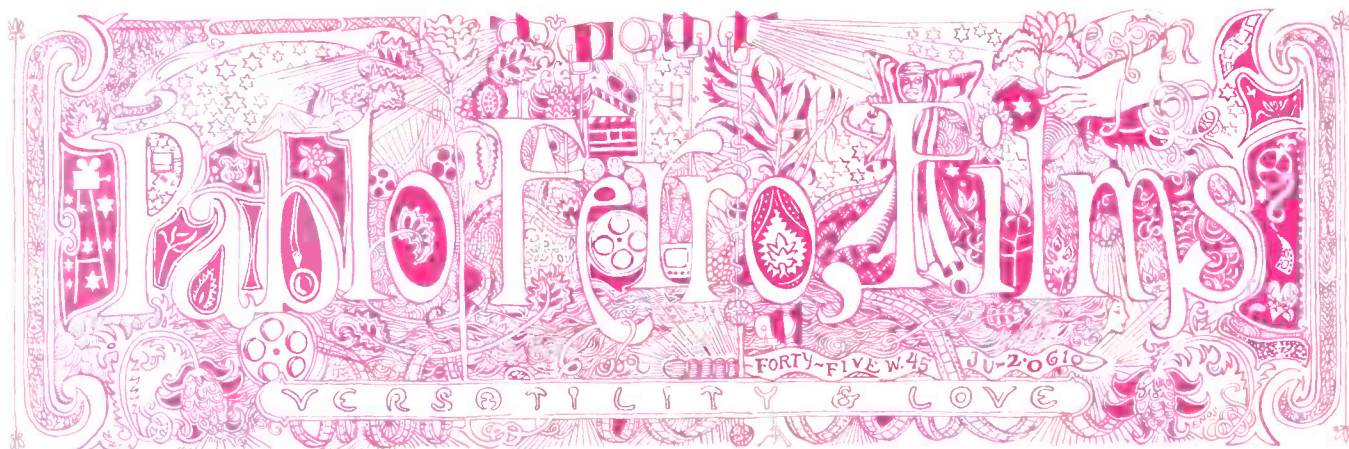
BUDDY GAINES joined the staff of Sarra-Chicago, Inc. as producer-di-



rector. He had been head of Cypress Gardens Productions.

Cameraman-director AL TAFFET joined Savage-Friedman. Mr. Taffet, recently with Van Praag Productions, was the chief cinematographer on *Naked City*, *The Nurses*, and a feature, *The World of Henry Orient*; also has done a number of tv sports specials.

PATRICK CROOKSHANK joined Fremantle International as head of the company's activities in Great Britain and Continental Europe, with the title of board representative of Fremantle, New York. He is expected shortly to announce the appointment of a general manager for Talbot TV



Ltd., Fremantle's British subsidiary. Mr. Crookshank was head of overseas sales for Granada TV, and is currently the European representative for Amalgamated Tv Services, Sydney, a position he'll continue to hold under the new setup. Before joining Granada he headed MGM's music publishing subsidiary in Europe.

BERLE ADAMS, vice president of MCA, was named general chairman of the upcoming International Broadcasting Awards, sixth running of the event sponsored by the Hollywood Advertising Club.

BERNARD KESSLER was elected a director of Trans-Lux Corp. He is president of Unishops, Inc., operator of leased departments in discount stores.

QUICK CUTS

Film classes from Columbia University and from Pratt Institute have been spending field trips at Elektra Films to study the production of animation and live-action film.

Fred A. Niles was commissioned to turn out 13 half-hour documentaries for the Episcopal Radio & Tv Foundation of Atlanta. The series of religious appeals will be produced at the Fred A. Niles Communication Center in Chicago, and on location around the Windy City.

At press time Taft Broadcasting was negotiating to acquire Hanna-Barbera Productions, buying up the outstanding shares in the animation studio. If the deal is closed, the studio will continue to be operated by William Hanna and Joseph Barbera, as a wholly-owned subsidiary of Taft. Included in the deal would be H-B's merchandising activities, licensing of cartoon characters to manufacturers, and Hanna-Barbera Records.

The West Coast office of S.O.S. Photo-Cine-Optics moved to new quarters on Burbank Blvd. in North Hollywood.

Pelican Films opened up a Detroit office, headed by Edwin B. Henry, Jr., to service accounts in Detroit and Cleveland.

Among the finalists at the recent Chicago International Film Festival

Advertising Directory of SELLING COMMERCIALS

National Beer • W. B. Dorer



QUARTET FILMS, Hollywood

Texize Chemicals • Henderson Advertising



SARRA-CHICAGO, INC.

Northern States Power • Campbell-Mithun



ROBERT CARLISLE PRODUCTIONS, Hollywood

Transogram "Triak Trak" F,S&R



MARX SHAW ASSOCIATES, INC., New York

Schmidt's Beer • Ted Bates



WILDE FILMS, INC., New York

United States Coast Guard



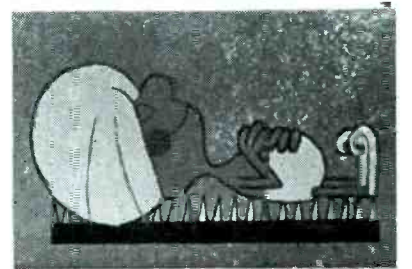
DOLPHIN PRODUCTIONS, INC., New York

Seaboard Finance Co. • FC&B



FILMFAIR, Hollywood

J. B. Williams Co. • Parkson Adv.



ELEKTRA FILM PRODUCTIONS, INC., New York

Television commercial film prints go through rigorous **quality control at Bonded**. Every print order must pass four inspection tests. First, picture and track negatives are hand-inspected, frame by frame. Second, sample prints are screened for color correction. Third, release prints are projected to SMPTE standards on a non-beaded screen. Fourth, every print is hand inspected for physical imperfection. Only flawless prints are shipped to stations. This rigid routine requires much more than a few people equipped with a projector and a pair of rewinds. At Bonded, you are serviced by a large staff of professionals, dedicated to excellence, outfitted with a fully equipped facility . . . **a must for color**. Production completed? Turn your print procurement over to Bonded. Today, call Agency Sales at JUDSON 6-1030, ext. 233.

BONDED SERVICES

A division of NOVO Industrial Corporation
New York, Ft. Lee, N.J., Chicago, Los Angeles, Toronto



**The professional
touch in color
print procurement.**



were three short films by Paul Kim and Lew Gifford—*Made in U.S.A.*, *I wonder whatever happened to . . .*, and *A Guy Named Joe*. Latter was made for The Grolier Society as a recruiting aid for prospective salesmen; earlier, it won awards at the American Film Festival and the International Film and TV Festival of New York. The other shorts were conceived and directed by Kim-Gifford as experimental forays.

Commercials maker Lee Savage, of Savage/Friedman, was commissioned by the Container Corporation of America, through N. W. Ayer, to do a painting for the company's "Great Ideas of Western Man" series. Mr. Savage is illustrating De Tocqueville's remark, "In a true democracy every generation is a new people."

Sterling Movies U. S. A. is distributing to schools and clubs a film on *Conformity*, produced as a CBS-TV Special by WCAU-TV Philadelphia.

NEW YORK FILM CENTER

While awaiting the promised move by Mayor-Elect John Lindsay to "do something" about creating a film production center somewhere in New York, the Film Producers Association took up the matter of high and even prohibitive sales taxes on several kinds of transactions between film producers and their clients with the New York State Dept. of Taxation and Finance.

From the presentation came new rulings which the FPA hopes will serve as guides to the industry in applying the New York sales tax to transactions involving film production and laboratory processing. For example, it has now been ruled that when prints are made for a customer outside the state, there is no tax, and no tax for the rawstock bought to make the prints. The FPA is circulating the other rulings.

GO FOR BAROQUE

"Can the application of baroque contrapuntal techniques to jazz sell a low-calorie cola drink?" This question was put to the Washington, D. C. Advertising Club last month by Roy

Eaton, music director of Benton & Bowles, and of course he was telling the club's commercial workshop about the McCann-Erickson commercials for Tab. Point of the rhetorical question was that "jingles" are not as simple as some may think.

COLOR IT OP

To facilitate color control on optical negative work and speed up color correction, Coastal Film Service is using a specially adjusted Hefnfeld color filter printer. The device makes possible instant color analysis of optical prints and negatives, tightens up the optical work, and enables technicians to quickly retest color positives.

Coastal president Manuel Casiano estimated that from 40 to 60 per cent of the company's work these days is on color commercials.

COUPON CLIPS

Gross revenues of Trans-Lux Corp. rose slightly in the nine months ended Sept. 30, according to chairman Percival E. Furber. Net income for the period was \$389,305, or 54 cents a share. For the same period in 1964, net income was \$403,276, or 56 cents a share. The company declared the regular quarterly dividend of 15 cents per share on the common stock.

Filmways net income went from \$327,434 for the previous year to \$602,676 for the fiscal year ended August 31, 1965, with earnings up from 52 cents to 90 cents a share. Gross revenue jumped from \$13,681,630 to \$25,473,613.

Screen Gems reported gross income for the first quarter of fiscal '66 of \$20,835,000, up from \$13,151,000 for the same period last year. Earnings showed a 78-per-cent increase, soaring to \$1,030,000 or 32 cents per share, compared with \$577,000 or 18 cents a share during the first quarter last year.

WHERE ARE THE ENTRIES?

Evidence of just how seriously tv commercials are being regarded these days by aesthetes and the more chronic addicts of the cinema appears in a plea for commercials makers to

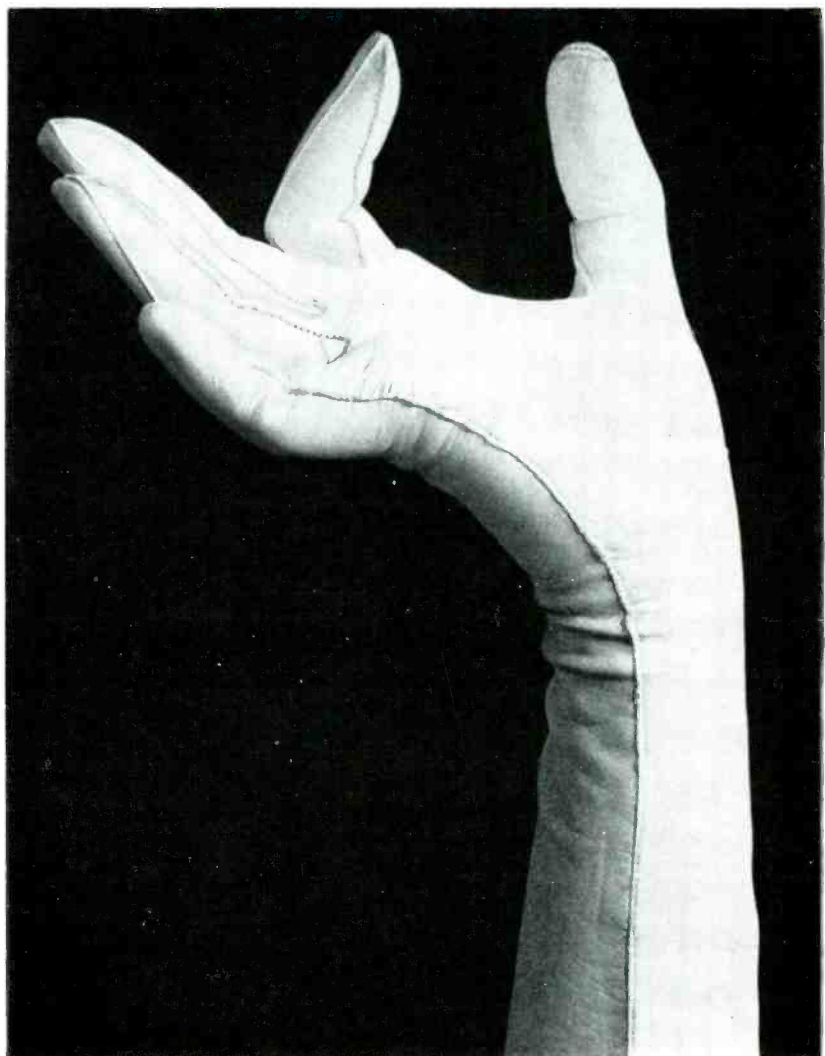
The wrong temperature or humidity level will drain the brilliance out of color prints and negatives in no time. That's why you should store your materials at the huge Bonded vaults in Fort Lee, New Jersey. Our trained technicians maintain **temperature and humidity regulated storage areas** which we will provide for color elements when you specify. Also available on request are **environmental controlled chambers** for maximum care and protection, which meet the most stringent manufacturer specifications. Bonded's kid glove care for color includes our famous PSS—personal storage service: individually-logged locations, prompt pick-up and delivery anywhere in Metropolitan New York, expert packing, on-the-premises shipping and screening facilities. Today, write or call Storage Sales at 630 Ninth Avenue, New York City 10036. JUdson 6-1030.

BONDED SERVICES

A division of NOVO Industrial Corporation
New York, Ft. Lee, N.J., Chicago, Los Angeles, Toronto



**Kid glove care
for color films.**



Baltimoreans Talk of Tint

Nobody's interested in color? Anyone still muttering that philosophy can be refuted easily these days by the color seminars popping up all over the country. One of the most elaborate took place last month at WBAL-TV Baltimore, where more than 200 agency, advertising and sales people jammed a studio for a day-long workshop called *Color Countdown*.

The program was highlighted by an address by Brent Gunts, vice president and general manager of the station, who predicted that there will be over 25 million color sets in use by 1970. "Even though the color-equipped homes figures now become genuinely exciting," he said, "the color tv audience is really greater than you think . . . and that's because as in the early days of television, neighbors and friends are flocking to the color-equipped homes."



Mr. Gunts congratulates tv-set winner Stanley Cann of Cann, Avis, Gerard.

Manny Klein, media director at Baltimore's W. B. Doner & Co., agreed after sitting through the sessions that "color is the coming thing. It adds a fifth dimension to television. We've been encouraging some of our clients—National Beer, Colt 45 Malt Liquor—to go color and this presentation will help us explain some of the production questions that come up. I'm convinced the big swing will be to color in the next five years."

Personnel from WBAL-TV, which has been a color pioneer equipped to broadcast network, live and tape color for more than 10 years, discussed all aspects of color production. Explanations were couched in laymen's terms, for the benefit and to the relief of the admen, and the point was repeatedly stressed that color commercials represent a financially sound investment with a distinct advantage over black-and-white in terms of reach and recall. The sessions wound up with a tongue-in-cheek presentation of how *not* to tape a color commercial.

submit their best efforts as candidates for the annual Rosenthal Foundation Awards, a competition first set up in 1962 and administered by the Society of Cinematologists. The deadline, originally set at December 1, has been extended in order to catch more of the current crop of "quality" commercials. Information on the awards, which come in cash, can be obtained from William Sloan at the Donnell Film Library in New York.

BLACK, WHITE AND COLOR

An Indiana meat packer is running a commercial combining color with black-and-white photography—color for the product, black-and-white for the scenes intended to convey a "buy it now" mood. Running the film in spot markets in the midwest is Peter Eckrich & Sons, Fort Wayne, for its line of smoked sausages. The agency is Bonsib, Inc., Ft. Wayne.

The 60-second spot, produced by The Film-Makers, Inc., Chicago, contains 65 different fall scenes—football games, burning leaves—to carry out a "sausage for fall meats" theme. Intercut with the black-and-white scenes are color shots of sausages, on the shelf, on the stove, on the table.

Lavern Gelow, director of advertising and sales promotion at Eckrich, said that "for product and appetite appeal, the mixture of color with black-and-white photography" gives an effect impossible to achieve with color alone or with black-and-white film alone.

"Technically and pictorially," he added, "action and atmosphere in black-and-white, with color reserved for the product, enhances product effectiveness."

The same technique is being used by The Film-Makers in five commercials now in production for Eckrich.

The original spot is now on WKJC-TV Ft. Wayne, WNDU-TV South Bend, WTVW Evansville, WFBM-TV and WLW-I Indianapolis, WNEM-TV Flint, WOOD-TV Grand Rapids, WJIM-TV Lansing, WBNS-TV Columbus, WSPD-TV Toledo, WCIA-TV Springfield and WMBD-TV Peoria.

Mr. Gelow said Eckrich would "increase its spot schedule as new stations open color facilities in our market area."

**Color Images
for
the Ear!?**

Sure. Marvelous things happen to a color film spot with the right musical score. The blues become deeper, the reds more brilliant, the transitions more exciting. Like Chevrolet, Armstrong, National Beer, Du Pont. Like wow!

LORIN • FRANK PRODUCTIONS INC.

330 EAST 46 ST., NEW YORK 17, N. Y.
Phone • MU 7-1680

433 JARVIS ST., TORONTO 5, ONT., CANADA
Phone • 923-5655

MUSIC FOR ADVERTISING





COLOR TV EQUIPMENT

- New "big tube" color film system
- New "black tube" color TV studio camera
- Three TV tape machines to meet all color needs
- Revolutionary new color control equipment
- New transmitters, designed for color TV



THE MOST TRUSTED NAME IN TELEVISION

New "black tube" live color camera for sparkling color TV pictures.



Quadruplex mobile color tape recorder, for studio or field recording.



Color tape player, a new tool for viewing or broadcasting color tapes.



"New Look" UHF transmitter designed for stringent requirements of color television.

DECEMBER 6, 1965

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

The timebuyer, constantly deluged with junk mail, new rate cards, station cigarette lighters and chicken-ala-king presentations, occasionally finds that someone has simplified his job for him. One of these all-too-rare instances is the new availabilities form recently introduced by Advertising Time Sales, Inc.

The new form, not only attractive in format, is extremely functional, including special designations for color availabilities. The designers of the form, realizing that there are more and more requests for data other than just ratings and homes, have omitted all captions, leaving the sheet blank to allow the secretaries to type in the required data captions.

This overhauling of the standard form is not only an added convenience for the timebuyer but it is another indication of the increasing roles that color and demographics are beginning to play in the media man's life. More timebuyers are aware of the growing influence of color if only in the fact that they now find it easier to place film color spots on a

growing number of stations. Buyers reportedly have been enthusiastic about the ATS attempt to at least simplify the paper work involved in their jobs.

"They (the ATS forms) certainly help emphasize the move to color tv," said Ruth Trager of Tucker Wayne Advertising. A buyer at JWT agreed, "Thinking in terms of color



Frank Minehan, media director at C. J. LaRoche & Co., Inc., New York, was recently named a vice president of the agency.

television is good for the broadcast buyer. We've got to realize that this medium is going to be what's happening in television for the next ten years."

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

American Chicle Co.

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

A Christmas windup of activity for SOUR GUM will break at press date in 12 major markets. Day, early and late fringe minutes are being used. New activity is set for the coming year in a larger number of selected markets. Jim Puffer buys.

American Home Products Corp.

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

A month of activity breaks at press date for DRISTAN tablets. Minutes are being used in early and late fringe slots in 14 selected snuffle-prone markets. Bill Miller is the buying contact.

American Oil Company

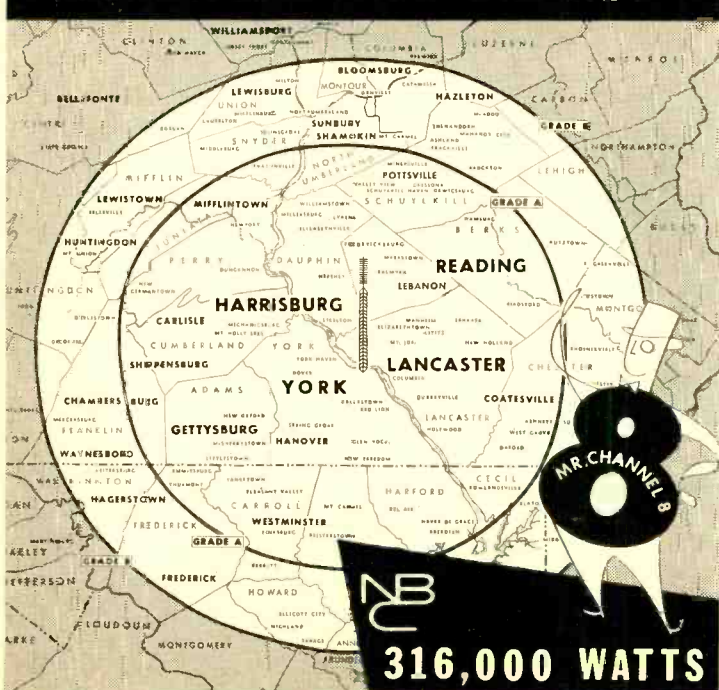
(D'Arcy Advertising Co., Chicago)

Four weeks of heavy spot action break

(Continued on page 72)

**MOST-
WATCHED**

MULTI-CITY TV MARKET



WGAL-TV is first choice* of viewers in the Lancaster—Harrisburg—York—Lebanon area. And it is the only station in its area with total-market reach. Buy where the selling is—Channel 8.

COLOR PIONEER

Channel 8 is the only station in central Pennsylvania completely equipped for color. WGAL-TV telecasts all local programs in color and is affiliated with NBC, the full-color network.

WGAL-TV
Channel 8 - Lancaster, Pa.

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

*These statistics are based on ARB estimates, and subject to inherent limitations of sampling techniques and other qualifications issued by that company, available upon request.

One Seller's Opinion . . .

EVERYBODY IS PEOPLE—SO WHAT?

A number of issues of TELEVISION AGE ago, the timebuyer with whom I alternate views on this page took me to task for some criticism I had directed at certain buyers. His point, as I understand it, was that media buyers are people just like everybody else, particularly just like salesmen. Therefore, what right do I have to criticize or complain?

Maybe my buyer counterpart is right. But maybe he felt personally wounded by something I'd said. If so, that's the effect that was intended. Not to say that the idea of "One Seller's Opinion" is to wound anybody; the purpose here is simply to pass on to the readers my personal observations of buying-selling happenings at various agencies. One observation might be an agency's efficient way of handling a problem, another might be a new trend shaping up. All we're trying to do is be helpful.

But in covering the scene, the fact that we run across, say, an agency that's doing something right is going to indicate that there are other agencies doing something wrong. Now, we can understand that somebody doing something wrong is not usually happy to have it pointed out—but the thing is that if the *better* way of doing it isn't brought to their attention, nothing gets better.

Up on top there it says "One Seller's Opinion," but that doesn't really mean the opinions are mine alone. Chances are good that if I'm on to something, there are other reps on to the same thing. (I know this is true from the many times I thought I was first to a buyer's door after I heard he was ready with a budget—and found half a dozen other reps waiting for an appointment.) So there is a minority of buyers that can bring grief to *many* reps, just as there is a minority of problems encountered by all reps which affect *many* buyers. The waiting room at the agency is used for more than just reviewing impending pitches and swapping the latest jokes, you know: we talk over problems and systems and buyers—and the ones that are mentioned most often show up in these columns of "opinion."

Buyers—the majority of them, I'm sure—know that each and every article is not directed at them. They couldn't be. No matter how many faults a buyer has—calling for avails two days later than he could have, letting the rep cool his heels for an hour in the reception room, half-listening to a presentation while he slings down three pre-lunch drinks, etc.—no buyer is *all* bad. But when the shoe fits, it should be worn. It's the same with the "One Buyer's Opinion" in regard to the reps and the slovenly service he gets from some. I hope his columns don't always have me as the target, but when he pins down something I might be doing wrong, I try to take it as a constructive bit of criticism. (Sometimes it's hard, but all I can do is try.)

I know buyers are people. I hope buyers realize reps are people, too, although too many seem to think the rep is a faithful old servant, waiting with his hand out, who should be overwhelmingly grateful for the smallest order doled to him. There is a magical transformation that takes place behind a desk that often turns a broad-minded fellow into a buyer with a much narrower view.

Our entire business is one of communication. *We're* trying to communicate and the mike is open. What we need at the other end is an audience that isn't filtering out some of the bass and treble, but is receiving the entire message. That's the only way we can all make some progress.



PROUD BECAUSE

KKTV

IS AGAIN

1st

NOW WITH

*** LOCAL
COLOR**

FROM THE GENERAL MANAGER:

Being FIRST is a habit with us! Southern Colorado's pioneer television station — KKTv — has consistently been abreast of or ahead of the industry's advances. This has been, and will continue to be our policy.

Signed: RUSH

REMINDER:

Denver television does NOT cover the Southern Colorado market of some 127,000 plus homes.

KKTV

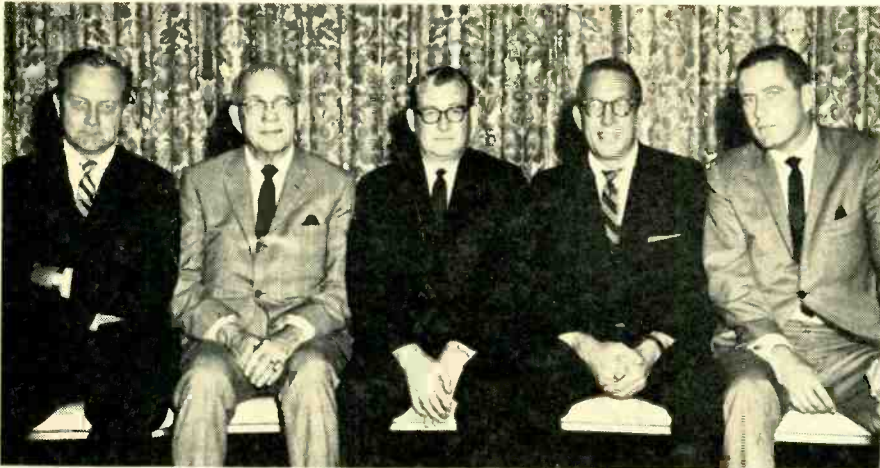
COLORADO SPRINGS-PUEBLO

REPRESENTED BY AVERY-KNODEL

*FILM AND SLIDES

New TvB Executive Committee

At the eleventh annual meeting of the Television Bureau of Advertising in Detroit, Mich., late last month, the new executive committee of the organization was presented to the assembled delegates. The members of the committee are:



MR. CASH MR. HEADLEY MR. CHAPIN MR. TIPTON MR. DOUGHERTY

Norman E. (Pete) Cash, president, Television Bureau of Advertising; Frank M. Headley, treasurer (chairman, H-R Television, Inc.); Don L. Chapin, chairman (vice president, Taft Broadcasting); Jack K. Tipton, chairman ex-officio (manager and sales director, KLZ-TV Denver), and Joseph P. Dougherty, secretary (vice president and general manager, WPRO-TV Providence, R.I.).

Spot (Continued from page 69)

at press date for AMERICAN OIL in 18 selected markets. Minutes and 20's are being used in late fringe and news shows to reach men. Indru Thawani is the buyer.

Armstrong Cork Co. (BBDO, N.Y.)

The first week of the New Year marks the break-date for a 12-week campaign for ARMSTRONG TILE. Day and early and late fringe minutes will be used in a selected number of markets. Dave Routh is the buyer.

Bristol-Myers Corp. (Grey Advertising Agency, Inc., N.Y.)

Fifty-two weeks of spot activity breaks for BAN the third of January in over 40 selected markets. Early and late fringe minutes will be used to reach males and females. The buying combo is Ed Rabin, Ed Karlick and Norm Stern.

Colgate-Palmolive Co. (Ted Bates & Co., Inc., N.Y.)

A pre-Christmas campaign for COLGATE DENTAL CREAM breaks next week in 20 major markets. Early and late fringe minutes and ID's will be used to reach kiddies and moms. Ernest DeFlines is the buyer.

Colorforms Co. (Chalek & Dreyer, Inc., N.Y.)

January 5 marks the date for renewed activity for MONSTER PRINT PUTTY and THE MUNSTERS stick-on kit. The campaigns, breaking in Baltimore, Boston, Cincinnati, Columbus, Chicago, New York, New Haven, Minneapolis, Los Angeles, San Francisco, Kansas City and Pittsburgh, will use minute spots in kid shows to push the products. Mary Lou Morelli is the timebuyer on these latest products from this long-time tv spot advertiser.

Consolidated Cigar Co. (Papert, Koenig, Lois, Inc., N.Y.)

Pre-Christmas activity for DUTCH MASTER CIGARS is being seen in a large number of major and some selected markets. Fringe and prime minutes are being used to reach a male audience. Jerry Martin is the timebuyer.

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

Two separate flights break the third of January for HOSTESS CUPCAKES and WONDER BREAD. The cupcakes will be promoted in minute spots in 55 top markets in a 23-week campaign seen in day and fringe and kid show timeslots. The buyer is George Bock. Margret Meinwrath buys on the bread account and has selected 60 markets for the six-month campaign. Day and fringe minutes, a few prime 20's and a few kids' minutes are scheduled.

(Continued on page 74)



WHICH STATION BEST COVERS...

COLUMBUS, GA.
ALBANY, GA.
MACON, GA.

WTVM, the area station, has weekly circulation increases up 39% in Albany (now 18,400 homes) and up 79% in Macon (now 16,700 homes). No other station does such a complete job of reaching your customers!

9 WTVM
COLUMBUS, GA.



BLAIR TELEVISION
A Division of John Blair & Company

“I’m always a little wary of anyone referred to as an ‘expert’ in the advertising business,” said Dave Rogers, broadcast buyer on Ford, Phillips 66 and Whitehall at J. Walter Thompson in New York. “In this industry you constantly have to keep learning. Every day there is a new development somewhere in the field, and it is the open-minded individual who is capable of taking advantage of the changes. This is not a static business.”



Mr. Rogers is a relative newcomer to the New York buying establishment but he brings with him a variety of advertising experiences obtained through five years of training in Rochester’s Hutchins Advertising Co., Inc. At Hutchins, he began as a copywriter and soon moved on to account work, ending up as account executive on regional products such as Bravo Macaroni and Silver Floss Sauerkraut. After a series of interviews in New York last spring Mr. Rogers joined the media department

of J. Walter Thompson. “One thing that has amazed me here in New York,” the buyer said, “is the number of people involved in a buy. I was used to doing all the work myself and when I first came to the city it took me a while to adjust to this and not try to do everybody else’s job.” The timebuyer is very enthusiastic about his work with JWT. “Some of the most creative work in advertising is being done in the area of media. The field is still in its growing stages and needs a great deal of de-

velopment.” Mr. Rogers now is very interested in the demographic breakdowns produced by the rating services but feels that the compilers must constantly re-evaluate their own data or else run into problems. “We know that they are always doing research; however, there is still a lot of work in demographics and ratings to be done. The buyers do the best they can with the available tools but there must always be a bit of guesswork in this business.”

Born in Seneca Falls, New York, the timebuyer received a B.S. in radio and television from Syracuse University in 1956.

Today, Mr. Rogers lives in Manhattan, in an apartment furnished in “early Rogers” hodge-podge, and is unmarried. He is pleased with the life New York offers to a bachelor and at present has no plans to settle down. Aside from some occasional acting in amateur theatre groups, Mr. Rogers confines his organized extra-curricular activities to singing baritone in the Madison Avenue Church choir.

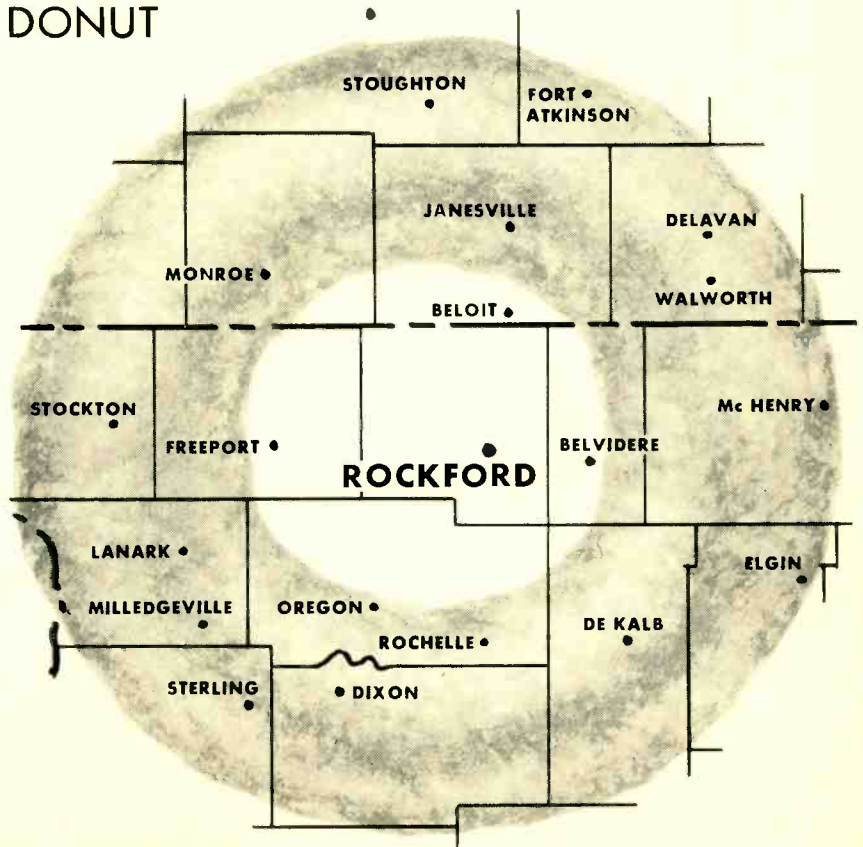
Keep your eye on the DONUT to get the “WHOLE”

And keep your eye on WREX-TV Exclusive Big Circle, full power, VHF service of the rich Northern Illinois—Southern Wisconsin area . . . the delectable agricultural and industrial heartland of Mid-America.

Channel 13 Television is the only medium that completely covers the whole wide-range Rockford area market, WREX-TV is the only television station that integrates the entire area with a mobile video tape studio unit.



JOE M. BAISCH, VICE PRES. & GEN. MGR.
REPRESENTED BY H. R. TELEVISION, INC.
MEMBER, THE GANNETT GROUP



Spot (Continued from page 72)

Cracker Jack Co.

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

Two flights of winter activity break for CRACKER JACKS in over 50 major markets. The campaigns, starting January 1 and March 31, will use minute spots in all kid programs. Mike Raymond is the buying contact.

Foremost Dairy Products

(BBDO, San Francisco)

Eight weeks of spots break for FOREMOST DAIRY PRODUCTS in 38 markets the first of January. Minute and 20-second spots will be used in prime and fringe spots to reach all members of the family. Sue Brown buys.

Foster-Milburn Co.

(Street & Finney, Inc., N.Y.)

Twenty-three weeks of activity for DOANS PILLS breaks in 12 selected markets the first week in January. Day and fringe minutes will be used to reach older women. Helen Thomas is the buying contact.

R. T. French Company

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

Thirteen weeks of activity breaks February 1 in a small number of selected markets for COPPER KITCHEN SAUCE MIX. The campaign is directed to reach the lady of the house and will use early and late fringe minutes and 20's. Carrie Senatore is the buying contact.

Frito Lay Company

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

A year-long campaign for FRITOS POTATO CHIPS breaks at press date in a large number of major markets. Daytime minutes will be seen two or three times weekly. The buyer is Ron Cochrane.

Hoffman La Roche Laboratories

(BBDO, New York)

A series of flights for ZESTABS breaks the first of January in 15 major markets using minute spots in late fringe spots such as the *Tonight Show*, news and movies. The campaigns run for two months for the vitamin capsule. Gail Fiske does the buying.

Lever Brothers Company

(Ogilvy, Benson & Mather, Inc., N.Y.)

A new year of spots breaks January 2 for IMPERIAL margarine. Minute spots will be used to promote the product in over 60 major markets. The campaign will employ daytime and early fringe timeslots to reach the woman of the house. John Brooks buys. Also, Marv Glasser has set up 40 major markets to handle a 52-week campaign for DOVE LIQUID. The campaign will concentrate on fringe minutes to make sure there is a dove in most mom's kitchens.

National Biscuit Company

(McCann-Erickson, Inc., N.Y.)

Eight weeks of spot activity breaks at press date for FLINGS in ten selected markets. Day and night minutes are being used to reach mom and the kiddies. Ray Conova is the buyer.

(Continued on page 76)

GET YOUR PITTSBURGHERS HERE!

Gulf does. They consistently pump sales into the nation's eighth market (and Gulf's home town) by buying WIIC exclusively. But you don't have to live here to spot the best spot buy. Check avails with General Sales Manager Roger Rice or your Petry-TV man.



PITTSBURGH'S MOST COLOR-FULL STATION

WIIC-TV11

BASIC NBC TELEVISION AFFILIATE



Cox Broadcasting Corporation stations: WIIC, Pittsburgh; WSB AM-FM-TV, Atlanta; WHIO AM-FM-TV, Dayton; WSOB AM-FM-TV, Charlotte; WIGD AM-FM, Miami; KTVU, San Francisco-Oakland.

Rep Report

H-R Television, Inc. announced the formation of two additional New York sales divisions, East-Central and Western, completing a



MR. KAPUR

MR. MALONE

three-way split of its station list. PREM M. KAPUR was named sales manager of the new East-Central division. Appointed to head the new Western division is T. EUGENE MALONE. Mr. Kapur joined the representative firm in 1961; Mr. Malone started as a salesman with H-R in 1960.



INDUSTRIAL ALBANY, GA.

Home of Aero Commander

Did you know they are building aircraft in Albany now? One of many new industrial giants in Southwest Georgia—Aero Commander is currently producing their model 200 four passenger monoplane and sub-

assemblies for their other installations throughout the country. Aero Commander joins a distinguished group of U.S. industry locating in the rich Southwest Georgia Area served by WALB-TV.

and WALB-TV

Aero Commander's family of 1,000 employees, plus 899,000 more Southwest Georgians, look to Albany's WALB-TV for the best in entertainment, news and information. Channel 10's Southwest Georgia Area continues to grow providing you, the advertiser, with the very best industrial and agricultural market. In this billion dollar market the mass media with the power and people capable of delivering for you its WALB-TV.

For Further Information Contact: RAYMOND E. CAROW, General Manager, WALB-TV, Albany, Ga.



Spot (Continued from page 74)

Pet Milk Company

(Gardner Advertising Co., Inc., St. Louis)

Three months of spot commercials break the first of January for SEGO in nine selected markets. Minute spots will be used to reach women over 40. The timebuyer is Jan Payne.

Peter Paul, Inc.

(Dancer-Fitzgerald-Sample, Inc., N.Y.)

The first of the new year marks the kick-off date for heavy activity for PETER PAUL MOUNDS candy bars. The 12-week campaign will use minutes and 20's in over 50 selected kids markets. The buying team for the candy products is Marvin Press and Gene Dewitt.

Prince Macaroni Mfg. Co.

(Kenyon & Eckhardt, Inc., Boston)

Activity is set for a January 1 break date for PRINCE MACARONI & EGG NOODLES in ten selected markets. Daytime minutes and prime 20's will be used to reach moms who plan a Christmas treat. Eileen Conradi buys.

Quaker Oats Company

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

December 1 was the start date of a 14 week campaign for REDY DISH cat food. The activity employs minutes in day, fringe and prime timeslots to reach feline lovers. Dick Weithas is the buying contact.

Ralston Purina Co.

(Smock, Debnam & Waddell, Inc., Boston)

Increased activity for CAT TUNA will

be seen at the start of the new year in selected markets. The four-week campaign will use minutes and 20's in nighttime slots to reach women kitty owners.

Scott Paper Company

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

A two-month campaign for SCOTT TISSUES breaks the last week in January in 27 major and selected markets. Minute, 20's and ID's will be used in prime, early and late fringe timeslots. The target is young adult women. Jeanne Tregre buys.

Scovill Manufacturing Co.

(C. E. Frank Advertising, Chicago)

Two weeks of seasonal activity breaks at press date for HAMILTON BEACH blenders and electric knives. Prime 20's and fringe minutes are being used in 18 major markets. Mary Crisafulli is the buyer.

Standard International Corp.

(Ingalls Associates, Boston)

January first is the start date for 13 weeks of activity for LESTOIL. Daytime minutes will be used in all major markets in daytime timeslots to reach housewives. Marjorie Slater is the timebuyer.

Sun Oil Company

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

New Year campaigns are set for SUNOCO gasoline in 30 selected markets. Fringe and prime minutes will be used to reach the gas-buying males. Russ Finley is the buyer.

United Air Lines

(Leo Burnett Co., Inc., Chicago)

January 1 is the break-date for a new year of activity for UNITED AIR LINES in 12 selected "carrier cities" markets. Fringe and late minutes will be used to reach the travel-minded head of the house. Lou Fuller is the buyer.

(Continued on page 78)



HIGH CALORIE MARKET

Food sales per person for this million-people-billion-dollar market do run \$30.77 a year higher than down in Detroit and Wayne County. (\$377.39 vs. \$346.62. Source: SRDS, July, 1965.)

That's an appetizing indication of the power-

ful advertising response you can generate in the 36 Upstate Michigan counties.

For a "vittle" victory in market selection, get the facts about WWTV WWUP-TV's performance. Consult your jobbers and distributors in these parts. Or check with Avery-Knodel.

The Felzer Stations

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

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

WWTV/WWUP-TV

CADILLAC-TRAVERSE CITY / SAULT STE. MARIE

CHANNEL 9 / CHANNEL 10
 ANTENNA 1440' A. A. T. / ANTENNA 1214' A. A. T.
 CBS • ABC / CBS • ABC

Avery-Knodel, Inc., Exclusive National Representative

Buyers' Check List Station Change:

KSLN-TV Salina, Kan. ceased operations October 31, 1965.

Rate Increases:

- CBS-TV:**
 KAYS-TV Hays, Kansas, from \$115 to \$130, effective May 8, 1966.
 KAYS-TV Hays, Kansas-KLOE-TV Goodland, Kansas, combination rate, from \$145 to \$160, effective May 8, 1966.
 KRLD-TV Dallas, Texas, from \$1,900 to \$1,950, effective May 8, 1966.



BIG bore

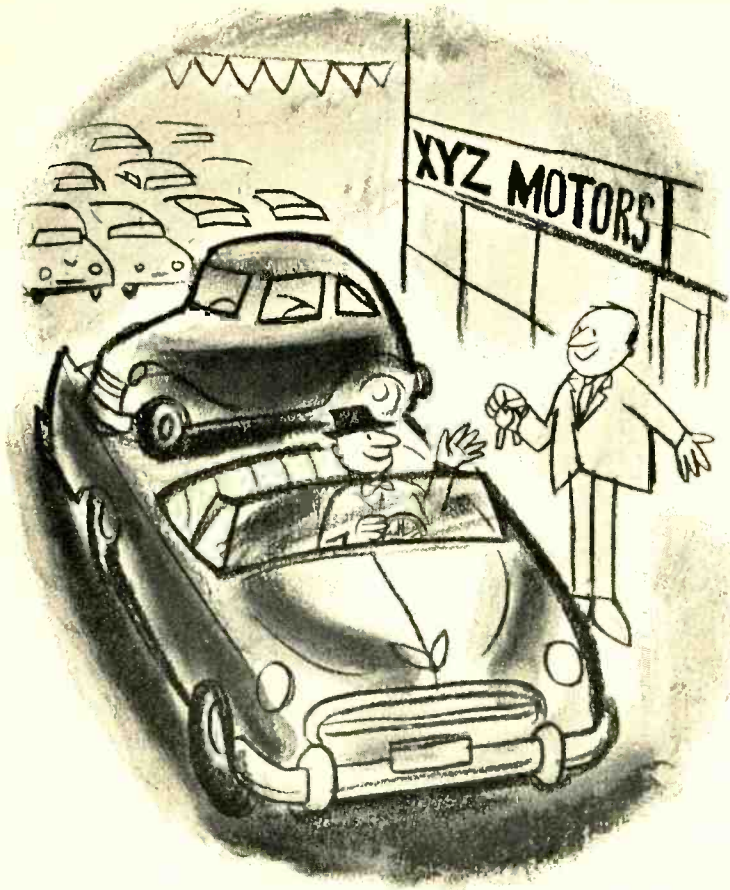
Most people in the U. S. would be bored stiff by the 20 hours of strictly farm programs on WIBW Radio every week. And the 3½ hours of farm lookin' time on the TV side would kill ratings most anywhere else. But not in Kansas. Farming is BIG BORE (caliber, that is) here. A broadcaster who expects to do a big caliber job of serving Kansas farmers has to think big, and be big in the farm program department.

WIBW broadcasters, like Farm Director George Logan, Farm Editor Don Edson, and Farm Reporter Larry McGhee, cover Kansas like a blanket to report on day-to-day farm activities across the state. So if you want to sell the over 100,000 Kansas farm families (and their suppliers) who represent a billion and a half gross farm income, contact Avery-Knodel. Or call 913—CR 2-3456.



RADIO - FM - TELEVISION
Topeka, Kansas

AVERY
KNODEL A broadcast service of
Stauffer Publications.
Represented nationally
by Avery-Knodel



COUNT ON **KOVR**

FOR ACTION

- SACRAMENTO
- STOCKTON
CALIFORNIA

When you want to get things moving in the Stockton-Sacramento market — and keep them moving — KOVR is the television station for you. McClatchy know-how, applied to farm and other local news, is one reason. New vitality in community service is another. Add high rated ABC shows, and you have the combination that gets your commercials seen . . . in one of America's fastest growing markets.

KOVR



McCLATCHY BROADCASTING

BASIC ABC AFFILIATE REPRESENTED NATIONALLY BY METRO TV SALES

Spot (Continued from page 76)

Wham-O Manufacturing Co.

(Marlin Advertising Co., Inc., L. A.)

Pre-Christmas activity for WHAM-O toys breaks at press date and runs through the season in a small number of selected markets. Minutes and ID's are being used to reach family groups and the kiddies. Elaine Hudson is the timebuyer.

William Underwood Co.

(Kenyon & Eckhardt, Inc., Boston)

Two flights break for UNDERWOOD DEVILED HAM and CHICKEN SPREAD the third of January. Minutes will be used in both flights in 19 major markets and will be directed at women in daytime shows. Alice Liddell is the timebuyer.

**New Product
In Spot Markets**

Dell Publishing Company

(West, Weir, Bartel, Inc., N.Y.)

Two weeks of activity breaks January 9 for Dell's GUIDE TO THE U.S.A. in New York. The campaign is scheduled to reach all major markets at one point during the year, marketing the book through local supermarkets. Minute and 20-second spots will be used in day, fringe and prime timeslots. Doris Davis is the buying contact.



An even dozen—that's the number of years wstv Steubenville-Wheeling has been on the air, and it's a period of time warranting an anniversary dinner. Shown at the recent festivities in the Ohio city are (l. to r.) Ted Eiland, vice president and general manager of wstv; Lloyd Griffin, president-television, Peters, Griffin, Woodward, Inc., the station's national sales representative; and Jack N. Berkman, president, Rust Craft Broadcasting Co., owners of the "Steel Valley" outlet.

Media Personals

JOHN MORENA was appointed vice president in charge of media at McCann-Erickson, Inc. Mr. Morena, formerly associate media director,



joined the agency in 1956 as broadcast supervisor. He succeeds ROBERT WULFHORST, who resigned.

WILLIAM CRAIG, vice president and director of media management at Benton & Bowles moved to the west coast to direct the agency's operations there. BERN KANNER was promoted to associate director of media management in the agency's New York office, and RICHARD J. GERSHON became manager of media, taking over from Mr. Kanner.

MARY D. HOY joined Robertson Advertising, Chicago, as media director. Miss Hoy was previously with Albert J. Rosenthal & Co. in a similar position.

JOHN V. WEAVER and MISS HELEN SANFORD joined the New York office of Foote, Cone & Belding as network media supervisor and media buyer, respectively. Mr. Weaver was formerly with ABC as an account representative and Miss Sanford was previously media director of Clay Stephenson Associates, Inc., Houston.

DONNA EGGERT was made a media analyst at Mathisson & Co., Milwaukee.

PATRICIA REISEN was appointed a media assistant at Reach, McClintock & Co., Boston.

MURIEL HOCKER, a senior time-buyer at Grey Advertising, Beverly Hills, was made a broadcast media supervisor.

JOHN R. VOGREN was appointed a research assistant at Needham, Harper & Steers. Mr. Vogrin was formerly an assistant media supervisor at the agency.



GO FIRST CLASS

WITH **KMJ-TV**

FRESNO • CALIFORNIA

Your sales message goes with quality programming when you go with KMJ-TV. The San Joaquin Valley's first television station puts first class skills and equipment to work and delivers the audience you want in the nation's Number One agricultural income county.

KMJ-TV



McCLATCHY BROADCASTING

NATIONAL REPRESENTATIVE, THE KATZ AGENCY, INC.

KFDM-TV, AMERICA'S NO.1 CBS STATION

In Metro Share of Audience

In Texas' 4th largest market, BEAUMONT-PORT ARTHUR-ORANGE, KFDM-TV delivers 48% average of the metro share of audience*. 48%! Almost one-half of a 3-station market! Total audience: 50,000 homes — average quarter hour 9 AM till midnight. Total TV homes: 214,200, an increase of 8,000 in one year! *ARB, March 1965

KFDM-TV ★ CHANNEL 6 ★ BEAUMONT ★ PORT ARTHUR ★ ORANGE  Peters-Griffin-Woodward



Wall Street Report

Representatives Now. Another phase of American business has been opened to the investing public, primarily as a result of the tv medium. Now it is station reps. The fact that advertising agencies could afford to go public as a consequence of their tv business has been demonstrated now that there are four or five publicly-owned ad agencies. Now Kidder, Peabody is underwriting an offering of 345,000 common shares of John Blair & Company, reportedly the largest independent national sales representative for tv and radio stations in the U.S. in terms of gross revenues. The size of Blair's revenues for 1964 (see box) indicates that it is another area of the business community the investing public must learn to understand and evaluate in terms different from those applied to most industrial corporations.

Blair was organized in 1933 and incorporated two years later. It now

does not find it possible to support a sales organization to solicit national advertising accounts all over the country. By maintaining fully staffed offices in ten cities Blair meets their needs. Stations unaffiliated with networks receive no income from network advertising and are dependent on national spot advertising. When Blair approaches a national account through an advertising agency its aim is to obtain placement of spot ads in several markets at one time. This national spot advertising business accounted for 57 per cent of total revenues of the nation's tv stations in the latest report of the F.C.C. and it represented 32 per cent of the revenue of radio stations.

Blair, in 1964, derived approximately 70 per cent of its revenues from the tv stations and 30 per cent from radio stations. Of that total amount, \$9 million, approximately \$5.4 million was gleaned from repre-



commission on the net national spot advertising revenues of the stations. In 1964 that commission rate was equal to 11.4 per cent and in 1965 the average commission rate was virtually unchanged. However, Blair today represents approximately the same number of tv and radio stations it represented in 1960. The company's immediate prospects for growth are, like all other segments of the business, riding on the increase in color programming which presumably will result in increasing demands for time by advertisers.

The station rep business is intensely competitive. It has eight major competitors and there are uncounted

(Continued on page 110)

BLAIR — 1960-1964

	1960	1961	1962	1963	1964
Revenue	\$8.4 million	\$8.4	\$8.9	\$8.8	\$9.3
Earnings	\$1.9 "	\$1.7	\$1.8	\$1.7	\$1.8
Per common share	\$1.26	\$1.18	\$1.34	\$1.30	\$1.51

represents 56 tv stations and 50 radio stations throughout the United States. Its function is to sell the available advertising time on those stations to national advertisers through their advertising agencies. Blair also acts as consultant and researcher for the stations. It advises on the proper rate structures, the programming formats, promotional methods, some publicity and personnel problems. Blair has 83 full time salesmen, 53 representing tv stations. 30 representing radio stations. They are backed up in turn by 117 sales assistants and service personnel and another two dozen employees engaged in the research and consultant work. The total work force numbers 271 employees.

Spot Business Booms. The economics of the company is based on the fact that many tv and radio sta-

tionment of the five largest clients. But no one client accounted for more than 12 per cent, or \$1 million, of the company's revenues. The contractual arrangements between Blair and its clients usually covered a period of from one to five years. The revenue is calculated as a rate of

"Let's get a Blackburn appraisal"

What's it really worth? Blackburn's answer will depend on accurate market surveys and analyses, potential and projected as well as actual earnings, knowledge of the ever-changing market. What are the services of Blackburn, the reliable broker, really worth to you?

BLACKBURN & Company, Inc.

RADIO • TV • CATV • NEWSPAPER BROKERS
NEGOTIATIONS • FINANCING • APPRAISALS

WASHINGTON, D. C.

James W. Blackburn
Jack V. Harvey
Joseph M. Sitrick
RCA Building
FEederal 3-9270

CHICAGO

H. W. Cassill
William B. Ryan
Hub Jackson
Eugene Carr
333 N. Michigan Ave.
Financial 6-6460

ATLANTA

Clifford B. Marshall
John G. Williams
Mony Building
1655 Peachtree Rd.
873-5626

BEVERLY HILLS

Colin M. Selph
G. Bennett Larson
Bank of America Bldg.
9465 Wilshire Blvd.
CRestview 4-8151

Facilities (Continued from page 41)

Market	Film	Live	Tape
Buffalo, N.Y.			
WBEN-TV	✓	No	1966
WGR-TV	Mar. '66	No	1966
WKBW-TV	Spring '66	1967	1966
Burlington—Plattsburgh			
WCAX-TV	June '67	No	June '67
Butte, Mont.			
KXLF-TV	Feb. '66	No	No
Cadillac—Traverse City			
WWTV	1966	No	1966
Cape Girardeau—Paducah—Harrisburg			
KFVS-TV	✓	1966	1966
WPSD-TV	✓	1967	Jan. '66
Cedar Rapids—Waterloo			
KCRC-TV	Jan. '66	No	✓
KWWL-TV	✓	June '66	Jan. '66
WMT-TV	✓	Fall '66	✓
Champaign—Decatur—Springfield			
WCIA	✓	No	✓
WICS-TV	✓	1970	1970
WTVP	1966	No	1966
Charleston, S. Car.			
WCIV	✓	No	No
WCSC-TV	✓	No	No
WUSN-TV	✓	No	Jan. '66
Charleston—Huntington			
WCHS-TV	Fall '66	No	Fall '66
WHTN-TV	Jan. '66	No	✓
WSAZ-TV	✓	✓	Spring '66
Charlotte, N. Car.			
WBTV	✓	Jan. '66	✓
WSOC-TV	✓	1966	✓
Chattanooga, Tenn.			
WDEF-TV	Jan. '66	No	No
WRCB-TV	✓	No	1966
WTVC	✓	No	1966
Cheyenne, Wyo.			
KFBC-TV	Mar. '66	No	Nov. '66
Chicago, Ill.			
WBBM-TV	✓	Sept. '66	Sept. '66
WBKB	✓	No	✓
WGN-TV	✓	✓	✓
WMAQ-TV	✓	✓	✓
Chico—Redding			
KHSL-TV	✓	No	1966
KRCR-TV	✓	No	1966
Cincinnati, Ohio			
WCPO-TV	✓	Fall '66	✓
WKRC-TV	✓	No	Fall '66
WLWT	✓	✓	✓
Cleveland, Ohio			
WEWS	✓	1966	Jan. '66
WJW-TV	✓	✓	✓
WKYC-TV	✓	✓	✓
Colorado Springs—Pueblo			
KKTV	✓	No	1966

Market	Film	Live	Tape
Columbia, S. Car.			
WIS-TV	✓	No	1966
Columbus, Ga.			
WRBL-TV	✓	Oct. '66	Oct. '66
WTVM	✓	No	No
Columbus, Ohio			
WBNS-TV	✓	No	✓
WLWC	✓	✓	✓
WTVN-TV	✓	'66-'67	1966
Corpus Christi, Tex.			
KHH-TV	1966	No	1966
KRIS-TV	✓	No	1966
KZTV	1966	1966	1966
Dallas—Fort Worth			
KRLD-TV	✓	✓	✓
KTVT	✓	✓	✓
WRAP-TV	✓	✓	✓
WFAA-TV	✓	✓	✓
Dayton, Ohio			
WHIO-TV	✓	1966	1966
WLWD	✓	No	✓
Decatur, Ala.			
WMSL-TV	Spring '66	No	1966
Denver, Colo.			
KBTV	✓	Fall '66	✓
KLZ-TV	✓	June '66	✓
KOA-TV	✓	No	✓
Des Moines, Iowa			
KRNT-TV	✓	Fall '66	Mar. '66
WHO-TV	✓	No	✓
WOI-TV	✓	Sept. '67	June '66
Detroit, Mich.			
WJBK-TV	✓	Sept. '66	✓
WKBD	✓	No	✓
WWJ-TV	✓	1966	✓
WXYZ-TV	✓	No	✓
Duluth—Superior			
KDAL-TV	✓	No	No
WDSM-TV	✓	✓	✓
Eau Claire, Wis.			
WEAU-TV	Fall '66	Fall '67	Fall '66
El Paso, Tex.			
KELP-TV	Fall '66	No	✓
KROD-TV	✓	No	1966
KTSM-TV	✓	No	✓
Eric, Pa.			
WSEE-TV	1967	No	No
Eugene, Ore.			
KEZI-TV	✓	No	No
KVAL-TV	✓	No	✓
Evansville, Ind.			
WEHT-TV	1966	1969	1966
WFIE-TV	Mar. '66	Feb. '66	Mar. '66
WTVW	✓	No	No
Fargo—Valley City			
WDAY-TV	Fall '66	No	No
KTHI-TV	No	✓	No
KXJB-TV (KX Network)	✓	No	No

SERVING
FLINT - SAGINAW - BAY CITY

WNEM TV

is the
 carving aid
 you need...



...to cut
 a thick
 slice of
 Michigan's
 sales-tested
 market!

- **PRIME AVAILABILITIES!**
 PLUS COLOR
- **LOWEST COST PER THOUSAND**
 PLUS COLOR
- **A RICH AND RESPONSIVE MARKET**
 PLUS COLOR
- **LOCAL SALES UP 35%**
- **CARVE YOUR SHARE OF SALES TODAY!**

See Your **PETRY** Man
 or Call
JACK BERRY
 Ph. (517) 755-8191



- 45th National Market
- 38th in Total Retail Sales
- 35th in Food Sales
- 31st in Drug Sales
- 30th in Automotive Sales
- 32nd in Furniture, Household Appliances

FLINT - SAGINAW - BAY CITY
 ALL EASTERN MICHIGAN



The Original Station Representative

WNEM TV



James Gerity, Jr.
 Michigan's
MASTER CHEF
 of the 45th
 National Market

Market	Film	Live	Tape
Florence, S. Car.			
WBTW	✓	Fall '66	Jan. '66
Fort Wayne, Ind.			
WANE-TV	✓	No	No
WKJG-TV	✓	1966	1966
WPTA	Sept. '66	Jan. '67	Sept. '66
Fresno, Calif.			
KFRE-TV	✓	July '66	July '66
KJEO-TV	Spring '66	No	No
KMJ-TV	✓	No	No
Grand Junction, Colo.			
KREX-TV	1966	No	1966
Grand Rapids—Kalamazoo			
WKZO-TV	✓	No	1966
WOOD-TV	✓	Nov. '66	1966
WZZM-TV	Feb. '66	No	Jan. '66
Green Bay, Wis.			
WBAY-TV	✓	✓	✓
WFRV	✓	Jan. '66	✓
Greensboro—Winston-Salem—High Point			
WFMY-TV	✓	June '66	May '66
WGHP-TV	Jan. '66	Sept. '66	Jan. '66
WSJS-TV	Sept. '66	Sept. '66	Sept. '66
Greenville—Asheville—Spartanburg			
WLOS-TV	✓	No	✓
WFBC-TV	✓	Sept. '66	Feb. '66
WSPA-TV	✓	1966	Jan. '66
Greenville—Washington—New Bern			
WITN-TV	✓	Sept. '66	1966
WNBE-TV	No	No	✓
WNCT-TV	Jan. '66	Sept. '66	Mar. '66
Hannibal-Quincy			
KHQA-TV	Jan. '66	No	No
WCEM-TV	✓	No	No
Harrisburg—Lancaster—Leb—York			
WCAL-TV	✓	✓	✓
WHP-TV	✓	No	✓
WLYH-TV	✓	Sept. '66	Jan. '66
WSBA-TV	1966	No	No
Hartford—New Haven			
WHNB-TV	Jan. '66	No	No
WHNC-TV	✓	✓	Jan. '66
WTIC-TV	✓	✓	✓
Hattiesburg—Laurel			
WDAM-TV	✓	Sept. '66	Sept. '66
Honolulu, Hawaii			
KGMB-TV	✓	Jan. '67	✓
KHON-TV	✓	No	✓
KHVV-TV	✓	Spring '66	✓
Houston, Tex.			
KHOU-TV	✓	1967	Jan. '66
KPRC-TV	✓	No	✓
KTRK-TV	✓	No	1966
Idaho Falls, Ida.			
KID-TV	Feb. '66	No	Aug. '66
KIFI-TV	✓	No	✓
Indianapolis, Ind.			
WFBS-TV	✓	✓	✓
WISH-TV	✓	No	✓

Market	Film	Live	Tape
WLWI	✓	1966	✓
WTTV	Fall '66	Fall '66	Fall '66
Jacksonville, Fla.			
WFGA-TV	✓	✓	✓
WJXT	✓	No	✓
Johnstown—Altoona			
WFBC-TV	✓	No	No
WJAC-TV	✓	✓	✓
Joplin—Pittsburg			
KOAM-TV	✓	Apr. '66	✓
KODE-TV	✓	No	1966
Kansas City, Mo.			
KCMO-TV	✓	✓	Jan. '66
KMBC-TV	✓	1967	1966
WDAF-TV	✓	1967	No
Klamath Falls, Ore.			
KOTI-TV	1966	No	1966
Knoxville, Tenn.			
WATE-TV	Feb. '66	No	No
WBIR-TV	Feb. '66	No	June '66
WTVK-TV	Fall '66	No	Fall '66
LaCrosse, Wis.			
WKBT	1966	No	1966
Lafayette, La.			
KATC-TV	Jan. '66	No	No
KLFY-TV	✓	No	✓
Lansing, Mich.			
WJIM-TV	Jan. '66	Jan. '67	Jan. '65
Las Vegas, Nev.			
KLAS-TV	✓	No	1966
KORK-TV	✓	1968	✓
Lexington, Ky.			
WKYT-TV	1966	No	1966
WLEX-TV	✓	✓	✓
Lima, Ohio			
WIMA-TV	May '66	No	No
Lincoln—Hastings—Kearney			
KHOL-TV	✓	Jan. '67	June '66
KOLN-TV	Feb. '66	1967	Feb. '66
Little Rock, Ark.			
KARK-TV	✓	No	No
KTHV	✓	1967	Jan. '66
Los Angeles, Calif.			
KABC-TV	✓	No	✓
KCOP	✓	✓	1966
KHJ-TV	✓	No	✓
KNXT	✓	Sept. '66	✓
KNBC	✓	✓	✓
KTLA	✓	✓	✓
KTTV	✓	✓	✓
Louisville, Ky.			
WAVE-TV	✓	✓	✓
WHAS-TV	✓	June '67	June '67
WLKY-TV	✓	No	Feb. '66
Lower Rio Grande Valley—Weslaco			
KGBT	Jan. '66	No	No
KRGV-TV	1966	1966	1966

If you lived in San Francisco...



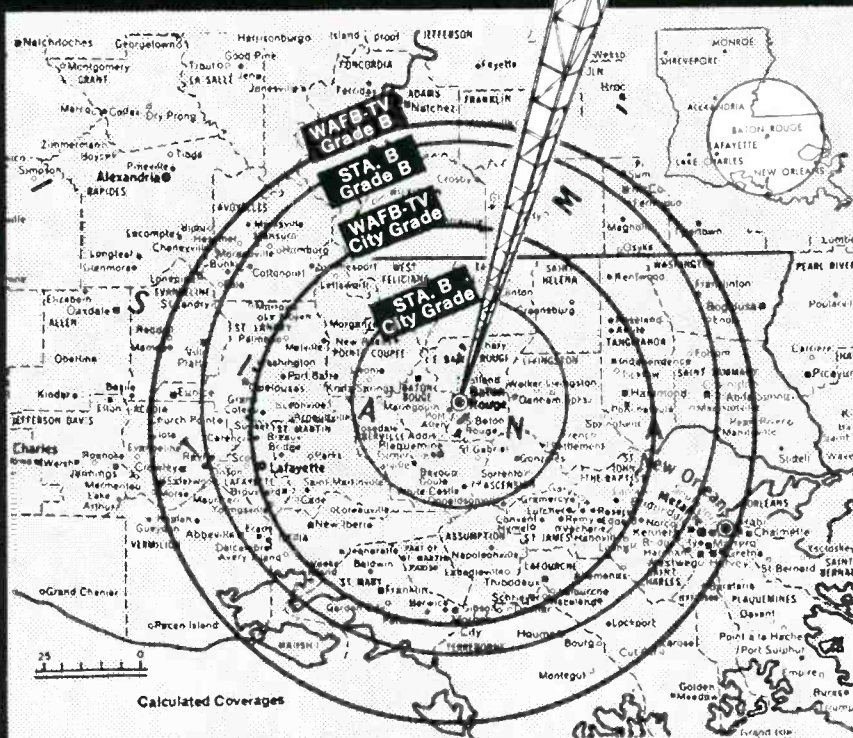
...you'd be sold on KRON-TV

Market	Film	Live	Tape
Lubbock, Tex.			
KCBD-TV	✓	No	Apr. '66
KLBB-TV	✓	1966	1966
Macon, Ga.			
WMAZ-TV	Sept. '66	No	✓
Madison—Wausau			
WISC-TV	✓	No	No
WKOW/WAOA	✓	No	✓
Manchester, N. H.			
WMUR-TV	1966	No	1966
Mankato, Minn.			
KEYC-TV	✓	No	No
Medford, Ore.			
KTVM			
(Calif.-Ore. Network)	✓	No	✓
Memphis, Tenn.			
WHBQ-TV	✓	No	Jan. '66
WMCT	✓	May '66	Jan. '66
WREC-TV	✓	No	Nov. '66
Meridian, Miss.			
WTOK-TV	Jan. '66	No	No
Miami, Fla.			
WCKT	✓	✓	✓
WLBW-TV	✓	Sept. '66	✓
WTWJ	✓	1966	✓
Milwaukee, Wis.			
WISN-TV	Jan. '66	Sept. '66	✓
WITI-TV	✓	Jan. '66	Feb. '66
WTMJ-TV	✓	✓	✓
Minneapolis—St. Paul			
KMSP-TV	✓	Jan. '67	Jan. '66
KSTP-TV	✓	✓	✓
WCCO-TV	✓	No	Mar. '66
WTCN-TV	✓	No	1966
Minot, N. Dak.			
KMOT-TV	1966	No	No
Missoula, Mont.			
KGOV-TV	Nov. '66	No	Nov. '66
Mobile, Ala.—Pensacola, Fla.			
WALA-TV	✓		Fall '66
WKRC-TV	✓	Mar. '66	✓
Monroe, La.—El Dorado, Ark.			
KNOE-TV	Jan. '66	No	Jan. '66
Montgomery, Ala.			
WCOV-TV	✓	✓	✓
WSFA-TV	Apr. '66	No	Fall '66
Nashville, Tenn.			
WLAC-TV	✓	No	✓
WSIX-TV	✓	1966	1966
WSM-TV	✓	No	No
New Orleans, La.			
WDSU-TV	✓	✓	✓
WVUE	Jan. '66	No	Jan. '66
WWL-TV	✓	✓	✓
New York, N.Y.			
WABC-TV	✓	No	✓
WCBS-TV	✓	Fall '66	✓
WNBC-TV	✓	✓	✓
WNEW-TV	✓	Feb. '66	✓

Market	Film	Live	Tape
Norfolk, Va.			
WNJU-TV	✓	1967	✓
WOR-TV	✓	✓	✓
WPIX	✓	1966	✓
Norfolk, Va.			
WTAR-TV	✓	Apr. '66	✓
WAVY-TV	✓	Jan. '66	✓
WVEC-TV	✓	No	No
Odessa-Midland, Tex.			
KMID-TV	May '66	No	✓
KOSA-TV	✓	No	June '67
KVKM-TV	✓	No	June '66
Oklahoma City, Okla.			
KOCO-TV	✓	Sept. '66	✓
KWTW	✓	1967	✓
WKY-TV	✓	✓	✓
Omaha, Neb.			
KETV	✓	No	✓
KMTV	✓	✓	✓
WOW-TV	✓	Sept. '67	Feb. '66
Orlando-Daytona Beach			
WDRO-TV	✓	No	✓
WESH-TV	✓	No	No
WFTV	✓	Dec. '66	1966
Ottumwa, Iowa			
KTVO-TV	Spring '67	No	Spring '67
Panama City, Fla.			
WJHG-TV	Jan. '66	No	No
Peoria, Ill.			
WEEK-TV	✓	No	No
WMBD-TV	✓	No	✓
WIRL-TV	Mar. '66	No	Mar. '66
Philadelphia, Pa.			
KYW-TV	✓	1966	✓
WCAU-TV	✓	1966	✓
WFIL-TV	✓		Jan. '66
WIBF-TV	✓	1966	1966
WKES	✓	✓	✓
WPHL-TV	✓	No	✓
Phoenix, Aiz.			
KOOL-TV	✓	No	✓
KPHO-TV	✓	No	✓
KTAR-TV	✓	May '66	✓
KTVK	✓	1967	1966
Pittsburgh, Pa.			
KDKA-TV	✓	No	No
WIC-TV	✓	No	✓
WTAE	✓	Apr. '66	✓
Portland, Me.			
WCSS-TV	✓	No	No
WCAN-TV	Mar. '66	Jan. '68	Jan. '66
WMTW-TV	✓	No	No
Portland, Ore.			
KATU	Jan. '66	No	No
KGW-TV	✓	✓	✓
KOIN-TV	✓	June '66	✓
KPTV	✓	No	No
Providence, R.I.			
WJAR-TV	✓	Summer '66	✓
WPRO-TV	Apr. '65	1967	1966
WTEV	✓	No	✓



New 1,749 ft. Tiger-in-the-Sky adds 96,800 homes to WAFB-TV Baton Rouge!



TV Homes	376,000
Population	1,700,105
Households	441,796
Effective Buying	
Income	\$2,734,804,000
Total Retail Sales	\$1,658,473,000
Food Sales	\$ 425,550,000
Automotive Sales	\$ 336,303,000
Gas Station Sales	\$ 136,527,000
Drug Sales	\$ 53,845,000

Not included in these figures is the City of New Orleans which falls within WAFB-TV's Grade B contour.

EBI per household	
Baton Rouge	\$7,817
New Orleans	6,888
Shreveport	7,150

New 1,749-ft. tower and new site, 6 miles from the heart of Baton Rouge, give WAFB-TV 96,800 more potential TV Homes. Besides delivering Louisiana's richest metro market (\$7,817 EBI per household*), WAFB-TV now covers more of heavily populated south Louisiana. Put a tiger on your team—call your Blair-man.

WAFB-TV

Channel 9, Baton Rouge



BLAIR
TELEVISION

*Market data (except TV Homes) from Sales Management "Survey of Buying Power", June 1965. TV Homes from ARB Set Ownership Estimates 1964-65.

Market	Film	Live	Tape
Quad City			
WHBF-TV	✓	No	No
WOC-TV	✓	Sept. '66	Sept. '66
WQAD-TV	✓	No	1966
Raleigh-Durham, N. Car.			
WRAL-TV	✓	No	✓
WTVD	✓	No	✓
Reno, Nev.			
KCRL	✓	No	No
KOLO-TV	✓	1967	✓
Richmond, Va.			
WRVA-TV	✓	No	1966
WTVR	✓	Fall '66	✓
WXEX-TV	✓	No	No
Roanoke-Lynchburg, Va.			
WDBJ-TV	✓	No	Mar. '66
WLVA-TV	1966	No	No
WSLS-TV	✓	Fall '66	Fall '66
Rochester, N.Y.			
WHEC-TV	✓	No	Jan. '66
WOKR-TV	✓	No	1966
WROC-TV	✓	Late '66	Late '66
Rockford, Ill.			
WREX-TV	Jan. '66	No	Spring '66
WTVO	✓	No	No
Roswell, N. Mex.			
KSWs-TV	Feb. '66	Aug. '66	Feb. '66
Sacramento-Stockton			
KCRA-TV	✓	✓	✓
KOVR	✓	Dec. '66	Dec. '66
KXTV	✓	Aug. '66	Jan. '66
Saginaw-Bay City-Flint			
WJRT-TV	March '66	No	No
WNEM-TV	✓	No	No
St. Joseph, Mo.			
KFEQ-TV	1966	No	Jan. '66
St. Louis			
KPLR-TV	✓	No	No
KMOX-TV	✓	Fall '66	Fall '66
KSD-TV	✓	Early '66	✓
KTVI	Early '66	No	Early '66
Salisbury, Md.			
WBOC-TV	Sept. '66	No	Sept. '66
Salt Lake City			
KCPX-TV	✓	No	No
KSL-TV	✓	✓	✓
KUTV	✓	Fall '66	✓
San Antonio			
KENS-TV	✓	No	Jan. '66
KONO-TV	✓	Fall '66	✓
WOAI-TV	✓	No	No
San Diego			
KFMB-TV	✓	May '66	1966
KOGO-TV	✓	Spring '66	Winter '66
XETV	✓	No	✓
San Francisco			
KGO-TV	✓	No	1966
KPIX	✓	1967	Mid-'66
KRON-TV	✓	1967	1967
KTVU	✓	Fall '66	Summer '66

Market	Film	Live	Tape
San Jose			
KNTV	Feb. '66	No	No
San Juan			
WAPA-TV	Late '66	Late '66	Late '66
Savannah, Ga.			
WSVA-TV	✓	No	No
WTOC-TV	✓	No	No
Seattle—Tacoma			
KING-TV	✓	Fall '66	✓
KIRO-TV	✓	✓	✓
KOMO-TV	✓	✓	No
KTNT-TV	✓	Mar. '66	Mar. '66
Shreveport			
KSLA-TV	✓	Sept. '66	Jan. '66
KTAL-TV	✓	1966	✓
KTBS-TV	✓	Summer '66	Summer '66
Sioux Falls			
KELO-TV	✓	Sept. '66	✓
KSOO-TV	Feb. '66	No	Spring '66
South Bend—Elkhart			
WNDU-TV	Jan. '66	No	Fall '66
WSBT-TV	✓	No	Jan. '66
WSJV-TV	March '66	No	March '66
Spokane			
KHQ-TV	✓	✓	✓
KREM-TV	✓	No	Fall '66
KXLY-TV	✓	Fall '66	Spring '66
Springfield—Holyoke, Mass.			
WHYN-TV	✓	No	June '66
Springfield, Mo.			
KTIS-TV	✓	Fall '66	Fall '66
KYTV	✓	Feb. '66	✓
Syracuse			
WHEN-TV	✓	1967	Jan. '66
WNYS-TV	✓	Fall '66	Fall '66
WSYR-TV	✓	No	✓
Tallahassee			
WCTV	✓	No	1966
Tampa-St. Petersburg, Fla.			
WFLA-TV	✓	Jan. '66	✓
WLCY-TV	✓	Late '66	✓
WTVT	✓	1966	✓
Terre Haute, Ind.			
WTHI-TV	✓	No	Jan. '66
WTWO	✓	No	No
Toledo, Ohio			
WTOL-TV	✓	No	No
WSPD-TV	✓	Sept. '66	Sept. '66
Topeka, Kan.			
WIBW-TV	✓	1968	1966
Tucson, Ariz.			
KGUN-TV	Jan. '66	No	Oct. '66
KVOA-TV	No	No	✓
Tulsa, Okla.			
KOTV	✓	No	✓
KTUL-TV	✓	No	Spring '66
KVOO-TV	✓	✓	✓



We pioneered television on the Niagara Frontier back in 1948. Since that time the more than 680,000 Western New York households — representing a spendable income of over 5 Billion Dollars — have looked to Channel 4 for the newest and most advanced television technology as well as program entertainment and public service.

We have never disappointed. In 1954 WBEN-TV was color-casting locally-produced shows. Today — the color films in our afternoon 4-Thirty Show and late night 11:20 Show are telecast as originally filmed — in color. Six other local film programs are telecast in color and we have the finest new equipment to carry your color filmed commercials and slides for the added impact of color.

This is the only such service offered advertisers by a Buffalo television station. All of which makes us the most colorful channel in town.

WBEN-TV CH. 4

*affiliated with WBEN Radio,
the broadcasting services of the
Buffalo Evening News*

Represented nationally by

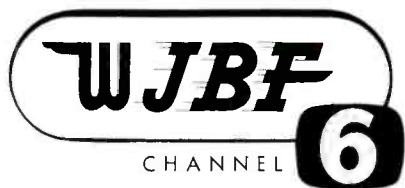
HARRINGTON, RIGHTER & PARSONS, INC.

New York • Chicago • Boston • St. Louis
Atlanta • Los Angeles • San Francisco



Market	Film	Live	Tape
Twin Falls, Ida.			
KMVT	✓	No	1966
Tyler, Tex.			
KLTV	1966	No	1967
Utica, N.Y.			
WKTV	1966	No	✓
Waco-Temple-Bryan			
KCEN-TV	Mar. '66	No	No
KWTX-TV	Jan. '66	Fall '66	No
Washington, D.C.			
WMAL-TV	✓	✓	✓
WRC-TV	✓	✓	✓
WTOP-TV	✓	Apr. '66	✓
WTTG	✓	Mid-'66	Jan. '66
Watertown, N.Y.			
WWNY-TV	Spring '66	No	Spring '66
Wausau, Wisc.			
WSAU-TV	Jan. '67	Jan. '67	Jan. '67
West Palm Beach, Fla.			
WEAT-TV	✓	1966	1966
WPTV	Jan. '66	Fall '66	Jan. '66
Wheeling-Stubenville			
WSTV-TV	✓	1966	1966
WTRF-TV	✓	Feb. '66	✓

Market	Film	Live	Tape
Wichita, Kan.			
KAKE-TV	✓	Fall '66	Fall '66
KARD-TV	✓	✓	✓
KTVH	✓	April '66	✓
Wichita Falls, Tex.			
KAUZ-TV	✓	Feb. '66	Jan. '66
KFDX-TV	✓	March '66	✓
Wilkes Barre-Scranton			
WBRE-TV	✓	✓	✓
WDAU-TV	Spring '66	No	No
WNEP-TV	✓	No	No
Wilmington, N.C.			
WECT	1967	No	1967
Yakima, Wash.			
KIMA-TV	✓	No	Spring '66
KNDQ-TV	✓	No	1966
Youngstown, Ohio			
WFMJ-TV	Summer '66	No	Summer '66
WKBN-TV	✓	No	Jan. '66
WYTV	Spring '66	No	Spring '66
Zanesville, Ohio			
WHIZ-TV	1966	No	1966



AUGUSTA, GEORGIA

THE FIRST
**FULL COLOR
STATION**

in

GEORGIA and S. CAROLINA

**COLOR:
STUDIO CAMERAS
VIDEO TAPE
FILM-SLIDES
NETWORK**

STATION SUMMARY ESTIMATES*

WJBF

	NET WEEKLY CIRCULATION	AVERAGE DAILY CIRCULATION
Total Week	191,600	137,900
Daytime	106,800	71,000
Early Evening	136,500	88,100
Prime Time	165,000	98,400
Late Evening	44,000	20,700

STATION B

	NET WEEKLY CIRCULATION	AVERAGE DAILY CIRCULATION
Total Week	148,000	98,900
Daytime	82,000	54,300
Early Evening	93,300	43,700
Prime Time	133,500	66,600
Late Evening	33,800	11,200

**ARB TELEVISION COVERAGE
1965**

*Data derived from audience surveys are estimates subject to error. Refer to complete report for details.

THE NUMBER ONE BUY



Represented By The George P. Hollingbery Co.

THE ALL NEW

abc



32

LOUISVILLE

**WLKY-TV, the ABC affiliate
in Louisville since 1961, has moved to:**

**A NEW TOWER
1260' AAT**

**NEW POWER
1,000,000 WATTS**

**NEW COVERAGE
GRADE A AND
GRADE B AREAS
MORE THAN TRIPLED!**

Represented Exclusively By

PPETERS, **G**GRIFFIN, **W**OODWARD, INC.

Pioneer Station Representatives Since 1932

277 PARK AVENUE, NEW YORK 10017 • PHONE 826-6000

CHICAGO • DETROIT • PHILADELPHIA • ATLANTA • CHARLOTTE • MINNEAPOLIS
ST. LOUIS • DALLAS-FT. WORTH • LOS ANGELES • SAN FRANCISCO

Color Bibliography (Continued from page 28)

- advertisers pay for more color? *Color Set Owners Speak* (page 38): BBDO reports candid comments of families living with color sets. *Colortown Summary* (page 39): NBC research director interprets the attitudes on color of a sample community. *Ten Months of Tints* (page 40): WNBQ Chicago becomes an important testing medium as the first all-color station.
- Feb. 10, 1958**, Vol. 5, No. 15. *Rainbow 'Round the Corner* (page 9): *Letter from the Publisher* indicates color tv's strongest impact is not far ahead, details full coverage in upcoming annual report.
- Feb. 24, 1958**, Vol. 5, No. 16. *Elusive Rainbow* (page 37): What's keeping the industry from realizing color tv "pot o' gold"? *Impact of Color* (page 42): Advertisers, agencies all agree that color has everything—except the audience. *Color Laboratories* (page 45): processors of tinted film claim they're ready to handle it in bulk for tv.
- Feb. 22, 1960**, Vol. 7, No. 15. *Letter from the Publisher* (page 6): RCA makes first-time profit on color receiver sales. *What is the Outlook for Color Tv This Year?* (page 33): Momentum continues to gather for tint medium, as one-network battle is intensified and public takes new notice of color.
- May 16, 1960**, Vol. 7, No. 21. *Color Plus* (page 30): Crosley survey offers definitive evidence that a color commercial "sells" 69 per cent more prospects than a black-and-white commercial.
- July 11, 1960**, Vol. 7, No. 25. *Call to the Colors* (page 36): While some sponsors are using color—Ford, Lever, Block Drug, etc.—others are taking a "wait and see" attitude.
- Nov. 28, 1960**, Vol. 8, No. 9. *Summer Selling Problem* (page 8): *Letter from the Publisher* questions why color is selling rapidly in many markets, slowly in many more.
- July 10, 1961**, Vol. 8, No. 25. *The Color Spiral* (page 11): *Letter from the Publisher* predicts developments in color tv will be in geometric progression. *Where The Sets Are* (page 31): First market-by-market color-set count anywhere shows half-million receivers in 50 major markets. *Revolution in Print* (page 36): rapid growth of color advertising in newspapers and magazines is lesson for tv stations. *Colorful Language* (page 38): More marketers using color to reach customers
- July 24, 1961**, Vol. 8, No. 26. *Shooting at Night* (page 38): Revlon shoots a spectacular color commercial on location.
- June 11, 1962**, Vol. 9, No. 23. *Color: Rating Raiser* (page 32): American Research Bureau study in Omaha provides new evidence that color programs attract extra viewers to the set.
- June 25, 1962**, Vol. 9, No. 24. *Color and the Numbers* (page 7): *Letter from the Publisher* reviews Omaha study findings as they affect nation's color stations; a color surcharge may confront color advertisers.
- Nov. 26, 1962**, Vol. 10, No. 9. *Color Set Figures* (page 7): *Letter from the Publisher* indicates that color set production for the year ending and the year ahead will reach highs long expected.
- August 19, 1963**, Vol. 11, No. 2. *Color in Circulation* (page 19): Semi-annual survey shows that color tv set penetration is accelerating faster than expected; new totals on market-by-market receivers.
- Jan. 6, 1964**, Vol. 11, No. 12. *A Charge for Color* (page 5): *Letter from the Publisher* lists factual data to support idea of stations adding a charge for color to advertisers using new medium.
- May 25, 1964**, Vol. 11, No. 22. *Say It With Color* (page 25): semi-annual survey of color set distribution by markets puts tint total at new high.
- Feb. 1, 1965**, Vol. 12, No. 14. *Charging for Color* (page 12): new evidence to support suggestion that color-casting stations charge advertisers extra for tint.
- March 1, 1965**, Vol. 12, No. 16. *The Color Picture '65* (page 17): updated semi-annual survey of color-set markets shows that 10 per cent penetration is within reach by end of year. *A Decade Later* (page 6): *Letter from the Publisher* outlines color tv's growth over the last 10 years.
- April 12, 1965**, Vol. 12, No. 19. *When Considering Color* (page 30): advertisers interested in using color commercials must be aware of technical and other considerations.
- May 24, 1965**, Vol. 12, No. 22. *Nielsen's Color Count* (page 30): A breakdown of Nielsen color penetration figures on a market-by-market basis produces total set-count figures for every market.
- July 5, 1965**, Vol. 12, No. 25. *Color Completes the Picture* (page 21): Network and station sales forces endeavor to use color's attractiveness to bring new advertisers into television.
- Oct. 25, 1965**, Vol. 13, No. 7. *Coming: Color* (page 9): *Letter from the Publisher* touches on color highlights, notes upcoming annual color issue of TELEVISION AGE including bibliography of all past articles on tint since Vol. 1, No. 1, August 1953.

Note: Reprints on many of the above-mentioned articles are available. Others, while out of print, can often be supplied in tear-sheet or photocopy form. For information, write Readers' Service.

Spotlight (Continued from page 35)

Taking first things first, there is a sizable amount of research data pointing out the "better" ratings attained in color-set homes by a color program vs. a black-and-white program. The most recent study, by American Research Bureau last year, showed that NBC-TV prime time color programs had ratings 80 per cent higher in color homes; ABC-TV color shows did 30 per cent better than the b-&-w competition. In daytime, color shows did 62 per cent better, while Saturday kid programs in tint did 90 per cent better.

Rating Advantage

These figures met with little reaction in the past, since it was felt that the number of color tv homes was too small to amount to much even if all color homes tuned to a tint program. As the number of homes, though, has increased until the 10-per-cent penetration level is within reach, the statistics have suddenly become highly significant. When there are five million color homes just around the corner, a program that captures 60-90 per cent of the color audience—*simply because the show is in color*—has a considerable jump on the rival programs that may be more expensively produced, better written and performed, etc. On the local level, the picture will be much the same as color penetration increases in each market. A. C. Nielsen figures last spring showed 19 markets where penetration had already reached 10-14 per cent. A color late-news show, for example, in such markets would have a considerable advantage over b-&-w competition.

Some observers have wondered whether this advantage isn't but a temporary one, and if color-set viewers, once the novelty has worn away, don't return to the "better" program even if it is in black-and-white. The ARB '64 study did show a decline in the advantage as color-set owners lived longer with their sets—from a 98-per-cent advantage for the recent (one to seven months) color owner to a 64-per-cent advantage for the owner who had his set 20 months or

more. As tint sets are sold in increasing numbers over the next few years, however, the new owners will be holding the color advantage at extremely high levels for some time. Thus, the outlet that colors more of its programming ahead of its competitors should fare well in the ratings wars.

In addition to colorcasts attracting viewers away from the competitive black-and-white programs, studies have shown that color attracts more

viewers to the set, thereby enlarging the total audience. This factor is highly important in view of the current controversy over whether or not tv audiences are smaller this year than last. Obviously, a medium losing audience is going to find it difficult to increase rates.

Some data on the heightened interest that color causes among viewers: Surveys taken by R. H. Bruskin (November 1962-January 1964) showed that color-set owners as a

WFLA-TV is the FULL COLOR STATION

The Tampa-St. Petersburg market looks first to the station with complete color facilities.

Largest Commercial Film Lab

WFLA-TV has the largest commercial film laboratory operated by any television station in the United States. It's the only one in the entire state of Florida. All film is professionally processed with complete quality control for extra natural-color impact.

Local Film in Color

Now all local film on newscasts is in color to deliver dramatic realism to a market of well over 50,000 color TV homes.

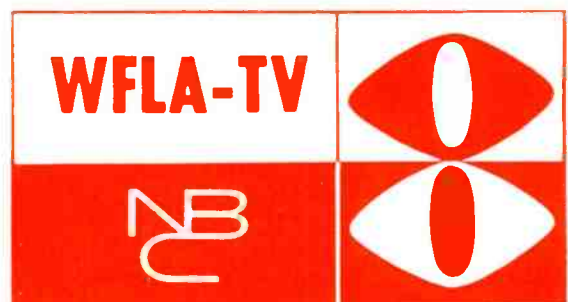
10 Years Color Experience

WFLA-TV also has 10 years association with Network, Film and Slide color experience. Now color VTR has been added and RCA promises January delivery on Live Cameras.

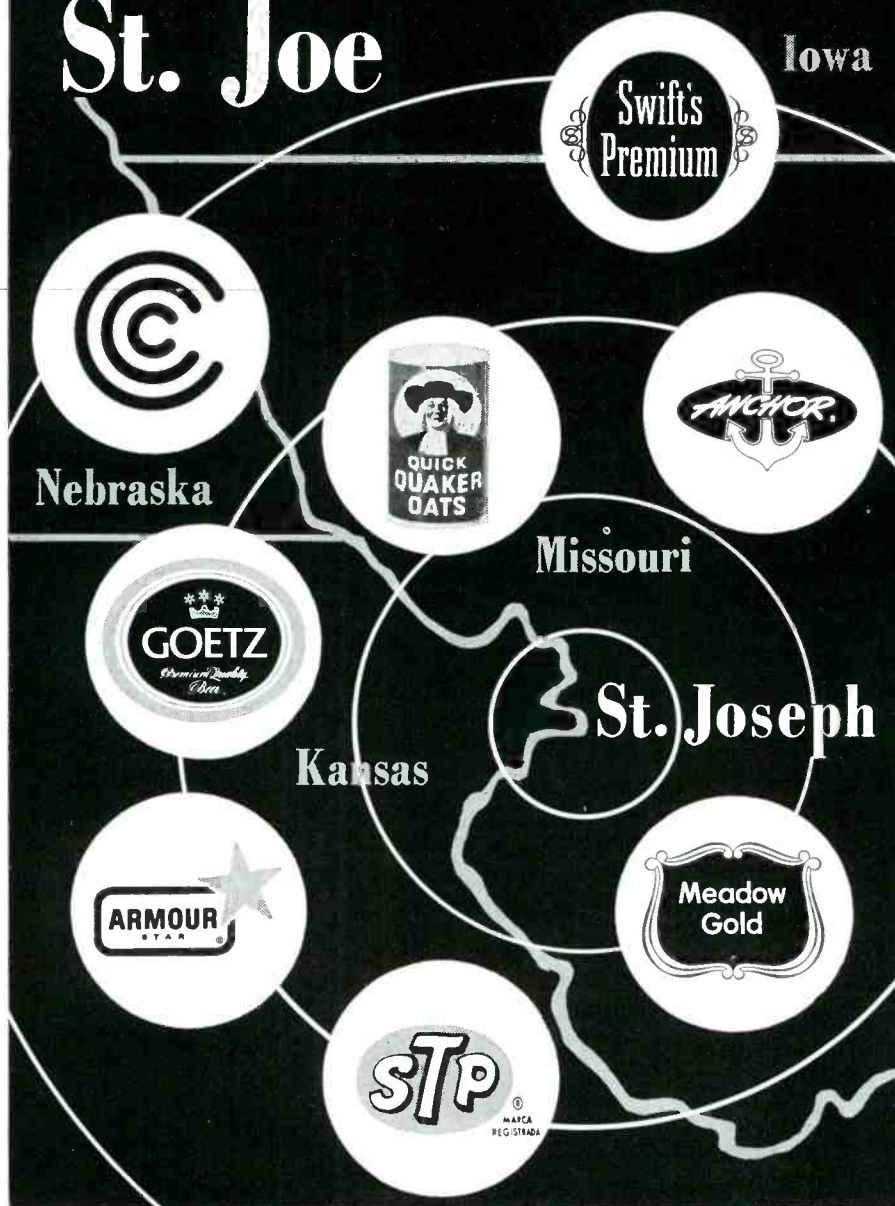
Color Quality Control

WFLA-TV quality controlled Color Productions deliver extra impact to your sales story in the booming, buying Tampa-St. Petersburg Market.

TAMPA—
ST. PETERSBURG
FLORIDA



The Hot Corner: St. Joe



Nationally known brands wear the "Made in St. Joe" label. But what does this have to do with the St. Joe television market . . . well, it is these manufacturing, packaging and processing operations that put the \$634,393,000 into the pockets of our listeners. That's spendable income. Add this to the agricultural income from 15 counties in Missouri, Kansas, Iowa and Nebraska, and you begin to see why we call this market "The Hot Corner."

If you would like to know more about "The Hot Corner" . . . the St. Joe market . . . ask your Avery Knodel representative to give you the details on KFEQ and the market we serve.

Television: KFEQ-TV, St. Joseph, Mo.—AM Radio: KFEQ, St. Joseph, Mo.—KLIK, Jefferson City, Mo.—WAMM, Flint, Mich.—WMAX, Grand Rapids, Mich.—FM Radio: WABX, Detroit, Mich.—WGMZ, Flint, Mich.—WQDC, Midland, Mich.—WSWM, E. Lansing, Mich. Represented nationally by Avery Knodel

KFEQ
Channel
2
St. Joseph
Missouri

PANAX

whole spent 159 minutes per day watching tv, while b-&w views spent 139 minutes. A TvQ survey in October-December 1964 showed that 60 per cent of the respondents viewed black-and-white tv 20 hours or less per week, while 39 per cent viewed more than 20 hours; in color homes, however, 49 per cent viewed less than 20 hours, while 50 per cent viewed more than 20 hours.

Viewers-per-set figures from the famed Crosley color survey showed that a color receiver attracted 2.9 viewers as compared to 2.6 viewers for a black-and-white receiver. (Until this winter, most color sets sold were consoles designed for living-room, all-family viewing. With small-screen and portable color models being rushed to the market, the number of viewers per set may decline. Color sets sold as second or third sets to homes which already have black-and-white also will undoubtedly feel a decline as the novelty of color wears off and "dad" opts to watch a football game on an "old-fashioned" b-&w set while the kids watch cartoons in color.)

How To Charge for It

Armed with this kind of data, and with other on the heightened impact of a color commercial vs. a black-and-white and the demographics of the color audience (initially wealthier, better educated, a generally "better" market), the management of a colorized station is ready to begin looking to a return on its tint investment. Two methods of achieving this have been advanced in the past: one is to charge advertisers a premium for use of color facilities, whether it involves transmitting a filmed commercial in color, taping a color spot or using color equipment for a live program. The other method of recouping color costs is to use the fact of increased outlay and (hoped-for) increased audience to support across-the-board rate increases on all programs.

At the present time, only a very few stations—less than a half-dozen—are reported to be charging an additional increment for color. Of the networks, only CBS passes on some

EARLY IN 1966 MIAMI WILL ACQUIRE A COMPLETELY NEW COLOR MOTION PICTURE FILM PROCESSING CAPABILITY



Capital Film Laboratories is coming to Miami, Florida, early next year.

Capital will become part of an increasingly important motion picture film production center that is developing in Miami.

The new Capital Film facility will be designed to serve the Florida-Caribbean-South American area.

Now the motion picture entertainment industry

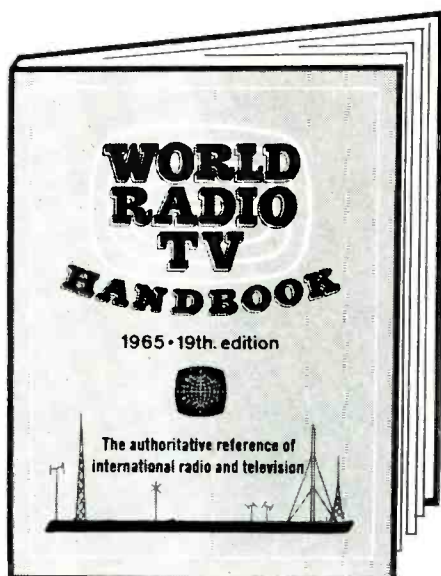
—which will include the theatrical, commercial, and syndicated productions originating in the area —will have the professional services from one of the nation's top quality laboratories.

"On the scene" capability for overnight 35mm color service, combined with Capital's nationwide reputation for reliable, quality processing, gives Miami the professional "back up" needed to support its rapidly expanding motion picture industry.

CAPITAL
FILM LABORATORIES, INCORPORATED

470 E Street, S.W. Washington, D.C. 20024—(202) District 7-1717 • 1998 N.E. 150th Street, North Miami, Fla. 33161—(305) 949-3242

COMPLETE AUTHORITATIVE



1965 WORLD RADIO TV HANDBOOK

The indispensable and complete guide for identifying broadcast stations in every country of the world. A complete listing of all short wave stations, foreign broadcasts, long and medium wave stations, tv stations and personnel. The World Radio TV Handbook is the only guide of its kind, used by broadcasters, tv stations, technicians, amateurs, shortwave hobbyists, diplomatic corps and advertising agencies throughout the world.

For information, write

World Radio TV Handbook
Sundvej, 6, Hellerup, Denmark
or
1270 Avenue of the Americas
New York, N. Y. 10020

of the color cost to the advertiser (he pays \$470 for "distribution" of a black-and-white prime time commercial, \$720 for a color commercial). The reason why more stations and networks have not added the surcharge is apparently that such "extra" cost might frighten potential color advertisers into the use of competitive facilities. Additionally, where a client is told he must pay extra for color, he might ask for b-&-w transmission and, in a future where virtually all programming is in color (as on NBC-TV today), more cost might be involved in switching to air a black-and-white signal than in staying with color. Hence, the trend almost certainly will be toward a general increase in rates on the networks and stations, with the advertiser convinced he is paying more for a greatly improved medium that gives him larger audiences, increased viewer interest, etc.

Five Years Ahead?

Advertisers now employing color are getting a bonus of considerable size, one that has been growing larger since 1963 when color homes hit the one-million mark for about two-percent penetration. The penetration figure for August, according to a just-released study by the Advertising Research Foundation, was 6.9 per cent, and the flood of Christmas sales was expected to put the level at 10 per cent by January 1. Within five years, TELEVISION AGE estimates, some 35 million color homes will have put penetration at 60-70 per cent (see box, page 34).

By that time, it is predicted, all prime-time network programming (except for an occasional news special or documentary) will have been telecast in color for several years; most daytime shows will be in color; the bulk of syndicated material offered to stations will be off-network color shows; local newscasts and live entertainment programs on 50 per cent of the nation's stations will be in color; 80-90 per cent of commercials will be in color, and advertisers will be paying 25 per cent more per commercial minute—on network or local station—than they are now. ■

How to

(Continued from page 37)

various backgrounds of scenery typical of the nations in which the several kinds of coffee were consumed. This broke all the rules of color, composition and photography, but the result was charming and not in the least confusing. The backgrounds stayed back, the featured place settings were exactly right, and the coffee had a convincing and appetizing coffee look.

Knowing what color impressions to expect and how to keep color distortions under control is more than half the battle. Not knowing the basic ground rule regulations as they apply to color control can result in some really appalling results on product color to say nothing of wasted advertising expenditure. Here are some typical color distortions to be expected on color tv:

- Preserves turn black.
- Certain fish reproduce so very white that they look unnatural.
- Silverware acquires a scintillating halo.
- Necktie colors look appreciably darker against white shirts than they do against blue shirts.

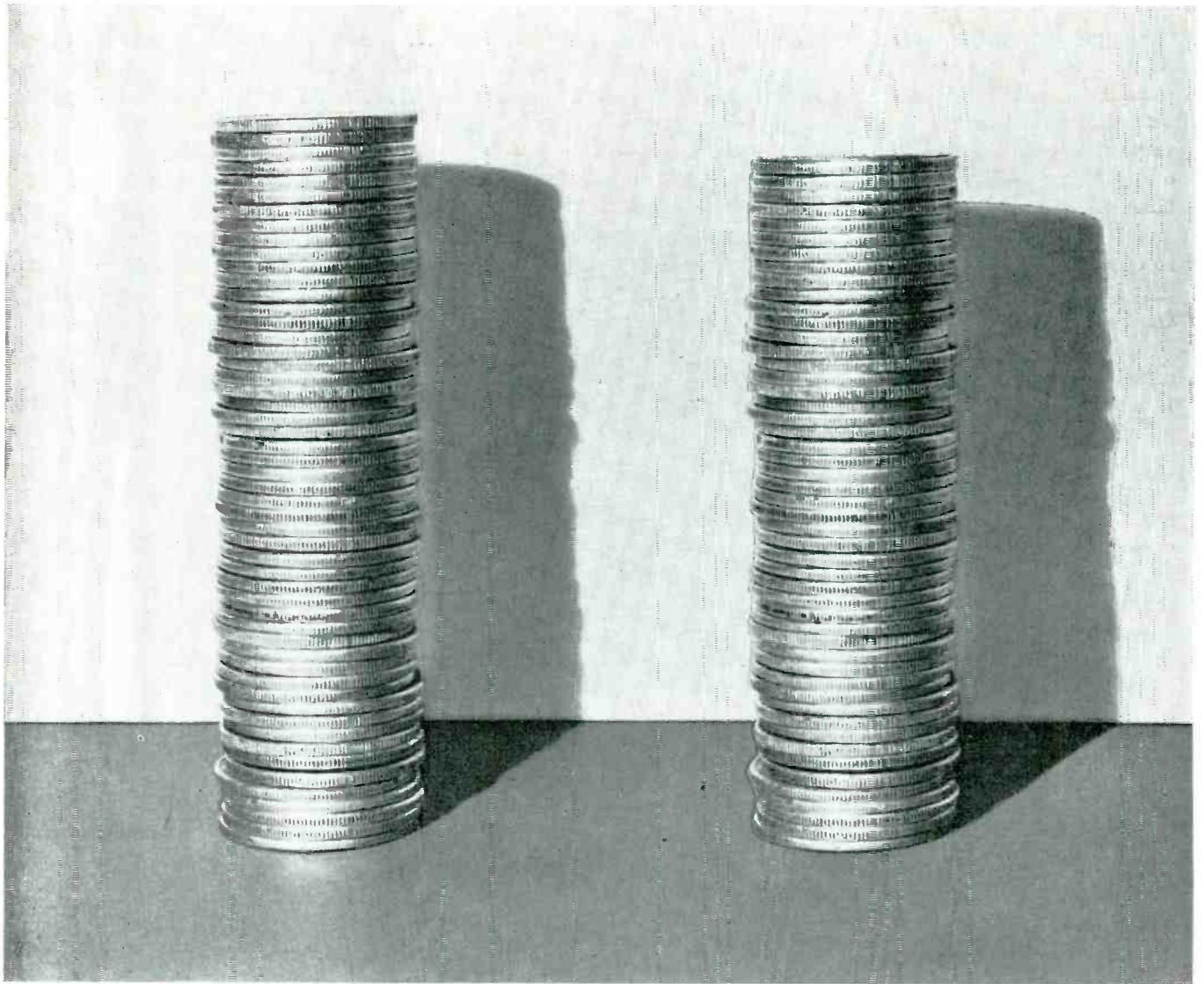
New problems develop constantly as color-innovations are introduced.

In spite of the lavish use of cartoon characters, much of today's color tv advertising relies on people—filmed or alive—to do the selling job. Color tv can be ghastly. When it was in its primitive stage, viewers didn't much mind if a model's dress came through as green instead of pink. They were deeply concerned, however, when her face *matched* the dress. While much of this has been rectified, stage make-up still won't work 100 per cent on color television. Stage footlights necessitate high coloring, while subdued make-up tones reproduce most convincingly on color tv.

But even subtle cosmetic tones tend to reflect color "after-images" from clothes and one of the most vexing problems continues to be the overlapping of clothes and complexion.

Following (on page 100) are a few of the most successful clothing-color considerations that typical complexion types can wear to advantage on and off the color tv screen:

Money's the name of the game...



That's what it's all about. After all the programming, promotion, research, sales presentations — all the hard work of running a station and selling the time — it's the bottom line that counts, month after month.



Some stations and some representatives know this game better than others. Our growth and stability show how we play this game. Perhaps we should be on the same team.

VENARD, TORBET & McCONNELL, INC.

TV & Radio Station Representative

New enlarged New York headquarters, 555 Fifth Ave.

Chicago, San Francisco, Los Angeles, Detroit, Dallas, St. Louis, Denver, Portland, Seattle

Dr. Allen B. Du Mont—1901-1965

The passing of Dr. Allen Balcomb Du Mont recalled to many industry veterans the struggles this video pioneer endured to create and then to keep alive a "fourth network." Television in large measure today owes its very existence to the scientific inventions of Dr. Du Mont, especially to the cathode ray tube he perfected in the basement of his New Jersey home in 1931. Through the '30s and early '40s, no one worked so earnestly as he did to bring closer the dawn of commercial television. On his experimental station, W2XTV Passaic, went out in 1939 the first commercially-sponsored tv program. It is perhaps ironic that when later he attempted to build a commercial tv network, which incidentally was the first to carry a sponsored program, he should fail. Others were to exploit to the fullest the profit-making possibilities of the communication method which, it has been said, would not have existed were it not for him.

As reported in a two-part history of the Du Mont Network (*Lesson from the Past*, TELEVISION AGE, March 5-19, 1962), Dr. Du Mont began his career in the broadcasting field by going to work for a man who has often been called "The Father of Radio," Dr. Lee De Forest. Had Dr. De Forest shared the Du Mont conviction that the cathode ray tube was the best way to solve the problem of mass tv reception, he would doubtless have earned another title, that of "Father of Television," but he remained unconvinced. Finally, Dr. Du Mont quit the De Forest labs and developed the tube in the cellar of his home. There, at the nadir of the Depression, he eventually perfected a mass-marketable tube. The device became the foundation of the tv set manufacturing industry, and completed what had been the "missing link" between transmission and reception.

By 1947 the experimental station bearing his initials, WABD New York, had become the flagship of the fledgling Du Mont Network. A year later this network linked 16 stations in the northeast and middlewest, and sent programming out to another 12 stations via kinescope. But that year the FCC put its historic "freeze" on new-station permits, and the Du Mont Network, battling ABC-TV for clearance in three-station markets, found itself at a disadvantage. From the start of cable-interconnection, tv stations—most of them started up by network-affiliated radio stations—tended to hook up to the corresponding tv network.

To help thaw the "freeze," Dr. Du Mont spent a small fortune to present the case for de-intermixture to the FCC. "Putting uhf stations in vhf markets is like pitting horses against automobiles," he said at the time, and the subsequent history of the u's seems to bear him out.

The lack of allocations seemed to spell doom for a fourth network, but at the time it was a question of which network was to be fourth: ABC-TV or Du Mont?

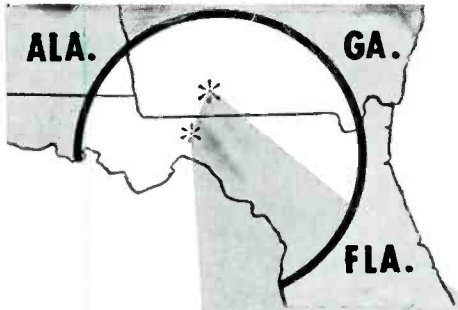
Paramount had bought into Du Mont as early as 1938, as a hedge against tv competition, and before long held a quarter of the stock. From that time the motion picture company exerted what Dr. Du Mont called, not without bitterness, a "negative veto" on the laboratories and on the network. Attempts by Dr. Du Mont to buy out Paramount failed. Attempts by the Du Mont Network to acquire foothold stations—e.g., WBBB Chicago—failed. Soon the laboratories, which had been carrying the network, joined the network in the red. To save the laboratories, Dr. Du Mont sold WDTV Pittsburgh to Westinghouse, and then poured nearly \$10 million into the labs. It was too late. At that time the merger between Paramount Theatres and American Broadcasting was completed, and this spelled the end of hope for the wallowing network (which, nevertheless, had just spent several million dollars to build a new studio headquarters).

Today's youngsters in the television field, whose memories go back no further than, say, to the quiz scandals, might wonder about the kind of programming offered by the Du Mont Network. "Could this limited outlet compete with the 'big boys'?" they ask. It could, it did—and viewer loyalty had little to do with the network's demise. From its studios, such later tv stars as Jackie Gleason, Sid Caesar, Imogene Coca, Jack Carter, Ernie Kovacs and Bishop Fulton J. Sheen first were seen on the tv screen. In addition to the on-air personalities, the Du Mont Network served as a valuable training ground for a large group of major executive talent. In this assembly were Don McGannon, president of Westinghouse Broadcasting Co., Theodore Bergmann, now in programming with Landau-Unger, and many others. But stars and talent could not compensate for lacks of funds and facilities.

The network was liquidated. The laboratories were sold to larger corporations, and for one of them—Fairchild—Dr. Du Mont went to work as consultant. He continued to develop and patent electronic devices, a wide range of them, but to those who met him in the past few years, it was obvious the battle was over. He once told an audience of engineers, "When I look at tv now, I feel like Frankenstein beholding his monster."

Perhaps the analogy was somewhat less than precise. Where Dr. Frankenstein's monster eventually destroyed him, Dr. Allen B. Du Mont will never be remembered as a man destroyed by television. Rather, he will be long recognized as one of those dedicated men who helped create a new means of communication.





WCTV-land

land of YEAR-ROUND

good living, good business

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



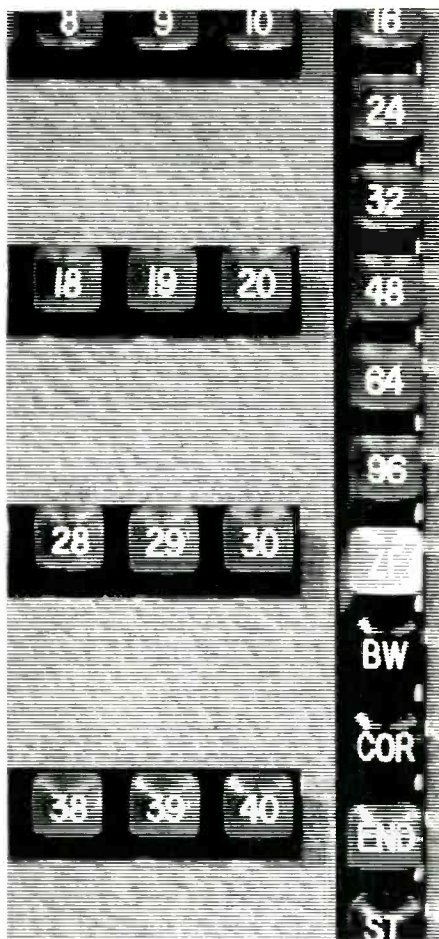
WCTV
6

TALLAHASSEE
THOMASVILLE



BLAIR TELEVISION
A Division of John Blair & Company





precision

How much red, blue and green exposure should each scene have? 50 steps are available for each color. 125,000 combinations are possible. At Byron, skilled timers carefully evaluate original film, to judge proper color density, and punch this information into a Mylar control tape. The film is then played back to double-check accuracy. Then and only then, Byron's entirely automatic precision equipment goes to work. This combination of experienced men and fine equipment means the kind of precision timing Byron is famous for. Byron, where film producers from all over the world turn for the finest in 16mm Color-Correct® prints . . . only at Byron.

Developing Printing Music Sound 16 mm 35 mm Editing Color or black and white Color-Correct®—only at Byron Complete service Everything but original photography.

byron
MOTION PICTURES

1226 Wisconsin Ave., N.W., Washington, D.C. 20007
Phone 202-FE 3-4000

Redheads: Medium neutral gray and light gray make them look more vivid; rust gives less appeal; yellow-green adversely affects the redhead's complexion. Faded pinks are splendid.

Brunettes: Medium neutral gray or bright dark blue makes them look more vivid; light gray gives a tanned look; yellow brings out the pinkish tones in brunettes.

Blondes: Medium neutral gray makes them look faded; light gray gives them a darker look; medium tan or bright dark blue adds vividness; yellow gives blondes a violet cast.

White Hair: Medium neutral gray or light gray makes skin coloring of women with white hair look faded; yellow gives a violet cast; light violet-blue brings out fresh pinkish tones; bright dark blue makes these people look sallow. Rose and subdued pink are flattering.

In general, fabric colors whirl around in tv's electronic environment and comes out changed. Take that everyday stand-by of the American male, the ubiquitous white shirt. White is still too much for today's color systems. It appears much too bright on the receiver. It takes a gray or blue shirt with one-half the reflectivity of white to look like a white shirt on color tv.

A good basic rule in costuming for color is always to avoid white for large areas. Today's video equipment will gag on a picture with more than 20 percent of its area in white. (Incidentally, the color camera is like the human eye. If the color is too bright, the camera blinks. The commercial is thus transmitted with a set of nervous blinks, distorting the visual quality of the presentation.)

A related problem is color saturation. Consider a red shirt against a blue background. The variation of brightness between strong red and equally strong blue will diffuse the transition between the shirt and the background so that the edges of the shirt will appear to smear. Contrasting yellow in place of red against blue will make this particular color transition effective.

Color television puts the product in

another selling environment and complicates the problems of window display, and package design in general.

Should the advertiser let his package alone, even though it may look differently on color television and the supermarket shelf? Or should he re-design to create a package that looks the same on a screen as it does on a counter or in a window?

There is no pat solution. All we can do is list the factors that will influence a decision:

1) It is difficult and sometimes costly to develop package colors that will look the same on color and black-and-white tv and "in the flesh."

2) Such a redesign may lose the selling value of carefully established package colors.

3) On the other hand, more and more advertising is originating from the point of sale; if a package is unrecognizable when the camera moves into that supermarket, it has become a very expensive package indeed.

4) Using special colors that simulate a package on tv may or may not produce a convincing replica.

Kill The Shadows

As a rule of thumb, an advertiser will probably fare best by making a brand-new package line compatible with black-and-white or color and point-of-sale viewing, a complex job best left in the hands of the color engineer. If the advertiser retains his old package line, the problems of making it compatible may be insurmountable, and he had better get professional help in trying to simulate his package on tv as closely as possible.

Lighting has an immense job to do with getting an advertising message over to the viewer. Lighting can make or break television colors; it is even more important than lighting for black-and-white. Lighting for color tv must be comparatively shadowless and extremely bright because the average level of light on a color tv set runs four to six times that of black-and-white. If the originating studio doesn't have color-controlled and color-integrated lighting, small objects with slight color differences—like people's faces—will show up

RED*
is one more reason
why **WJAR TV**
should be your first
Providence buy

* Nielsen and ARB say we have the audience... but that's not enough for us — we're first in color too — color slides, color tape, color film, all at no extra charge. Buy WJAR-TV and you've sold three states.

**BROADCAST DIVISION OF THE OUTLET COMPANY PROVIDENCE, R. I.
NBC — EDWARD PETRY & CO., INC.**




ONE
...for your money
WSYR-TV

Again, overwhelmingly the LEADER IN THE CENTRAL NEW YORK MARKET.

WSYR-TV dominates...because of eight years of unbroken leadership in the market, in ARB Reports.

Again, it is number one in homes delivered—
*41% more than station no. 2
*76% more than station no. 3



*ARB FOR MARCH 1965.
SIGN-ON TO SIGN-OFF: MONDAY THRU SUNDAY

WSYR-TV
NBC
Channel 3 • SYRACUSE, N. Y. • 100 KW
Plus WSYE-TV channel 18 ELMIRA, N. Y.
Get the Full Story from HARRINGTON, RIGTER & FARSONS

MAD. & 52 BAR BERRY REST.

Famed decorators have just done us over in their best high styling and our new Chef has redone our menus. You'll find the varieties of food more attractive and appetizing than ever. Won't you come for luncheon or dinner today?

cocktails and supper also
piano moods at dinner

**BARBERRY RESTAURANT
BERKSHIRE HOTEL**

52nd Street and Madison Ave.
Reservations: 753-5800

extremely poorly on the home set.

The lighting of a studio, if it is carefully coordinated, can do a much better job of presenting an advertising message than natural lighting. The big problem is coordinating lighting with the colors to be aired.

The color engineer handles this with a color-and-light correlation chart. Such a chart gives information on the typical color of the conventional studio light sources, the color of the pigment that the light will reflect from, the resultant hue, and whether the value and chroma of the pigment are respectively raised or lowered.

Probably the most important factor in producing effective color tv is to maintain exactly the right amount of contrast and to use the "right" colors together. Too great contrast is not only disturbing but also, and in contradiction to its usual effect, tends to neutralize itself. This is exemplified, for instance, when an announcer in a dark blue suit is shown against a brighter and lighter blue background. His normally healthy tan complexion, a color complementary to blue, becomes pallid by reflection and bleeding of the background into the flesh tones.

Not Too Many Colors

On the other hand, too little contrast is just as bad. A charming white kitten on a shaggy white rug (in a commercial advertising pet foods) became a mass of iridescent, reflected colors that carried no impact. In black and white with the right light and shadow this picture might have been very striking. In color it was lost. The same white rug behind a red-brown puppy was eye-catching and riveted the attention not only on the puppy, but most especially on the deeper red-brown dog food that appeared rich and succulent, as it should. This is good color advertising, and it brings up another point—the effectiveness of simplicity. A silver-gray or yellow kitten would have given the puppy serious competition in spectacular interest.

In a short commercial, three colors are better than four, and two, if they are the "right" ones, are better than



Edward Bleier was appointed vice president in charge of public relations and planning for the ABC Broadcasting Division. He was previously vice president and general sales manager of the television network.

three. When the object shown necessarily consists of several colors, as in a brightly hued package, it is especially necessary to show it against a neutral background, but not one that is in such sharp contrast that it distorts the true colors of the display. A neutral background need not be gray or beige. In fact these colors tend to take on undesirable reflections. It can be gray-green or mauve or gray-blue, depending on the color or colors with which it is intended to contrast. But in any case it is apt to be most successful when it is simple, without texture or folds or pattern of light and shade.

When considering colors for tv commercials, remember also that colors traditionally have symbolism. Manufacturers who demand the most exacting standards in their advertising, product or package communication find nothing excels color—it tells the sales story—it sells faster than words—but the colors must be the correct ones.

So far as moods induced by color are concerned, the following associations are valid. Note that different values and intensities of the same color often have quite opposite connotations.

Light reds induce cheerfulness, but very dark or very bright reds are more likely to induce depression and irritability.

Soft pinks are associated with

WSPA • AM • FM • TV □ □ □

FIRST

- ✓ Radio Station in South Carolina
- ✓ FM Station in South Carolina and FIRST with Stereo in Southeast

AND, FIRST in local

COLOR

in South Carolina and **GREENVILLE • SPARTANBURG • ASHEVILLE** Market

Recognizing there is more sell in color, WSPA-TV pioneers with colorcasting in South Carolina and the Greenville-Spartanburg-Asheville area. Television Magazine reports 30,810 homes with color sets in this vast market. A **MUCH LARGER PENETRATION** of color sets than in such markets as Winston-Salem-Greensboro-High Point, Atlanta, Jacksonville, Houston, New Orleans, Charlotte, Birmingham and many others.

Now, WSPA-TV, with newly installed color film and slide equipment, is selling in color the Channel 7 market via the powerful WSPA-TV transmitter on Hogback Mt. and through 8 translators strategically located in N. C. and Georgia. Ask your Hollingbery man about **COLOR** selling on Big 7!



WSPA-TV

CBS in the Greenville-Spartanburg-Asheville Market

AM - FM - TV

channel

7

SPARTANBURG, SOUTH CAROLINA

Owned and Operated by The Spartan Radiocasting Co.—Walter J. Brown, Pres.

GEORGE P. HOLLINGBERY—National Representatives

femininity but bright magenta pinks suggest frivolity.

Light orange looks clean and appetizing but when this color is grayed to a tan shade, it merely looks drab.

Pale yellow and ivory suggest daintiness, but deep, strong yellow suggests boldness, virility and gaiety.

A clear, fairly light yellow-green is associated with young growth and freshness, but the same color darkened and subdued to olive brings to mind an impression of decay.

Light sky blue is a tranquil color: deepened to indigo, it becomes depressing.

Color controls the very world we live in. It is bright and gay and happy, or cool and calm and restful, or irritating and painful. The entire range of human involvement and emotion has a color identity—and this must be equally well presented in the commercial counterparts projected on color tv to be effective and rewarding to all concerned. Color must attract, not distract. ■

FREE
from
MODERN
TV



ALL COLOR TRAVEL FILMS
Available as a half-hour
or quarter-hour series

This dazzling array of films present all the romance, adventure and scenic wonders of America. Your audiences will thrill to the beauty and excitement! For week to week continuity, each print has a standard SEE THE U.S.A. series title.

WRITE
FOR
YOUR
BROCHURE



1212 Avenue of the Americas
New York, N. Y. 10036 (212) 765-3100

Serving Television Stations From
8 Regional Film Libraries

NINE POINTS TO BETTER COLOR

1. One of the most important things to remember is that color film—in its exposure, its developing and printing—is far less flexible than black-and-white. Say, for instance, we are shooting a girl's hair outdoors in natural sunlight, for a shampoo commercial. Hair shot in the forenoon will not match hair shot in the afternoon. The morning footage will be near the blue end of the spectrum, the afternoon hair will verge toward the red end of the spectrum. And, unlike black-and-white film, you cannot depend on correcting these subtle shades of color in the printing.

2. It takes longer to produce an acceptable color print of a commercial—from two to three weeks longer—on the average. And, right now, until new lab facilities are completed, sometimes longer than that. So a word of advice to clients and account people—and everyone who makes up production schedules or sets air dates: *you must allow for an extra margin of time with color.*

3. Don't get carried away with the use of color. There should be a *reason* for color—a creative or advertising reason, preferably. An esthetic reason, certainly. Avoid strong, vivid, over-saturated colors. The use of pastel or muted colors will generally give you more control in printing and better reproduction on the television system.

4. Full, well lighted scenes are generally better than sharply contrasting highlight and shadow lighting because the narrower light-to-dark spectrum reproduces better over system.

5. Quantity printing from 16mm reduction prints and especially 16mm contact prints from 35mm originals increases print density and contrast. That is, scenes will be darker and colors deeper in quantity on the 16mm air prints.

6. Don't forget that for some years hence the majority of the audience will be seeing our commercials in black-and-white. This means you must use color balance that will produce a good *monochrome* print as well as a good *color* print. To make sure you have done this, it's a good idea to check your finished film on system (you can do this at one of the networks or at Reeves Studio). To *really* check it out, you should go through these steps: a) transmit your color print on black-and-white system to black-and-white set; b) transmit color print on color system to black-and-white *and* color set. It is also a good idea to check your 16mm reduction print on both color and black-and-white systems.

7. When shooting a color commercial—in studio or on location—strive for a consistency of background and lighting. Sharp differences in color values in backgrounds can give a jarring, fragmented look to the commercial when it is edited—and this can't be easily balanced in the printing, as it can in black-and-white.

8. Color correction of packages. Before you go into full production of color commercials, it's wise to do some experimental color shooting of your clients' packages.

9. A word about screen testing. You can screen test in color quite simply and fast, by using 16mm Kodachrome II reversa stock. The colors are quite true and you can usually have a reversal print back in 24 hours.



MR. WEBBER

—Gordon Webber
Vice president, director of commercial production, Benton & Bowles

How Color Tv Sells on the Local Level

The potential of color television is as dramatic on the local level as it is on the national level. Locally, many traditional holdouts to television—department stores, dress manufacturers, grocery stores—are giving the medium a new look as the possibilities of color are presented to them.

As an example, the Federated Department Stores in Cincinnati, Dayton, Columbus and Indianapolis, participating sponsors in Crosley Broadcasting's *Paul Dixon Show* (a live morning color variety program), have racked up impressive successes, especially with their television dress promotions. Although exact figures are not available, the stores are aware of the effect of their television schedule on sales, since phone orders are called in immediately following the show. Color is not the primary reason Federated bought into the program, but it is worth noting that the dress color modeled on the Paul Dixon show each day is almost invariably the dress color the customers order.

'Not Too Expensive'

A more direct relationship between color and sales is established by Charles B. Marquardt, district manager of the Fanny Farmer Candy Shops in the St. Paul-Minneapolis area. The company runs a color schedule over KSTP-TV in that market. "It's hard to imagine," Mr. Marquardt says, "the difference that color makes in moving our product. We've been using black and white over KSTP-TV for several years, but last October we decided to switch to color tape and if you'll forgive the piracy of a slogan from another product, 'we'd rather fight than switch back.'"

Mr. Marquardt thinks that an entirely new concept of advertising will emerge because of color television. "From the standpoint of Fanny Farmer Candies," he says, "the impact has been immediate and impressive. One of our industry's major projects has been the adoption of the finest wrapping-packaging processes

to make our product eye-appealing. With color tv's remarkable and rapid growth providing far greater exposure than we ever dreamed possible in such a short time, the use of color commercial campaigns has opened new vistas and sales possibilities for our products." Further, says Mr. Marquardt, fears that color costs would be too prohibitive proved groundless. "The quality of our production is the best we've ever done and compared with color film our color tape commercials are far superior insofar as costs and flexibility are concerned."

Great for Cars, Tv

Another advertiser testimonial comes from Jacksonville, Fla., where a jewelry company has been running a schedule over WFGA-TV. Says H. F. Underwood, owner and president of Underwood Jewelers: "I've been on tv since 1951 and the first remarkable result from it was that so many people came in and told us they had seen us on the air. . . . When color tv came on and my program began going out in color, I continued to get the response from tv but very few people mentioned color to me, which was natural when you consider the fact that there was a relatively small number of television color sets out. But in the past few years, many people have come in and said how beautiful things look in color. . . . I feel that I would hate to be without color now.

"When I went into television in 1951, the volume of business I was doing in Jacksonville was about \$400,000. This year we will do close to \$2 million, which shows a growth rather ahead of the norm all over the United States. I really feel. . . that television is probably the biggest factor in the growth of my business." And Mr. Underwood is convinced that color will produce more business from him than did black and white.

Another WFGA-TV color sponsor is Powell Plymouth of Jacksonville. A. Lee Powell Jr., owner and president, says: "We know that color tv

is one of our biggest assets insofar as the buying public is able to see automobiles displayed in the spectrum of colors they might choose off the showroom floor. . . . Displaying an automobile in color is *much* more impressive to the normal buyer, because he can see the beauty of the automobile at home just as he would see it in the showroom."

As to the effectiveness of color: "We've been with WFGA-TV since 1962 and after four years we are one of the largest single-line Plymouth dealers in the world. Our sales are up more than 312 per cent over 1962."

A natural prospect for local color advertising is, of course, television set distributors. In Kansas, the Kansas State Network (KARD-TV Wichita; KCKT Great Bend; KGLD-TV Garden City and KOMC-TV Oberlin-McCook) initiated a special color promotion that led to sales increases for color

BETTER LOOKING...
BETTER LISTENING...
BETTER SELLING...
WSUN
TELEVISION • RADIO
TAMPA - ST. PETERSBURG

television distributors of from 151 per cent to 350 per cent over the same (fall) period last year.

Many stations reported increases in business as a result of their color facilities. WTAE Pittsburgh was able to bring in high-fashion advertising from the Joseph Horne Co. WHO-TV Des Moines reports that it has approximately 20 local clients running color commercials and feels that at least 75 per cent of this business was brought or stimulated by its color facilities.

WKY-TV Oklahoma City reports that the local RCA distributor, Dick Christman Appliance Co., scored a resounding success with its sponsorship of election returns. The distributor said that the promotion quadrupled the movement of merchandise over any previous promotion that he or any of his dealers have ever been involved in.

52-Week Contract

WSPA-TV Spartanburg, S.C., tried unsuccessfully to get the local Sears Roebuck outlets into television for over a year. The station finally made a color presentation, however, and convinced the store to buy a seven-week test schedule of color spots in the Thursday movie. The spots were advertising, coincidentally, color television sets. The immediate increase in set sales so impressed Sears that the chain signed a 52-week contract, convincing the station that color television was a tremendous sales medium.

In Fort Worth-Dallas, Texas, one of the local supermarket chains, Buddies, had made several black and white spots but actually spent very little time and money in television. Then WBAP-TV offered the chain free use of the station's color tape equipment as an experiment in an effort to get the advertiser into color television. The Buddies management was so pleased with the sample results that 279 color spots, mostly minutes, were soon contracted for in a six week campaign on WBAP-TV. Grady Helm, advertising manager of the supermarket chain said, "The increase in our color commercial advertising has resulted in a far more

attractive cpm than we've ever been able to get in any other medium."

WFBM-TV Indianapolis reports that a local restaurant chain is currently spending \$1,000 per week in color spot tv on the station. The account formerly spent a total of \$700 a month in television divided up among the market's three stations. When WFBM-TV made a presentation that was based on the use of strictly color commercials stressing the adaptability of food to color tv exposure, the restaurant's agency switched the entire account to the station and allocated additional money for the program. Retail sale results encouraged the account to stay in color and maintain a heavy spot schedule.

KMTV Omaha, Nebraska, has been fully equipped for color for 10 years and pioneered color spots in the area. One of the station's larger color advertisers is Wilson Certified Franks. The meat company has been in color for five years with spots in kid shows and evening slots. Wilson started with live commercials but found the use of color so successful that the company now also uses color film and tape. A unique point is that the manufacturer uses the station to sell its wholesale customers as well, showing the tapes in sales meetings with the wholesalers.

Will color automatically bring in new business? No. But actively selling local color facilities will.



Charles M. Sias Jr. was appointed to the newly created position of general sales manager of WABI-TV Bangor, Me. Mr. Sias, formerly sales manager of WABI-TV radio, has been with the Hildreth Radio-Television Network since 1957.

COLOR STOCKS

Following is a summarization of the current status, as Wall Street views it, of the leading makers of color receivers and components. For more on Wall St. and color, see page 38.

Admiral Corp.

This is the comeback corporation of the industry. Its management has completed a turn-around and is now riding the wave of color television prosperity while at the same time restoring profitable operations to its other lines of consumer products. Its line of side-by-side freezer and refrigerator combinations is in the center of this reorganization and is reportedly selling at a pace rivaling its color set sales.

Admiral buys its color tubes from National Video, RCA and Sylvania. It also has its own color tv facility coming into production this year although no significant output will be reached until the middle of 1966. By the end of next year the company expects output to reach 600,000 a year. Sales of Admiral for 1965 are expected to reach \$280 million, compared with \$238 million last year. Earnings in 1965 should reach the \$2.50 per share level compared with \$1.66 last year. Analysts are predicting an Admiral volume in 1966 of \$340 million and earnings of \$3.50 per share. That's a major jump in volume and profits; it depends heavily on the ability of the company to get its own color tube output producing profitably next year.

Advance Ross

This manufacturer of tv deflection yokes and horizontal output transformers is also enjoying the rewards of color television. The company's technology takes the image sent out by the telecast and spreads it over the face of the picture tube. Advance Ross also has a subsidiary, Gavin Instruments, which produces components for uhf television. One is a converter that enables vhf sets to receive uhf signals. Under development is a special uhf tuner to



*“Miss Conway stays, the media files stay—
but get your own Standard Rates...
mine move upstairs with me!”*

.....

Upstairs, downstairs, everywhere SRDS is used
YOU ARE THERE selling by helping people buy

.....

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

be sold to set makers. In addition, the company makes molded cable assemblies for makers of stereo and hi-fi equipment, hospital equipment, electronic controls and other segments of the entertainment communications industry. It also has a 25-per-cent interest in a firm that has large holdings of oil shale land.

Sales have bounced up sharply so that for the full year volume is expected to reach \$12 million, compared with \$8.8 million last year. Earnings reached 10 cents a common share for the first half compared with seven cents a year ago.

Corning Glass Works

Corning's ability to produce special-property glass has given it a unique position in the television field. RCA and Corning reached a special agreement on the cost and effort required to develop a bulb which would house the new color gun. Corning's success in the field has been outstanding and throughout 1964 and 1965 it has been scoring substantial sales gains, reflecting the position it gained in the color bulb field. Of course its other products—the lines of cookware, electric components, lamp bulbs and neon tubing, Steuben crystal, refractories and corrugated gift cartons—are all prospering. But the radio and television tube output, which includes other electrical and electronic items, accounts for an estimated 45 per cent of total volume. Sales in 1965 are expected to top \$340 million, compared with \$328 million last year. Profits are expected to reach



Some 300 students on two campuses—at Indiana and Purdue—viewed live and on a closed-circuit tv link the second annual "Forum on Broadcast Controls." The panel included (l. to r.) Kenneth Cox, FCC commissioner; Everette MacIntyre, FTC; Donley Feddersen, Indiana U. chairman of radio-tv; Scott McLean, WLW-I Indianapolis; Sol J. Paul, publisher of TELEVISION AGE, and Douglas Anello, National Association of Broadcasters.

\$5.50 per share, compared with \$5.12 per share last year. The stock is selling at a very high multiple but the Wall Street community believes the company's growth will be sustained through 1966, with tv bulb sales being a major factor in both sales and profits.

General Electric Corp.

It is sometimes difficult to recall that a colossus such as General Electric has a vital stake in the tv market, both in sets and transmission, and also in tube production. The industry was brought up sharply in the past year when the company announced it would be marketing an 11-inch color set using its own color tube at a price of \$249.95. The prospect that GE will bring its enormous economic and industrial power

to bear on the task of increasing tube output dramatically, thus bringing prices down, is in the background of many analysts and set makers. But to date the danger seems remote. G.E. sales for 1965 are estimated at over \$5.6 billion, up from last year's volume of \$4.9 billion. Earnings should be approximately \$4 per share compared with \$2.62 per share last year.

Hoffman Electronics

Hoffman is a case of the prodigal son returning to the television fold. The company is engaged basically in the manufacture of electronic apparatus for the Government, making a variety of semi-conductor devices. It also has a consumer-industrial division which markets closed-circuit tv systems, community antenna systems and other comparable systems. In 1961 the company, which had established a name for itself as a tv set maker on the West Coast and had done some private-brand production for major distributors, quit the tv field as a result of unprofitable operations (though it continued to market radios and tape recorders).

In 1964 Hoffman purchased Travler Industries and then re-entered the tv field, primarily in private brands through an arrangement to supply Montgomery Ward with tv and stereophonic phonograph sets



Send for FREE TV safety grid and color guide.

We are producing SLIDES —
TELOPS — FLIPS — BACKDROPS ...
to 1965-1966 TV color specifications.

**WE ARE READY
NOW!**

**Rik Shaw Associates Ltd.
250 West 57 St., N.Y. 10019
PLaza 7-3988**

for a five-year period. Then the company decided to go a step further and market sets under its own name again. For the last four months of 1965 Hoffman introduced a line of tv sets, with over a dozen different models, which is expected to add \$3 million to its 1965 volume and bring total sales for the year to about \$27 million. The earnings for the full year are expected to be 30 cents a share with no taxes due because of previous losses. There is some reserve among Wall Street analysts about Hoffman's ability to develop a new line of consumer products, establish a distribution and marketing position within the tv industry, and continue to expand its other activities simultaneously. It is regarded as a speculative issue that may prove rewarding if all projects click, primarily the color tv program.

Magnavox Co.

The prima donna of the tv industry, Magnavox management seems determined to prove there's no limit to either the price the public will pay for quality tv sets or the profits the industry can make. The company's '65 sales of color sets should be in the neighborhood of 175,000 units, or more than double the 1964 output of 75,000. To insure a good supply of color tubes Magnavox signed a three-year agreement with Sylvania and National Video. In addition it has a strong hold on a supply from RCA because unlike most of the other set makers it did not plunge into its own tv production. Thus it is anticipated that from these various sources Magnavox would be able to double its supply of tubes in 1966. Last October the company announced price increases on about one-fourth of its color output by 5-8 per cent. In addition the company seems to be concentrating on the output of only the higher-priced console sets with higher profit margins. Sales for 1965 are expected to top \$300 million compared with \$227 million last year. Earnings this year are expected to reach the \$2.80-to-\$3.00 level. In 1966 predictions are that the company will show profits of

\$3.50 to \$3.75 per share and the price of the stock in late November seemed to anticipate that level of earnings. The company's military billing is also holding up after a short-term decline in 1963 and early 1964.

Motorola

The challenger in the industry is Motorola, and whether it succeeds in displacing RCA and/or Zenith as the king of the tv hill, it will have made a lot of money in the effort. It stole a march on the industry by underwriting the effort of National Video to produce a rectangular tube. This shape is expected to become the major type over the next few years and Motorola has a big head-start. It is estimated shipment of sets will rise from 130,000 in 1964 to 225,000 in 1965 and 400,000 in 1966. This volume, coupled with the company's semiconductor and communication equipment divisions, should give the company a sales volume of \$500 million, compared with \$419 million in 1964. In 1966 the estimates are the company will have a volume between \$550 to \$600 million while its earnings are expected to reach \$5.50 to \$5.75 per share. As of mid-May Motorola was entitled to recover \$3.7 million of development costs from National Video on the rectangular tube. National Video, meanwhile, had over \$4 million of unrecovered development costs. When both companies have recovered their costs Motorola will receive 40 per cent profit in excess of \$2 million for a three-year period.

National Video

The phenomenal rise of National Video on the American Stock Exchange has its roots back in a decision the company made to produce in joint operation with Motorola a rectangular color tube. The company always has had a somewhat independent approach to its operations. This includes the fact that it was one of the first U.S. corporations to set up operations in Puerto Rico, a move that entitled it to tax-exempt


status for a good portion of its black-and-white tv tube output until 1963. In 1961 NV set up a second Puerto Rican subsidiary to handle the production of some of the components unique to the color gun. The move seemed to have little significance until the company won its gamble on a rectangular unit. Now the Internal Revenue Service is reportedly seeking to determine whether the company is entitled to the tax-exempt income, particularly for the output from 1963 on. Since the status of the second subsidiary (Rico Electronics), in which color tv tube output is involved, runs until 1971, the issue is a critical one. All 631,322 shares of Rico are deposited under a 30-year trust for beneficial interest of National Video.

The arrangement with Motorola called for both companies to recover their development expenditures from sales of the new tube starting Nov. 1, 1964. Sales included those made to Motorola as well as to the other set makers including Admiral, Mag-

chattanooga's
tv station
with
the


**SPECIAL
DELIVERY**

you
want



WRCB/TV NB 3

Represented by
The Katz Agency, Inc.

A RUST CRAFT STATION 

navox, Muntz-tv, Sears Roebuck, Philco, Westinghouse and others. In October output of the color tubes was at an annual rate of 500,000 (black-and-white output was 1,250,000). The result of the company's willingness to try for the rectangular tube is paying off handsomely. The earnings for the quarter ended last August were 54 cents per share (after a two-for-one stock split), compared with a deficit of 11 cents per share the preceding year.

Packard-Bell

A neglected starter in the field, Packard-Bell has been having considerable difficulties in cashing in on the color tv bonanza. The company showed an operating loss in the first nine months of this year and then finished out the year with a slight profit. The company designs and manufactures electronic equipment, including receivers for both black-and-white and color. It also produces military devices for airborne communications and has a number of military contracts. It has been suffering a decline in volume and profits for a number of reasons: its black-and-white sets were concentrated in the higher-priced console models and could not compete with the color market; it also suffered from the fact that Motorola, strongly competitive in the same areas, had the rectangular tube for its sets. The company is confident that in both sales and profits it will stage a strong comeback in 1966 with profits expected to top the 87-cents-per-share shown in 1964. The stock has moved between \$8 and \$23 per share this year and was in the \$19 range at Thanksgiving.

Radio Corp. of America

This pioneer in color television quite properly is enjoying the rewards of its early efforts. RCA undoubtedly will have a record year and is so bullish that it has committed over \$50 million to expand its color tube and receiver divisions. Its broadcast equipment and computer operations are making money and so is its broadcasting division.

RCA's color set production alone is expected to amount to 1.4 million units and it has increased its tube output to two million, which means that approximately half a million tubes will be available to other set manufacturers. Analysts expect that earnings for the full year will be in the range of \$1.85 to \$2 per share.

Westinghouse Electric Corp.

There's a great renaissance underway at Westinghouse under new president Donald C. Burnham. And he is optimistic about the company's prospects both for the full year of 1965 and for 1966. Third-quarter earnings were at a record level, bringing the profits for the nine months of this year to \$2.06 per share, compared with \$1.33 per share last year. In fact total 1964 earnings were \$2.05, so the whole fourth-quarter profits will push the company just that much ahead of last year. A better than \$2.50-per-share profit for 1965 seems likely.

Zenith Corporation

The "king" of the black-and-white set market would obviously love to achieve the same status in the color market. But whether it does, and whether it succeeds in beating back the challenge of Motorola to become the No. 2 firm in the color field, there's no doubt that the stockholders will be happy. In 1965 it is estimated that Zenith earnings will reach the \$3.25-per-share level, compared with \$2.61 in the preceding year. Zenith is counting on the productive capacity of its Rauland Corp. subsidiary to turn out tv tubes at a sufficient rate to keep it at a pace ahead of the other set makers and eventually help it catch up with RCA. That means that Zenith hopes to have an estimated 800,000 color sets to market in 1966, which would be about twice the output of Motorola.

The stock market is already appraising Zenith's 1966 earnings in a way that suggests earnings of \$3.50 per share or better. The company is confident of its ability to keep pace with both RCA and Motorola, stressing not only its hand-crafted circuitry but its strong dealer organization. ■

Wall St. (Continued from page 81)

smaller ones. In addition, of course, the stations under common ownership often have their own sales organization; but they are, of course, limited as are the networks as to the number of stations on whose behalf they can solicit national spots. By the very nature of the business Blair cannot and does not represent more than one tv station and one radio station in any single market area. But should a contract be terminated today Blair would be free to promptly seek the competitive outlet in the area as a client.

Great Potential. As an investment Blair, in 1964, acquired 50,000 shares or 9.25% of the stock in the Boston Herald Traveler Corp. at a cost of \$1.7 million or \$34.63 per share. The Traveler Corp. is one of three daily papers in the Boston area and owns tv-radio station WHDH. Blair represented the enterprise since 1964 in radio and 1957 on tv. Since 1957 the right to operate on channel 5 in the Boston area has been involved in law suits and regulatory hearings. There are several other parties seeking to displace the Herald Traveler Corp. as operator of the channel. In November the Herald Traveler common was being quoted at over \$49 per share.

Earlier this year Blair purchased 10 per cent of the common stock and 38 per cent of the cumulative preferred stock of Central Media Bureau, Inc. for \$225,000.

The Blair family, John P., chairman and chief executive, Blake Blair and the Elizabeth P. Blair Trust held 463,400 shares while the other directors and officers held an additional 204,960 shares for a total of 668,360 or 62% of the stock. After the sale the Blair family will hold approximately 11% of the total and the other directors and officers will hold 19%.

For the first nine months of 1965 the company's revenues and profits were running well ahead of 1964. For the full year it looked as if the company's revenues would top \$10 million and the profits would approach \$1.95 to \$2 per share. ■

In the picture

One of the things that Ted Bates & Co., prides itself on is "the ability to hold and attract outstanding personnel by conscientiously promoting from within." The recent ascension to the presidency of the agency of **Archibald McG. (McGhee) Foster**, while not exactly in the Horatio Alger tradition, should serve to whet the ambitions of the lowliest copywriters.

Mr. Foster joined Bates in 1954 as an account supervisor and vice president, and was named account group head and a member of the board of directors in 1956. Tapped for a senior vice presidency the following year and made a member of the executive committee in 1960, Mr. Foster's rise to the head of the world's fifth largest advertising agency has been swift. In an informal interview given in his comfortably furnished office in the Tishman building, the president commented on some of the changes in the advertising industry he has observed in the past two decades.

"Before the war, as far back as 1939, the American public was unable to obtain in sufficient numbers the consumer products it desired. Cigarettes, automobiles, everything was either rationed or not produced in sufficient quantity to meet the demand, before, during and, for a while, after the war. But when industry turned its output back to consumer products, whammo, all these things became available in tremendous numbers. The way some products were marketed at this time was to come out and grab the customer and force the goods down his throat . . . it was the only way you could reach a mass audience. Then along came television, one of the most effective marketing mediums available. You have to remember that in the early years of television there was no body of theory to advertising. It was

quite rare to see video support audio in those days . . . most commercials were presented by stand-up announcers . . . it was really radio with pictures. Now, we generally do the video first in a commercial and fit the words to it later. You see, advertising has changed quite a bit in the last 10 years. We're dealing with a much more sophisticated audience . . . we have to respect the public."

When it was suggested to Mr. Foster that Ted Bates was generally thought of as the outstanding proponent of the "hard sell" technique, he replied, "Yes, we're thought to be pretty brutal in our assaults on the public. I think you'll find, however, that what we're really doing is establishing a 'meaningful point of difference' between the product and its competition and presenting it to the public." He feels that if advertising is supposed to be informative, then its function is to demonstrate the differences between products. The meaningful point of difference, no matter how slim, must be found, he continued. "When you are selling a remedy you're talking to a victim, and a victim doesn't want any frills, he wants the facts. Now, cigarettes, beer, these products are personality products. It's the dress-up, the clothing, if you will, that sells these items."

Mr. Foster went on to say that in a great deal of current advertising the copy is not directed at the proper audience and that, consequently, poor sales result. "You have to convince the public that what you're saying is the truth. The single most destructive thing in advertising is disbelief in the claims made for the product, and the thing, in my opinion, that most engenders disbelief is phony dialogue. Ask yourself the question about the dialogue or copy you've written, 'Is it phony?' Take the storyboard and



MR. FOSTER

'A victim wants facts, not frills.'

show it around. If even one person thinks it's unbelievable, throw it out."

The agency president is a well-built man who looks younger than his 50 years. He dresses with careful attention to detail and is still dark with the remnants of a Caribbean tan. Openly friendly at first meeting, Mr. Foster speaks concisely and with an obvious affection for his subject. He was born in East Hampton, L.I., educated in the "right" schools (St. Marks and Harvard) and then hit the road as a door-to-door salesman in Texas. After a brief stint as a copywriter with Conde-Nast publications he entered the Marines. After the war he held various account executive positions until he joined Cecil & Presbrey as vice president and member of the executive committee. In 1954 Mr. Foster joined Bates and began his rapid rise to the top position.

The agency head grinned when asked about his extra-advertising activities. "My only hobby is vacations," he said. "For many years I didn't take any time off at all and then I began to find out that this business is much better if you occasionally let yourself lie fallow for a month. My wife and I take any chance we can get to fly down to our house in the Bahamas."

As the bulk of this issue is devoted to various facets of color tv, the following—from Louella Parsons' syndicated column—seems pertinent:

"Color tv is hurting the movie box office—and just you believe it. Film producers are casting a nervous eye on returns in the south, southeast and southwest sections of the country . . . The owner of a chain of movie houses throughout those districts, who asked to be nameless so he won't have to run for his life, tells me:

"We're hurting, particularly in Texas. With five major networks now coming through with multiple color programs, the families are staying home to look at the shows on their new and expensive tv sets."

Maybe he asked to be nameless because he's a little uncertain as to how many major networks there are?

* * *

Overheard at La Venere, just down

Sixth Avenue from CBS' black skyscraper: "It's bound to be in the top 10—a combination spy and game show called 'I've Got a Secret Agent.'"

* * *

On the topic of color once again, for those who might have to drown some sorrows over the latest ratings, NBC producer Jim Kitchell and unit manager Ed Faught devised a new libation called "The Peacock" while they covered a recent Gemini flight at Cocoa Beach. The recipe: one-quarter Metaxa to three-quarters Galliano in a pony glass; drop in a cherry and ignite.

It's called a Peacock, says NBC, because the resulting flame burns in living colors of blue, orange and red. But there's a rumor that some CBS technicians at Cape Kennedy claim they invented the same drink long ago and called it simply "The Blood-shot," noting the reaction it produced on various CBS eyes.

* * *

Jeane Dixon, a prognosticator with supposedly amazing powers of prediction, prophesy or what-have-you, appeared on Merv Griffin's show a few weeks back and claimed she had foreseen the electrical blackout over the Northeast. According to a publicity release from the program producers, she predicted another blackout "during her appearance on the show."

We watched all the while she was on. There was no blackout during her appearance. Wrong again, Jeane.

* * *

Speaking of press releases, one came in from WRC-TV Washington as follows: "Release regarding David Brinkley's appearance on Today With Inga, the air date of this program should read Wednesday Nov. 24 instead of Wednesday Nov. 23."

Maybe it's a case of when you're spending today with Inga, who cares what the date is. . . ?

* * *

Overheard near a television set, eight-year-old to nine-year-old, both ordered to watch Leonard Bernstein's special, *Musical Atoms: A Study of Intervals*: "I know what a note is, I know what an interval is—my piano teacher taught me. But what's a neutron?"



"Okay, baby, it's the big one—on color tv. Bleed a little."

BONANZA



is only
SECOND BEST
in the
TWIN
CITIES!

**THE TOP RATED SHOW IN
THE MINNEAPOLIS-ST. PAUL
MARKET IS KSTP-TV'S NEWS,
THURSDAY, 10:00 TO 10:15 P.M.**

Locally produced in full color, this news show reached 211,900 homes, 4,250 more homes than the second rated show — KSTP-TV's "Bonanza."*

With the Wednesday 10 - 10:15 p.m. news placing as the fourth show in the ratings, the Northwest's total color station delivers three of the top five shows in the market.

The news dominance is not unusual in the Northwest where KSTP-TV's news gathering facilities and personnel have never been matched. Now, with every news, weather and sports show presented in color, KSTP-TV has opened another area of leadership over its competitors.

Your nearest Petry office or a KSTP-TV representative will give you the details.

*Source: Sept./Oct. 1965 ARB Audience data based on estimates provided by the rating services indicated and are subject to the qualifications issued by these services.

Represented Nationally by Edward Petry & Co.



TOTAL COLOR TELEVISION • CHANNEL 5
100,000 WATTS • MINNEAPOLIS, SAINT PAUL



HUBBARD BROADCASTING INC./KSTP AM-TV • KOB AM-TV • W-GTO AM

TIGHTEST PACKAGE

of first-run

feature films ever offered to television . . . not a single small, program-type filler film in the group. All brand name productions successfully released theatrically worldwide within the past several years.

MAGNIFICENT COLOR

in the majority of feature films and action-adventure throughout . . . intriguing James Bond-type thrillers, sweeping jungle exciting action-filled dramas, a spine-tingling from behind the Iron Curtain based on a true life experience and more.

THE EXPLOITABLE 13

IMPECCABLE DUBBING

we guarantee to be the best ever offered to television . . . comparable, down to the last syllable, to the most expensively produced theatrical releases. Done in New York City, under the direct supervision of ITC, by Titra, leading American specialist in dubbing feature films.



INDEPENDENT TELEVISION CORPORATION

255 Madison Ave., New York 10022, PL 5-2100
17 Gt. Cumberland Place, London W1, Ambassador 8040
100 University Ave., Toronto 1, Ontario, EMpire 2-1166
Mexico City, Paris, Rome, Buenos Aires, Sydney, and offices in principal cities in 45 countries around the world.



REPORT #2
55 markets already sold, including . . .

New York	WABC-TV	Saginaw	WNEM-TV
Los Angeles	KHJ-TV	Honolulu	KGMB-TV
Chicago	WGN-TV	Portland, Me	WGAN-TV
Detroit	CKLW-TV	Lafayette	KLFY-TV
Pittsburgh	WTAE	El Dorado	KTVE
Dallas	KTVT	Salinas	KSBW-TV
Phoenix	KOOL-TV	Rockford	WREX-TV
Tucson	KOLD-TV	York	WSBA-TV
Columbus, O.	WTVN-TV	Harrisburg	WHP-TV
New Orleans	WWL-TV	AND THE TRIANGLE STATES:	WFIL-TV
Milwaukee	WISN-TV	Philadelphia	WNCN-TV
Denver	KLZ-TV	New Haven	WNBF-TV
Scranton	WNEP-TV	Binghamton	KFRE-TV
Indianapolis	WTTV	Fresno	WFBC-TV
Buffalo	WBEN-TV	Altoona	WLYH-TV
Rochester	WHEC-TV	Lebanon	AND THE CORLITHAN STATIONS:
Dayton	WHIO-TV	Houston	KHOU-TV
Spartanburg	WSPA-TV	Tulsa	KOTV
Tampa	WFLA-TV	Sacramento	KXTV
Las Vegas	KORK-TV	Ft. Wayne	WANE-TV
Albany	WAST-TV		
Kalamazoo	WKZO-TV		

and others!

TITLE	LENGTH	DATE	COLOR OR B&W
RIVER OF EVIL	86 MINUTES	1964	COLOR
GOLDEN GODDESS OF RIO BENI	93 MINUTES	1965	COLOR
MARK OF THE TORTOISE	92 MINUTES	1964	B&W
SECRET OF THE SPHINX	95 MINUTES	1964	COLOR
BREAKTHROUGH	82 MINUTES	1963	B&W
VOYAGE TO DANGER	81 MINUTES	1962	COLOR
MELODY OF HATE	88 MINUTES	1962	B&W
ROCAMBOLE	106 MINUTES	1962	COLOR
TERROR CALLS AT NIGHT	90 MINUTES	1962	B&W
VENDETTA AT SORRENTO	100 MINUTES	1963	COLOR
LOVE AND LARCENY	94 MINUTES	1962	B&W
THE LAST CHARGE	85 MINUTES	1964	COLOR
13 DAYS TO DIE	100 MINUTES	1965	COLOR

