



Broadcasting

THE BUSINESSWEEKLY OF TELEVISION AND RADIO

Color television: a special report. pp29-107

Account switches: how \$200 million moved in '65. p106

NFL football: to get prime-time TV exposure. p124

TV showsheets: what's on the networks this winter. p14

COMPLETE INDEX PAGE 7

PETRY

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.

OLORSPOT—FOR FOUR DIMENSIONAL SELLING



THE ORIGINAL STATION REPRESENTATIVE

NEW YORK • CHICAGO • ATLANTA • BOSTON

DALLAS • DETROIT • LOS ANGELES

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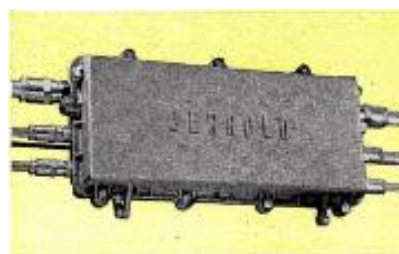
what does it take to be first in CATV (and how do you stay there) ?

Jerrold's answer is: "Customer satisfaction!" Our systems satisfy the CATV owner/operator because they're engineered for subscriber satisfaction. When you buy Jerrold, you get...

Reputation—15 years and 1,700 systems after we equipped the first commercially successful CATV system, more CATV operators depend upon Jerrold for subscriber satisfaction than upon any other single source. *Jerrold is Number One* in the CATV industry.

Know-how—Jerrold has consistently maintained the industry's largest

staff of development engineers. A staff which has provided such "firsts" as the Channel Commander which made 12-Channel systems a



STARLINE MAIN-TRUNK STATION
All active equipment for any specific location fits into a similar compact housing.

reality. A staff which is justifiably proud of its latest "first": Starline—the new standard for solid-state CATV distribution system quality and performance.

Services—Jerrold has built more systems on a "turnkey" basis than any other manufacturer/contractor in CATV. Our nationwide organization can help you in any and every stage of providing a profitable CATV system—from marketing and engineering-surveys, through system engineering and construction, to turning over to you a complete, operating system.

JERROLD

Whatever your CATV requirement—consult Jerrold first. Call 215-226-3456 or write: CATV Systems Division, **JERROLD ELECTRONICS CORPORATION**, 15th and Lehigh Ave., Philadelphia, Pa. 19132

FIRST IN CATV

The nation's largest, most experienced manufacturer/supplier of CATV equipment and services.

these are my people!*



* St. Louis' most devoted noon-time audience tunes faithfully to

THE CHARLOTTE PETERS SHOW

12:30 to 1:30 P.M.—MON. THRU FRI.

The inimitable Charlotte . . . one member of the super sales team that makes
St. Louis television a brand-new ball game on

THE
EXCITING
NEW

KTVI 2

ST. LOUIS  

***Throughout the year
more homes in the Dallas-Ft. Worth
Market preferred KRLD-TV.***

The Nielsen Station Index average week audience estimates for each report made January through November, 1965, show the continued dominance of KRLD-TV. Channel 4 led all other stations in the market in total homes per average quarter hour, 9 A.M. to midnight, Sunday through Saturday.

For a most efficient schedule in the nation's 12th ranked television market, contact your ATS representative.



represented nationally by
Advertising Time Sales, Inc.



THE DALLAS TIMES HERALD STATIONS

Channel 4, Dallas-Ft. Worth

Clyde W. Rembert, President

MAXIMUM POWER TV-TWIN to KRLD radio 1080. CBS outlet with 50,000 watts



Time, gentlemen

Although not yet on agenda, it's practically certain that National Association of Broadcasters' board will give at least preliminary consideration to major revision of its radio and television codes, with particular regard to time standards—whether they should be dropped entirely and, if so, when. With FCC using NAB standards as yardstick in evaluating commercial content in both radio and television, sentiment is growing both within NAB membership and among directors for radical surgery.

Although FCC was precluded from adopting NAB code standards as part of its regulations by congressional mandate in March 1964, it is employing standards on case-by-case basis with at least four of its seven members committed to that course. One suggestion is that NAB drop specific time limitations and substitute language urging management to exercise diligence and prudence in evaluating commercial content, taking into account diverse requirements among various classes of stations in diverse locations.

Blair gets around

How many station reps own a piece of one of their biggest competitors? That's question going around since John Blair & Co. went public last month through sale of 345,000 of their shares (32% of outstanding stock) by founder-chairman, John P. Blair, and his brother Blake for almost \$7.8 million (BROADCASTING, Dec. 13, 1965). Some reps speculate that all major competitors directly or indirectly acquired at least one share, but spotcheck indicates it was not that unanimous.

Obvious purpose of buying one share would be to get Blair financial reports and inside line on business—such as information, in stock prospectus, showing firm's commissions totaled \$9,347,000 in 1964 and reached \$7,621,000 in first nine months of 1965 (BROADCASTING, Nov. 15, 1965). Although some reps said they bought no Blair stock, others reported buying up to 100 shares.

Dead turkey

"Doc Buzzard," that \$20,000 film produced by National Association of Broadcasters' Code Authority, wasn't shot down by advertiser fire alone (BROADCASTING, Dec. 27). Networks

CLOSED CIRCUIT®

also took aim at film because it disparaged advertising generally and because they felt it was ineptly done. It won't be repaired or reissued.

Night football

Talk of American Football League getting some prime-time network exposure next season—as National Football League will definitely do (see page 124)—is not idle chatter. Plans are afoot at NBC-TV to program two AFL Friday night contests, Sept. 2 and Sept. 9 probably at 7 or 7:30 p.m. (One of CBS-TV's NFL night games is also set for Sept. 2, but in later time period: 9:30 p.m.) Work in this direction was begun largely at behest of one of AFL's major sponsors, R. J. Reynolds. Problem raised for network is that half of package has already been sold at \$35,000 per minute, calculated on basis of 20 games to be presented in Class C time. Introduction of nighttime plans means two additional contests in Class A time, and network would have to go back to buyers already signed for additional money. Reynolds, Firestone and Chrysler each have three minutes per game, representing half of national package.

Group health plan

National Association of Broadcasters has been asked to pony up some \$50,000 to help finance research commissioned by Council for Television Development—which was formed to fight FCC's proposed tightening of television multiple-ownership rules. Most of council's blue-chip members are also NAB members. Request for NAB aid will be put to association's television board at its meeting late this month. Vince Wasilewski, NAB president, is expected to advise board that CTD's research could be valuable to NAB and industry.

CTD hired United Research Corp. of Cambridge, Mass., to make exhaustive investigation of socio-economic implications of group-station ownership. Though work won't be completed until late spring, preliminary indications are that it will provide basis for group-owners' claims that multiple holdings are more in public interest than single holdings. Costs of United Research's work will run into hundreds of thousands of dollars.

Money for wire

Attraction that community antenna TV business now presents to financial community will be emphasized in week or two when one group-CATV owner announces multi-million-dollar refinancing arrangement with number of conservative lending institutions including banks and insurance companies. Significance lies in fact that this CATV company owns nothing but cable systems. Up to now CATV loans have been made mostly to borrowers with diversified assets.

Building plans

Expenditure of \$1.8 million will be entailed for construction of new NAB headquarters at present Washington site (plus adjacent parking lot), according to estimates to be submitted to NAB board of directors at its meeting Jan. 24-28 at Palm Beach Shores, Fla. Seven-story structure, plus two levels below ground, will provide approximately 46,000 square feet of useable space, about half of which will be used by NAB, with balance available for restricted rental. Association would occupy temporary quarters during construction, which probably would begin in mid-1966, with completion 12-18 months thereafter.

Self help

Story of broadcasting will be told in entertainment special featuring big-name talent, now in production and already slotted for 10-11 p.m. May 1 on CBS-TV in color. To be sponsored by Savings and Loan Associations, Washington, through McCann-Erickson, special is being produced by Lee Mendelson, Burlingame, Calif., which produced last month's *Charlie Brown Special* on CBS. Program will be tribute to broadcasting, particularly radio, with name talent to be announced as soon as signed.

BBC: tenant

CBS will become BBC's landlord—but in Washington only. British company will occupy portion of third floor of CBS news headquarters at 2020 M Street beginning about April 15. It will also use, on allocation basis, CBS technical facilities for both TV and radio. BBC has maintained office in Washington's National Press Building but with no studio facilities.



WELCOME TO THE

COLOR

CAPITAL OF EASTERN AMERICA: DAYTON, OHIO

The Dayton area is the No. 1 color TV market in the eastern half of America. And No. 3 in the entire nation! 15.5% of the TV sets in Metro-Dayton are color sets. That puts us right up there with Los Angeles (16.4%) and Sacramento-Stockton (16.1%).

and in Dayton you get more prime time color
on **WHIO-TV** than any other Dayton area station!

(Doesn't this color your thinking just a bit?)

Source: ABB, March 1965



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

WEEK IN BRIEF

Color television, which has been 'just around the corner' for years, is now sweeping nation—station by station and set owner by set owner. BROADCASTING Special Report takes in-depth look at color's emergence from mono-

chrome cocoon, its growing penetration; how it is being used by stations, advertisers and agencies; networks' plans for increasing color programing, and color's problems; lack of equipment and shortage of color film. See . .

OUT OF EGG . . . 29	NETWORKS EXPANDING . . . 75
PENETRATION . . . 36	B&W COMMERCIALS . . . 80
CONVERSION BOTTLENECK . . . 40	COLOR FILM BACKLOG . . . 88
AGENCIES ENDORSE USE . . . 51	LOCAL LIVE COLOR . . . 92
NEWS IN COLOR . . . 62	EQUIPMENT NOW COMMON . . . 98

Agency mergers, dominant factor in 1965, accounted for part of almost \$200 million in account switches. Leo Burnett, Doyle Dane Bernbach and Benton & Bowles lead pack in new accounts. See . . .

FCC reverses field in granting interim authorization for KWK. Commission overturns review board which said there was no need for service. Seven applicants form Radio Thirteen-Eighty Inc., get grant. See . . .

SWITCHES SET RECORD . . . 106	OVERTURNS KWK . . . 120
-------------------------------	-------------------------

Oren Harris finally gets his commission and announces he'll leave Congress for federal bench on Feb. 3. Says few things remain to be done—among them publication of report on broadcast ratings. See . . .

RCA sales go over \$2 billion mark with NBC accounting for nearly 25% of figure. Parent firm profits of more than \$100 million is 21% increase over 1964. It's all smiles and all records in '65 ledger. See . . .

HARRIS SETS DATE . . . 116	RECORD PROFITS . . . 129
----------------------------	--------------------------

CBS and NFL come to terms on new two-year contract for \$18.8 million each year with network getting third-year option at same price. Some games will go into prime time and blackout rule is radically altered. See . . .

New York's new mayor, John Lindsay, names former broadcaster to evaluate city's broadcasting system and impact of CATV. Lindsay and former mayor Wagner deny plan to sell city-owned WNYC-AM-FM-TV. See . . .

FOOTBALL PRIME TIME . . . 124	CITY EVALUATES . . . 123
-------------------------------	--------------------------

DEPARTMENTS

AT DEADLINE 9	THE MEDIA 114
BROADCAST ADVERTISING 106	MONDAY MEMO 26
BUSINESS BRIEFLY 114	OPEN MIKE 22
CHANGING HANDS 119	PROGRAMING 124
CLOSED CIRCUIT 5	WEEK'S HEADLINERS 10
DATEBOOK 21	WEEK'S PROFILE 145
EDITORIAL PAGE 146	
FANFARE 128	
FATES & FORTUNES 131	
FILM SALES 128	
FINANCIAL REPORTS 129	
FOR THE RECORD 134	
INTERNATIONAL 130	
LEAD STORY 29	

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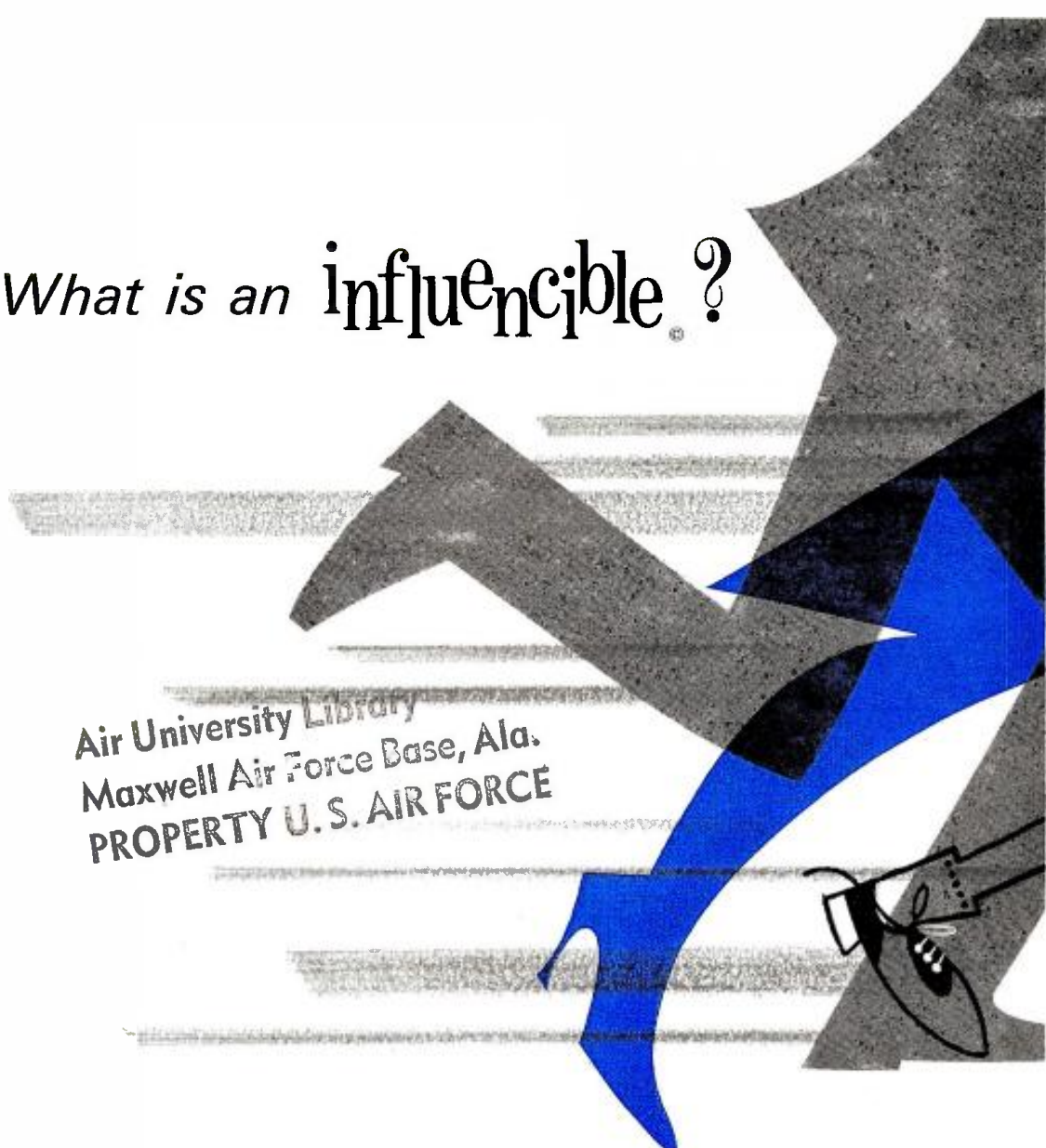
Broadcasting

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What is an influencible?



Air University Library
Maxwell Air Force Base, Ala.
PROPERTY U.S. AIR FORCE

Part of the go-go crowd. The part that listens to Storz radio, then goes out and buys your product or service. The young moderns. The young marrieds. The crowd with shopping lists umpteen feet long, just waiting to be told their business is appreciated. So why not tell 'em? *Influence the influencibles.*® On a Storz station you talk to the most influenceable people so the word gets around faster because the go-go crowd responds.

STORZ

WDGY Minneapolis-St. Paul
(Blair)
KXOK St. Louis
(AM Sales)

WHB Kansas City
(Blair)
WTIX New Orleans
(Eastman)

KOMA Oklahoma City
(Blair)
WQAM Miami
(Blair)

ARB report is cited to show viewing up

Prime-time network television viewing was 11% higher than year ago in 27 markets measured by American Research Bureau in October 1965, NBC reported Thursday (Dec. 30).

It said data, just received from ARB, showed gains in homes using TV in all 27 markets, compared to same period of 1964. Gains ranged from 4% in San Francisco to 26% in Washington.

NBC said new figures provided further evidence that, contrary to earlier indications in Nielsen reports (BROADCASTING, Nov. 1, 8, 1965), TV usage this season is gaining rather than declining.

Markets were said to represent almost half of nation's TV homes. In terms of total homes reached by network affiliates in prime time they were shown with percentage gains as follows (Oct. 13-26, 1965, compared to Oct. 15-28, 1964):

Atlanta, 15; Baltimore, 10; Boston, 11; Buffalo, 10; Chicago, 8; Cincinnati, 9; Cleveland, 11; Columbus (Ohio), 10; Dallas-Ft. Worth, 15; Detroit, 9.

Houston, 11; Indianapolis, 12; Kansas City, 8; Los Angeles, 20; Memphis, 15; Miami, 11; Milwaukee, 10; Minneapolis-St. Paul, 6.

New Orleans, 11; New York, 11; Philadelphia, 6; Pittsburgh, 8; Portland (Ore.), 8; St. Louis, 12; San Francisco, 4; Seattle-Tacoma, 9; Washington, 26.

FCC staff seen bucking WGN Inc. waiver request

FCC is scheduled to consider this week first request for waiver of its interim policy on multiple ownership of television stations in top 50 markets.

If commission staff has its way, request—from WGN Inc.—will be denied. But since policy was adopted by 4-3 vote, there is reasonable chance commission will waive policy which requires hearing on applications that would result in broadcaster owning more than three stations (and no more than two of them VHF's) in top 50 markets.

WGN Inc., which owns WGN-TV Chicago in third market and has interlocking ownership with WPIX-TV New York in first, wants to buy KCTO-TV Denver, in 45th. All three are VHF's. WGN Inc. has asked for grant without

hearing on ground public interest would be served by sales.

FCC staff, however, feels that to grant waiver would make it harder to deny similar requests in future and that eventually policy would be meaningless. Furthermore, staff asserts arguments in favor of waiver—that WGN Inc. could make independent KCTO more competitive and improve its programing, especially local programing—could be made by many group owners.

Pay TV no money maker in Hartford, Pinto says

John Pinto, vice president of RKO General Phonevision, in charge of WHCT-TV Hartford, Conn., only broadcast pay-TV system in U. S., said Thursday (Dec. 30), "It's losing money, but it's going about as we figured."

Mr. Pinto stressed that subscription TV "is still an experiment," but he added, "we're more enthusiastic than ever over the chances of subscription television nationally."

He said that in its three-and-one-half years in Hartford, system has grown from 300 subscribers to more than 5,500.

System, he said, did not make any special effort to get new customers until FCC renewed its license for another three years last May (BROADCASTING, May 24). "In past six months," he said, "we've increased our number of subscribers by 10%."

Halker buys Spooner CATV

Spooner Able Cable Co., CATV system in Spooner, Wis., purchased today (Jan. 3) by Eugene A. Halker, owner

Bow at commission

Members of new high command at NBC—Walter Scott and Julian Goodman—paid courtesy call on FCC Chairman E. William Henry and other commissioners on Thursday (Dec. 30).

Mr. Scott, president of network, and Mr. Goodman, senior executive vice president (operations) and chief administrative officer, were accompanied by David Adams, senior executive vice president, and Peter Kenney, vice president (Washington).

of WATW Ashland, Wis., and WIKB Iron River, Mich. Spooner system, which has 173 subscribers and potential of 800 families, was bought from its builder, Donald Grengs, for \$65,000.

Mr. Halker holds franchises in Wisconsin communities of Bloomer, Phillips, Hayward, Ashland, Bayfield, Washburn, and Mellon. None are operating yet. He has five CATV applications pending in that many communities in Wisconsin.

GE home electronics goes to Grey agency

General Electric Co., Syracuse, N. Y., has appointed Grey Advertising for GE's consumer electronics division, effective April 1. Grey replaces Young & Rubicam, New York. Account bills about \$3 million and has been using print media primarily.

Grey will handle national advertising for color and black-and-white television sets, radios, consoles and portable phonographs and tape recorders. It was believed that account would grow from its current \$3 million because of stepped-up competition in sale of color TV receivers and that spot TV, used sparingly to date, may gain larger share of GE budget.

Southern Calif. Ford ads using heavy radio-TV spots

Ford Dealers Association of Southern California, through J. Walter Thompson, Los Angeles, initiates multi-media campaign today (Jan. 3) to run for month throughout its marketing area.

Included is heavy radio-TV spot schedule. Four Ford commercials, produced specifically for campaign, will run entire period on 11 Southern California TV stations in addition to being carried on advertiser's three regularly sponsored shows on KNBC, KTTV and KMEX-TV, all Los Angeles. Radio schedule calls for 60- and 30-second spots to run on 63 stations in area. No budget figures were discussed.

Radio stations sold

Two radio stations were sold Thursday (Dec. 30):

WORL Boston was sold by Edward Gallagher Jr., Sidney Dunn, Francis P.

WEEK'S HEADLINERS



Mr. Elliott

Thomas B. Campbell, president of ATS.



Mr. Shapiro

piro has been with TVAR for 4½ years. Previously he was with Harrington, Righter and Parsons, CBS-TV Spot Sales, and WCAU-TV Philadelphia.

Gerald Leider, VP in charge of network television sales, Ashley Famous Agency, New York, elected partner of talent agency. Mr. Leider, 34, was di-

Art Elliott, formerly VP-sales manager at Harrington, Righter & Parsons, New York, elected executive VP, Advertising Time Sales, that city. His appointment becomes effective on Jan. 15. Mr. Elliott will assist

rector of special programs and director of program sales at CBS-TV prior to joining Ashley Famous in 1962.



Mr. Tilson

company was founded four years ago. He was also with Television Advertising Representatives Inc. and Peters, Griffin, Woodward Inc.

Thomas J. Tilson, after year as VP and general sales manager of WNEW-TV New York, named VP and eastern sales manager of Metro TV sales there. Mr. Tilson was Metro TV Sales' first Chicago sales manager when



Mr. Kilbride

plans board chairman. Mr. Kilbride joined agency in 1957.

Thomas B. Kilbride, executive VP of Knox Reeves Advertising, Minneapolis, named president succeeding **R. W. Stafford** who becomes board chairman. Mr. Stafford continues as chief executive officer and

West coast RAB meetings herald start of campaign

Radio Advertising Bureau began proselytizing West with formation of Media Advisory Council and meetings held in Los Angeles Wednesday and San Francisco Thursday. Thrust of effort is to set up continuing liaison with media directors on how better to present radio.

Twenty agency executives participated in Los Angeles meeting, while 16 attended San Francisco session.

RAB President Miles David presided at both affairs. Co-host was Rod Mac Donald, former media director, Guild, Bascom & Bonfigli, San Francisco, now director sales for newly formed RAB-West. Headquarters of western division of RAB is scheduled to open for business officially today (Jan. 3) in Lee Tower, 5455 Wilshire Blvd., Los Angeles. Telephone: 938-2721.

Adams leaves Overmyer

Robert F. Adams resigned Thursday (Dec. 30) as executive vice president of Overmyer Communications Companies. He plans to become consultant in TV field and OCC is slated as his first client.

Arthur M. Dortner, VP of OCC, will assume Mr. Adams' former responsibilities. Lemuel B. Schofield III, formerly with NBC, has been appointed staff counsel of OCC Company has plans for seven UHF TV stations.

For other personnel changes of the week see **FATES & FORTUNES**

Blumberg WCBS-TV newsmen

Ralph Blumberg, former owner of WBOX Bogalusa, La., who was harrassed by Ku Klux Klan into selling his station, joins WCBS-TV New York today (Jan. 3) as newsmen.

Mr. Blumberg was forced to sell because of local advertiser boycott attributed to Klan threats after he had expressed opposition to segregation. For his journalistic courage, Mr. Blumberg received 1965 Paul White Memorial Award from Radio and Television News Directors Association (BROADCASTING, Nov. 15, 1965).

Troop movements 'verboden'

Defense Department Thursday (Dec. 30), requested all news media to voluntarily refrain from broadcasting or publishing advance information about movements of troops bound for war in South Vietnam.

Department has never before made such request of newsmen covering Pentagon during involvement in Vietnam war.

Mutrie, James E. Mutrie and George Gray to Ralph Guild for \$220,000. Mr. Guild is executive-VP of McGovern-Guild Co., New York station representative firm. WORL operates daytime on 950 kc with 5 kw power.

WNAK Nanticoke, Pa., was sold by Martin Philip to Robert Neilson for \$115,000. Mr. Philip is Palmerton, Pa., attorney and owner of WYNS Lehigh, Pa. Mr. Neilson is minority owner of WABH Deerfield, Va. WNAK operates daytime on 730 kc with 1 kw power.

Broker in both cases was Blackburn & Co. Both transactions are subject to FCC approval.

All-purpose satellite

Communications Satellite Corp. has asked for designs for satellite capable of handling 10 TV channels, 6,000 two-way voice transmissions or mixture of both. Satellite, which would have 20 times capacity of Early Bird, would be able to feed TV signals direct to stations having 30-foot dish antennas.

NBC-TV: \$22.6 million in sports packages in week

Sale flurry in 1966 sports programming, representing estimated \$22.6 million in billing and consummated within one week through last Monday, is claimed by NBC-TV. Of total, \$15 million came from Gillette, Chrysler and R. J. Reynolds Tobacco for one-quarter each (at \$5 million) of *Game of the Week* baseball package; approximately \$6.6 million from Reynolds, Chrysler and Firestone Tire and Rubber for one-sixth each (at about \$2.2 million) of American Football League games. Another \$1 million in late bowl sponsorships was also picked up, plus Buick and Goodyear Tire and Rubber sponsorship of Buick Open at Flint, Mich., this spring. Baseball package is now set for 25 Saturday afternoon games plus prime-time play on three holidays: Memorial Day, Fourth of July and Labor Day.



Sam Borden, President, says, "Our expenditure on WMAR-TV is the major advertising effort of Loyola Federal in the Maryland area."

Sam Borden, President (left) with Richard Strader, weather reporter for Loyola Federal.

THINGS HAVE CHANGED . . . SUCCESS STORY - *Baltimore Style!*

A formal nod from an officer of a financial institution to a customer is as outdated as a flying eagle penny. Today, the personal touch is the key to success in a savings and loan operation. Forward-looking, fast-moving Loyola Federal Savings and Loan Association personalizes its services by visiting hundreds of thousands of Marylanders every week via WMAR-TV, and renders a service at the same time!

Ever since 1957, Loyola Federal has been reaching the area it serves with the "What's With The Weather" program, 7:15-7:20 PM., Mondays, Wednesdays and Fridays. Loyola Federal dis-

covered that WMAR-TV is a most effective way of reaching Marylanders at home . . . and thousands upon thousands of Channel 2 viewers have discovered Loyola Federal! Sam Borden, President, says, "Our expenditure on WMAR-TV is the major advertising effort of Loyola Federal in the Maryland area."

Today Loyola Federal, with assets of over \$340,000,000.00, is the largest savings and loan association in Maryland.

H. W. Buddemeier Co., Inc., Baltimore, Maryland, is the advertising agency for Loyola Federal Savings and Loan Association.

In Maryland Most People Watch
COLOR-FULL
WMAR-TV 
CHANNEL 2, SUNPAPERS TELEVISION
TELEVISION PARK, BALTIMORE, MD. 21212
Represented Nationally by THE KATZ AGENCY, INC.

KNOW 2 BIG REASONS WHY TRADING STAMPS WORK?

Trading stamps are more effective than any other promotion because they have two rare distinctions:

- 1** They put right back in the customer's pocket the money the retailer paid for the stamp promotion in the first place.
- 2** They reward the customers fairly—in proportion to how much each one spends.

S&H can pass on more total value than the cost of the promotion—more than the retailer paid for the stamp service in the first place—because it buys merchandise in great quantities for more than 70 million S&H Green Stamp savers.

Buying wholesale, and using modern methods to keep distribution costs low, S&H is able to provide merchandise that represents a 2½ per cent discount on every purchase!

The S&H retailer gives each customer one stamp on every 10 cent purchase.

The more the customer buys, the more stamps he or she gets. This is quite unlike other forms of promotion where only one person—the lucky winner—takes something home. For instance, an average food retailer doing a \$1.2 million business per year, could give away six autos a year for the same cost as stamps. That way six, out of thousands of customers, are rewarded.

But *everyone* takes home extra value every single time they shop where S&H Green Stamps are given.



An American way of thrift since 1896
Celebrating our 70th Year

WEBSTER'S DEFINES LP-GAS IN ONLY 62 WORDS



But what it does takes volumes

Because LP-gas does so many things.

You might think LP-gas is like natural gas. It is and it isn't. People in towns, suburbs, and on farms and ranches do use LP-gas just as people served by utilities use natural gas—to cook food, heat water, dry clothes, and heat and cool their homes.

But because of its remarkable versatility, LP-gas uses extend far beyond those of natural gas. LP-gas also powers trucks, tractors, buses, taxis and generators just like gasoline and diesel fuel.

LP-gas has many uses uniquely its own, too. Flame weeding crops is one. Duplicating the searing re-entry heat for space capsule research is another.

Liquefied petroleum gas is the complete name of LP-gas. It is a gas converted into a liquid for easy transportation and storage. Propane, butane, bottled gas are some of the names it goes by. But they're all LP-gas.

Wherever heat and power are required, LP-gas does the job.



OF AMERICA'S GREAT SOURCES OF ENERGY,
ONLY LP-GAS SERVES YOU IN SO MANY WAYS

NATIONAL LP-GAS MARKET DEVELOPMENT COUNCIL
79 West Monroe Street, Chicago, Illinois 60603



**LOLITA
HAS A
REPUTATION!**

As do all
90 big ones
in
MGM/6
36 in color

Contact your
MGM-TV
representative
for
availabilities

TV NETWORK SHOWSHEETS

Networks are listed alphabetically with the following information: time, program title in italics, followed by sponsors or type of sponsorship. Abbreviations: (C), color; sust., sustaining; part., participating; alt., alternate sponsor; co-op, cooperative local sponsorships; cont., continued. All times Eastern. Showsheets are published at the beginning of each quarter.

SUNDAY MORNING

10 a.m.-Noon

ABC-TV 10-10:30 *Beany & Cecil* (C), part.; 10:30-11 *Peter Potamus* (C), part.; 11-11:30 *Bullwinkle* (C), part.; 11:30-12 *Discovery*, part.
CBS-TV 10-10:30 *Lamp Unto My Feet*, sust.; 10:30-11 *Look Up and Live*, sust.; 11-11:30 *Camera Three*, sust.; 11:30-12 No network service.
NBC-TV No network service.

SUNDAY AFTERNOON-EVENING

Noon-1 p.m.

ABC-TV No network service.
CBS-TV 12-12:30 No network service; 12:30-1 *Face the Nation*, sust.
NBC-TV No network service.

1-2 p.m.

ABC-TV 1-1:30 *Directions '66*; 1:30-2 *Issues and Answers*, sust.
CBS-TV 1-2:30 No network service.
NBC-TV 1-1:30 *Meet the Press* (C), part.; 1:30-2 *Religious programs and public affairs*, part.

2-5 p.m.

ABC-TV 2-4 No network service; 4-4:30 *Range Riders*, part.; 4:30-5 *Topper Toys Cartoon Fun*, *Topper Toys*.
CBS-TV 2-2:30 No network service; 2:30-4 *1966 Sports Special*, part.; 4-4:30 *Alumni Fun*, Amer. Cyanamid; 4:30-5 No network service.
NBC-TV 2-4 No network service; 4-5 *NBC Sports in Action* (C), part.

5-6 p.m.

ABC-TV No network service.
CBS-TV 5-5:30 *Mr. Ed*, part.; 5:30-6 *Amateur Hour*, J. B. Williams.
NBC-TV 5-5:30 *Mutual of Omaha's Wild Kingdom* (C), *Mutual of Omaha*; 5:30-6 *GE College Bowl* (C), *General Electric*.

6-7 p.m.

ABC-TV No network service.
CBS-TV 6-6:30 *Twentieth Century*, *Prudential*; 6:30-7 No network service.
NBC-TV 6-6:30 *The Frank McGee Report* (C), part.; 6:30-7:30 *Bell/Actualities* (C), *Bell*, part.

7-8 p.m.

ABC-TV *Voyage to the Bottom of the Sea* (C), part.
CBS-TV 7-7:30 *Lassie* (C), *General Foods*; 7:30-8 *My Favorite Martian* (C), *Kellogg*, part.
NBC-TV 7-7:30 *Bell/Actualities*, cont.; 7:30-8:30 *Walt Disney's Wonderful World of Color* (C), *Eastman Kodak*, *Ford*, *RCA*.

8-9 p.m.

ABC-TV *The FBI* (C), *Aluminum Co. of America*, *Amer. Tobacco*, *Ford*.
CBS-TV *Ed Sullivan* (C), *P. Lorillard*, *Whitehall*, *Lever*, *Burlington Mills*.
NBC-TV 8-8:30 *Walt Disney*, cont.; 8:30-9 *Branded* (C), *P&G*.

9-10 p.m.

ABC-TV *The Sunday Night Movie* (C), *Colgate*, *Gillette*, *R. J. Reynolds*, *Chevrolet*, part.
CBS-TV *Perry Mason*, *Chevrolet*, part.
NBC-TV *Bonanza* (C), *Chevrolet*.

10-11 p.m.

ABC-TV *Sunday Movie*, cont.
CBS-TV 10-10:30 *Candid Camera*, part.; 10:30-11 *What's My Line*, part.
NBC-TV *The Wackiest Ship in the Army* (C), part.

11-11:15 p.m.

ABC-TV *Bob Young with the News*, part.
CBS-TV *CBS Sunday News*, *Whitehall*.
NBC-TV No network service.

MONDAY-FRIDAY

7-10 a.m.

ABC-TV No network service.
CBS-TV 7-7:35 No network service; 7:35-8 *Mike Wallace News*, part.; 8-9 *Captain Kangaroo*, part.; 9-10 No network service.
NBC-TV 7-9 *Today*, part.; 9-10 No network service.

10-11 a.m.

ABC-TV No network service.
CBS-TV 10-10:30 *I Love Lucy*, part.; 10:30-11 *McCoys*, part.
NBC-TV 10-10:25 *Eye Guess* (C), part.; 10:25-10:30 *NBC News Morning Report*; 10:30-11 *Concentration*, part.

11 a.m.-Noon

ABC-TV 11-11:30 *Supermarket Sweep*, part.; 11:30-12 *The Dating Game*, part.
CBS-TV 11-11:30 *Andy of Mayberry*, part.; 11:30-12 *Dick Van Dyke*, part.
NBC-TV 11-11:30 *Morning Star* (C), part.; 11:30-12 *Point Paradise* (C), part.

Noon-1 p.m.

ABC-TV 12-12:30 *Donna Reed Show*, part.; 12:30-1 *Father Knows Best*, part.
CBS-TV 12-12:25 *Love of Life*, part.; 12:25-12:30 *News*, part.; 12:30-12:45 *Search for Tomorrow*, *P&G*; 12:45-1 *Guiding Light*, *P&G*.
NBC-TV 12-12:30 *Jeopardy* (C), part.; 12:30-12:55 *Let's Play Post Office* (C), part.; 12:55-1 *NBC Newsday Report*.

1-2 p.m.

ABC-TV *Ben Casey*, part.
CBS-TV 1-1:30 *Sunrise Semester*, sust.; 1:30-2 *As the World Turns*, *P&G*, part.
NBC-TV 1-1:30 No network service; 1:30-1:55 *Let's Make a Deal* (C), part.; 1:55-2 *News*, *Clairol*.

2-3 p.m.

ABC-TV 2-2:30 *The Nurses*, part.; 2:30-2:55 *A Time For Us*, part.; 2:55-3 *News*, *Purex*.
CBS-TV 2-2:30 *Password*, part.; 2:30-3 *Art Linkletter's House Party*, part.
NBC-TV 2-2:30 *Days of Our Lives* (C), part.; 2:30-3 *The Doctors*, *Colgate*, part.

3-4 p.m.

ABC-TV 3-3:30 *General Hospital*, part.; 3:30-4 *The Young Marrieds*, part.
CBS-TV 3-3:25 *To Tell the Truth*, part.; 3:25-3:30 *CBS News with Douglas Edwards*, *American Home*, *Gen. Mills*; 3:30-4 *Edge of Night*, *P&G*, part.
NBC-TV 3-3:30 *Another World*, part.; 3:30-4 *You Don't Say* (C), part.

4-5 p.m.

ABC-TV 4-4:30 *Never Too Young*, part.; 4:30-5 *Where the Action Is*, part.
CBS-TV 4-4:30 *The Secret Storm*, part.; 4:30-5 No network service.
NBC-TV 4-4:25 *Match Game*, part.; 4:25-4:30 *News*, *Gen. Mills*; 4:30-5 No network service.

5-6 p.m.

ABC-TV No network service.
CBS-TV 5-5:10 *News*, sust.; 5:10-6 No network service.
NBC-TV No network service.

6-7:30 p.m.

ABC-TV *Peter Jennings with the News* (various 15-minute feeds), part.
CBS-TV 6-6:30 No network service; 6:30-7 *CBS News with Walter Cronkite* (1st feed),

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part.; 7-7:30 CBS News with Walter Cronkite (2d feed), part.
NBC-TV 6-8:30 No network service; 6:30-7 Huntley-Brinkley Report (C) (1st feed), part.; 7-7:30 Huntley-Brinkley Report (C) (2nd feed), part.

11 p.m. 1 a.m.

ABC-TV 11-11:15 No network service; 11:15 p.m.-1 a.m. ABC Nightlife, part.
CBS-TV No network service.
NBC-TV 11-11:15 No network service; 11:15 p.m.-1 a.m. Tonight (C), part.

MONDAY EVENING

7:30-9 p.m.

ABC-TV 7:30-8:30 12 O'Clock High part.; 8:30-9 The Legend of Jesse James R. J. Reynolds, part.
CBS-TV 7:30-8 To Tell the Truth. Am. Home, part.; 8-8:30 I've Got a Secret, Gen. Foods; 8:30-9 The Lucy Show (C), Gen. Foods.
NBC-TV 7:30-8 Hullabaloo (C), part.; 8-8:30 The John Forsythe Show (C), Colgate; 8:30-9 Dr. Kildare I (C), part.

9-10 p.m.

ABC-TV 9-9:30 Man Called Shenandoah, Consolidated Cigar, National Biscuit, Sterling Drug; 9:30-10 Peyton Place I, part.
CBS-TV 9-9:30 Andy Griffith, Gen. Foods; 9:30-10 Hazel, P&G, Philip Morris.
NBC-TV Andy Williams/Perry Como Specials (C), Kraft.

10-11 p.m.

ABC-TV Ben Casey, Brown & Williamson, Clairol, part.
CBS-TV Hollywood Talent Scouts, Colgate, Pfizer, Norwich.
NBC-TV Run for Your Life (C), part.

TUESDAY EVENING

7:30-9 p.m.

ABC-TV 7:30-8:30 Combat, part.; 8:30-9 McHale's Navy, R. J. Reynolds, Kellogg.
CBS-TV 7:30-8:30 Rawhide, part.; 8:30-9:30 Red Skelton Hour (C), Amer. Home, Philip Morris, Alberto Culver, Reynolds Metals.
NBC-TV 7:30-8 My Mother the Car (C), part.; 8-8:30 Please Don't Eat the Daisies (C), Lever, Speidel, Libby; 8:30-9 Dr. Kildare II (C), part.

9-10 p.m.

ABC-TV 9-9:30 F Troop, R. J. Reynolds, Bristol-Myers, Quaker Oats; 9:30-10 Peyton Place II, part.
CBS-TV 9-9:30 Red Skelton Hour, cont.; 9:30-10 Petticoat Junction (C), P&G.
NBC-TV 9-11 Tuesday Night at the Movies (C), part.

10-11 p.m.

ABC-TV The Fugitive, part.
CBS-TV CBS Reports, IBM.
NBC-TV Tuesday Night at the Movies, cont.

WEDNESDAY EVENING

7:30-9 p.m.

ABC-TV 7:30-8 Batman I (C), part.; 8-8:30 Patty Duke Show, part.; 8:30-9 Blue Light (C), Armstrong, Bristol Myers.
CBS-TV 7:30-8:30 Lost in Space, part.; 8:30-9 Beverly Hillbillies (C), Kellogg, R. J. Reynolds.
NBC-TV The Virginian (C), part.

9-10 p.m.

ABC-TV The Big Valley (C), part.
CBS-TV 9-9:30 Green Acres (C), P&G, Gen. Foods; 9:30-10 Dick Van Dyke Show, P. Lorillard, P&G.
NBC-TV Bob Hope Chrysler Theater (C), Chrysler.

10-11 p.m.

ABC-TV Long Hot Summer, part.
CBS-TV Danny Kaye (C), S & H Green Stamps, R. J. Reynolds, part.
NBC-TV I Spy (C), part.

THURSDAY EVENING

7:30-9 p.m.

ABC-TV 7:30-8 Batman II (C), part.; 8-8:30 Gidget (C), Armstrong, Campbell, Contac; 8:30-9 The Double Life of Henry Phye (C), Bristol Myers, Quaker Oats.
CBS-TV 7:30-8 The Munsters, part.; 8-8:30 Gilligan's Island, P&G, part.; 8:30-9 My Three Sons (C), Toni, Hunt.
NBC-TV 7:30-8:30 Daniel Boone (C), part.; 8:30-9:30 Laredo (C), part.

9-10 p.m.

ABC-TV 9-9:30 Bewitched, Chevrolet, Quaker Oats; 9:30-10 Peyton Place III, part.
CBS-TV 9-11 The CBS Thursday Night at the Movies (C), part.
NBC-TV 9-9:30 Laredo, cont.; 9:30-10 Mona McClusky (C), part.

10-11 p.m.

ABC-TV The Baron (C), part.
CBS-TV Thursday Night Movies, cont.
NBC-TV Dean Martin (C), part.

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CBS FOUNDATION INC. NEWS FELLOWSHIPS FOR 1966-1967

CBS Foundation established in 1957 at Columbia University in New York a group of one-year CBS Foundation Fellowships, for eligible persons engaged in news and public affairs in the radio and television field. The Fellows have all University expenses paid and in addition receive a stipend designed to cover living and other necessary costs during the fellowship year. Eight fellowships are offered for 1966-1967.

Purpose of the Fellowships

CBS Foundation has established the fellowships to offer a year of study for men and women in radio and television news and public affairs who show promise of greater development and who seem most likely to benefit from the study year provided.

The fellowships make it possible for a holder to select, from the wide curriculum of Columbia University, courses which, in the opinion of the Fellow and with the advice of a University representative, can contribute most advantageously to a broadening and strengthening of his background for continued work in news and public affairs. Courses may range across such varied fields as diplomatic history, economics, modern languages, Far Eastern affairs, political science, labor relations, public administration, American history. With the approval of the University, the Fellow may become a candidate for a graduate degree.

In addition to the study program, CBS Foundation Fellows will meet from time to time as a group to hear invited speakers on subjects related to the news and public affairs field and to discuss these subjects with them; and they will be invited from time to time to observe and discuss news and public affairs programs and techniques at CBS News offices and studios in New York.

The Fellowship Year

While Fellows will be expected to meet the attendance standards of the courses in which they enroll, no final examination or paper or report will be required. The year is intended to be one in which promising people can, through detachment from their routine work, find both formal and informal opportunities to build up

their knowledge of particular subjects and, at the same time, increase their understanding of the potentialities of radio and television for news and public affairs programming.

The tenth series of fellowships, for the academic year 1966-1967, will start in September 1966.

Address request for an application form or other correspondence to:

JULIUS F. BRAUNER
Executive Director, CBS Foundation Inc.
51 West 52 Street, New York, N. Y. 10019

Applications must be postmarked not later than March 1, 1966. The Selecting Committee will announce its selections early in April.

Requirements for Applicants

1. Qualification in one of the following categories:

a. News and public affairs staff employees of (1) CBS News, (2) CBS Owned radio stations, (3) CBS Owned television stations, (4) U.S. stations affiliated with CBS Radio, but not owned by it, and (5) U.S. stations affiliated with the CBS Television Network, but not owned by it.

b. Regular members of the staffs of non-commercial educational radio and television stations who are engaged for a substantial portion of their time in news and public affairs programs.

c. Teachers of courses in the techniques of radio and television news and public affairs at colleges and universities.

An applicant must be fully employed in one of categories a, b and c, and must have *sufficient fulltime experience* in the field to indicate ability and promise of greater development.

2. Completion of an official application form including:

a. A statement by the applicant's employer promising the applicant his present job, or an equivalent job, at the end of the fellowship year.

b. A statement covering the applicant's personal history; educational background; experience in news and public affairs; and the studies the applicant desires to pursue and their relation to work performed or contemplated.

The Selecting Committee (for 1966-1967)

Public Members

MARK ETHRIDGE, lecturer in Journalism, University of North Carolina; Trustee, Ford Foundation; retired Publisher, Courier Journal and Louisville Times; retired Editor and Vice President, Newsday; former President, National Association of Broadcasters; former Director, Associated Press; former Chairman, U.S. Advisory Commission on Information.

JOHN F. WHITE, President, National Educational Television; Member, Board of Directors, Station WNDT; Co-Chairman, Advisory Committee to U.S.-Japanese TV Information Exchange Center; Co-Chairman, Cultural and Intellectual Exchange Section of White House Conference on International Cooperation; Director, Foreign Policy Association; Former Vice President, Western Reserve University.

SOL TAISHOFF, President, Broadcasting Publications, Inc.; Editor and Publisher, Broadcasting and Television Magazines; former President, Broadcast Pioneers; recipient, Distinguished Service in Journalism Award, University of Missouri, 1953; Journalism Fellow and former National President, Sigma Delta Chi.

Columbia University Members

LAWRENCE H. CHAMBERLAIN, Vice President.
RALPH S. HALFORD, Dean of Graduate Faculties.

CBS Foundation Members

FRED W. FRIENDLY, President of CBS News.

GORDON MANNING, Vice President and Director, CBS Television News.

The Selecting Committee reserves the right to revoke or terminate an appointment in cases where it deems such action advisable, or to award fewer than eight fellowships. The decisions of the Committee are final.

All expenses at Columbia University (including tuition and special charges) will be paid for each Fellow. In addition, each Fellow will receive a stipend for living and other expenses. These stipends are adjusted to individual family-size situations, and are therefore of varying amounts; they are intended, with the expenses paid to Columbia on behalf of each Fellow, to average approximately \$8000 for each Fellow for the academic year.

Specials in January, February and March

ABC-TV

Jan. 7: 10-11 p.m.
Hollywood Deb Star Ball (C), Clairrol.
Jan. 26: 9-10 p.m.
The Sun Country (C), DuPont.
Jan. 28: 7:30-8 p.m.
Swing Ding at T. J.'s (C), P&G.
Feb. 1: 8:30-9:30 p.m.
Sammy and His Friends.
Feb. 4: 10-11 p.m.
Garry Moore.
Feb. 15: 10-11 p.m.
Anatomy of Pop: The Music Explosion,
B. F. Goodrich.
Feb. 20: 8-9 p.m.
DuPont Special.
Feb. 27: Repeat of Feb. 15.
March 2: 9-10 p.m.
George Burns.
March 30: 8-9 p.m.
Alice in Wonderland, Rexall, Coca-Cola.
March 31: 9-10 p.m.
DuPont Special.
To be announced:
Vietnam: Operation Sea War (C).
To be announced:
Beethoven (C).

CBS-TV

Jan. 5: 7:30-8:30 p.m.
Young People's Concert, Bell.
Jan. 9: 7-9 p.m.

Wizard of Oz (C), P&G.

Jan. 23: 4:30-5:30 p.m.
The Ages of Man, Part I.
Feb. 11: 7:30-8:30.
National Geographic Special (C).
Feb. 14: 10-11 p.m.
Gene Kelly in New York, New York (C).
Feb. 18: 8:30-9:30 p.m.
An Evening with Carol Channing (C).
Feb. 22: 7:30-8:30 p.m.
Young People's Concert.
Feb. 23: 7:30-9 p.m.
Cinderella (C-repeat).
March 30: 9-10 p.m.
Barbra Streisand (C).

NBC-TV

Jan. 19: 9-10:30 p.m.
Bob Hope Christmas Show, (C), Chrysler.
Jan. 19: 10:30-11 p.m.
Roger Miller Special (C).
Jan. 21: 7:30-9:30 p.m.
Peter Pan (C), Timex, American Gas Association.
Jan. 23: 10-11 p.m.
Honesty and Ethics (C), Institute of Life Insurance, Xerox.
Jan. 24: 9-10 p.m.
Perry Como's Kraft Music Hall (C), Kraft.
Feb. 3: 8:30-10 p.m.
Hallmark Hall of Fame (C), "The

Magnificent Yankee," Hallmark.

Feb. 6: 7:30-8:30 p.m.
Danny Thomas Show (C), Timex, Consolidated Cigars.
Feb. 7: 9-10 p.m.
Hello, Dolly Show (tentative title) (C), Xerox.
Feb. 16: 9-10 p.m.
Chrysler Presents a Bob Hope Comedy Special (C), Chrysler.
Feb. 23: 9-10 p.m.
Michelangelo, The Last Giant (Part II) (C), American Gas Association.
Feb. 28: 9-10 p.m.
Perry Como's Kraft Music Hall (C), Kraft.
Feb. 28: 10-11 p.m.
Eye Witness (C), Institute of Life Insurance, Xerox.
March 6: 6:30-7:30 p.m.
Stuart Little (children's special) (C), Green Giant.
March 13: 9-10 p.m.
Danny Thomas Show (C), Timex, Consolidated Cigars.
March 16: 9-10 p.m.
Chrysler Presents a Bob Hope Comedy Special (C), Chrysler.
March 23: 9-10 p.m.
Julie Andrews Show (C), American Gas Association.
March 26: 8-9 p.m.
Junior Miss Pageant (C), Scott Paper.
March 28: 9-10 p.m.
Perry Como's Kraft Music Hall (C), Kraft.

FRIDAY EVENING

7:30-9 p.m.

ABC-TV 7:30-8 The Flintstones (C), part.; 8-8:30 Tammy (C), part.; 8:30-9 The Addams Family, part.
CBS-TV 7:30-8:30 The Wild, Wild West, part.; 8:30-9 Hogan's Heroes (C), Phillip Morris, Gen. Foods.
NBC-TV 7:30-8 Camp Runamuck (C), part.; 8-8:30 Hank, Bell, part.; 8:30-9:30 The Sammy Davis Jr. Show (C), part.

9-10 p.m.

ABC-TV 9-9:30 Honey West (C), part.; 9:30-10 Farmer's Daughter (C), Clairrol, Johnson & Johnson, Motorola.
CBS-TV 9-9:30 Gomer Pyle, USMC (C), Gen. Foods; 9:30-10 Smothers Brothers, Alberto-Culver, Amer. Tobacco.
NBC-TV 9-9:30 The Sammy Davis Jr. Show, cont.; 9:30-10 Mister Roberts (C), Lever, Liggett & Myers.

10-11 p.m.

ABC-TV The Jimmy Dean Show, part.
CBS-TV Trials of O'Brien, Falstaff, Quinton.
NBC-TV The Man from U.N.C.L.E. (C), part.

SATURDAY

8-10 a.m.

ABC-TV No network service.
CBS-TV 8-9 Captain Kangaroo, part.; 9-9:30 Heckle & Jeckie, Remco; 9:30-10 Tennessee Tuxedo, Gen. Mills, DeLuxe, Alberto-Culver.
NBC-TV 8-9 No network service; 9-9:30 The Jetsons (C), part.; 9:30-10 Atom Ant (C), part.

10-11 a.m.

ABC-TV 10-10:30 Porky Pig (C), part.; 10:30-11 The Beatles (C), A. C. Gilbert, Quaker Oats, Mars Candy.
CBS-TV 10-10:30 Mighty Mouse, Amer.

18 (TV SHOWSHEETS)

Home, Mattel; 10:30-11 Linus the Lionhearted, Nestle, Kellogg.
NBC-TV 10-10:30 Secret Squirrel (C), part.; 10:30-11 Underdog (C), part.

11 a.m.-Noon

ABC-TV 11-11:30 The New Casper Cartoon Show (C), part.; 11:30-12 Magilla Gorilla (C), part.
CBS-TV 11-11:30 Tom & Jerry, Mattel, Quaker Oats; 11:30-12 Quick Draw McGraw, part.
NBC-TV 11-11:30 Topcat (C), part.; 11:30-12 Fury, part.

Noon-1 p.m.

ABC-TV 12-12:30 Bugs Bunny Show (C), part.; 12:30-1 Milton the Monster (C), part.
CBS-TV 12-12:30 Sky King, Nabisco; 12:30-1 Adventures of Lassie, part.
NBC-TV 12-12:30 The First Look (C), part.; 12:30-1 Exploring (C), part.

1-2 p.m.

ABC-TV 1-1:30 Hoppity Hooper (C), DeLuxe, Gen. Mills, part.; 1:30-2:30 New American Bandstand '65, part.
CBS-TV 1-1:30 My Friend Flicka, Mattel, DeLuxe; 1:30-1:45 CBS Saturday News, Westinghouse; 1:45-2 No network service.
NBC-TV 1-2 No network service.

2-5 p.m.

ABC-TV 2-2:30 American Bandstand, cont.; 2:30-5 No network service.
CBS-TV 2-4 No network service; 4-5 CBS Golf Classic, Miles Labs.
NBC-TV 2-5 No network service.

5-7:30 p.m.

ABC-TV 5-6:30 ABC's Wide World of Sports, part.; 6:30-7:30 No network service.
CBS-TV No network service.

NBC-TV 5-6 Shell's Wonderful World of Golf (C), Shell; 6:30-7 The Scherer-MacNeil Report (C), part.

7:30-9 p.m.

ABC-TV 7:30-8 Ozzie & Harriet (C), part.; 8-8:30 Donna Reed Show, part.; 8:30-9:30 Lawrence Welk (C), part.
CBS-TV 7:30-8:30 Jackie Gleason's American Scene Magazine, Philip Morris, Ralston; 8:30-9:30 Secret Agent, International Latex, Brown & Williamson.
NBC-TV 7:30-8 Flipper (C), Mattel; 8-8:30 I Dream of Jeannie, part.; 8:30-9 Get Smart! (C), Lever, R. J. Reynolds.

9-10 p.m.

ABC-TV 9-9:30 Lawrence Welk (C), cont.; 9:30-10:30 Hollywood Palace (C), part.
CBS-TV 9-9:30 Secret Agent, cont.; 9:30-10 The Loner, Philip Morris, P&G.
NBC-TV 9-11 Saturday Night at the Movies (C), part.

10-11 p.m.

ABC-TV 10-10:30 Hollywood Palace (C), cont.; 10:30-11 ABC Scope, sust.
CBS-TV Gunsmoke, Amer. Tobacco, Whitehall, part.
NBC-TV Saturday Night Movies, cont.

11 p.m.-1 a.m.

ABC-TV 11-11:15 Bob Young with News, part.; 11:15-1 No network service.
CBS-TV No network service.
NBC-TV 11-11:15 No network service; 11:15-1 Tonight Show (C), part.

Networks are listed alphabetically with the following information: time, program title in italics, followed by sponsors or type of sponsorship. Abbreviations: (C), color; sust., sustaining; part., participating; alt., alternate sponsor; co-op, cooperative local sponsorships; cont., continued. All times Eastern. Showsheets are published at the beginning of each quarter.



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DATEBOOK

A calendar of important meetings and events in the field of communications.

■Indicates first or revised listing.

JANUARY

Jan. 5—Further hearing by Federal Trade Commission on whether electronic consumer products (TV, radios, phonographs and tape recorders) should be labeled to identify imported components. FTC hearing room, Washington.

■Jan. 6—Meeting of the Canadian Broadcast Executives Society. Guest speaker is E. R. Vadeboncoeur, WSYR-AM-FM-TV Syracuse, N. Y. Park Plaza hotel, Toronto.

Jan. 10—Closing date for 1965 entries for George Foster Peabody Radio and Television awards. Radio and TV entries will be considered in the following categories: news, entertainment, education, youth or children's programs, promotion of international understanding and public service. They should be sent to Dean John E. Drewry, Henry W. Grady School of Journalism, University of Georgia, Athens.

Jan. 10—Deadline for entries for Paul Sullivan awards for best broadcast or printed news stories reflecting the spirit of the Sermon on the Mount broadcast or published in 1965, offered by the Catholic Press Council of Southern California. Address CPCSC, 1530 West 9th Street, Los Angeles 90015.

Jan. 11—Broadcast Advertising Club of Chicago luncheon meeting with speaker Fred Friendly, president, CBS News. Sheraton-Chicago, Chicago.

Jan. 14—Annual meeting of Federal Communications Bar Association. Members will vote on amending constitution to permit attorneys who are members of or who are employed by the FCC to become members of the bar association. Also annual banquet that evening. Washington Hilton hotel, Washington.

Jan. 14—Winter meeting of Colorado Broadcasters Association. Albany hotel, Denver.

Jan. 14—First annual general meeting of the Florida CATV Association. Quality Motel Court, Orlando.

Jan. 15—Deadline for entries in the 1965 Pictures of the Year Newfilm Competition sponsored by the National Press Photographers Association and the University of Oklahoma. Entry blanks and rules are available from Edward Sanders, School of Journalism, University of Oklahoma, Norman.

Jan. 15-16—Retail Advertising Conference which will include department store TV success story reports. Water Tower Inn, Chicago.

Jan. 17—Deadline for comments on FCC's proposed rulemaking to allow remote control operation of VHF stations. Former deadline was Oct. 22.

■Jan. 17—New deadline for comments on FCC's further notice of proposed rulemaking relating to fostering expanded use of UHF television frequencies by setting aside channels 70 through 83 inclusive for new class of 10-kw community TV stations with 200-foot antenna limitation. Former deadline was Dec. 15.

Jan. 17—FCC Chairman E. William Henry addresses luncheon of Federal Communications Bar Association. National Press Club, Washington.

■Jan. 19—Workshop on the "Creative Approval Process." Association of National Advertisers will treat the problem of the advertising creative process. Plaza hotel, New York.

■Jan. 20—Television Commercials Production Workshop presented by the International Radio & Television Society. Panel will discuss "The Production of a TV Com-

mmercial—an Overall View," Johnny Victor theater (Rockefeller Center), New York.

Jan. 20-21—Midwinter meeting of Florida Association of Broadcasters. Ramada Inn, Cocoa Beach.

■Jan. 21—First annual Baxter Trophy Awards for Public Service in Maine, presented by UPI to honor the best public service programs broadcast and telecast in the state. Eastland hotel, Portland.

Jan. 23-29—Winter meeting of National Association of Broadcasters joint boards. Colonnades Beach hotel, Palm Beach Shores, Fla.

Jan. 25—Annual meeting of the Utah-Idaho AP Broadcasters. Owyhee Motor Inn, Boise.

Jan. 25-27—Annual winter meeting of Georgia Association of Broadcasters. University of Georgia, Athens.

Jan. 25-27—21st annual Georgia Radio-Television Institute of Georgia Association of Broadcasters and Henry W. Grady School of Journalism. Speakers include Fred Friendly, president of CBS News; John Chancellor, director of Voice of America, and FCC Commissioner James J. Wadsworth University of Georgia, Athens.

Jan. 25-27—Twenty-third annual convention of National Religious Broadcasters. Mayflower hotel, Washington.

Jan. 26—The Katz Agency spot television seminar. Speaker: Edward P. Reavy Jr., marketing director of Hamilton Beach. Continental Plaza hotel, Chicago.

Jan. 27—Financial seminar sponsored by National Community Television Association. Among speakers: E. William Henry, FCC chairman, and Gordon Thayer, AT&T. Committee is headed by George Green, Ameco Inc., Phoenix. Statler Hilton hotel, New York.

■Jan. 27—Television Commercials Production Workshop presented by the International Radio & Television Society. Panel will discuss the business affairs of TV commercial production. Panel chairman is Line Diamant of Grey Advertising. Johnny Victor theater (Rockefeller Center), New York.

Jan. 27-29—Annual winter convention and election of officers of South Carolina Broadcasters Association. Francis Marion hotel, Charleston.

■Jan. 28—Annual Tom Phillips Awards dinner of UPI Broadcasters Association of Massachusetts. Sheraton-Boston hotel, Boston.

■Jan. 28—Pacific Pioneer Broadcasters (formerly Los Angeles chapter, Broadcast Pioneers) luncheon meeting at which the new organization will begin autonomous operation, elect officers and adopt a constitution. Sportsmen's Club, North Hollywood, Calif.

■Jan. 28-30—Mid-winter conference of Advertising Association of the West. Rickey's hotel, Palo Alto, Calif.

Jan. 31—Deadline for comments on FCC's proposed rulemaking to limit three major television networks (ABC, CBS and NBC) to equity holdings in no more than 50% of all nonnews programming between 6 and 11 p.m., or to two hours of nonnews programming in same period, whichever is greater. Proposal would also prohibit three TV networks from domestic syndication and foreign sales of independently produced programs. Former deadline was Oct. 21.

Jan. 31—Deadline for nominations for annual Russell L. Cecil Awards (\$500 national award and \$100 regional awards) for outstanding scripts on arthritis by the Arthritis Foundation. Submit entries to: 1212 Avenue of the Americas, New York 10036.

FEBRUARY

Feb. 1—Entry deadline for annual Sigma Delta Chi awards for distinguished service in journalism. Submit entries to: 35 East Wacker Drive, Suite 856, Chicago 60601.

■Indicates first or revised listing.



In South Bend . . . WHO'S ON FIRST WITH LOCAL COLOR?

WSBT-TV, that's who!

You'd expect that of the station that televised the first network color program in Indiana.

Now . . . local film in color

local slides in color . . .

and soon, local video tape in color. And there's no surcharge for carrying commercials in color.

Get all the facts from Katz. Check, too, on the latest market information . . . South Bend's now in the top 100 markets!



3 MUSTS for a UHF

1. An FCC permit
2. A proper transmitter
- 3.

**THE
SPORTS
PACKAGE**

SUBSCRIBER SERVICE

Please include a BROADCASTING address label whenever you write about your subscription.

TO SUBSCRIBE mail this form with payment. Mark ☐ new subscription or ☐ renew present subscription. Subscription rates on page 7.

ADDRESS CHANGE: Attach label here and print new address, including ZIP code, below. Please allow two weeks for processing.

name

company

☐ Business
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city

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BROADCASTING
1735 DeSales St., Washington, D. C. 20036

OPEN MIKE®

Item brings flood of wishes

EDITOR: Back on Nov. 1, BROADCASTING carried a brief item to the effect that I had undergone emergency surgery but that my condition was regarded as satisfactory. If you have ever wondered about the readership of your essential publication, let me tell you what happened.

Within the next two weeks I received 34 bouquets of flowers, plants and planters and over 1,000 telegrams, letters and "get-well" cards. As the girl who delivers mail at St. Francis Memorial hospital consistently complained, I was receiving more mail than all of the other patients on the second floor put together!

Thanks for the kindly reference to me and be assured that I will be back and fighting within two or three weeks. —Lewis H. Avery, vice president and general sales manager, KYA San Francisco.

New paper boy

EDITOR: I would like permission to reproduce in TV Week the Sid Hix cartoon in the Dec. 6 issue.

TV Week is a syndicated television supplement, which I edit, that is circulated with 12 Southern California daily newspapers with a combined circulation of approximately 450,000.

In fact, TV Week, which often assumes critical stances, wouldn't mind having the original as a reminder that we too once delivered papers.—Ernie Kreiling, La Canada, Calif. (The original cartoon is on its way.)



Drawn for BROADCASTING by Sid Hix
"I'm your new paperboy... They made the old one a TV critic!"

Service to the industry

EDITOR: A note of thanks for the service your publication performs for the profession.—M. Dallas Burnett, assistant professor of communications, Brigham Young University, Provo, Utah.

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*Reg. U. S. Patent Office
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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.

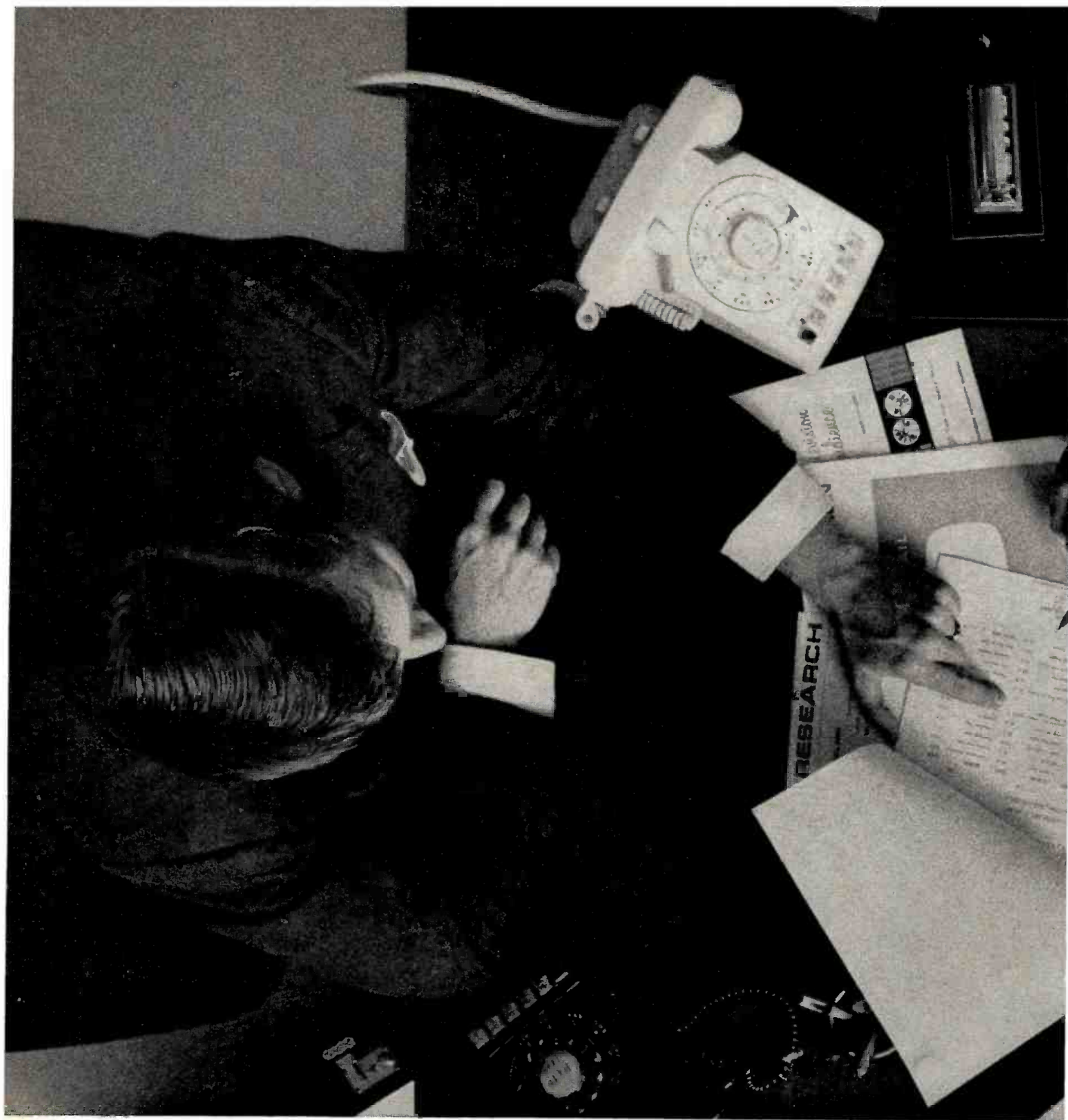
The new Capital Film facility will be designed to serve the Florida-Caribbean-South American area.

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.

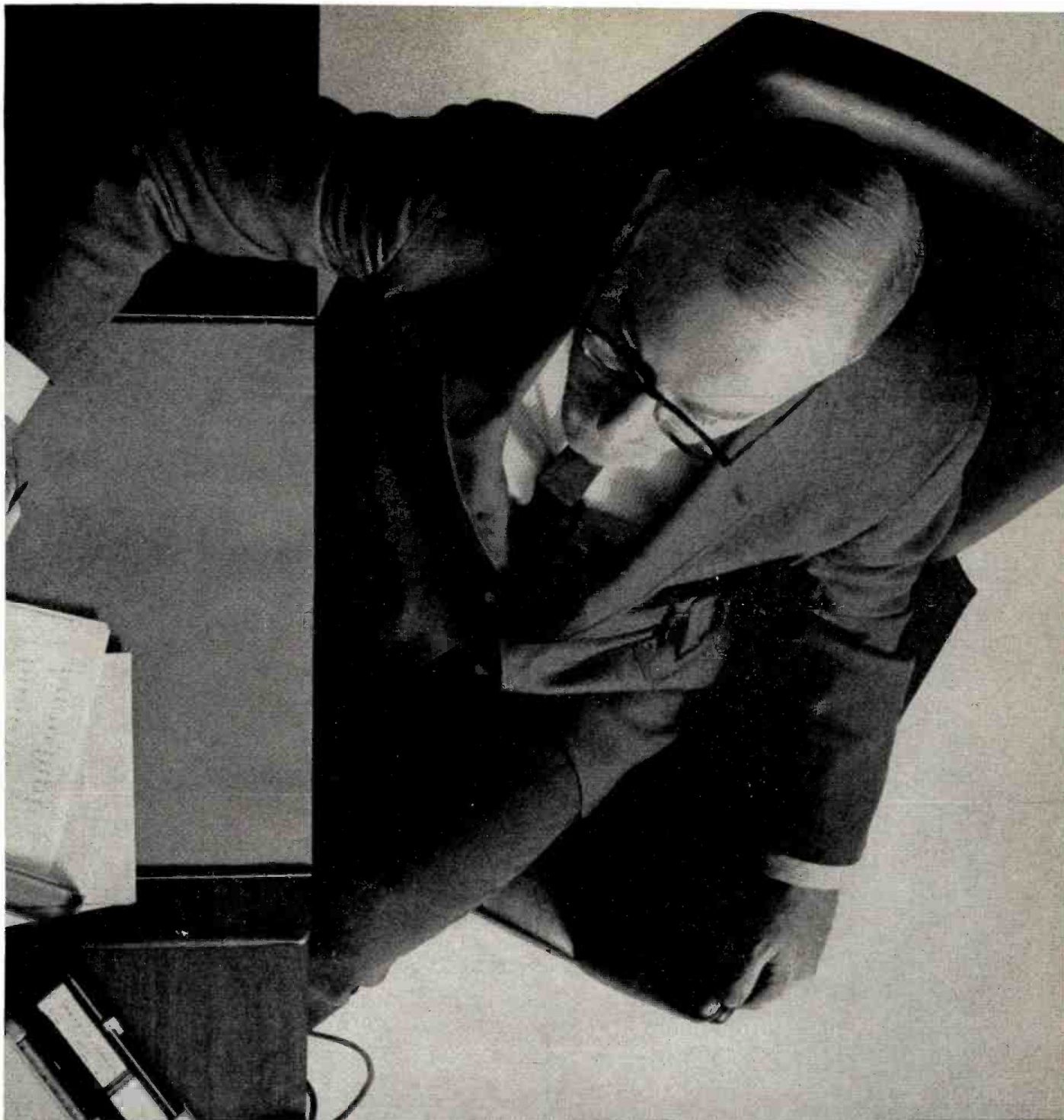
CAPITAL
FILM LABORATORIES, INCORPORATED



**Who helped Madison Avenue
improve time buying estimates?**

You guessed it. Blair Research.

(Just one more reason why Ted Bates' Sam B. Vitt* listens when Blair talks television.)



*Blair Television's Pat Devlin meets with Sam B. Vitt, VP and Executive Director of Media-Program at Ted Bates.

Which will be the hot new shows come next fall? The best time buys?

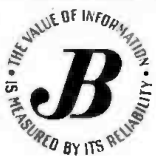
Lacking a crystal ball, advertising men have had to seek the answers by relying on such time-tested devices as past performances, advice, instinct, and maybe a little coin flipping. And at the local level, the situation was even wilder.

That is, until Blair Television turned its Research Department loose on the Nielsen and ARB ratings. We dug into mounds of network projections, local conditions, audience surveys and the like. (Maybe we'll tell you how we did

it someday.) And we came up with our own system for estimating fall ratings on a *local basis* months ahead.

Has it paid off? You bet it has. Agencies now accept Blair estimates because they find them reliable and objective. They know they can bank on them. And advertising men can forget about flipping coins.

It's just one more example of Blair's service to agencies and stations. We call it Enlightened Marketing. It means creative choices. Thorough Research. And Blair Television experience.



BLAIR TELEVISION

A Division of John Blair & Company | 32 Years Serving The Broadcasting Industry

OFFICES IN 10 MAJOR CITIES: New York/Chicago/Atlanta/Boston/Dallas/Detroit/Los Angeles/Philadelphia/St. Louis/San Francisco

Why you have to go color whether you want to or not

Joseph Wood Krutch, in a recent *Saturday Review* article, raised the rather heretical question of why our government was so all-fired eager to put a man on the moon.

The answer President Kennedy once gave—"because it is there"—didn't satisfy Mr. Krutch, nor did a lot of other scientific, political and military arguments. Mr. Krutch, a common sense man with an uncommon concern about problems on this planet, wondered a little wistfully if there weren't other things on which we might more profitably spend our time, talent and money.

Color television is somewhat like going to the moon. There are probably a lot of things we all could more fruitfully spend our money on, but we're not going to have the chance. Because, like the moon, color television is there and whether we like it or not everybody, from advertiser to Mr. Average Viewer, is being dragged, pushed and otherwise lugged to the launching pad for the big blast off to the wonderful world beyond the rainbow.

Some advertisers, eyeing the cost of the color caper, are saying: "You go first, I'll wait awhile." But, at the rate color is happening, nobody is going to be able to remain a wallflower for long.

Something for Everyone ■ Unlike the moon trip, which is not only costly but kind of remote and cold and scary, the trip into the land of color TV is immediate and warm and friendly and packed full of goodies for everybody.

For the viewer, even when the reds are not quite red and the blues are not quite blue, color is a visual feast. A kind of Baghdad of the airways every night. He can't seem to get enough of it. Sets in use in color homes is 27% higher than in black-and-white homes.

For everyone else—the makers, and sellers, the advertisers—the dominant color in the big color game is green—the green of good folding money. And there's something in it for everybody.

■ For the manufacturers who can't make the things fast enough. (Four million sets are slated for manufacture in '66.)

■ For the makers of key components of color sets, whose stocks have been among the market's top performers.

■ For retailers. (Six weeks wait for delivery on most leading makes.)

■ For programers who are making almost all new pilot films in color, even shows which logically might be in black and white. (You can't sell it if it isn't in color.)

■ For commercial film producers

whose dollar volume is up nearly 10% for an industry increase of about \$7½ million.

■ And, for the advertiser, once he gets over the shock of the bigger bite color puts on him, there are all sorts of dividends and rewards. Not six months or a year from now, but today.

Color Is Watched ■ Color shows, for instance, get a whale of a lot higher ratings. NBC color programs, NBC claims, enjoy an 84% higher rating in color TV homes than in black-and-white homes. Because of the higher ratings, the cost efficiency of a color program is more favorable to an advertiser than a black-and-white program. For a roughly 20-rated show, for instance, the cost-per-thousand homes reached for a black-and-white program is \$3.72, for color \$3.49.

Another heart-warming fact for advertisers: People watching color pay more attention to the commercials. A Crosley study found that color commercials were 34% better remembered than black-and-white commercials, and 69% more persuasive in their ability to make the viewer want to buy the product.

What kind of a person is the average color viewer, this doughty pioneer whose viewing habits are skewing program and commercial ratings upward, out of all proportion to his numbers? Well, Brand Rating Index looked into the matter and it turns out he's kind of an affluent, middle-aged swinger. According to BRI's product usage profile, the average color TV set owner, compared to the average black-and-white set owner:

■ Spends more money on food, a lot of it frozen or in aerosol cans.

■ Probably uses an electric toothbrush. (He's what BRI calls "adventure-

some.")

■ Is a gadabout—flies a lot and is a hot prospect for expensive new cars.

■ Drinks either Scotch or prepared cocktail mixes. Doesn't care for blended whiskey.

■ Is neat, well-groomed, fortyish and overweight.

All in all, he sounds like a pretty decent Joe. A guy with enough of the long green to buy the extras he wants. Not too discontented with life or what he sees on his TV screen. I think we better appreciate him while we've got him. Because he's almost certain to change.

As the \$299 color sets begin flooding the market and millions of the less affluent swell the ranks of color users, including the more alienated, the more critical (if life is giving you a hard time, you take it out on the TV programs and commercials?), we may not have it so easy. When all the programs are in color, and all the sets are color sets, things are going to be just as tough and competitive as they are now. Which is tough and competitive enough. And we'll have the same problems as we do now: finding new, more effective ways to use television.

During these days of wine and roses with color we should laugh and dance and dream and have a good time. But we should never forget that we have to get up and go to work in the morning.

Color TV could take our mind off the down-to-earth job at hand: how to talk more effectively with an audience that is becoming more sophisticated, better educated, more critical of all advertising.

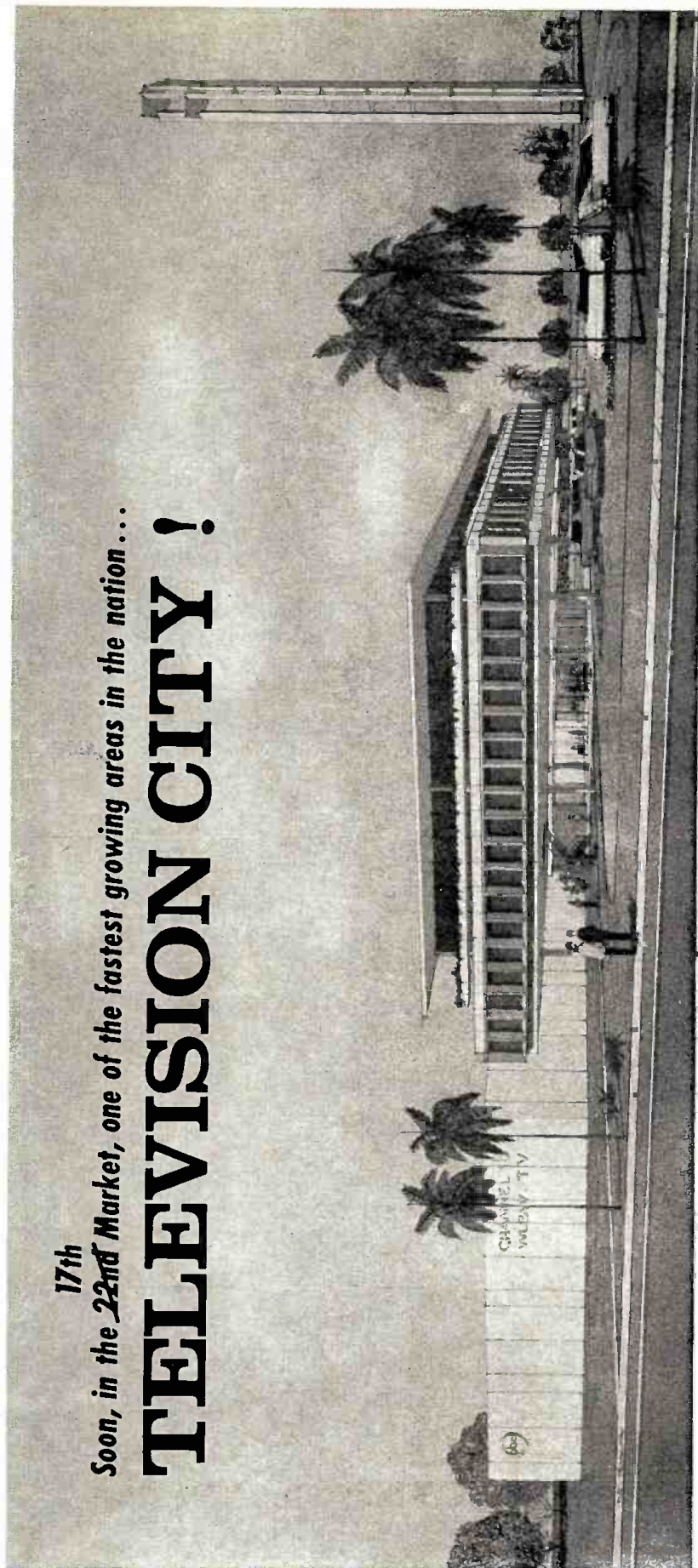
Color may dazzle and divert for awhile, but it won't really cure a second-rate program or a weak advertising idea.



Gordon Webber is vice president and director of broadcast commercial production at Benton & Bowles, New York. His broadcast association includes nine years with NBC where he was a script writer and editor, director of the script department and writer-editor of the NBC-TV Newsreel. He is the author of three novels, short stories and TV dramas (wrote commercials and scripts for the 'I Remember Mama' series for five years). He joined B&B as a TV copy supervisor in 1948.

17th
Soon, in the 22nd Market, one of the fastest growing areas in the nation...

TELEVISION CITY !



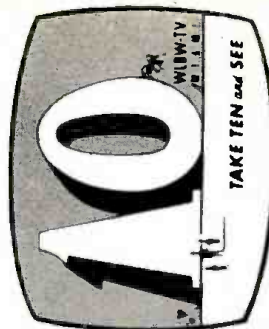
... You'll find it in Miami, Florida this summer, when WLBW-TV completes its fantastic \$2,000,000 full-color studios and offices. Channel Ten will then be three ultra-modern stories of pre-cast stone and glass consisting of 36,000 square feet, alongside a streamlined 125 foot microwave tower visible for miles... Exciting? Exciting! **TAKE TEN AND SEE!**



Represented by
 **HR** Television, Inc.

WLBW-TV MIAMI FLORIDA

AFFILIATED WITH WKYC 50 KW CINCINNATI, OHIO





ST. LOUIS' 20TH YEAR OF TELEVISION WILL BE **COLOR-FULL**

Look what we're getting as we begin our 20th year of telecasting. All new color equipment: new RCA 4-tube studio color cameras... 4-tube RCA color film camera chain... the very latest Ampex color tape machines. That's colorful icing on St. Louis' TV cake. This makes KSD-TV the only St. Louis station equipped to telecast network color, local live color, color film and color tape.



St. Louis Post-Dispatch Television represented nationally by **BLAIR TELEVISION**

Out of the egg with a bang

Color at last hits TV scene with stunning force;
in rush to conversion of system and its audience
\$3 billion is already spent and more committed

"Somewhere over the rainbow bluebirds fly. . . ."

That's what Dorothy sang in the Wizard of Oz. But was she sure it was a bluebird? Might it not have been a blackbird or robin red-breast or crest-thatched oriole with yellow polka dots on a chartreuse thigh?

Ridiculous? Definitely. But in a sense it is as logical as the color television industry which is now in the second calendar year of its big boom, and is plowing onward with the unrelenting persistence of a charging rhinoceros.

The manufacturers, networks—and to a lesser degree—the stations, syndicators and producers are keeping their color secrets locked tightly within the confines of their bright red hearts that just look gray in monochrome television.

And pity Joe Public. Station WOF-TV is on the air ballyhooing its color schedule from the network, its wonderful feature films in color and its multi-hued local shows. So he runs to his neighborhood TV store, checkbook in hand, only to find that unless he is willing to take one of the few models that have been sitting on the showroom floor and were tinkered with by hundreds of know-it-all technicians who pass by, he will have to wait for a color set; maybe three months, maybe six months.

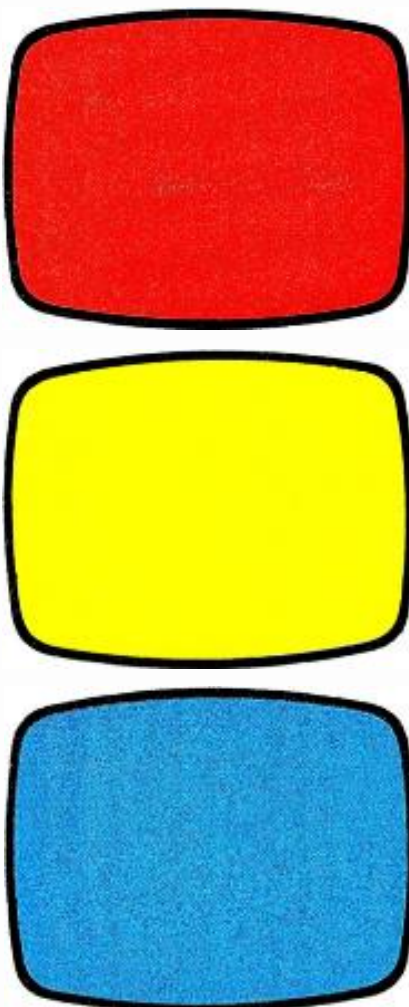
No one can put a completely accurate figure on what the color television boom has cost the industry or the public—or will cost them if equipment deliveries can ever be made near the promised date. But based on what industry sources are willing to admit, and accepting those figures as only partly true, the broadcast equipment color expenditure is about \$160 million. About \$80 million has been spent by the networks, \$55 million by stations and \$25 million by program and commercial production houses.

By the end of 1967, assuming the market settles down and manufacturers

find themselves able to meet the demand, the industry's investment in color should total about \$250-\$275 million.

Public Investment ■ Add to this the \$2.8 billion spent by the public on receivers and the overall figure spent on color—in one form or another—reaches a small national debt. In addi-

SPECIAL REPORT



tion the color set boom is really just getting started and another four million sets are expected to be sold this year, meaning about \$1.5 to \$2 billion in retail sales.

The latest American Research Bureau figures on color set penetration show that about 9.5% of American households now have color receivers. This means there are some 5.2 million homes with color television sets. The figures are based in ARB's November 1965 national sweep of TV homes (see page 36).

Two weeks ago the Advertising Research Foundation announced that an August survey showed there were about 4 million color homes. (BROADCASTING, Dec. 27). The ARB and ARF statistics indicate consumer sales of 1.2 million sets in the period from August to November.

Although the plaint is not heard as loudly from the stations or networks as from the production houses, one of the sorely missing ingredients in the 1966 color picture is the lack of color tone standards. Because of equipment one network's offerings may show strong red hues, another may be the hero of pastel aficionados. RCA and Ampex, the only two manufacturers of color TV tape recorders, have enough flexibility in their units to allow cross-playbacks, but they don't register colors exactly the same.

The Society of Motion Picture & Television Engineers is reported to be working on color standards, but one engineer-executive—couching his language in the semantic labyrinth of the day—said SMPTE "has not even reached tentative proposed standards" for the industry. A key to this problem is the manufacturers' reluctance to discuss their strong and weak points.

Past Is Prologue ■ With RCA pushing color sets so that its product would become synonymous with color, NBC for years was virtually alone in programming any significant portion of its schedule in color. But slowly the color set count

increased. Then studies began turning up showing that people with color sets tended to watch a color show when it was opposite a black-and-white offering.

They indicated that color commercials gained acceptance and had stronger retention values. And they showed that on the local level stations that had taken the bull by his dirty-ivory horns were producing ratings for their color efforts—be it film, tape or live.

During this period the amount of color equipment on the market was limited. RCA and GE were major manufacturers of live color cameras and film chains; RCA and Ampex were making color tape recorders. A few firms were making color switchers, monitors and associated gear, but it was still small russet-brown potatoes compared to the monochrome market.

Then in the mid-60's, station men began taking a longer look at color gear as they found their decade-old monochrome equipment reaching the point where it was no longer depreciable. They knew that color had to come, so they began replacing some of their black-and-white gear with color. And slowly the jade-green waters began flowing toward the three or four-gun color camera, the four-vidicon color film chain, the new color video-tape recorders and the adapter units that gave monochrome recorders color capability.

Last spring NBC said 96% of its fall schedule would be in color. This, added to the surveys, the growing trend by stations, and the interest of set manufacturers in making more and more color sets, forced the other players in the game to ante up more red and blue chips or fold.

CBS Switch ■ John Schneider replaced Jim Aubrey as president of CBS-TV and suddenly the giant among the color hold-outs was in the color race. ABC had to follow suit and the war had begun in earnest.

Coupled with the CBS entry was the introduction of the new Norelco Plumbicon color camera at the National Association of Broadcasters convention last March. The Plumbicon offered softer color than its competitors and Norelco claimed less light was needed for its camera. If ever an insurance feature was needed, that camera provided it. Now there was competition; another company was going into full-scale production. The dam had broken.

Looking back nine months later, it appears the breaking of the dam was premature because the waters that rushed out were blocked a few feet down the river by a man-made obsta-

cle—promises.

Much like the airlines that sell too many seats, the equipment makers were selling and promising delivery of equipment they could not deliver. Too much of it was still in prototype form. The result: a massive backlog of orders—not only from stations trying to get color gear, but from stations trying to replace their old color equipment with new units.

Into the 1966 picture, riding snow-white steeds, come Marconi and Sarks Tarzian, both planning to show new color cameras at the NAB convention in Chicago next March.

However, the station problems haven't been confined to equipment. They have had, although it has noticeably eased, troubles getting color prints of feature films from syndicators. And when they could get the prints, the syndicators—for some reason known only to them—often sent monochrome slides and pro-

motion trailers with the pictures. During 1965 the situation is said to have measurably improved and the distributors have been going to their vaults to find anything they can in color.

Along with the programs come commercials and the color surge has swept up the commercial producers and laboratories. Within the past six months production has shown a gigantic increase and color commercial production for 1965 should total about \$30 million of the \$75 million spent in the field during the year.

Outlook for Daytime ■ What about tomorrow? As far as programing goes the still virtually untouched area on the network charts is daytime. Even NBC, with its prime-time plethora of color, hasn't converted all of its daytime schedule.

(The only substantial daytime color is and apparently will remain on Saturday and Sunday mornings when filmed cartoons take over the networks.)

It will probably be a few years before all the networks' daytime product—which to a large extent is live on tape—is converted to color. The reason: There just isn't enough equipment to go around.

With at least two new manufacturers making live color gear, the backlog should ease somewhat. But the FCC has been granting a lot of construction permits for UHF's lately and most of these will be started with some form of color. It is unlikely that except for those stations in the top 100 markets or so that a new U will have to purchase live color gear at the beginning. But in the larger markets, where the competition is stiff, and stations must look for an identity, color will be a more valuable asset. So no immediate break in the logjam is expected.

As for the men who sponsor the programs, and in turn pay for the new equipment, they will be moving further along the yellow brick road. A few agencies aren't completely sold on color yet and are shooting it only for self-protection. But even this minority admits it's only a matter of time before client desire will replace agency protection.

For Joe Public, 1966 will see him being offered more color sets in a greater variety of sizes, shapes and models than he could have even imagined 12 months earlier. Already GE has its 11-inch Porta-Color on the market; several manufacturers have 19-inch portables out, and although the firms will still be making the 21-inch round tube, the trend is toward 19, 21 and 23-inch rectangular models.

No matter how you slice the pink cake with its pretty strawberry icing, it is still a seller's market in color TV and it looks as if it will remain that way for several years.

SPECIAL REPORT: Color

Out of the egg with a bang

Page 29

Set penetration about 5 million

Page 36

Cameras: conversion bottleneck

Page 40

Agencies endorse use of color

Page 51

Now, news in full color

Page 62

Networks expanding further

Page 75

B&W commercials exception?

Page 80

Color film backlog small

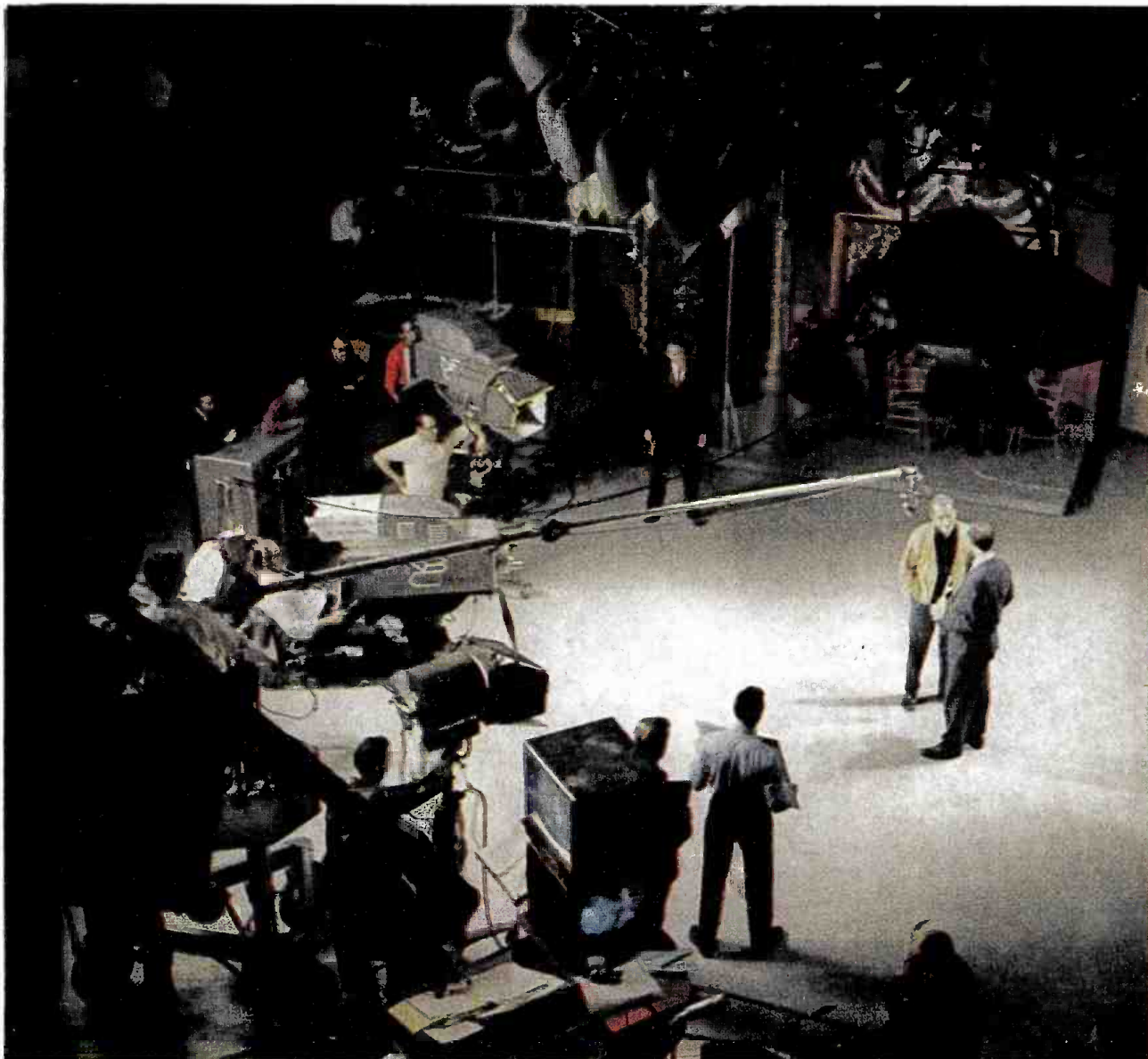
Page 88

Local live color pays off

Page 92

Color equipment now common

Page 98



Perry Como relaxes between scenes on the set at NBC-TV's Brooklyn studios during the taping of his Thanksgiving color special presented Nov. 22, 9-10 p.m. The singer stars in seven specials this season. Production costs of 'Perry Como's Music Hall' average about \$150,000.

Color demands the special batteries of lights shown on the set as well as cameras and the conventional sound equipment. NBC-TV has been using its Brooklyn studios in New York for color since the former Warner Brothers sound studio was rebuilt for the new medium in 1954.

The color revolution in spot TV

It's no less than that, and it's creating more problems than solutions, but agencies agree they can't sit it out

Color is advancing rapidly in national advertisers' spot television plans and will have moved ahead "sharply" by the fall of 1966. But a lot of questions remain to be answered.

This analysis of color in spot TV was provided last week in a report by The Katz Agency, New York station representative.

Though optimistic, the report, as

culled by Katz researchers from salesmen's reports covering 60 major TV agencies, warned that agencies are not yet firm as to how to approach the spot buying process in color. Katz also stressed that the acceleration of spot color has created some basic questions as to whether stations' rates for color ought to be adjusted upward.

The Katz company said the speedup

in spot color "emphasizes the importance of finding answers to such imperative questions as:

"Should a station charge a premium for color, or do increased operating costs more appropriately justify an increase in base rates? Should a special formula be developed for color rates?"

The station rep also directed attention to specific problems:

Katz asked whether makegoods ought to be allowed by stations when color commercials are telecast in black-and-white by mistake, and whether stations should charge extra for the color portion of a piggyback when the other half is in black-and-white.

The Katz poll found that all 60

agencies by the fall of 1966 would be buying spot color schedules for at least one account, and in some cases for several accounts. As of a couple months ago, when the Katz survey was made, 54 of the 60 agencies already were placing spot schedules in color for at least one client.

Among the Katz findings:

Film or tape.—Most commercials produced in color are on film. Only nine agencies said they were using color tape, and most taped color commercials were for network transmission because, it was noted, few stations have facilities for originating color tape.

Color block.—Among agencies not using color the most frequently cited reason was that set penetration was still too low to justify color production costs, estimated as 20-40% higher than they are for black-and-white commercials.

Decision basis.—Advertisers, through their agencies, base their decisions on spot color use primarily on the penetration of color on the national level. A big exception: Advertisers seek out individual markets to test color commercials. Thus stations in high-penetration areas stand to benefit if they are equipped to transmit in color. (Advertiser color testing, the report noted, is certain to increase.) As of now high or low penetration in an individual market will not cause the market to be added or dropped from a media plan, agencies said.

Position buying.—The buying attitudes in spot color differ, agencies giving the impression they "play it by ear." But several general preferences were indicated:

Spots adjacent to color shows of course are desirable. Most agencies will accept positions for their color commercials next to black-and-white programs. A few agencies said they want only black-and-white adjacencies for their spot color commercials, in the belief their color message will thus obtain an added impact. At the same time, some agencies have requested that their black-and-white commercials be isolated from programs that are transmitted in color.

Research.—Of the top 20 agencies in billings, 11 reported they are now involved in—or have completed—major color TV research projects. Color research is expected to intensify in the next two years, the agencies reported to the Katz pollsters.

Data sources.—The agencies split into two camps with roughly the same number in each on a question as to what service they use mostly for color data. About half said American Research Bureau (ARB), the other half named the A. C. Nielsen Co. Other



As part of a special effort to impress youngsters with the value of having Lipton's soups, the company made use of three color commercials on NBC-TV's presentation of 'Peter Pan' in color. The commercials were produced by Audio Productions, New York, on order from Young & Rubicam. Each commercial tied in a different Lipton soup with various children's activities for a three-fold purpose: Attract attention of parents through the use of alert children; emphasize the benefits of soup for children, and exploit the pure color possibility of children and their activities, as illustrated in the painting on glass sequence (above). The painting segments enabled Lipton to utilize various color to a maximum extent.

sources mentioned were NBC and trade magazines. In addition, reports to Katz indicated that major advertisers are researching color set penetration and color impact on viewing habits independently of the research by their agencies.

Cost per thousand.—About one out of four agencies covered said they were willing to accept a higher cost-per-thousand for color commercials than for black-and-white. The higher levels ranged from 5% up to 25%. But even here practices differ: Among the larger agencies who accept a higher C-P-M, the acceptable percentage varies from one account to another within each individual agency.

Several agencies in the Midwest or Far West use a formula to "justify" a higher C-P-M in buying spot color. The formula, it was reported, relies on market penetration figures, with a higher C-P-M accepted up to the percent of color TV homes in the market. As illustrated in the report: If color penetration is 13%, the agency advises a client that he must be willing to pay a 13% C-P-M premium for an adjacency to a color show.

Where positioned.—Katz found approximately 50% of spot color orders were within prime-time hours, the other half were divided fairly evenly between daytime and early-fringe periods. Few color purchases were being made in late-night periods—with the exception of commercials spotted in NBC's *Tonight* show hours. Agency buying patterns indicated also that NBC's daytime color splurge has drawn a "relatively large amount of spot color revenue to its affiliates," the Katz findings showed.

In conjunction with its field study, the rep firm also compiled available data on stations equipped for color tape and for color film.

Katz found the number of stations equipped to originate color film increased 100% from 124 in January 1965 to 248 in October 1965, and the number equipped to originate color tape went up 207% from 41 in January to 126 in October.

In both cases, the spurt in station capability came in the early fall: 174 stations could originate color film in August but that figure went up to 220 by September; 75 stations could originate color tape in September compared to the much higher figure of 126 in October.

Katz also totaled the brands reported to be using color spots in the 60-agency poll: 114 brands in October had color in spot commercials and another 65 indicated color would be added within six months of the survey, making a total of 170 brands expected to use some color by April of this year.



WCBS-TV is an old hand at **Good looking!** providing good viewing for its audiences. singled out the "fluidly imaginative camera" and praised the overall program as "an attractive color photo album."

For example, "Simple Gifts," a recent locally-produced exploration of enjoyable pursuits (antique buying, fox hunting) and pleasures (sailing, mountain climbing). Newsday called it "a lovely color documentary." And Variety summed up "Simple Gifts" as "magnificent...all the more so because it is the work of a station rather than a network."

"Simple Gifts" was the station's first full-hour prime-time special in color, and the critics' raves left no doubt that Channel 2's touch was as deft and sure as ever. New Yorkers know a good thing when they see it. Season after season, they find just what they are looking for on **WCBS-TV**

The New York Herald Tribune headlined its rave, "Poetry through Eyes of Camera,"

Channel 2 in New York/CBS Owned. Represented by CBS Television Stations National Sales.



now on the air with the AMPEX HI-BAND VR-2000





how about you?



The world now sees the difference. A sharper picture. Truer color. In just one year, Ampex hi-band has become the favored VTR for color and monochrome shows throughout the world—the new world standard for teleproduction recording excellence and flexibility. □ Only the Ampex VR-2000 has hi-band so clean you can measure its performance as a K factor of not 5%, not 2%, but 1% or less. This means master videotapes so snappy you can duplicate to third generation color, seventh generation black and white without a bit of concern. Your playbacks

show sharper detail; cleaner black-to-white edge; superb gray scale; sparkling hues. □ With the unique Ampex Editec* programmer, the VR-2000 will bring your studio dramatic new production capability with freedom to record and edit—frame by frame if you like—and go brilliantly on the air. In color. Or black and white. It's worth looking at—if you want the best picture in your part of the world. □ For a demonstration of exciting things you can do in color or black and white with VR-2000 hi-band, write: Ampex Corporation, 401 Broadway, Redwood City, California.

AMPEX

TV color penetration soars

ARB nationwide sweep shows more than five million

homes now have color receivers; Los Angeles has

largest total with New York, Philadelphia and Chicago next

As of November 1965, 5,205,000 homes owned color television receivers according to the American Research Bureau. These were 9.5% of all television homes in the nation.

The momentum of color interest is such that the increase in number of color homes is increasing rapidly, limited more by the ability of television receiver manufacturers to supply sets than by interest in their purchase.

In the market by market penetration based on ARB's November sweep of all markets San Diego showed the largest percentage with 18%. ARB estimated San Diego had 153,700 color homes. Los Angeles had the greatest number of color television homes with 585,300 and a penetration percentage of 17.

New York City was next in total with 560,300 color homes but the percentage of TV homes was only 9. Philadelphia had 293,300 color TV homes and 11% and Chicago 249,800 color TV homes and 10%.

Other High Penetration ■ Some smaller cities had high percentages of color penetration. Santa Barbara, Calif., with 85,500 color TV homes had 16% penetration. Muncie, Ind., with 23,000 color homes and Columbus, Ohio, with 110,100, both had 15% penetration. Markets with 14% color penetration were Chico-Reading, Calif., with 53,500 color sets; Lubbock, Tex., with 23,200 and Zanesville, Ohio, with 13,800.

Markets with 13% color penetration included Cincinnati with 126,200 color

homes; Dayton, Ohio, 127,800; Fresno, Calif., 46,100; Harrisburg, Pa., 145,900; Sacramento-Stockton, Calif., 141,500 and Salinas-Monterey-Santa Cruz, Calif., 180,800.

ARB's nationwide sweep explored basic viewing by telephone calls to the families selected. Color television homes estimates were based on the total market survey area. The area was designed to include approximately 98% of all estimated viewing to the stations which basically serve the television market.

In addition to estimated totals, the percentage which each represents of total television homes within each defined area is shown in the following alphabetical market listings.

COLOR TV HOMES IN SURVEY AREA MARKET

NAME	HOMES	%
Aberdeen, S. D.	3,700	3
Abilene-Sweetwater, Tex.	10,700	9
Ada, Okla.	8,000	4
Akron, Ohio	41,200	12
Albany, Ga.	15,100	6
Albany-Schenectady-Troy, N. Y.	91,700	8
Albuquerque, N. M.	13,300	6
Alexandria, La.	14,000	5
Alexandria, Minn.	17,200	4
Amarillo, Tex.	16,700	10
Ardmore, Tex.	5,400	4
Atlanta	71,600	9
Augusta, Ga.	24,900	7
Austin, Tex.	9,600	5
Austin, Minn.-Mason City, Iowa-Rochester, Minn.	19,600	5
Bakersfield, Calif.	36,200	13
Baltimore	138,500	7
Bangor, Me.	7,000	4
Baton Rouge	22,700	6
Beaumont-Port Arthur, Tex.	15,700	7
Bellingham, Wash.	42,400	9
Big Spring, Tex.	6,400	12
Billings, Mont.	17,700	6
Biloxi, Miss.	13,400	6
Binghamton, N. Y.	39,800	8
Birmingham, Ala.	29,800	5
Bismarck, N. D.	3,600	3
Bluefield, W. Va.	16,100	6
Boise, Idaho	14,300	8
Boston	139,700	7
Bowling Green, Ky.	17,500	7
Bristol-Johnson City, Tenn.	29,900	7
Buffalo	65,400	7
Burlington, Vt.—Plattsburgh, N. Y.	11,400	5
Butte, Mont.	17,700	6
Cadillac-Traverse City, Mich.	32,600	7
Cape Girardeau, Mo.-Paducah, Ky.-Harrisburg, Ill.	19,100	5
Carlsbad, N. M.	2,200	7
Casper, Wyo.	3,700	4
Cedar Rapids-Waterloo, Iowa	37,700	7
Champaign-Decatur-Springfield, Ill.	41,000	9
Charleston, S. C.	23,900	7
Charleston-Huntington, W. Va.	46,900	8
Charlotte, N. C.	64,200	6
Chattanooga	27,200	7
Cheyenne, Wyo.	7,900	4
Chicago	249,800	10
Chico-Redding, Calif.	53,500	14

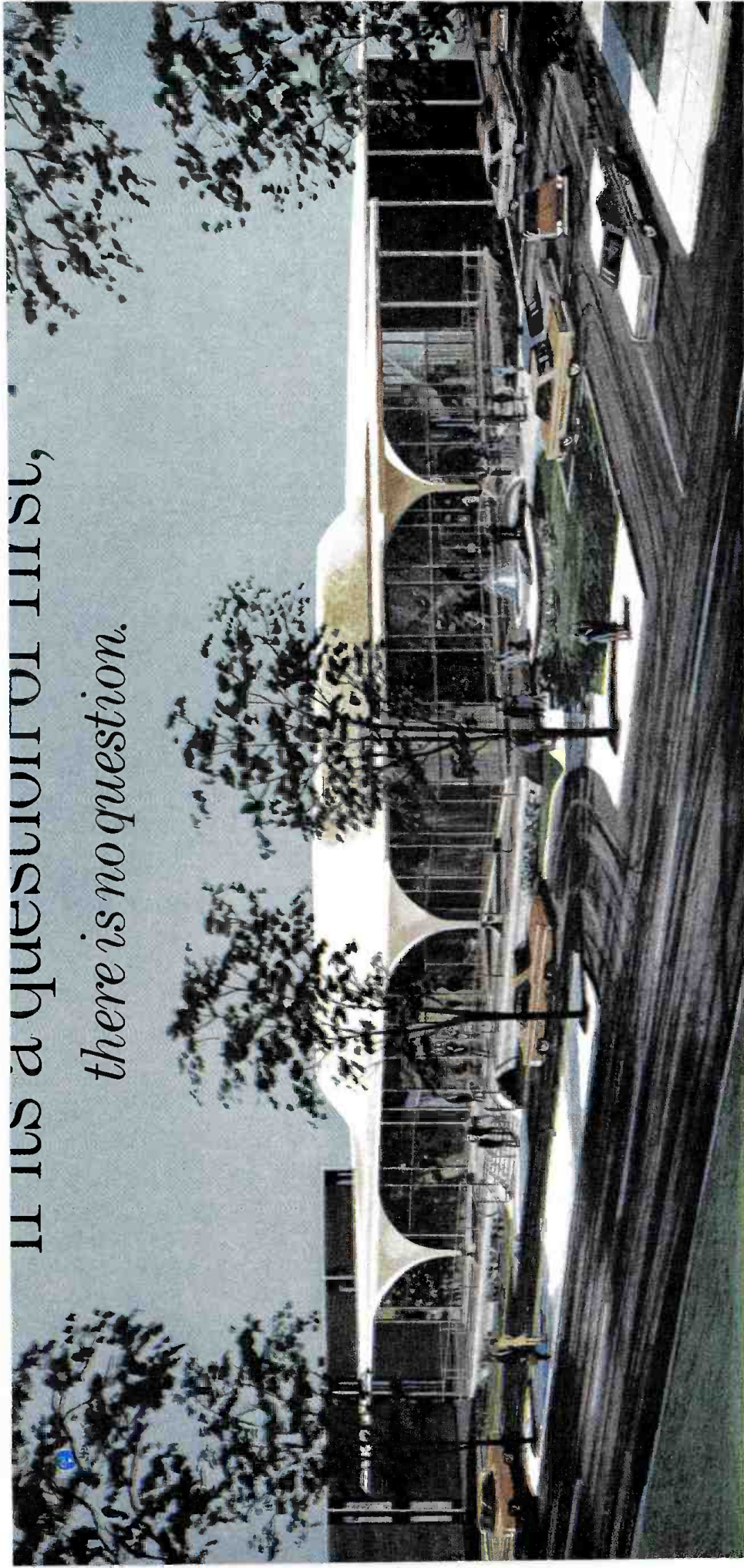
COLOR TV HOMES IN SURVEY AREA MARKET

NAME	HOMES	%
Cincinnati	126,200	13
Clarksburg-Fairmont, W. Va.	14,500	5
Cleveland	161,500	11
Colorado Springs-Pueblo, Col.	16,800	9
Columbia, S. C.	38,700	7
Columbia-Jefferson City, Mo.	8,600	4
Columbus, Ga.	27,700	5
Columbus, Miss.	4,300	3
Columbus, Ohio	110,100	15
Coos Bay, Wis.	23,600	10
Corpus Christi, Tex.	7,400	6
Dallas-Ft. Worth	70,700	8
Dayton, Ohio	127,800	13
Decatur, Ala.	5,700	5
Denver	32,600	6
Des Moines, Iowa	23,400	6
Detroit	174,100	10
Dickinson, N. D.	800	2
Dothan, Ala.	19,800	6
Duluth, Minn.-Superior, Wis.	11,400	5
Eau Claire, Wis.	4,700	3
El Paso	4,800	4
Elk City, Okla.	15,600	7
Ensign, Kansas	31,100	8
Erle, Pa.	30,500	8
Eugene, Ore.	23,600	10
Eureka, Calif.	4,400	7
Evansville, Indiana	17,900	6
Fargo, N. D.	7,700	5
Florence, Ala.	1,000	3
Florence, S. C.	19,100	6
Ft. Dodge, Iowa	2,300	3
Ft. Myers, Fla.	3,400	8
Fort Smith, Ark.	3,300	3
Fort Wayne, Ind.	32,100	12
Fresno, Calif.	46,100	13
Glendive, Mont.	200	2
Grand Junction-Montrose, Colo.	1,500	3
Grand Rapids-Kalamazoo, Mich.	64,600	9
Great Falls, Mont.	17,700	6
Green Bay, Wis.	22,800	6
Greensboro-Winston-Salem-High Point, N. C.	41,200	5
Greenville-Spartanburg, S. C.-Asheville, N. C.	60,700	7
Greenville-Washington-New Bern, N. C.	22,800	6
Greenwood, Miss.	4,700	5
Hannibal-Quincy, Ill.	15,100	7
Harrisburg, Pa.	145,900	13
Harrisburg-Lancaster-Lebanon-York, Pa.	145,900	13

COLOR TV HOMES IN SURVEY AREA MARKET

NAME	HOMES	%
Harrisonburg, Va.	11,500	5
Hartford-New Haven, Conn.	140,800	8
Hastings-Kearney, Neb.	19,500	6
Hattiesburg-Laurel, Miss.	7,000	4
Hawaii	7,200	5
Hays, Kan.	31,100	8
Helena, Mont.	500	6
Houston	52,100	8
Huntsville, Ala.	7,100	5
Idaho Falls-Pocatello, Idaho	17,700	6
Indianapolis	75,300	9
Jackson, Miss.	25,200	7
Jackson, Tenn.	4,200	3
Jacksonville, Fla.	33,200	9
Johnstown-Attoona, Pa.	107,200	8
Jonesboro, Ark.	7,100	6
Joplin, Mo.-Pittsburg, Kan.	7,900	4
Kansas City, Mo.	39,100	6
Klamath Falls, Ore.	2,600	9
Knoxville, Tenn.	33,000	7
La Crosse, Wis.	12,800	4
Lafayette, Ind.	12,200	12
Lafayette, La.	13,800	5
Lake Charles, La.	17,000	7
Lansing, Mich.	112,600	11
Laredo, Tex.	Less than 1%	
Las Vegas	11,800	12
Lexington, Ky.	10,500	6
Lima, Ohio	10,600	9
Lincoln-Hastings-Kearney, Neb.	19,500	6
Little Rock, Ark.	23,300	6
Los Angeles	585,300	17
Louisville, Ky.	37,000	7
Lower Rio Grande Valley	1,700	2
Lubbock, Tex.	23,200	14
Lufkin, Tex.	2,700	4
Macon, Ga.	5,000	4
Madison, Wis.	55,200	8
Manchester, N. H.	117,700	7
Mankato, Minn.	19,600	5
Marquette, Mich.	3,700	4
Medford, Ore.	6,700	8
Memphis	23,900	4
Meridian, Miss.	6,300	4
Miami	55,400	8
Milwaukee	102,800	11
Minneapolis-St. Paul	38,400	5
Minot, N. D.	1,200	2
Missoula, Mont.	16,400	6
Mitchell, S. D.	17,200	4
Mobile, Ala.-Pensacola, Fla.	28,300	7

IT IS A QUESTION OF TIME,
there is no question.



WLAC-TV is first to commit to a new era of TOTAL-COLOR TELECASTING in Nashville!

FIRST to announce the *complete* concept of local, live TOTAL-COLOR Telecasting to become a round-the-clock reality in Nashville in 1967!

FIRST to launch the two largest TOTAL-COLOR Telecast studios in the South in all-new facilities of 60,000 square feet, opening in Nashville in 1967.

FIRST to acknowledge that local TOTAL-COLOR Telecasting is a new dimension. As such, it demands this more thorough planning, with all-out construction to assure a complete color operation, technically designed and specifically built to the exacting standards worthy of so great an advancement! Costly, time-consuming, yet perfectly in keeping with the quality expectations of the WLAC-TV viewing audience!

We are announcing our TOTAL-COLOR facility in the sincere hope that this plan will become an infectious thing . . . that the remainder of the Nashville Television Industry will now move in a concentrated effort to bring total local color to our public.

WLAC-TV is the Nashville station that has pioneered so many of the truly effective innovations in television engineering and programming. Now, as we see new doors opening to us and new ideas coming together . . . we are filled with an anticipation and an excitement for which we know you, our audience, most heartily approves! If it's a question of first . . . there can be no question!

WLAC  **TV**

Where television's newest ideas are coming together . . . in TOTAL COLOR!

This is a picture of San Diego getting smarter.

The same picture is happening in Grand Rapids, Indianapolis, Denver and Bakersfield. Because all of the Time-Life Broadcast stations are dedicated to a simple belief that people want to get smarter. So we pile it on.

The News Comes First. At our stations, news is the most important local product. But these local presentations have the advantage of a worldwide point of view. Last year, our news directors toured Western Europe. This year, separate camera teams from each station cover the Asian countries and, with the aid of Time-Life News Service, send these film reports to all five broadcast cities for inclusion in the nightly news. In addition, stations receive daily film and radio reports from our Washington Broadcast News Bureau, the first established by a group broadcaster.

In an effort to better all local broadcast news, not just ours, we've co-sponsored a national TV Newsfilm Standards Conference with RTNDA, arranged five follow-up regional meetings, and published two books on TV news.

Educational Programming. Education on our stations is regularly scheduled, not haphazard. Fourteen colleges and universities around Grand Rapids contribute a faculty for WOOD-TV's "Ten O'Clock Scholar." Teachers in San Diego learn about innovations in teaching science on KOGO-TV. Home-study guides on the New Math are demonstrated and distributed through WFBM-TV Indianapolis. KLZ-TV tells Denver about urban agriculture each week. And in Bakersfield, KERO-TV recreates a classroom in its studio, lets adults in on their youngsters' lessons.

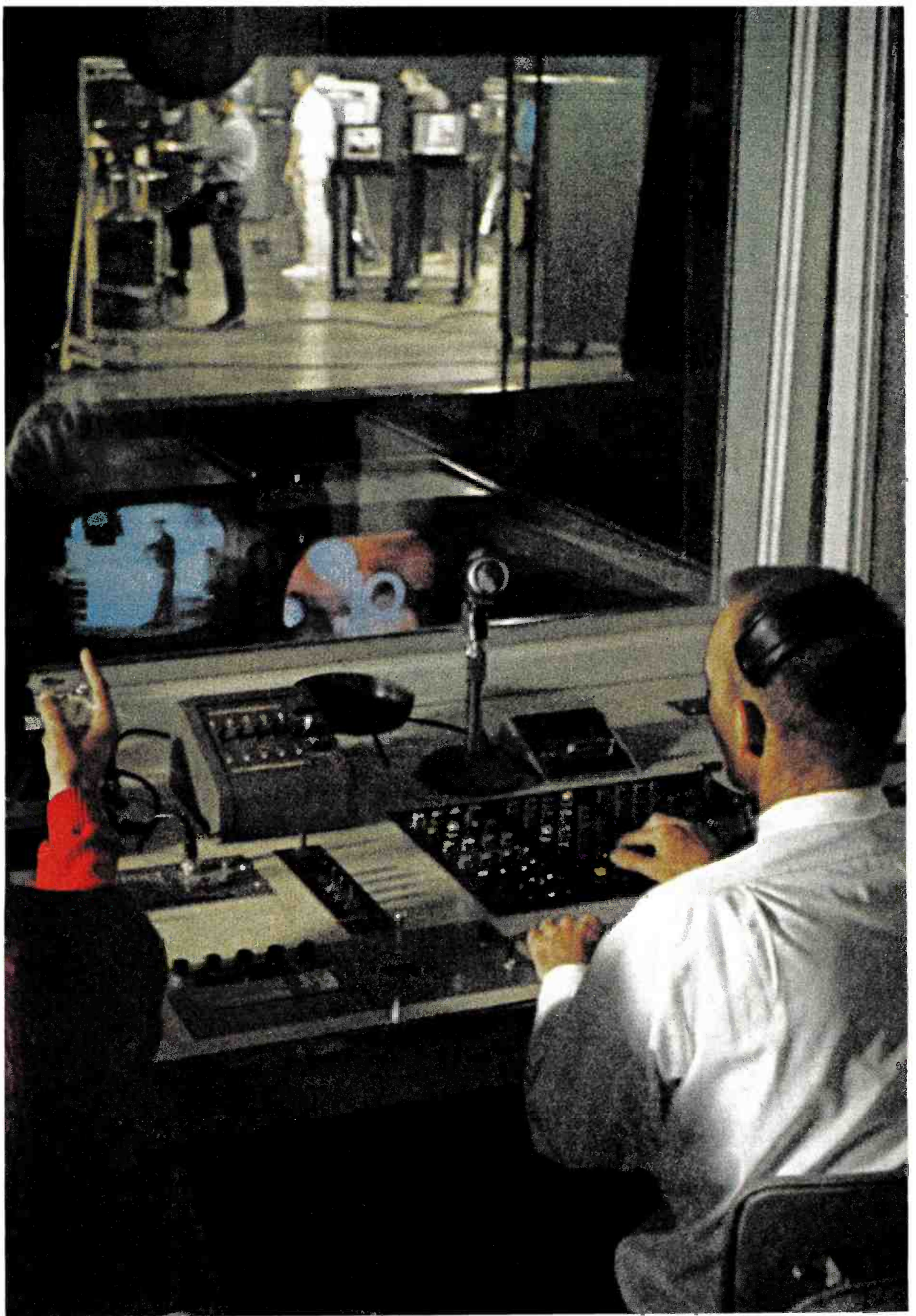
The Knowledge Industry. Our efforts are a small part of a fast-growing phenomenon—the knowledge industry. In just a few years, this business of circulating intangibles and information will amount to one-third of the U.S. gross national product.

It's a huge amount. And a huge responsibility.



KERO-TV Bakersfield
KLZ-TV-AM-FM Denver
WOOD-TV-AM-FM Grand Rapids
WFBM-TV-AM-FM Indianapolis
KOGO-TV-AM-FM San Diego





TV COLOR PENETRATION SOARS continued

COLOR TV HOMES IN SURVEY AREA		
MARKET NAME	HOMES	%
Monroe, La.-El Dorado, Ark.	19,600	6
Montgomery, Ala.	14,500	5
Muncie, Ind.	23,000	15
Nashville	31,200	6
New Orleans	36,600	6
New York City	560,300	9
Norfolk-Portsmouth-Newport News-Hampton, Va.	23,900	6
North Platte, Neb.	2,300	7
Oak Hill, W. Va.	22,400	8
Odessa-Midland, Tex.	15,500	10
Oklahoma City	23,200	5
Omaha	19,800	5
Orlando-Daytona Beach, Fla.	39,100	10
Ottumwa, Iowa	9,600	5
Panama City, Fla.	16,000	8
Parkersburg, W. Va.	5,100	8
Pembina, N. D.	1,300	2
Peoria, Ill.	34,800	11
Philadelphia	293,300	11
Phoenix, Ariz.	33,200	7
Pittsburgh	122,100	8
Portland, Ore.	62,200	11
Presque Isle, Me.	600	2
Providence, R. I.	130,000	7
Quad City	37,100	8
Raleigh-Durham, N. C.	37,000	6
Rapid City, S. D.	2,400	4

COLOR TV HOMES IN SURVEY AREA		
MARKET NAME	HOMES	%
Reno	9,200	12
Richmond, Va.	17,600	4
Riverton, Wyo.	700	3
Roanoke, Va.	32,500	6
Rochester, N. Y.	33,700	8
Rockford, Ill.	44,100	11
Roseburg, Ore.	23,600	10
Roswell, N. M.	9,200	9
Sacramento-Stockton, Calif.	141,500	13
St. Joseph, Mo.	38,100	6
St. Louis	64,900	7
Salinas-Monterey-Santa Cruz, Calif.	180,800	13
Salisbury, Md.	3,300	6
Salt Lake City-Ogden-Provo, Utah	32,300	8
San Angelo, Tex.	2,200	6
San Antonio, Tex.	24,600	6
San Diego	153,700	18
San Francisco	188,400	12
Santa Barbara, Calif.	85,500	16
Savannah, Ga.	10,700	7
Seattle-Tacoma	58,200	9
Selma, Ala.	1,700	5
Shreveport, La.	21,600	5
Sioux City, Iowa	13,700	5
Sioux Falls, S. D.	17,200	4
South Bend-Elkhart, Ind.	35,200	11

COLOR TV HOMES IN SURVEY AREA		
MARKET NAME	HOMES	%
Spokane, Wash.	33,400	9
Springfield, Mo.	8,200	3
Springfield-Holyoke, Mass.	42,400	8
Syracuse, N. Y.	46,400	7
Tallahassee, Fla.-Thomasville, Ga.	14,200	6
Tampa-St. Petersburg, Fla.	45,500	9
Terre Haute, Ind.	21,500	6
Toledo, Ohio	177,100	11
Topeka, Kansas	16,800	6
Tucson, Ariz.	31,200	7
Tulsa, Okla.	27,200	6
Tupelo, Miss.	3,000	3
Twin Falls, Idaho	17,700	6
Tyler, Tex.	8,200	5
Utica, N. Y.	31,000	7
Visalia, Calif.	47,100	13
Waco-Temple, Tex.	13,700	5
Washington	120,900	7
Watertown-Carthage, N. Y.	8,800	6
Wausau, Wis.	9,700	5
West Palm Beach, Fla.	55,900	9
Wheeling, W. Va.-Steubenville, Ohio	159,100	11
Wichita, Kan.	31,100	8
Wichita Falls, Tex.-Lawton, Okla.	13,400	7
Wilkes-Barre-Scranton, Pa.	64,100	12
Wilmington, N. C.	14,000	7
Yakima, Wash.	16,500	11
Youngstown, Ohio	59,900	12
Yuma, Ariz.-El Centro, Calif.	2,700	8
Zanesville, Ohio	13,800	14

Cameras: bottleneck in color conversion

NEW FOUR-TUBE MODEL PRODUCTION FAR BEHIND STATION ORDERS

If an artist were to paint a color portrait of the typical television broadcaster today, there's one hue he'd use extensively—it's livid.

Broadcasters who decided last year that color was here at last and ordered the newest and most complete color equipment, are finding that no matter what pressure they bring on manufacturers they can't get color cameras today without a long wait.

So desperate are broadcasters for cameras that one sued a supplier because, he claims, it failed to honor its priority to him.

This delivery backup for color cameras gives some broadcasters nightmares although they are thankful this doesn't apply for all color gear. They are getting film chains, TV-tape recorders, lighting units and film processors.

RCA, the leading firm in color gear and the company that spent a fortune over the past decade in promoting color television, up to the latter part of last year has been selling and delivering its outmoded three-channel color camera and only recently has begun delivering its four-tube cameras. Its heavily promoted Selenicon tube is still in the test stage.

The broadcaster who wants live color TV cameras right away is going to wait. And if he wants the up-to-date, new, most advanced cameras he's going to have to wait a whole lot longer.

This is a fact of life in the live color-camera field. Manufacturers of the ad-

vanced models of live-color cameras, touted so strongly last March in Washington at the convention of the National Association of Broadcasters, have been swamped with orders and with pressures to make instant delivery.

Convention Orders ■ Take Norelco's Plumbicon camera—shown to enthusiastic broadcasters at the NAB convention. First there was a flurry of orders, with an implied promise of quick delivery (maybe six months at the most). North American Philips Co.'s plant at Mount Vernon, N. Y., was geared up for increased production. And then the pressures began to be laid on Visual Electronics Corp., the sales organization representing Norelco.

Before you could say "N. V. Philips Gloelampenfabriken" Visual was faced with an allocations problem. A network ordered a reported 20 Plumbicon cameras, and seemed to scramble Visual's priority list for the time being at least.

One early customer, WMAL-TV Washington, was so incensed it instituted a breach of contract suit against Visual for failing to honor its priority (BROADCASTING, Nov. 15, 1965). In December Visual filed a motion to either dismiss the suit or move it to a New York court.

Visual and Norelco aren't alone in the delivery thickets. RCA which showed its Selenicon tube also at the March NAB meeting, hasn't even commenced production. There's one, lone Selenicon camera out at an undisclosed

station—and that's on test.

What seems obvious now, nine months after the NAB convention that whetted eager broadcasters' hunger for color, is that the advanced color cameras on display were prototypes, not production models. And this means that there's almost a year between showing and delivery.

The lag in deliveries has given rise to uncounted rumors. They run the gamut from engineering problems to despair.

Reports are heard that no color cameras are being delivered by the Blank Co. The name can be that of any camera supplier. The rumor usually comes from one of its competitors.

Then there are stories that the new tubes are not coming up to expectations—one is that the red chrominance turns out to be orange.

Needless to say neither of these examples—there are others more alarming than these—is true. Or at least they don't seem to square with the known facts. They are denied by the manufacturers named, who will only admit that to the overwhelming orders, they say, the delivery thickets. RCA which

One company, RCA, says that it has orders on its books as of Jan. 1 for 400 color cameras and other color equipment, valued at \$30 million. Both RCA and GE claim that in 1965, the two companies split \$22 million in orders for film chains.

Ampex said as last year came to a



FULL-COLOR

FIRST full-color stations in Kentucky and Alabama. The ONLY stations in these markets fully equipped to deliver the extra impact of color . . . color slides, color tape, color film and live color cameras.

COLOR-FULL MARKETS

LEXINGTON

One of the South's fastest growing markets . . . big, new industry continues to come to the Blue Grass section of Kentucky bringing about these impressive gains in the WLEX-TV area:

POPULATION	1,146,700
Up 11%*	
SPENDABLE INCOME	\$2,076,646,000
Up 44%*	
RETAIL SALES	\$1,193,006,000
Up 38%*	
FOOD SALES	\$328,029,000
Up 53%*	
DRUG SALES	\$45,424,000
Up 33%*	
AUTOMOTIVE SALES	\$206,566,000
Up 40%*	
GROSS FARM INCOME	\$467,867,000
Up 37%	

MONTGOMERY

In addition to normal market growth WCOV-TV added MORE TOWER and MORE POWER (Jan. 1965) to almost triple the coverage area and make possible these commanding increases:

POPULATION	923,650
Up 135%*	
SPENDABLE INCOME	\$1,278,601,000
Up 151%*	
RETAIL SALES	\$794,695,000
Up 147%*	
FOOD SALES	\$217,505,000
Up 194%*	
DRUG SALES	\$26,713,000
Up 134%*	
AUTOMOTIVE SALES	\$165,319,000
Up 160%*	
GROSS FARM INCOME	\$213,291,000
Up 183%*	

*Increase from 1960 to 1965 (SRDS)

WLEX-TV

LEXINGTON, KENTUCKY

GAY-BELL STATIONS

REPRESENTED BY PAUL H. RAYMER COMPANY, INC.

WCOV-TV

MONTGOMERY, ALABAMA

CAMERAS: BOTTLENECK IN COLOR CONVERSION continued

close it had on its books unfilled orders for its VR-2000 recorder-reproducer amounting to \$8.5 million.

Color Needs ■ What are the requirements for color broadcasting? The historic route has been for a station to first adapt itself for network color. This hasn't been a problem. All it requires is the addition of equipment at the transmitter to broadcast the color burst that activates the color receiver properly. There has been no problem on that piece of apparatus. Many stations instituted that feature over the past three years.

The next step generally is for a station to gear itself for color film and slides. This too has been underway in great part over the past three years, with no major problems. Both RCA and General Electric, as well as other manufacturers, have been making and delivering film chains. And, as the film cameras were upgraded to the four-channel level (three color channels or tubes and one monochrome channel), both these manufacturers have met the demands of their customers.

RCA reports that last year it delivered about 200 four-tube color film chains to TV stations and networks. It placed a value of \$11 million on

them. GE says that in 1965 it delivered 125 of its four-channel color film chains and at the beginning of the year had orders for 50 more, with production increased from five to eight a week. These 175 cameras, GE says, amount to over \$11 million in orders, including accessories.

But it's the bottleneck in live-color cameras that has caused anxiety among telecasters.

RCA says that it began shipping its four-tube live-color camera (Model TK-42) without the Selenicon tubes, late last year. It declines, however, to publicize the exact number. The camera, containing three vidicon tubes for the chrominance channels and one 4.5-inch image orthicon tube for the monochrome channel, sells for \$76,500. This price includes the tubes, mounting equipment, monitors, consoles and 50 feet of cable.

Again refusing to be more specific, RCA says that during last year, to help satisfy unprecedented demand for color cameras, it shipped "a quantity" of its original three-channel color cameras (Model TK-41). Each such camera costs \$60,500.

The Selenicon tubes, RCA says, will become available by the middle of this

year. Customers with TK-42s will be able to purchase the Selenicon tubes then, RCA states, and the company will, at its own expense, install them and make such minor adjustments as are necessary. The Selenicon tube is the regular 1-inch vidicon using a special selenium alloy to heighten sensitivity.

RCA last summer announced that it had begun to expand its color-camera production facilities.

No Comment ■ Neither Visual Electronics nor North American Philips will comment on what is happening to the Plumbicon camera.

This is the lead-oxide tube that caused such great interest at the NAB convention last year, because of its claimed enhancement of color values, reduction in lag and its retention of color values in changing light levels.

The only thing that a Norelco official would say is that Plumbicon cameras were, in mid-December, beginning to be delivered to customers in order of the priority of their orders. This same official acknowledged that Philips's Mount Vernon, N. Y., plant has increased its schedule of production in order to keep up with orders. Beyond this he refused to go. Similar silence emanated from Visual Electronic executives.

The shortage (tight-delivery situation in the parlance of salesmen) un-



doubtedly will bring in other manufacturers. One already is prepared to move up to the table, admittedly "to pick up the overflow" orders that the major manufacturers are not able to fill within a reasonable time. This is Sarkes Tarzian Inc., Bloomington, Ind., a sizable but second-echelon TV equipment manufacturer which believes it can reach \$5 million in sales by June.

Tarzian is planning on showing a four-tube live-color camera at the NAB convention this year. It will be suitable, a company official says, for either the Plumbicon or vidicon tubes. Tarzian will also have similar equipment available for film chains.

Tarzian will promise to deliver its cameras within 60 to 90 days from the date of the order. In fact, a company executive explained, it already has received orders.

Another firm making delivery promises is Marconi Co. Ltd. Only three weeks ago it announced that at the March NAB convention this year it will show a four-channel Plumbicon, fully transistorized live color camera (BROADCASTING, Dec. 20, 1965). Deliveries of this Marconi Mark VII, to be sold through the Ampex Corp., Redwood City, Calif., will begin in the middle of this year "or later," the English company said.

Reportedly other camera makers will

be attempting to provide hungry broadcasters with live-color cameras in short order. There have been reports that Electric & Music Industries Ltd. (EMI), another English firm, and Thompson-Houston Co., a French concern, also intend to move into the U. S. market in color cameras.

Recorders Available ■ Tape recorders for broadcasters moving into color, or already in the polychrome transmitting era, are available and in good supply. Actually, for color the tape recorder-reproducer is essentially the same as the one for regular black and white but upgraded to produce the highest quality reproduction.

Ampex reports that because of heavy orders it has increased fourfold the production facilities for its high band VR-2000 model. As of Jan. 1, Ampex reports that 31 TV stations in the United States are using the VR-2000. And outside the U. S., 23 organizations are using the 2000.

As of mid-December, Ampex said, the value of outstanding, unfilled orders for VR-2000's amounted to approximately \$8.5 million.

RCA reports that more than 300 of its quadruplex TV tape machines, all inherently capable of handling color, were shipped to broadcasters in 1965. The three RCA models—ranging from the deluxe \$59,500 job and the \$34,-

900 model (both recorder/player machines), and the \$22,500 unit (a player only)—require only an addition of automatic time corrections for color capabilities. This cost ranges from \$9,950 in the deluxe model, to \$17,850 in the other two models. The reason for the difference is that the deluxe model already has one ATC; the others would require two ATCs, one for monochrome and one for color.

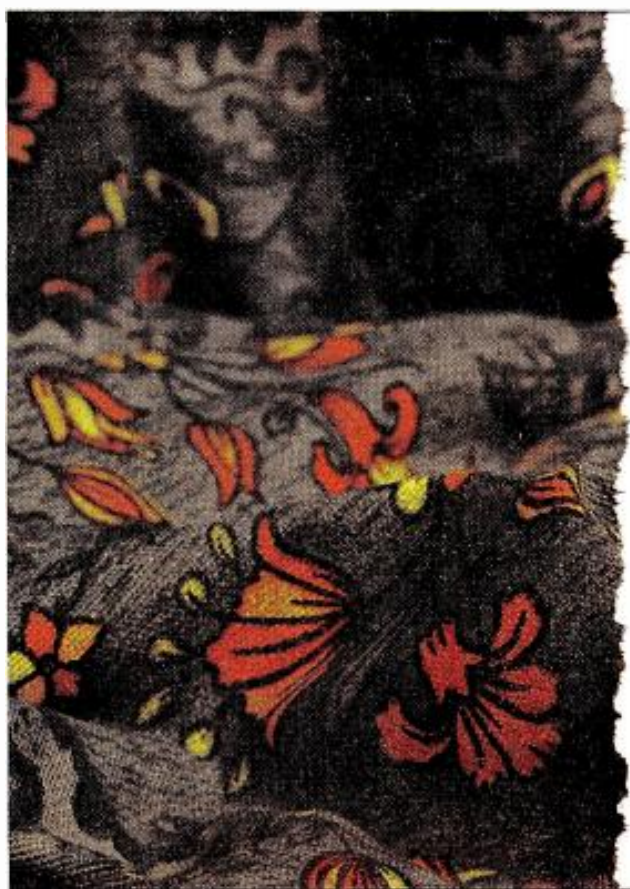
RCA declined to indicate the total value of the 300 machines it has delivered, but if all were at the lowest price, this would amount to \$6,750,000. Obviously this is not the case, so a more realistic figure probably is \$9 million.

Scoops and Spots ■ There are two other areas in color broadcasting that are important: lighting and film processing.

In the lighting field, a flurry of activity is reported by the four leading companies that hasn't been noted since the early days of television. The big change-over today is the revamping of studios to the use of quartz-iodine lighting.

Quartz lighting is a necessity for live-color broadcasting. It improves color rendition and stability and at the same time permits the increased lighting color requires without increasing the wattage to the same degree.

One official of one lighting company



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.

said that his 1965 business ascribed to color amounted to \$125,000, and that he ended the year with back orders totaling \$350,000. For this year, he estimates that his business would be at the \$500,000 to \$750,000 level, virtually entirely due to color demands.

Another executive in this field begged off revealing his own company's dollar volume, but estimated that the entire lighting industry color business amounted to \$1.5 million in 1965, up from \$1 million in 1964, and that this year the industry should reach \$2 million.

A corollary of the activity in the lighting field is the need for increased air conditioning to carry the greater heat from the boost in lighting. Just how much this means cannot be estimated, but a rough guess is that air conditioning requirements may be increased by 50%. Part of the reason is that the heat imposed by quartz

lights is not at the same ratio as the jump in illumination.

In the film-processing field, both Houston Fearless and Filmline have and are delivering processors capable of handling color film.

Houston Fearless had five color machines out at the end of last year, one each at NBC and CBS, and three at stations. The machines operate at 60 feet per minute, are fully insulated and include all accessories. A new Houston Fearless processor, which includes magazine loading and stainless steel tanks, was introduced at the end of December and deliveries are promised beginning April 15. Prices for Houston Fearless machines start at \$23,500.

Late in the year, also, Filmline announced a new Ektrachrome processor using an overdrive film transport. Price was reported to be \$16,500.

Both of the machines handle 16mm film.

Will color sales pass 4 million?

1966 promises to beat last year's total of 2.6 million color receivers

A consensus of TV manufacturers points to a 4 million unit year for color TV receivers, with some optimistic makers predicting as much as 4.25 million sets in 1966.

This is on top of 1965's record breaking 2.6 million color sets which exceeded almost all estimates in the earlier part of the year.

The color set market, like its station equipment counterpart (see page 40), has been in short supply. As 1965 swung into its pre-Christmas sales season, retailers' shelves became more bare, although right up to the end of the year there were color sets available—unfortunately not the ones many customers had in mind.

According to some industry spokesmen this shortage may continue well into 1966. They base their bearishness on several factors but principally on a possible shortage of color tube manufacturing capacity, although this is bound to be overcome as plants are expanded and new manufacturers enter into production. Nine companies are now or will be shortly making color tubes—RCA, Sylvania, Rauland (Zenith), National Video, Motorola, Admiral, Philco, General Electric and Westinghouse.

Other Problems ■ As the year ended, a strike at a copper wire mill struck dismay into the hearts of manufacturers. The plant was Phelps-Dodge's at Fort Wayne, Ind., and one of its immediate effects was the shutting down of color yoke output at Advance Ross Electronics, one of only three manufacturers of color yokes.

But before Christmas labor and management ended the strike with just a diminution in the supply of copper, not a full-fledged shortage.

Although the TV set manufacturing segment was in low spirit as the year ended, the natural optimism of the makers and their sales executives couldn't be downed. The "natural" swing toward color TV cannot be stopped, they say, pointing to the 1,240,447 color receivers made in 1964 and the 2,535,510 made through the first week in December of 1965.

The only problem manufacturers acknowledged is the question of color set tube sizes. Various new tubes were already being made and marketed, while others were on the way.

Fixing the date of the color break-out

Historians will undoubtedly cite 1965 as the year color television really arrived. But what triggered the shotgun explosion that ripped through the industry?

The answer can probably be traced back to a three-network-sponsored study of the effects of color on viewing in 4,600 color homes matched against 4,600 black-and-white homes. The survey was conducted by the American Research Bureau in November 1964.

As interpreted by NBC early in the year (BROADCASTING, March 1, 1965), the survey showed that NBC in the 1965-66 season would probably have a 1.4 rating advantage in terms of average audience because of its color programing. This was based on the assumption that color homes would reach a total of 5 million by the end of the year, and that ABC and CBS would continue to do most of their programing in black and white while NBC would be scheduling virtually nothing but color shows.

When NBC released the data, ABC and CBS charged that it hadn't been checked and that some of the figures were inaccurate.

ARB called the inaccuracies minor.

The events of the next few months

spell out the rest of the story.

Within a week after the ARB survey had been publicized, John Schneider replaced James T. Aubrey as president of CBS-TV. And the following week Mr. Schneider, describing the action as "my own," said CBS's Red Skelton and Danny Kaye shows would telecast in color for 1965-66.

At a CBS-TV affiliates meeting in Los Angeles in May, the network announced that seven more shows—six of them holdover successes—would be colorcast the next season. This raised the CBS prime-time color figure to 28% of the schedule.

Among the reasons cited for increasing the color was the ARB study which showed color set sales increasing and color having an effect on audience size. "We have been waiting for just this combination of factors to come into play before embarking on a substantial schedule of color programing," Mr. Schneider said.

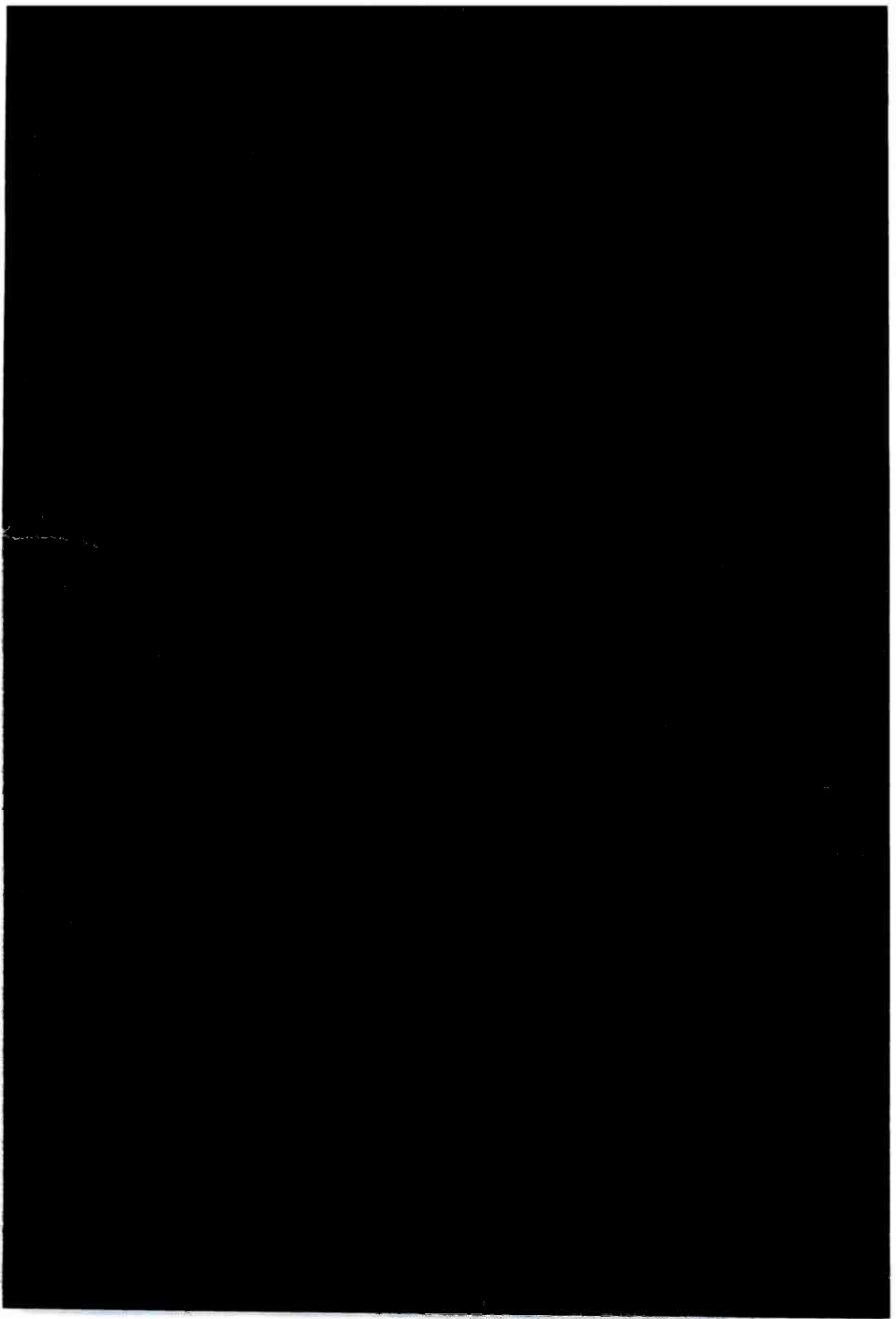
With the CBS announcement to its affiliates, the race for color conversion was on. By the time the 1965-66 season arrived in September, NBC came in with 96% of its evening schedule in color, CBS had beefed up to 50%, and ABC had attained a 40%-color ratio.

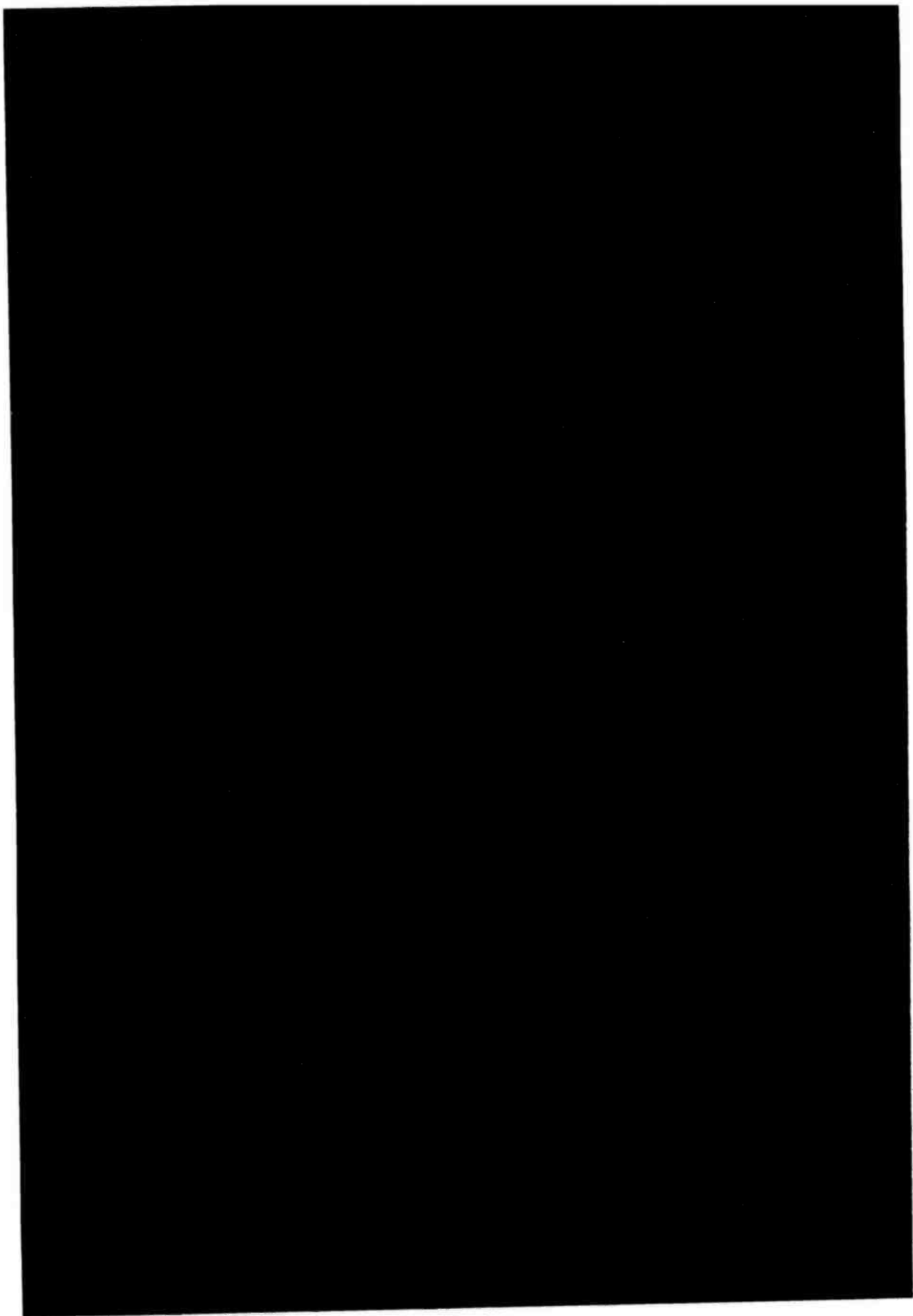


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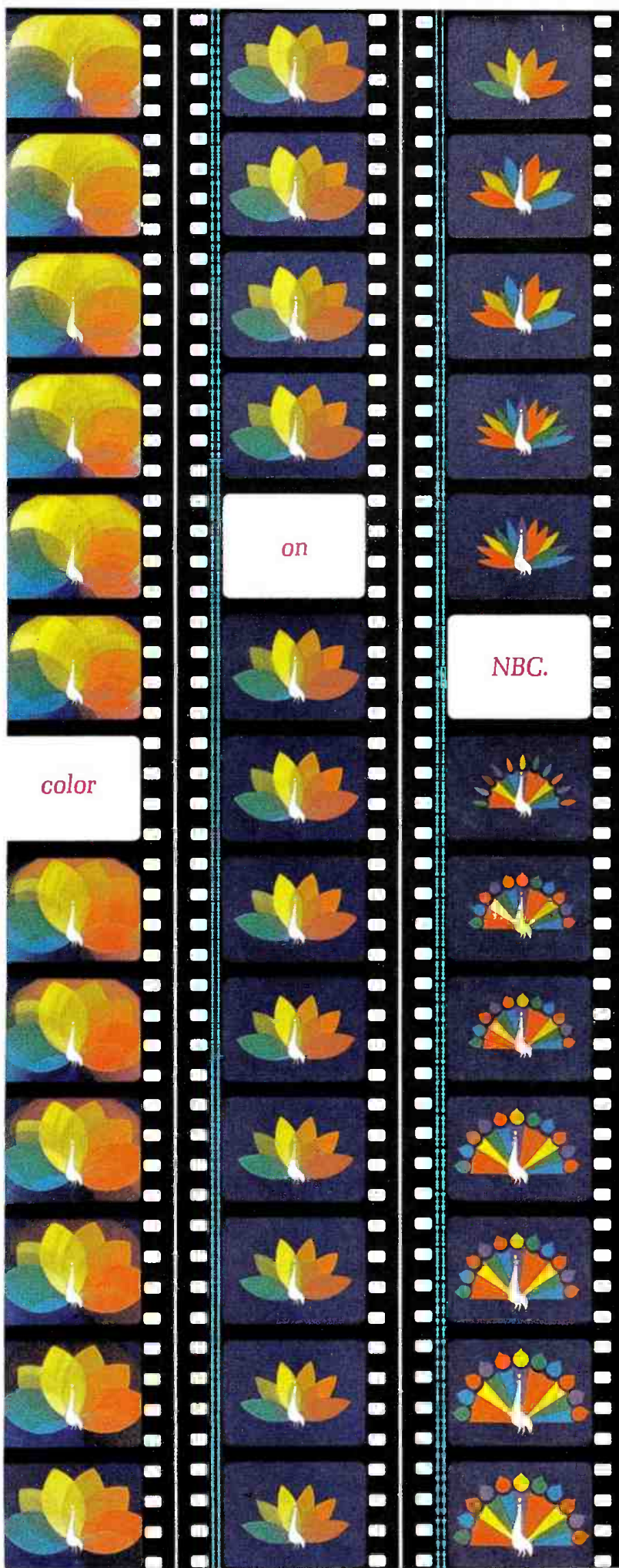
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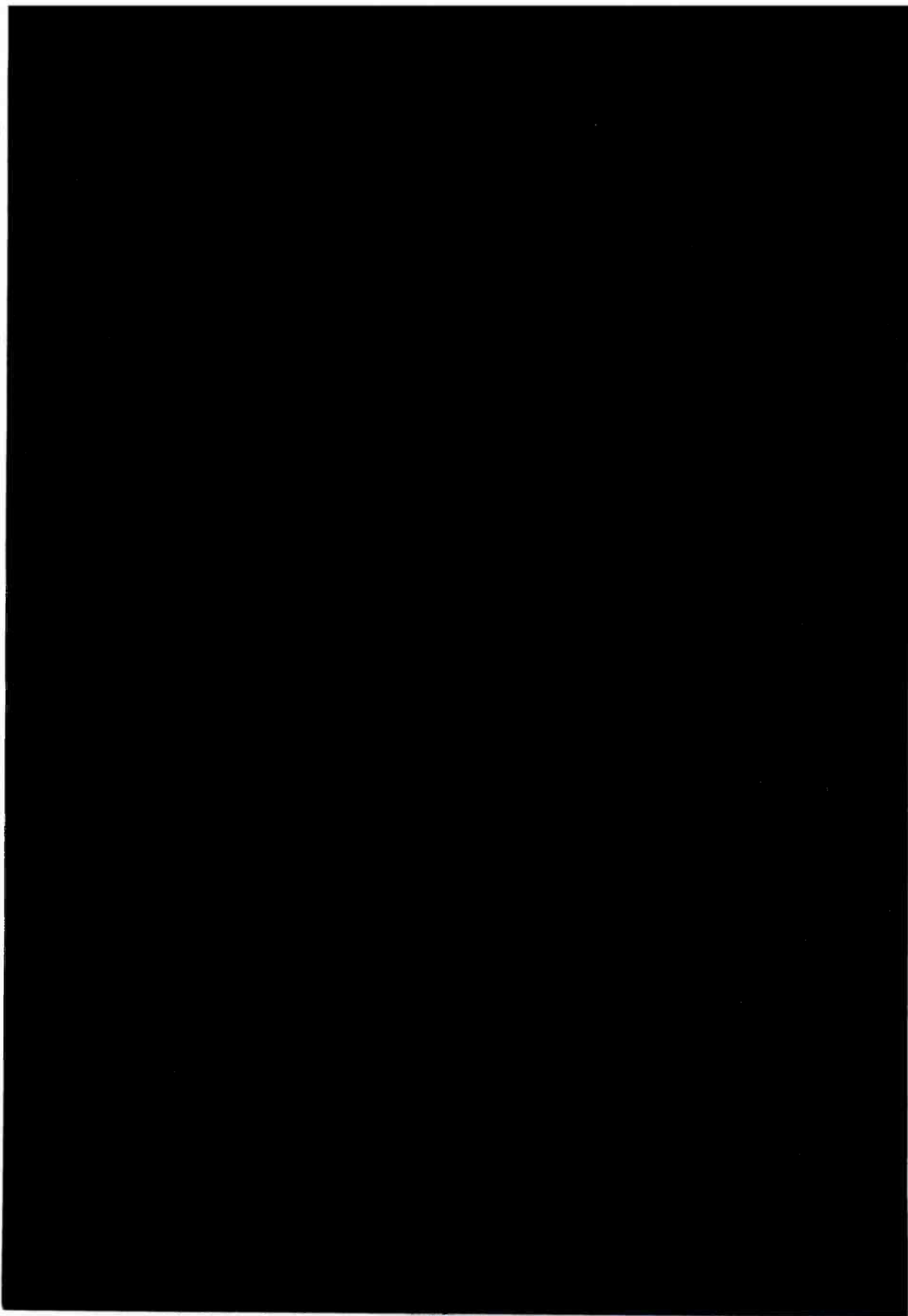


For the last decade, NBC alone has pioneered and perfected color broadcasting.

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**



Agencies urge clients to join parade

ABOUT 70% OF NEW COMMERCIALS ARE BEING MADE IN COLOR

Color commercials exploded on the television scene early last summer, and their black-and-white counterparts haven't recovered from the shock.

At least 70% of current commercial production for national and big regional advertisers is in color and authoritative estimates from advertising agencies are that this figure will rise to 90% by mid-summer 1966.

The color programing boom at the three television networks apparently was the trigger that set off the tint-commercial explosion. One year ago, color-commercial production ranged from 10% to 25% at most agencies canvassed by BROADCASTING. The networks' accent on color this past fall literally pushed agencies and their clients into multichrome activity.

Agency officials acknowledged that the color commercial may be "ahead of its time" in terms of the quantitative impact it can make. They are aware that fewer than 10% of U.S. homes have color receivers, but they are equally cognizant that an investment in color now can be fruitful.

They cited such considerations as experience in dealing with color which

stories as proof of color TV's sales power. The comparatively low-set circulation figures are a deterrent to a well-documented evaluation of color effectiveness.

The switch to color commercials was not a move that some agencies took without some misgiving. Fortunately, the cost of color vis-a-vis black and white was not a prohibitive one. The increase ranged from a low of 10% to a high of perhaps 40% which most agencies viewed as modest compared to their overall investment and their need to remain informed on color.

Still, the rush into color, some agency executives stressed, caught laboratories short. They said labs generally were not equipped with sufficiently trained personnel, adequately-established facilities and enough time to handle competently the swelling volume of color commercials. The overall quality of some commercials, agency executives said, was less than desirable.

But agencies realize they are in a pioneering stage. They are aware of their own deficiencies. More and more, they hope to make a meaningful contribution by creating commercials that

advertisers have plunged quickly and heavily into color, others are making the transition more gradually. Take Alberto-Culver Co., for example.

George Polk, Alberto-Culver's advertising vice president, explains that while the advertiser tries to take advantage of as much color exposure as he can get, there still are many situations where the expense of a color spot is unnecessary now. Daytime programs on the networks are still largely black and white where Alberto-Culver is heavily involved, he notes, and so is a lot of local spot. Anyway, he says, some product categories simply don't get that much of a boost from color.

Color doesn't give any particular extra benefit to Rinse Away shampoo, for example, Mr. Polk feels.

Alberto-Culver made its first color spot for VO5 hair spray two years ago. Its recent five-products-in-one commercial was made in color by BBDO. Spots for Calm and New Dawn now also are in color. Color prints are sent out for spot schedules in most major markets where stations offer color, usually made available at no extra cost.

Ayer Reaction ■ Enthusiasm is high



RICHARD A. R. PINKHAM
Ted Bates



HERMINIO TRAVIASAS
BBDO



GEORGE POLK
Alberto-Culver



ROBERT PALMER
Cunningham & Walsh



EDWARD GALLAGHER
N. W. Ayer

will be valuable as set circulation expands; reaching the more affluent and better-educated household which predominates in color-set ownership, and participating in an industry effort to promote color which they held almost unanimously in high regard. They pointed to the growing body of evidence that a color commercial can be considerably more effective than one in black and white.

Agency officials conceded that it is largely premature to point to success

will make maximum use of color rather than tinting a spot designed for black and white.

Above and beyond any reason cited for the color commercial break through is one that seems particularly significant: The clients want color.

Following are some typical reports from a cross-section of advertising agencies. They are listed in alphabetical order and, unless otherwise specified are in the New York area.

Transition Period ■ While some major

for color among clients of N. W. Ayer & Son, Philadelphia, according to Edward G. Gallagher, vice president and executive director of the agency's copy department. He estimated that 60% to 70% of the agency's current crop of TV commercials are in color (headed by such major advertisers as duPont and Bell Telephone), and that "the number is growing daily."

Teflon, a non-stick coating developed by E. I. duPont de Nemours and Co., Wilmington, Del., for use on cook-

ing utensils, owes part of its public acceptance and sales success to color TV commercials, according to Ayer, the product's agency. The Teflon finish, introduced in 1963, is currently used on cookware manufactured by 51 companies.

In 1964 the Teflon finish was produced in colors for the first time, at which juncture all television commercials were also switched to color. With the advent of color-TV advertising, sales multiplied five times in 1964 and doubled again last year, an Ayer spokesman said.

The Teflon's current advertising schedule includes heavy participations in 30 daytime and prime time programs on all three TV networks.

Colorful Autos ■ Gerald Tolle, creative director of N. W. Ayer & Son, Los Angeles, noted that the Southern California Plymouth Dealers have been making all their spots in color on the premise that "cars are shown in the best way on color TV."

Mr. Tolle reported that some of the commercials had been tested at Audiance Studies Inc. and the norm (the standard reaction scale set up at the ASI lab) is higher for color than for black and white. There "seems to be a built-in advantage to a color commer-

been an emotional reaction, he said, noting that "some people don't seem to know what it's all about yet."

"We're very high on color," Mr. Pinkham said. "It's going to make a great advertising medium even better." A Bates production official cited some of the problems: "The industry wasn't ready for it, the processing labs don't have enough men trained for the job, there's a lack of color designers and the technical pitfalls are numerous."

The cost differential between black-and-white and color commercials has dropped to about 10% barring the use of special optical effects, which can raise the cost of a color commercial 30% to 40% over that of a comparable black-and-white effort, he said.

Low-Cost Commercials ■ BBDO's Chicago office has found success in making low-cost color commercials for the Dodge dealers association there. The trick is to take the national color commercial footage produced by Dodge through BBDO in Detroit and add local color animation for dealer identification.

BBDO's Chicago office also is doing increasing color work for Alberto-Culver. Some of these color spots first are printed in black and white to meet some air deadlines, with color prints coming later for other air use where

insisting they be telecast, whenever possible, on color programs, he added.

Armstrong Cork cancelled the *Danny Kaye Show*, Mr. Traviesas said, when CBS-TV refused to put that show into color, and now is using color commercials on the various tint programs it sponsors.

Burnett Moves ■ Color will be the dominant factor this year in the production of television commercials by Leo Burnett Co., Chicago, for a range of major clients. Even though only one viewer in 10 is aware of the switch to color, one result has been to get clients, at least, used to thinking in terms of color, especially in terms of the higher costs.

But clients are still getting their money's worth even if color set circulation is still relatively small, Burnett feels, because they are buying invaluable "franchises" in color experience and getting attention in secondary non-broadcast such as the trade.

This time last year Burnett was producing only 4% of its spots in color but by May the share had jumped to 12% and by the final quarter it had passed the 50% mark. Burnett expects that by the end of this year it will be making at least four out of every five commercials in color. The Chicago-based agency made more than 1,200 TV spots in 1965 or about five every working day.

Burnett's domestic billing in 1965



EDWARD GRAY
Interpublic



JACK McQUEEN
FC&B



DON TREVOR
Doyle Dane Bernbach



ELLIOT SAUNDERS
Geyer, Morey, Ballard



GERALD TOLLE
N. W. Ayer

cial just because it's in color," according to Mr. Tolle.

Huge Jump ■ Ted Bates & Co., which had been one of the smaller producers of color commercials until three or four months ago, has seen its color output increase from about 5% to 65-70% of its total commercial effort since that time.

Richard A. R. Pinkham, senior vice president and director of media and programming, calls the color impact "enormous." Some of the swing to color has

color can be obtained.

Hermínio Traviesas, vice president in charge of BBDO's Hollywood office, said that about 75% of the commercials produced for this office is in color. The jump into color began about a year ago when BBDO clients realized that color was imminent and wanted to be prepared for its emergence. Mr. Traviesas observed.

American Tobacco Co. has been using color spots for a long time and is now "putting everything in color" and

was \$176 million and three-fourths of this amount went into the broadcast media, principally TV. Most of its color commercials are on film but the agency also turns out a growing number on video tape and claims it was "first" with color tape spots for network exposure.

Burnett a few weeks ago turned out a rush spot in color for United Air Lines in just 10 working days with the special help of the studio, VPI of Illinois Inc.

Other typical clients going tint at

WE HAVE **ONE** BLACK & WHITE **SHOW**

in prime time, that is . . . otherwise our viewers will have to put up with local live color, color tape, color slides, color film — plus the terrific schedule of color shows from NBC. We've been leading in color for 12 years! But we do have that one black and white show. **Sorry about that!**



AGENCIES URGE CLIENTS TO JOIN PARADE continued

Burnett include Kellogg, Procter & Gamble, Schlitz, Philip Morris, Allstate Insurance, Campbell Soup, Green Giant Co., Nestle, Pillsbury and Swift.

Clients React ■ Compton Advertising's Chicago office went virtually all color this past fall after the networks' color schedules hit the air. "NBC made its move and the clients reacted," one Compton official said, observing that there is among advertisers "an almost social pressure" to belong to the color club.

The agency doesn't consider the extra cost of color to be too significant considering the fact that the result "is so much more exciting." Principal clients now in color include American Dairy Association, Toastmaster and Hotpoint. Compton's Chicago office now is doing all of its color filming in Chicago although laboratory work, especially optical, is done on the West Coast.

Compton representatives also noted the extra benefits the sponsor gets from a color spot apart from use on the air. As an example, screen color always helps generate enthusiasm at a sales meeting, it was noted.

At C & W ■ Interest in color began to increase among advertisers at Cunningham & Walsh early last summer, and since that time has grown to

would continue to grow at C&W, as advertisers evaluate "what they really want out of color."

At D'Arcy ■ D'Arcy Advertising's Chicago office this time last year had less than one commercial in five produced in color but now it is recommending to clients that nearly all spots be done that way. Some accounts, like McDonald's drive-ins, already are 100% in color. Others, however, like Sugar-dale Meats, still look better in black and white, D'Arcy feels. Other accounts now in color include Climalene and Royal Crown Cola.

The agency's principal Chicago account, American Oil Co., is moving deeper into color, especially since the NFL games will be in color next fall. A heavy spot advertiser, American still uses black and white a great deal for local commercials. Of the 60 strip shows used by American on local stations, only five or six are now in color. Many of these are expected to change to color this year, however, as stations get delivery of their color gear.

Don Trevor, vice president and TV-radio commercial production director for Doyle Dane Bernbach, New York, said his agency was shooting color commercials to "experience" the advertiser. The advertiser may run them in black

Some DDB clients who use color include Burlington Industries, Chemstrand, Clairol, Colombia Coffee, H. J. Heinz, Polaroid and to some extent Volkswagen. Mr. Trevor indicated that DDB's new account, Ocean Spray Cranberries will soon begin color commercials.

Jack McQueen, broadcast vice president of Foote, Cone & Belding, Los Angeles, said that most FC&B clients are using network color shows and most of the commercials are presented in color too.

"By the second quarter of 1966," he remarked, "a black-and-white commercial will be rare. Even for spot campaigns, most commercials now are being made in color."

The Influentials ■ He pointed out that although color sets still comprise only a fraction of the total audience, "the influentials" have them and this is a significant group. He noted that a 16mm color print gives better reproduction on the home TV set than a black-and-white 16mm print.

At Geyer, Morey, Ballard the agency's major account, The Mennen Co., Morristown, N. J., is now using color commercials exclusively and it has no plans to go back to black and white, according to GMB senior producer Elliot Saunders.

Mr. Saunders feels that color will have a significant effect on future prod-



JOHN HOAGLAND
OB&M



HARRY OMMERLE
SSC&B



DON BLAUHUT
Parkson



RICHARD A. TREA
Manoff



STEPHENS DIETZ
K&E

a point where over 50% of the agency's current commercials are being produced in color.

According to Robert Palmer, C&W's vice president and director of TV programming, the interest came when advertisers realized that, given a heavy commercial schedule with a maximum of commercial replays, color commercials could "pay for themselves" in terms of number of impressions among current owners of color sets. He felt that advertiser enthusiasm for color

and white, but the commercials were being made for use with color, he indicated.

For that reason, DDB in three years has graduated its color commercial output from 10% to a present 48.7% level. Most of its color production during 1965 fell into the second six months, with over 200 color commercials completed. DDB is about to produce 25 out of 52 commercials for color, while another five to ten were set to start at the end of December.

uct sales as sets-in-use increase, and that future products will have to be designed with color TV in mind. In what he termed an "overlooked" sales area, he contended that color commercials, when shown to dealers and salesmen before airtime, can be a "great incentive" to sales enthusiasm and subsequently to sales.

At the Interpublic Group of Companies, Edward Gray, senior vice president, media services, estimated that color commercial production through-



*"Hey Marge, look at this.
The weatherman has red hair!"*

For first-time viewers of color TV, the first reaction is surprise and discovery—followed by a new entertainment delight. It happens every time, and it's happening in more homes than ever before.

Soon, there will be more than 5,000,000 color sets in use, and in the very best places: the homes of the higher-income, better-educated families concentrated in the NBC Owned Television Stations' markets.

And wherever there's color, you'll find our colors up front; in fact, way ahead in the number of color hours and the "know-how" of color quality. As a matter of record, WMAQ-TV in Chicago was the first all-color station.

In New York, Washington, Cleveland and Los Angeles, too, color is king.

In the complicated world of colorcasting, there's no substitute for experience and no equal to the experience of the NBC Owned Television Stations. They're old hands at this new art, which probably explains why an NBC prime-time color show attracts a substantially higher proportion of color-set homes than homes with only black-and-white receivers.

As a viewer, you can understand the added attraction. As an advertiser, you can take advantage of it. Now. In...The Year of the Peacock.



Stay up front with the NBC owned stations

WNBC-TV NEW YORK WRC-TV WASHINGTON WKYC-TV CLEVELAND WMAQ-TV CHICAGO KNBC LOS ANGELES
REPRESENTED BY NBC SPOT SALES

Now live local color on WRGB

The ONLY station in the market equipped to televise LIVE COLOR programs and commercials.

The FIRST station in the market equipped to VIDEO TAPE COLOR programs and commercials.

The ONLY COMPLETE COLOR STATION serving Albany, Schenectady, Troy, Northeastern New York and Western New England.

992-26

WRGB
ALBANY • SCHENECTADY • TROY
**GENERAL ELECTRIC
BROADCASTING CO.**

K THE KATZ AGENCY, INC.
National Representatives

AGENCIES URGE CLIENTS TO JOIN PARADE continued

out the whole Interpublic complex now comes to 75% to 80% of its total TV commercial output. He sees a constant acceleration of advertiser interest and involvement in color. Interpublic agencies, he said, have been recommending color to clients for more than a year.

Stephens Dietz, executive vice president, communications services, Kenyon & Eckhardt, pointed out that the advent of color television is affecting show selection because there is demonstrated evidence of a rating advantage in homes having color sets. It is affecting the agency's planning time because of a bottleneck in color-film processing that lengthens the time it takes to get a TV commercial on the air.

"Color TV also is affecting our budget because production costs are as high as 30% greater than black and white," Mr. Dietz stated.

It is difficult, if not impossible, to ascribe a success story to color TV because color can be received today in such a small percentage of total homes, he emphasized.

He reported that from 60% to 70% of K&E client commercials currently are being produced in color.

Memorable Commercials ■ Ketchum, MacLeod & Grove Inc. in 1965 completed six color TV commercials, with several more still in the works, according to Ben Colarossi, TV-radio creative director.

This year, he said, color production will bounce up to about 90% of the firm's TV business. KM&G's interest in color, he indicated, derives from its benefits: "more memorable" to the viewer and a "competitive advantage" in the ratings game.

Summing up the shortage factors in color production, Mr. Colarossi pointed both to the raw stock and time shortages, each adding to an overall addition of at least two to three weeks to the black-and-white production schedule. He also mentioned a relative "unpredictability" in processing color prints, and prescribed a rule-of-thumb limit from shooting-to-air date of 12 to 15 weeks.

Finally, he cited the intricacy of color exposure, developing and printing; and stated that its development shouldn't be overdone to produce "a riot of color" with the eventual "vividness" detracting from the commercial product.

Output Up 65% ■ Within two years, Richard K. Manoff has increased its output of color commercials by 65%: from a 90% schedule of black-and-white production to a 75% color output. During the last six months, the agency commissioned nine color commercials. Current production plans call for 25 more color commercials in the

first quarter of 1966.

Richard A. Trea, media director, said these statistics prove the increasing popularity of color, which clients as well as the agency regard as "well worth" producing. The reason: color's enhancement of product appeal, especially food-and-drink products or cosmetics.

The Manoff agency, he said, bills for Lehn & Fink Products Corp.'s Lysol and Lysol spray, Stri-Dex medicated pads and Tussy cosmetics, along with a new account, Howard Johnson Co., Wollaston, Mass., all are expected to jump into color commercials. An old-timer in color commercial use, Welch Grape Juice, two years ago represented the 10% of Manoff's color production. Its current schedule of seven or eight Welch commercials is in color. Tussy cosmetics recently was presented with a gold medal film award for its color "Frug" commercial for deodorants at an International Film Festival.

Welch Grape Juice, which will celebrate its tenth anniversary with the Manoff agency in March, launched its color commercial career in 1964. Since then Welch's billing of \$1 million has "doubled and tripled," according to Mr. Trea.

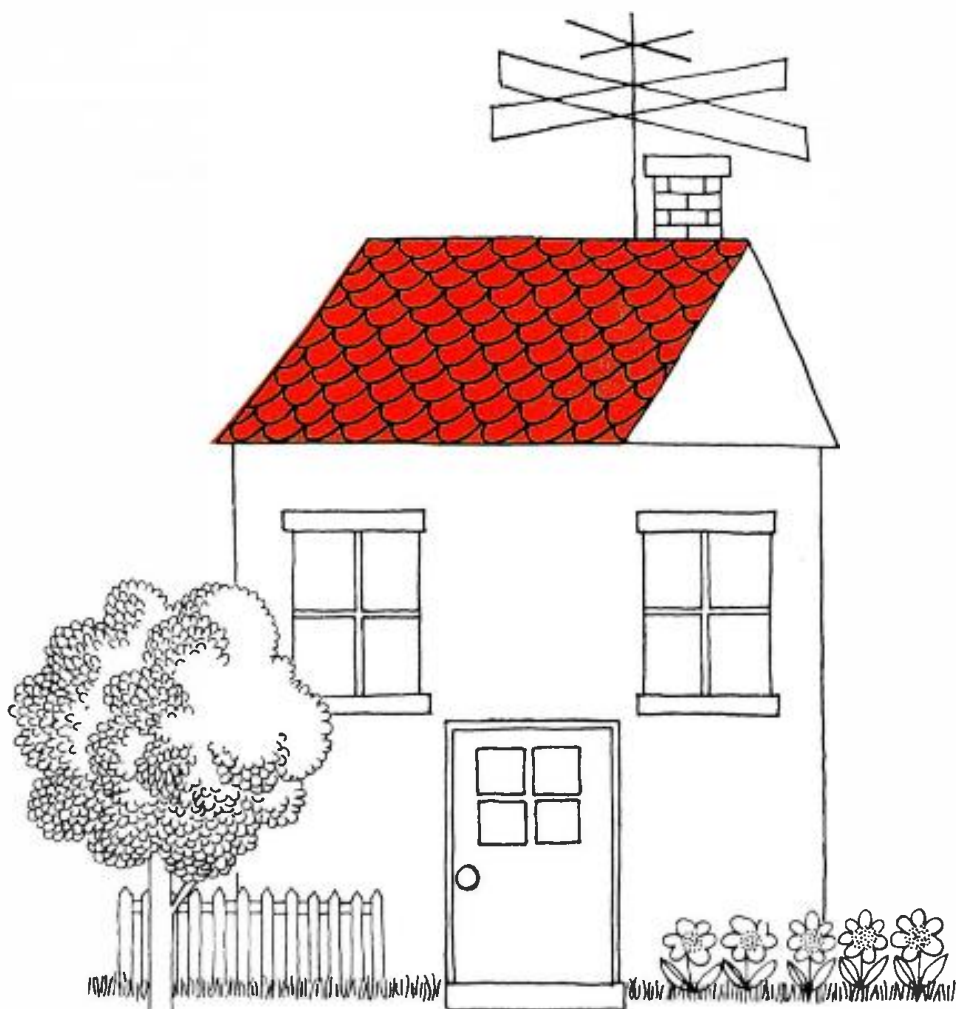
Color offers an easy "identification of package," Mr. Trea noted.

100% Conversion ■ Norman, Craig & Kummel's network TV billing, although stabilized during the last two years at \$2.8 million, in Chicago, has experienced an "immense increase" in color commercial production—especially in the last six months, according to William Moseley, senior vice president and director of commercial broadcast production.

Commensurate with the color growth, nearly 100% of NC&K clients have been converted to color, he said, which is due in part to color itself, but more to increasing availability of color programs and the rising number of color sets. Mr. Moseley stressed the "tremendous asset" of color to the advertiser, and reasoned that running a black-and-white commercial in a color setting would only prove to be a "negative factor."

Another Chicago agency that has made the change to virtually all color during the past six months is North Advertising. The principal color account is Toni Co. But color spots also are being turned out for Bruce Floor Wax and Princess Dial soap. North usually produces in Hollywood but some of its commercial work also is done in New York.

Worth the Cost ■ "Advertisers think color TV is worth the increase in commercial cost—especially the way color sets are selling now." That is the way



Color is on the house.

It doesn't cost you a cent extra to present your television advertising in full color on WFGA-TV. Because we're a COLOR station. We've been airing everything possible in color for nearly 9 years. Of course we'll

welcome your black and white commercials if that's all you have, but remember color costs no more. Ask your Peters, Griffin, Woodward "Colonel" for details about how you can captivate Jacksonville in color.



WFGA-TV/JACKSONVILLE



AN AFFILIATE OF WOMETCO ENTERPRISES, INC.

AGENCIES URGE CLIENTS TO JOIN PARADE continued

John Hoagland, vice president and broadcast director of Ogilvy, Benson & Mather, summed up the current color scene. He estimated that color, on the average, adds 20% to commercial costs.

Mr. Hoagland noted that Ogilvy had been one of the agencies most enthusiastic for color in years past, and had begun producing heavily in color in the fall of 1964. He estimated that 90% of Ogilvy's commercials are now in color, with the "biggest upsurge" taking place this fall, when CBS-TV and ABC-TV plunged heavily into color programing for the first time.

Color is "in" at Papert, Koenig, Lois, and it's gaining more customers every year, according to Mal Ochs, associate media director. He estimates that 80% of that agency's TV clients are using color spots this year—an increase of approximately 60% over 1964.

Color clients include Xerox, whose "Alice's Adventures Under Ground" spot, which was filmed in the British Museum, has been shown on several Xerox-sponsored TV programs; Quaker's "Here Tom" commercial for its Puss 'n' Boots cat food; National Airlines' "National Country" and the Dutch Masters commercials. Mr. Ochs also noted that the newly acquired Coty ac-

count will use a color commercial, just completed, for its 1966 campaign for Coty Creme Lipstick.

Change at Parkson ■ At this time last year, Parkson Advertising produced no color commercials. This year virtually all of the agency's commercial production will be in color.

According to Don Blauhut, vice president and director of TV and radio for the agency, J. B. Williams & Co., Parkson's major client, has ordered tint for all current and future commercials. Williams jumped on the color bandwagon in August, reasoning that the networks' increase in color programing this fall spelled the end of black-and-white commercials as a selling tool.

Mr. Blauhut believes that color adds from 20% to 25% to the cost of a commercial "plus a heavy cost in agency time" devoted to preparation.

Post-Keyes-Gardner, Chicago, last spring had but 10% of its TV commercial output in color. Today the share is better than 90%.

American Cyanamid's household products division is one client still strong in black and white because "aerosol sprays just don't lend themselves that well to color," one PKG official said.

Florists' Telegraph Delivery was the

agency's first big color plunge, PKG said. Other clients deep in color there include Brown & Williamson, Sentry Foods, Burgermeister beer and Old Milwaukee beer. A big new account at PKG, Santa Fe Railroad, will shoot in color for future commercials too.

SSC&B ■ The emphasis on color-TV commercials at Sullivan, Stauffer, Colwell & Bayles is "growing steadily," according to agency senior vice president and director of radio-TV, Harry Ommerle.

Mr. Ommerle said that about 40% to 50% of SSC&B's current commercial TV crop is in color and that "by this time next year the amount may be up to 90%. To many advertisers color is becoming the only way to compete in TV."

He said he had found that the current advertiser attitude toward color differs considerably from that which prevailed only a year ago. "Then many advertisers showed an interest in color, but figured 'let someone else pioneer,'" he said.

Tatham-Laird & Kudner, Chicago, turned out only a couple of color commercials in all of 1964 but now is running 50% color and by this time next year will be virtually 100% color. Spots are running heavily in color now for General Mills and Abbott Laboratories while commercials for Procter & Gamble still include a lot of black and white, chiefly because of the daytime exposure situation.

A spokesman for J. Walter Thompson Co. in Los Angeles said that Kodak naturally was one of the first clients to go color and that Kraft has been using color for a long time. He added that the California Ford Dealers are "getting into color" with sponsorship of *The Happy Wanderer*, a travel show.

Edward H. Weiss & Co., Chicago, doesn't expect to get really heavily involved in color until later this year. Its big TV spender, Mogen David Wines, however, is all in color now, Sweetheart soap is another product that has made the transition to tint at Weiss. One representative explained that many products handled by the agency don't demand instant color and the changeover will be made gradually.

West, Weir & Bartel several years ago began using color commercials for one client, but until the recent upswing in color programing has not ventured into wide use of color messages, according to John J. Meskil, vice president and media director. Now 40% of WW&B clients have taken to color; these represent one-half of the agency's total TV billing of \$6.6 million.

He suggested that "there is no question about it, now is the time for an agency to get its clients into color television." And if they don't take advantage, "they have missed an opportunity for their clients."



WE
DON'T
CLOWN
AROUND
WHEN
IT COMES
TO
COLOR

So we bought a wagonload of General Electric equipment, including the 4-V Color Chain. Now, we've got a three-ring circus every day of the week . . . and our advance sale is terrific!

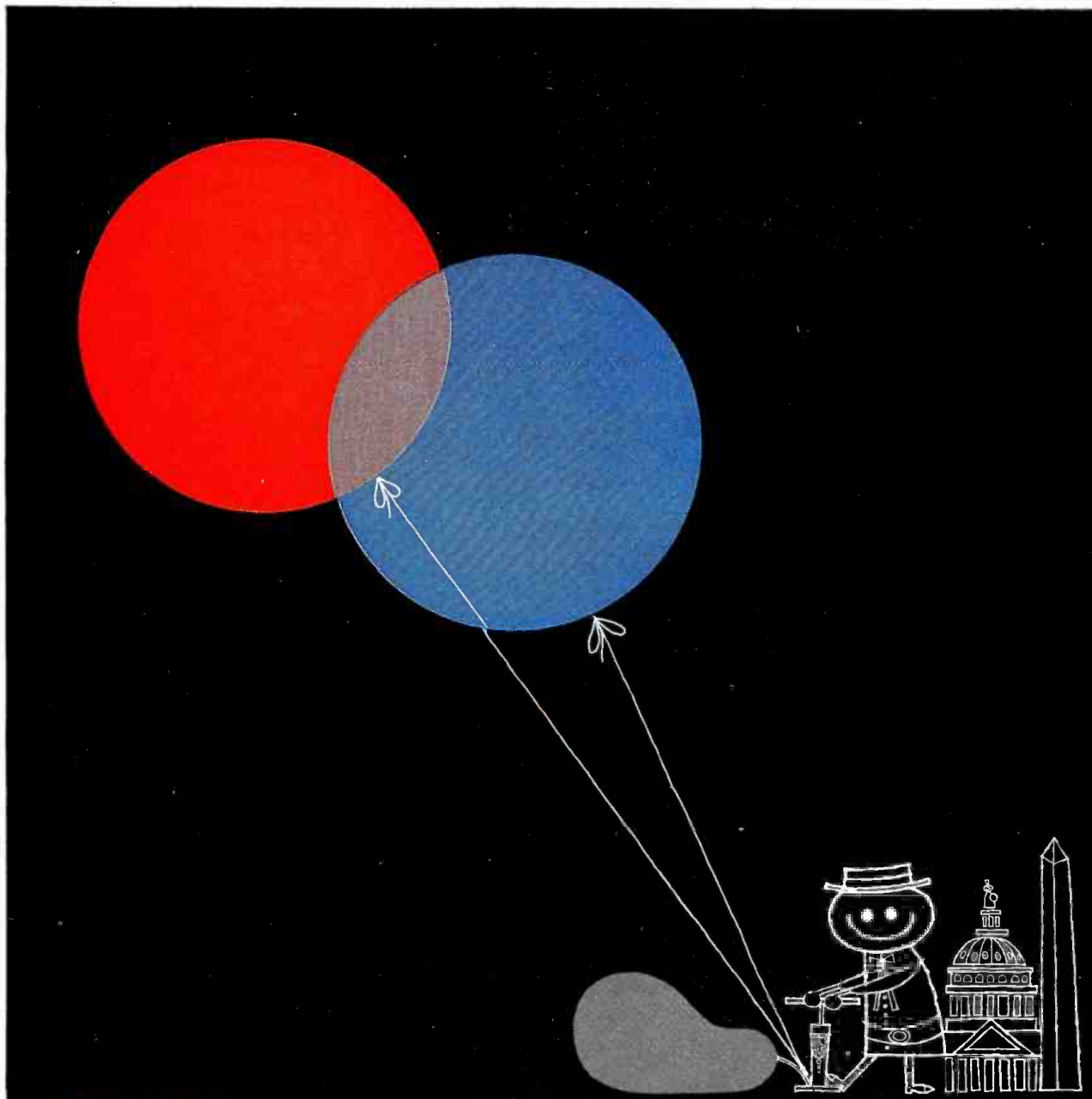
KLAS

TV



- Las Vegas

Represented by: Avery-Knodel, Inc.

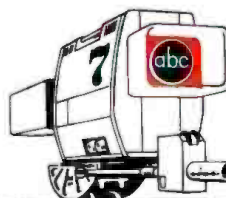


NOW-TAPE-FILM & SLIDE NATURAL COLOR*

*No extra charge for color.

wmal-tv

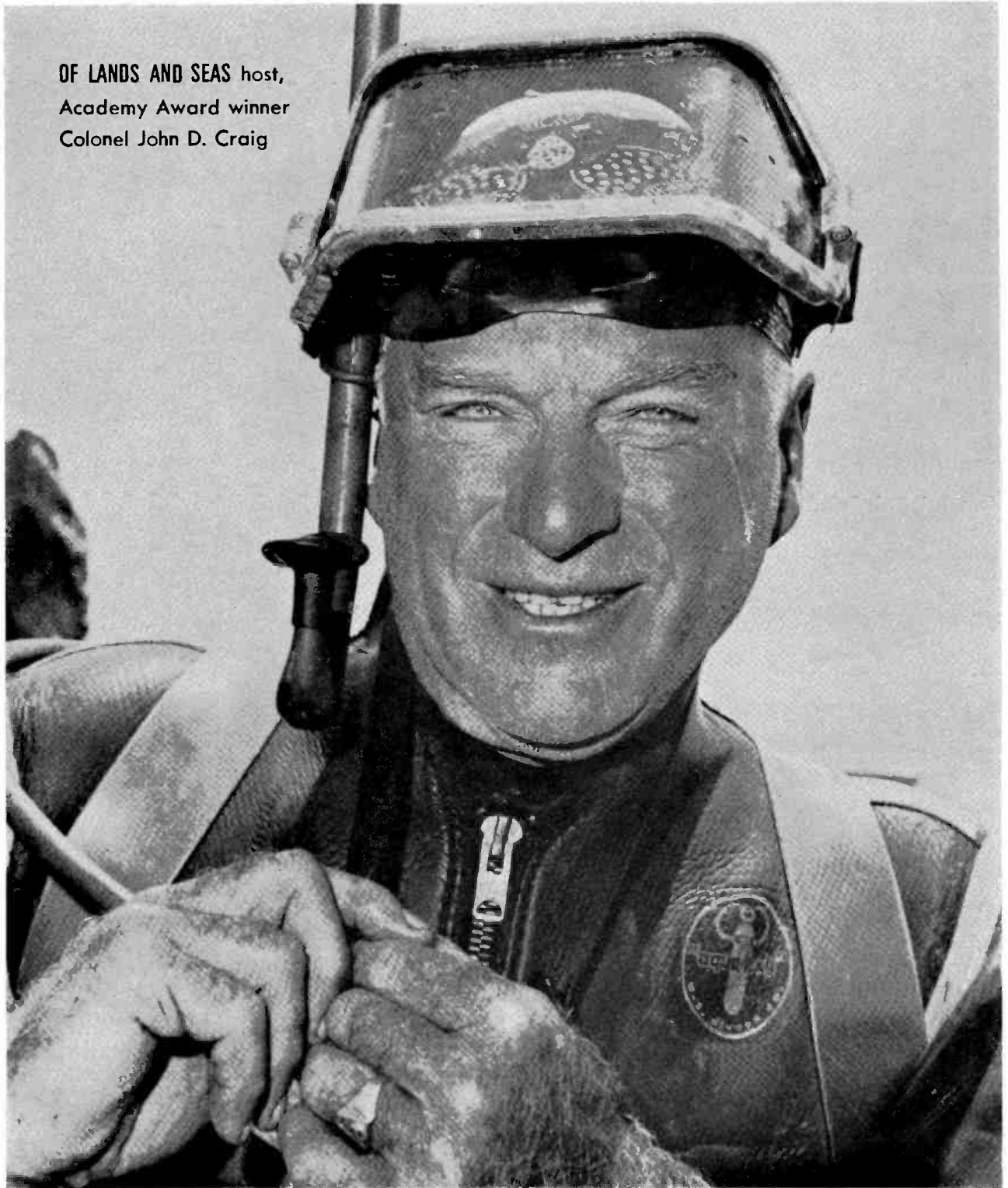
The Evening Star Broadcasting Company, Washington, D.C.



Nat'l Reps. Harrington, Righter & Parsons

OF LANDS AND

OF LANDS AND SEAS host,
Academy Award winner
Colonel John D. Craig



SEAS

OF LANDS AND SEAS
Color Adventure

OF LANDS AND SEAS
Color Excitement

OF LANDS AND SEAS
Color travel

OF LANDS AND SEAS
260 color hours

OF LANDS AND SEAS
Color master tapes

OF LANDS AND SEAS
First run

OF LANDS AND SEAS
Adults

OF LANDS AND SEAS

Attention: Decision Makers

Our new color series, "Of Lands and Seas" is a different programming concept which can give you maximum adult viewership within your most competitive early evening time period. The color-filmed adventures and true-to-life experiences of reknowned explorers provide the ingredients. Utilizing the production facilities of WGN's Videotape Center, Olas Corporation has produced 260 hours of color programming on video tape featuring Col. John D. Craig as host. I can assure you that the quality of content and color is the finest of new programming on the market today.

We are pleased to present this excitingly new and different series to you as a decision maker at a time when all too often, decisions are made on reruns for the lack of new first-run product. Our production schedule of exclusive material will insure a continuous supply of new product for years to come.

Join with the decision makers of stations WLW-TV in Cincinnati, WLW-TV in Indianapolis, WGR-TV in Buffalo, KHJ-TV in Los Angeles, WPTA-TV in Fort Wayne, WFAA-TV in Dallas, KHQ-TV in Spokane and KIRO-TV in Seattle and secure the valuable franchise of the new programming concept, "Of Lands and Seas", for your station now.



Robert S. Buchanan
President
Olas Corporation

OF LANDS AND SEAS



What's new in news? A report in full color

AT NETWORKS AND STATIONS THE TREND RUNS STRONGLY TO TINT

In the past four months a Milford, Conn., company called Filmline has received 40 orders for an \$18,500 piece of equipment called an FE-50. That's the designation for a color film processor that can have a news clip developed in 40 minutes. The orders were placed by TV stations and networks; 15 have been delivered, 25 are still on order.

At Eastman Kodak's New York distribution point, television network and station orders for color film stock are up 25% in the last six months and Kodak officials see this as just the beginning of a spiraling demand in the broadcasting industry for color stock.

Houston Fearless has five color film processors in the field, two of them at

network operations. A new unit with magazine loading has been introduced with delivery promised by April 15.

What does it all mean? Just this: The color which has been poured over entertainment schedules—on the networks and locally—is now pouring through news schedules. These orders for the tools to handle the color news job are just the first symptoms of what most feel is a contagious color fever that will ultimately overtake all network and local news operations.

NBC-TV, clearly the leader among networks in the amount of color it transmits in hard news programs, probably won't be without competition in that area for long. NBC-TV's nightly

Huntley-Brinkley show crossed the line Nov. 15, now presents over 80% of its news in color.

But CBS-TV's counterpart Walter Cronkite program will soon give color chase. CBS News officials think the Cronkite show may be ready for color late this month or maybe in February, although they say there's no rush.

Cautious Approach ■ Fred Friendly, CBS News president, says that "we're not going to let the color tail wag the news dog." He's full of caution about a blind rush to get news into color. "Of course we're interested in moving ahead in color," he acknowledges, "but color isn't going to revolutionize the news business. The news is a bit color-blind."

Mr. Friendly thinks it's possible to make news decisions on the basis of the availability of color news footage. He also isn't sure that all news ought to be in color, even granted the eventuality that color film will become as versatile a performer in shooting, processing and transmitting as black-and-white is now.

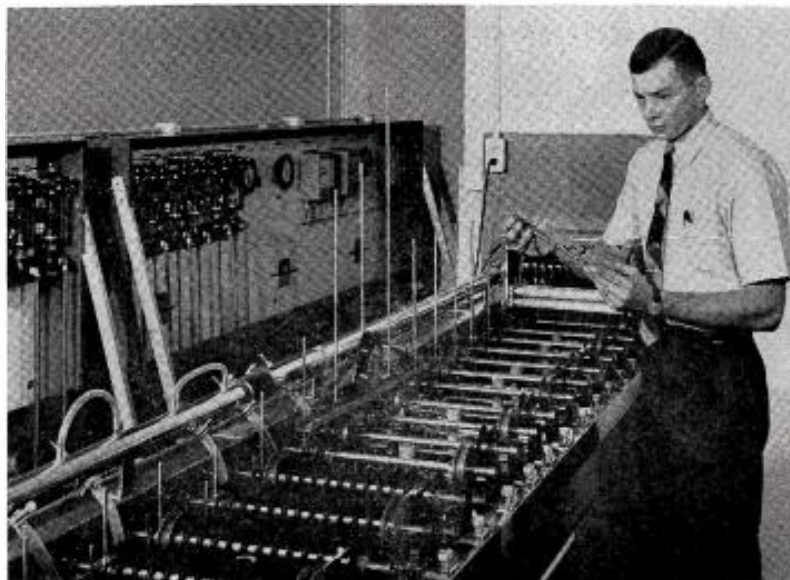
Asked what holds up a faster move into color by CBS News, Mr. Friendly says, "the problem is colorization of the whole CBS system. We've only been going at it seriously for the last year or so."

He's not the only one concerned about color editing getting out of hand. Robert J. Shafer, manager of NBC News' West Coast operations, says: "When color comes in, there's a temptation to look for colorful events to cover, rather than for newsworthy happenings, and we've got to resist it or we're going to find ourselves losing viewers to competitors who stick to their primary job of serving up the day's news."

He goes on to ask "if our audience responds to the color rather than the news does that mean that, consciously or not, we are slanting our news coverage when we do it in color?"

Mr. Shafer also warns that "about 95% of the audience is still looking at TV in black-and-white and that's a fact we dare not disregard."

Overseas Tint ■ International news in color is apparently no more of a problem for the networks than domestic color footage. In fact, both NBC and CBS note that in some cases it may be easier. NBC News President William R. McAndrew notes the natural delay in delivery of film from international news points makes time a less critical factor. The same observation is made

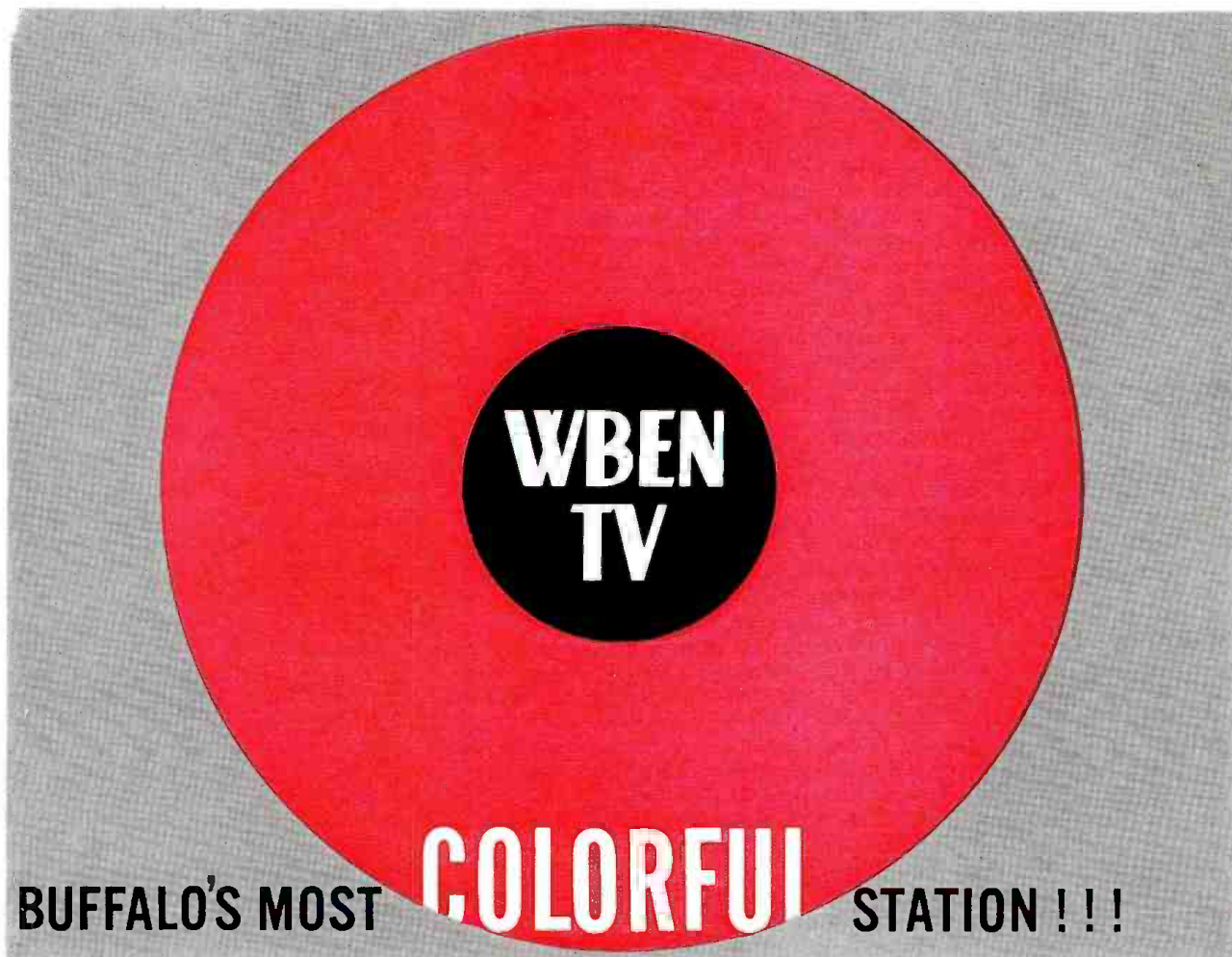


How WFLA-TV makes money on the side

Now eight weeks old, WFLA-TV Tampa's \$100,000 Treise color-film processor is handling about 1,000 feet of Anscochrome film a day for the three news programs on the station. The unit, which is housed in a new 4,000-square-foot photo lab, is set up as a commercial processing laboratory in addition to its primary purpose—handling WFLA-TV news and documentary films. Starting this month WFLA-TV will be used by Ansco as one of the film company's four major 35mm slide processing plants.

The Treise unit, a custom-built processor, combines Anscochrome and Ektachrome capabilities and can handle Ektachrome in large loads. When the station put the processor in operation in November it hired six new laboratory technicians, needed for the added control processes involved in color work.

Above, Scott Shivel, lab technician, examines piece from processor. Treise units are common installations in commercial processing plants; they are rare in TV stations.



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



WHAT'S NEW IN NEWS? A REPORT IN FULL COLOR continued

by Mr. Friendly, who notes that eventually satellite transmission of color news clips may make the domestic-vs.-international question immaterial.

NBC-TV hasn't limited its color news to the Huntley-Brinkley show. Shortly after H-B went to color the half-hour Saturday evening *Scherer-MacNeil Report* followed. With the network's Sunday *Frank McGee Report* also in color; NBC has all of its regularly scheduled news switched over, and 80% of the specials scheduled by NBC News in the new season will be colorcast.

NBC Network President Don Durgin says that regular news programing, now 84% in color, will be much closer to 100% in the 1966-67 season.

Mr. Durgin, at an ANA workshop on color (BROADCASTING, Dec. 20), called attention to a 24 rating received by NBC News' coverage of the Gemini V space shot in color-equipped homes and suggested that "color seems to have the ability to turn an 'actuality' program into an entertainment program," indicating "some exciting ramifications for future programing."

Elmer Lower, ABC News president, says his operation wants to get geared up for color as soon as possible but that there is a more immediate problem, the establishment of wider recognition for network's evening news personality, Peter Jennings. For the present Mr. Lower says the lack of color isn't a serious handicap in ABC News' competition with the other networks.

ABC News has gone ahead with color in its space coverage both in back-up studio work and at Cape Kennedy and regards this as valuable experience for an eventual shift to comprehensive color reporting.

ABC plans to do some news filming in color in 1966 but Mr. Lower says he doesn't expect to have news studios in New York or Washington equipped for color origination until the following year. However, the network expects to have a color film processor installed at New York headquarters this year.

About two-thirds of the next 30 news specials contemplated by ABC News will be color presentations.

Tooling Up ■ All the network news departments have concluded that their own processing plants for color film are essentials; NBC and CBS have already moved ahead in this area, with NBC in the lead.

By the end of the year NBC offices in New York and Washington will each have two color processing units in operation and single units will have been installed in Chicago, Cleveland

and Burbank, Calif. A processing unit in Rockefeller Center quarters is already in operation.

Up to this point the standard network procedure has been to farm out color work to independent processing labs but the added delay and extra cost involved have led to establishment of their own color laboratories.

NBC News' outlay for these processors—about \$150,000 minus installation expenses—is infinitesimal when

Break for redheads

The addition of color to TV commercials has effected changes in the business of talent and models according to Jack Russell, head of his own talent management firm and president of the Chicago Talent Managers Association. This is especially true for the girls, he notes, and has given redheads a break once exclusively enjoyed by blondes.

The girl with neutral or dull hair today has less chance to get a casting call for color, Mr. Russell says, while the men often may get a break if their hair happens to have more interest because of some gray. One trend he sees is the growing use of female manikins who smile and bounce their way through the 60 seconds purely as window dressing, never having anything to say but perhaps a giggle or a sigh.

But the men can't get by in color on looks alone—they still have to be able to talk, Mr. Russell observes, adding that there still is a need for quality girl talk despite the silents. Color also has helped give talent new jingle for their jeans, he says, as extra work has developed to re-do the older standard black-and-white commercials in tint.

compared to the cost of other color equipment required for the network news operation.

A piece of high-priority color film can now be processed within 40 minutes of its arrival at the processing unit, which operates at 50 feet per minute. The unit has 14 tanks, and a complete threading of its rollers requires 1,400 feet of leader.

NBC News figures it now saves 20 to 30 minutes in delivery time between

outside processing lab and the editing room. A piece of international film, picked up by airport courier at 3 p.m., can now make it through processing and to the film chain by 6:15, in time for the 6:30 news program.

Dealing with outside film shops means meeting union demands and, possibly, \$500 extra payment to keep a film lab open on a Saturday and \$1,000 on a Sunday.

Labor Problems ■ New York area film labs have been negotiating a contract with local 702 of International Alliance of Theatrical and Stage Employees. The union is reported to feel that two men are needed to run a color-film processing unit, while network officials think that one man would be sufficient.

CBS, however, which already hires union men from independent shops for operation of portable black-and-white processing equipment, plans to hire the same union personnel to operate its own equipment, when installed, and expects to go along with whatever contract the New York labs agree to.

Two technical breakthroughs considered essential to the new burst in color news operations were the development of a magnetic striping technique for a satisfactory audio signal on the color film and the development by Eastman Kodak of the ME 4 laboratory process which permits faster development of higher-speed films. It's reported that Eastman has two new faster color films ready for the television market.

But Kodak is not alone in the television-news-film market. Its main competition is said to come from Ansco and duPont.

Stations and networks cite a shortage of color-film supply as one problem deterring a changeover to comprehensive use of color in news. But film-company officials say this comment is exaggerated. At Kodak headquarters in Rochester, N. Y., Roland Conner, manager of information analysis for the company's motion picture and education markets division, denies there is a problem in keeping up with orders from the television industry.

Ken Mason, manager of Kodak's New York distribution office (the company also has outlets in Chicago and Hollywood), says that broadcasters can't always get as much as they order, but that they never go without: "I don't think anybody ever lost a color story through inability to get film. What usually happens is they want a month's supply all at once and we may not be able to fill such orders immediately."

There's also competition in the business of manufacturing film processors. Filmline isn't alone. Others sharing the field include Treise Engineering, San



A STAR IS BORN
Judy Garland, James Mason (Volume 1)



EAST OF EDEN
James Dean, Julie Harris, Raymond Massey (Volume 2)



MISTER ROBERTS
Jack Lemmon, Henry Fonda, James Cagney (Volume 3)



MAN IN THE GRAY FLANNEL SUIT
Gregory Peck, Jennifer Jones (Volume 4)



SAYONARA
Marlon Brando, Red Buttons (Volume 5)



THE SEVEN YEAR ITCH
Marilyn Monroe, Tom Ewell (Volume 10)

COLOR

TV



23 PACES TO BAKER STREET
Van Johnson, Vera Miles (Volume 8)



THE GLENN MILLER STORY
James Stewart, June Allyson (Volume 9)



DESK SET
Spencer Tracy, Katharine Hepburn (Volume 7)



LOVE IS A MANY SPLENORED THING
William Holden, Jennifer Jones (Volume 10)

PROGRAMMING

In October 1960, Seven Arts released Volume 1. Today, we're up to Volume 10. But that doesn't mean that Volume 1 is old hat.

No sir. Not even to those stations which have taken 3, 4 or perhaps more runs with such titles as "A Star Is Born" and "Dial M For Murder."

Today, these same stations now are taking their first runs in color.

We've always contended that Seven Arts' "Films of the 50's and 60's" provide the highest commercial return possible for your feature film investment dollar.

Now we paint the picture for you in color.

Of 554 "Films of the 50's and 60's" now in release, Seven Arts presents over 50% (283) for prime time colorcasting.

With the Color TV Bandwagon rolling so fast, an open Volume in your market is a great buy right now.



Seven Arts

ASSOCIATED CORP.

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 Roval Woods Drive,
Sherman Oaks, Calif., STate 8-8276

TORONTO, ONTARIO: 11 Adelaide St. West, EMpire 4-7193

WHAT'S NEW IN NEWS? A REPORT IN FULL COLOR *continued*

Fernando, Calif.; Houston Fearless Corp., Los Angeles, and Hills Manufacturing, Chalfont, Pa.

Filmline President Edward B. Krause reported that he's now delivering processors at the rate of one a week, and regarded his first 40 orders as "only the first impact" of the color news revolution.

Mr. Krause said the move by stations to set up their own processing facilities has not cut back the business of independent film labs, which are going ahead with their own new installations. A number of large laboratories, he noted, are putting in new color-film equipment with the color-TV business specifically in mind. Among them he mentioned Movielab, TVR Inc. and A-1 Laboratories, all in New York; Film Service Labs in Boston, and Capitol Film Labs in Washington.

Station Level ■ From WFLA-TV Tampa, Fla., right across the country to KNBC(TV) Los Angeles, stations are building their own color labs. The installation at WFLA-TV, constructed at a cost of \$200,000 (it includes a \$100,000 Treise processing unit which can handle either Ektachrome or Anscochrome film), will also serve outside clients. WFLA-TV expects to solicit color-film processing business throughout Florida. The station makes three color-news-film runs daily; two for its evening news show, one for its late night newscast.

WFLA-TV filmed a recent story in Miami in color shortly after 2 p.m., had the film in Tampa at 3:08 p.m. in plenty of time for its 4 p.m. processing run and ready for its 6 p.m. newscast.

New York is as color-news conscious as any city. Last month WNBC-TV's *11th Hour News* went to color and early this year the same step is expected for the station's evening hour of local news (6-7 p.m.). WCBS-TV uses an outside lab for its color processing, and has color processing equipment budgeted. It currently presents about six minutes of local color news, two or three stories, daily.

WABC-TV also uses an outside color lab. It carries about 15 minutes of color clips weekly in early-evening and late-night local news, averaging about one story a day. The station expects to have a color-news studio available to it by the end of this month.

WOR-TV is presenting studio news in color and is color-filming local stories that lend themselves to such presentation.

WNEW-TV is getting some color film into its regular news but does not now have color-film processing equipment in mind.

WPIX(TV) plans to have a color-news studio in operation early this year—

it hangs on delivery of a color camera. The station counts on UPI Newsfilm for its live footage and is understood to be one of those asking UPI to move into color-film service.

Chicago ■ WMAQ-TV, the NBC-owned operation in Chicago, expects to be the first station in the market to install its own color-processing equipment. It's target time is early 1966. The station has been colorcasting the live portion of its news shows since 1956. WMAQ-TV says its new color-service installation will put color newsreel on a parity with black-and-white films as to processing speed.

CBS-owned WBBM-TV has been using some color film in routine news for the last half-year and the amount is increasing. The station says it's seeking to learn more about color from daily news operation.

ABC-owned WBKB-TV began filming news clips in color last fall and since then has steadily increased its color reportage and says it will continue to do so as "new equipment comes in and color film becomes more available." The station says a color-film shortage forces it to be selective about the stories it covers in color.

WGN-TV, which is advancing its output of newsfilm in color, says three points are taken into consideration in its gradual growth in this area: the saturation of color sets, the higher costs involved and the relative flexibility of color film vis a vis black-and-white.

Los Angeles ■ KNBC(TV) is being outfitted for color processing capability in tandem with NBC News's West Coast operation. NBC News estimates it's costing \$50,000 to \$60,000 to prepare its color-film lab, four or five times the cost of comparable equipment for black-and-white operation.

KNXT(TV), which now uses an outside lab, also plans to install its own

color-processing unit. KTTV(TV), which uses an outside lab, is reported to be putting pressure on UPI to cover national stories in color. KTLA(TV) is doing practically all of its news in color. KABC-TV's color news has used little color coverage to date but has done a number of news specials in color.

Elsewhere ■ WMAL-TV Washington, in an \$850,000 conversion to color operation, spent some \$35,000 to install its Filmline equipment (BROADCASTING, Sept. 6, 1965) and now does all its own local-color-film processing while continuing to let outside firms handle color film to be used in documentaries.

KSTP-TV St. Paul, Minn., a pioneering color station, has its own color processing lab.

How soon might all TV news be in color?

Maybe never, according to some who feel that black and white may be suited to the mood of some news situations.

Virtually all of it and very soon, say others who see no stopping the technical evolution that has already transformed color-film techniques and no sating the color appetite of the television audience whose color-set ownership is galloping ahead in a geometric progression.

The cost is unquestionably greater but does not appear to be a deterrent to an eventual changeover. For the film itself expenses are doubled before capital outlays for additional equipment are considered.

John Maynard, Eastman Kodak's supervisor, sales and engineering services, motion picture and education markets division, Midwest, says processed 16mm color film will cost approximately two and one-third times a like amount of processed black-and-white film.

What about other sources of news film such as the news services? UPI Newsfilm, which says it has a wait-and-see attitude on introducing color into its newsfilm service, thinks technical considerations don't warrant full color service at this time. But it says it continues to build up its color-film library. There are reports of pressure from some stations for color from UPI.

CBS Newsfilm, with close to 25 clients among the country's television stations, most of them independents, has no immediate plans to offer color film regularly although it has done some work in color. One-third of its half-hour year-end news review is in color.

One thing is clear. No one is against color news in principle and it's coming on in a rush. Bob Gamble, president of the Radio Television News Directors Association, put it this way: "The only question is how long it will take to tool up."

Chafing at the bit

Color television may be going great guns in the U.S., but in Great Britain it's still an unresolved question.

Lord Renwick, chairman of Associated Television Ltd., a commercial programming company, has called for the government to make an early decision to allow color TV. His company, he said, could begin color operations as soon as the government flashes the green light.

Meanwhile, ATV is producing its major TV-film series in color for sale to U.S. networks and stations.



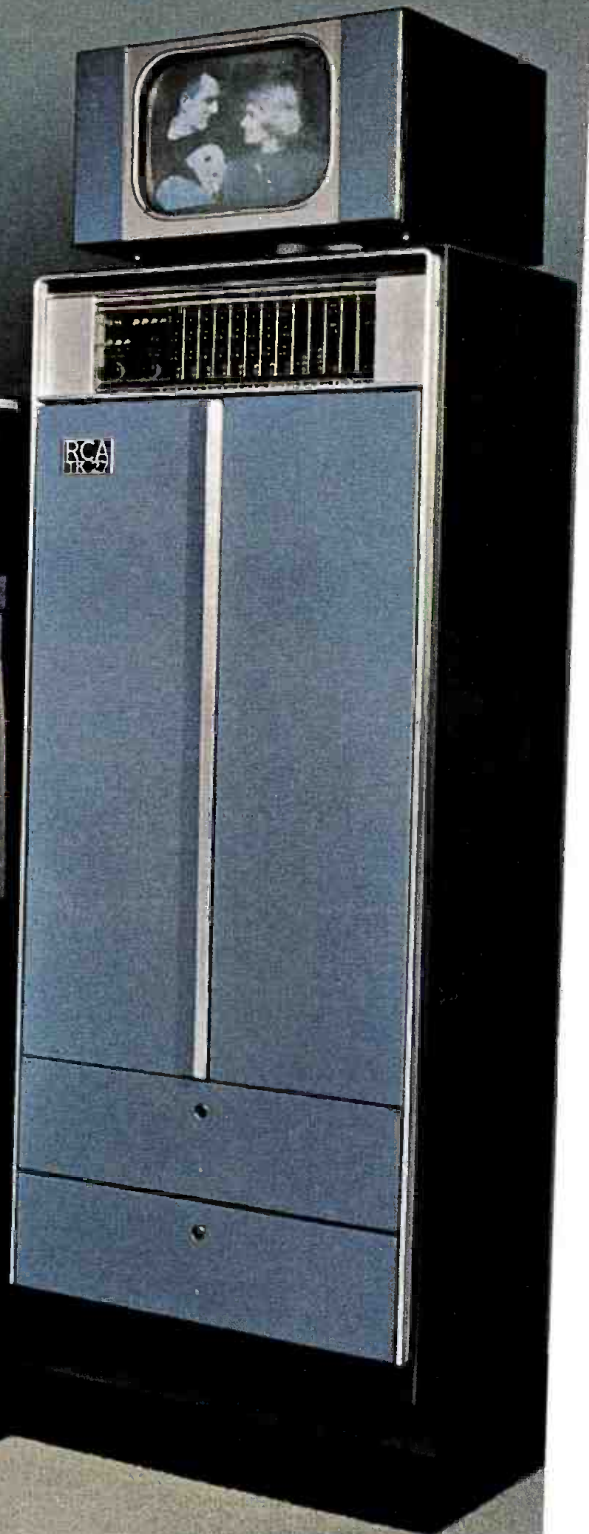
COLOR TV EQUIPMENT

- ☐ 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

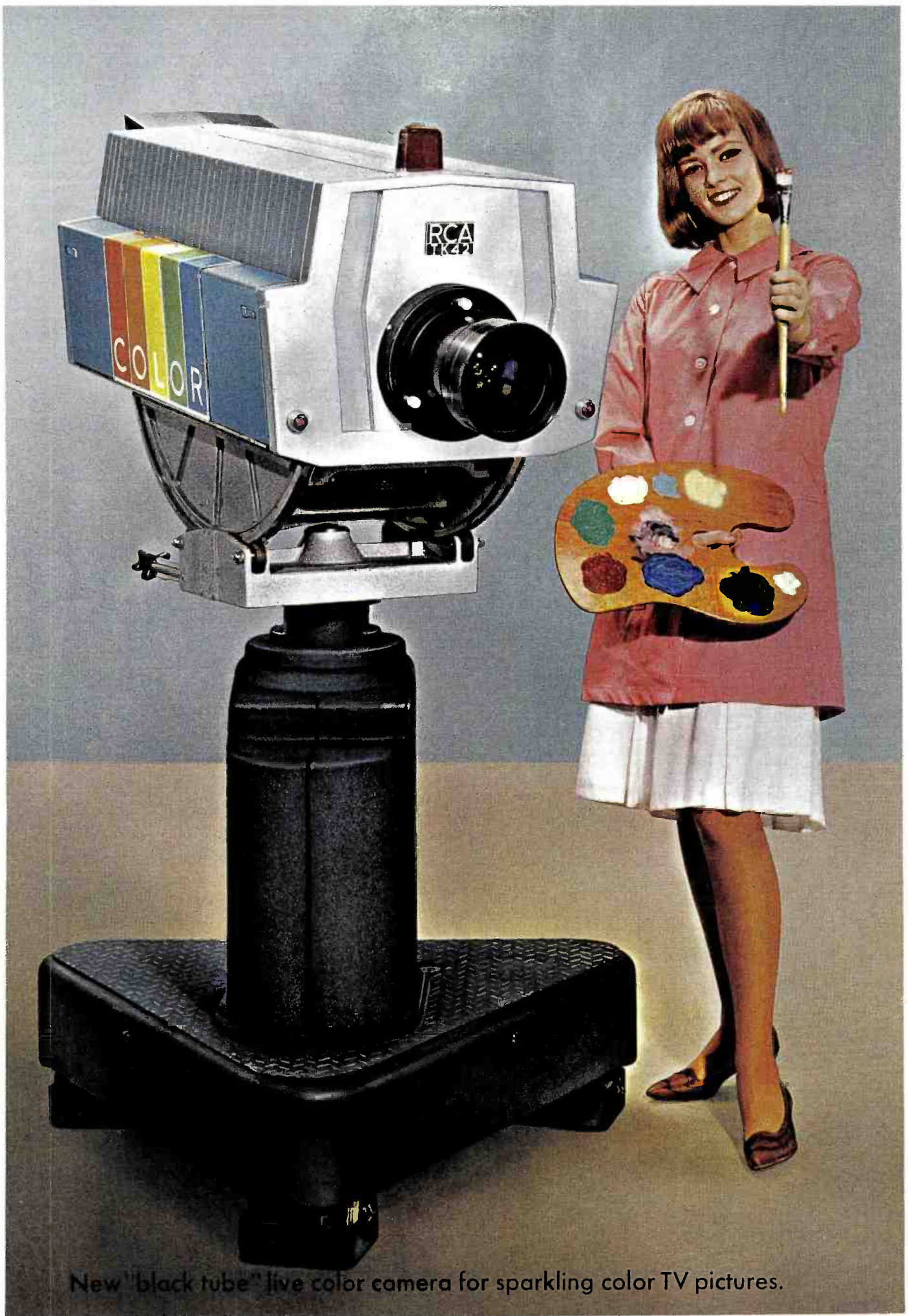


THE MOST TRUSTED NAME IN TELEVISION

RCA
NEW
LOOK



"Big tube" color film system for impressive "big picture" color reproduction.



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



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



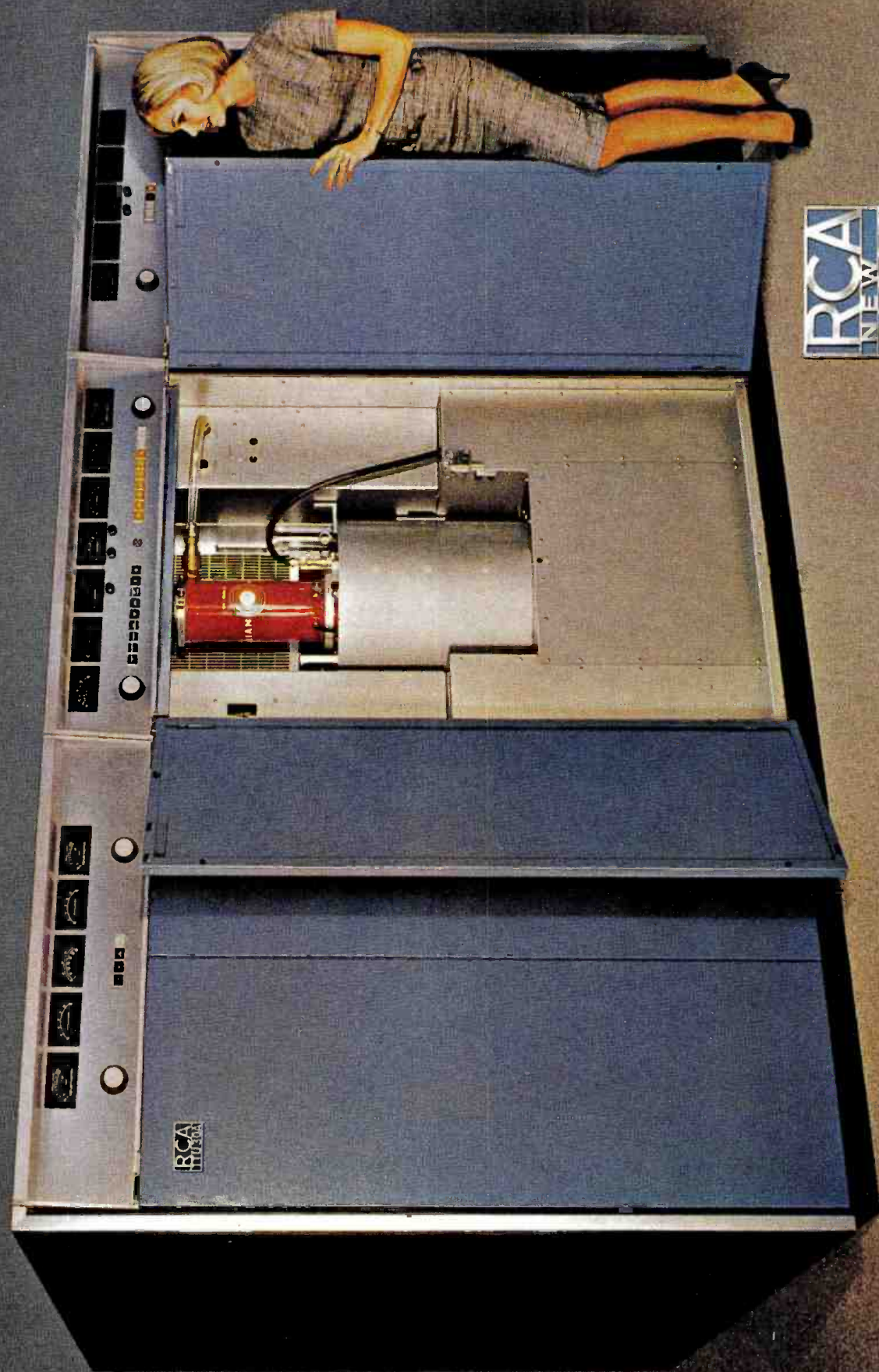
Color tape player, a new tool for viewing or broadcasting color tapes.



Compact color TV tape recorder—for recording and playing color tapes.



evolutionary new control equipment designed for improved color TV production.



"New Look" RCA television designed for entertainment requirements of color television.

Color on the networks: well on way to 100%

NBC, which started it all, still has a big lead,
but ABC and CBS are investing millions to catch up

The television networks are following up the color explosion of 1965 with plans to accommodate a second color burst in the fall of 1966.

Accommodation means more funds, facilities and programming allocated to color. Color investments of the networks, estimated unofficially at \$75-\$80 million, will increase sharply this year.

As of this time, the networks have approximately 65 color cameras they can utilize—aside from those of their affiliates—in production centers in New York and in Los Angeles. Another dozen or more color cameras are operational in mobile color units. All of the networks have ordered additional cameras that will become operational during the year.

The networks admit there are color broadcast equipment shortages, though CBS noted that the tightness in equip-

ment supply for that network does not include cameras. Aside from the CBS qualification, the shortages generally cover cameras, film chains, tape machines and monitors. All the networks are ordering color mobile units to add to studio gear.

The medium's magic wand will be waved over prime-time schedules next fall, increasing by a considerable number the 48½ hours that the networks now program in color in choice night periods each week.

Color now covers nearly 70% of the 7:30-11 p.m. hours programed by the networks each week. The 48½ hours represent a gain of five hours since the start of this season less than four months ago, a jump accomplished in midseasonal changes, new color shows selected to replace black-and-white program casualties.

Two-thirds Tint ■ NBC is now showing 28 out of 29 shows in color, CBS 17 out of 34 and ABC 16 out of 35, for a total of 61 out of 98.

A viewer looking for periods in color on all networks now could find nine such half-hours out of 49 in the nighttime schedule. The nine occur on Sunday (7:30-8, 8-8:30 and 8:30-9), Wednesday (8:30-9 and 9-9:30) and Thursday (8-8:30, 8:30-9, 10-10:30 and 10:30-11).

Color's incidence is history at NBC. That network telecast a total of 68 hours in color during the entire year of 1954, the first year after present color standards were approved by the FCC. At midpoint in the 1965-66 season, NBC is colorcasting at a seasonal rate of more than 3,000 hours, is still adding some color now and plans to add much more in the fall of 1966. Virtually all of NBC's programming, day or night, will be in color next season.

CBS telecast none of its programs in color on a regular basis before the current season. Now approximately 51% of its weekly nighttime schedule is in color. ABC, which colorized only a few shows before this season, is now at the 49% level in prime time. Network pilot shows for the next season are being filmed in color and no significant planning for new programs in black-and-white has yet been reported.

The color explosion has fed on momentum. That accumulative push is

Color homes viewing of top 20 regularly scheduled network programs

Network	Homes Reached Rank	Homes Owning Color TV Rank	Program	Total Homes Reached (000)	Homes Owning Color TV (000)	% of Total Homes	Rating Estimate	Color TV Homes Rating Estimate	Color TV Homes Rating Minus Over-all Rating	Shows Not Telecast in Color
NBC	1	1	Bonanza	18,722	2,423	13	35	48	13	
CBS	2	9	Gomer Pyle	17,194	1,820	11	32	36	4	
CBS	3	11	Beverly Hillbillies	16,679	1,728	10	31	34	3	
ABC	4	14	Bewitched	16,063	1,629	10	30	32	2	X
NBC	5	3	Man from U.N.C.L.E.	15,690	2,028	13	29	40	11	
CBS	6	13	Lucy	15,081	1,673	11	28	33	5	
CBS	7	12	Red Skelton	14,796	1,718	12	27	34	7	
CBS	8	*	Dick Van Dyke	14,770	1,290	9	27	25	-2	X
CBS	9	*	Andy Griffith	14,751	1,365	9	27	27	0	
ABC	10	10	Lawrence Welk	14,734	1,739	12	28	34	6	
CBS	11	*	Ed Sullivan	14,338	1,300	9	27	26	-1	
NBC	12	6	Virginian	13,936	1,870	14	26	37	11	
CBS	13	*	My Three Sons	13,932	1,355	10	26	26	0	
NBC	14	5	Disney's World	13,802	1,994	15	26	39	13	
ABC	15	*	Fugitive	13,146	893	7	25	18	-7	X
ABC	16	*	Peyton Place II	13,003	1,295	10	24	25	1	X
CBS	17	16	Green Acres	12,875	1,570	12	24	31	7	
NBC	18	7	Daniel Boone	12,739	1,855	15	24	36	12	
NBC	19	4	Flipper	12,534	2,015	16	23	39	16	
ABC	20	*	Peyton Place I	12,469	1,102	9	23	22	-1	X
Averages:							27.1	32.1	5	

*Indicates rank below top 20 programs among color TV homes.

Source: October 1965 Network Television Target Audience Report, ARB. Excludes specials and movies.

Out of the top 20 programs—excluding specials and movies—in ARB's October sweep, 13 rank among the top 20 in homes that have color TV sets. Of the seven that are not among

the color-home top 20, four are not carried in color. Three of these show a lower rating in color homes vs. all homes. One monochrome show, 'Bewitched,' shows an increase in rating

comparing color vs. all homes, and one color program, 'Ed Sullivan,' shows a decrease. Four of the B&W shows dropping from the top 20 in color homes were CBS, three ABC.

STILL FURTHER EXPANSION IN COLOR continued

being activated further by the policy of the three networks of replacing tired programs with color. Except on NBC, the network daytime hours have yet to take on tint to any appreciable extent. But the replacement factor and next fall's gear-up will change that. Sports events and news are coming into color focus at all three networks, and though there's a color gap between news-sports events and entertainment fare, the networks are intent on closing it up fast. Adding to the momentum: virtually all entertainment specials—and to an increasing extent news documentaries—are being done in color.

Summaries of each network's color status follow:

ABC

ABC, with some \$15 million to \$16 million already in color facilities, is expected to move rapidly to expand its capability in 1966. By next fall the color investment in facilities can be expected to be more than \$20 million.

The network has been moving steadily toward color in its regular nighttime schedule. Starting this fall ABC's nighttime fare will be mostly in color (all pilots for the season are now being shot in color).

In a typical week on the ABC-TV prime-time schedule at the start of the current season, color covered nine hours of a total 24½ hours programed in the 7:30-11 p.m. periods (including motion pictures shown Sunday nights). At mid-season, the number of color hours has moved up to 12, or nearly half of ABC-TV's nighttime schedule, a gain of three hours since the start of the season.

Though ABC's color investment in facilities is substantial, the network has been reported to be facing a \$75 million capital investment to equip the TV network and owned TV stations

for color capabilities, a retooling that the pending merger with International Telephone & Telegraph Corp. could hasten (BROADCASTING, Dec. 13, 1965).

ABC would appear to have a considerable way to go in color, and at year-end the network's executives were deliberating just how fast they should move, from the viewpoint of both facilities and programing.

In the daytime hours, for example, ABC has yet to program color, except for several cartoon series on Saturday and Sunday. In news, color is in the planing stage at best (see page 62). Sports programing on ABC promises some color, particularly in the major games shown next fall in the network's newly acquired National Collegiate Athletic Association football schedule.

The tooling up at ABC has been continuing. Though reticent to pinpoint what additional color facilities ABC will have ready by the start of the 1966-67 season, authorities note that "it is likely more facilities will be opened for color by the fall."

10 Cameras ■ ABC now has 10 color cameras (RCA TK-41's), a color mobile unit and additional units on order, and one studio originating color on the West Coast. Its spokesmen acknowledged there are shortages in color equipment but declined to amplify.

In programing, ABC's authorities indicate that decisions are on the way with such statements as "we are exploring commitments."

As in the case of every network, ABC will have the color look in all of its filmed entertainment specials. This is in accord with the swing of all new network film production into color.

ABC's revamp at mid-season—"a new ABC-TV season" in January 1966, as ABC-TV network President Thomas

W. Moore characterized it, has meant a color gain for viewers. Four new shows (one, *Batman*, is in two parts each week) are beginning this month, all in color. The other programs are *Code: Blue Light*, a half-hour series starring Robert Goulet; the half-hour *The Double Life of Henry Phfye* with Red Buttons, and *The Baron*, an hour show.

The weekend cartoons are all in the daytime. They include *Porky Pig* and *Magilla Gorilla*, which started Jan. 1; *The Beatles* (cartoon version), *Casper*, *Bugs Bunny*, *Milton the Monster* and *Hoppity Hooper*, all on Saturdays, and *Beany & Cecil* and *Peter Potamus*, both began Jan. 2, and *Bullwinkle* and *Topper Toys' Cartoon Fun*, all on Sundays.

CBS

CBS is said to have put \$12 million to \$14 million directly into color facilities, levels seemingly low apparently as a result of planning for the CBS Broadcast Center operation in New York. That facility cost some \$15 million to \$20 million and is considered one of the world's most sophisticated facilities for radio and TV origination—and with full color capability.

CBS's decision to transmit some network color on a regular basis last fall was made only a few months before, early in March 1965 at the time John A. Schneider was elected president of the CBS-TV network. Broadcast Center had been functional since November 1964. Studios there and at CBS installations on the West Coast were designed for color.

The leap ahead to color in the nighttime schedule came about quickly. Several "live" shows originating on the West Coast were tapped for color first—the Red Skelton and Danny Kaye vehicles—along with the motion pictures to be shown Thursday night. Filmed series were next, and as studios were adapted, *The Ed Sullivan Show* and the short-lived *Steve Lawrence*

TOP 20 REGULARLY SCHEDULED SHOWS BY HOMES OWNING COLOR TV

Network	Rank	Program	Homes Owning Color TV (000)	Rating Estimate	Color Homes Rating Estimate	Network	Rank	Program	Homes Owning Color TV (000)	Rating Estimate	Color Homes Rating Estimate
NBC	1	Bonanza	2,423	35	48	CBS	13	Lucy	1,673	28	33
NBC	2	Andy Williams	2,095	23	41	ABC	14	*Bewitched	1,629	30	32
NBC	3	Man from U.N.C.L.E.	2,028	29	40	NBC	15	I Spy	1,587	22	31
NBC	4	Flipper	2,015	23	39	CBS	16	Green Acres	1,570	24	31
NBC	5	Disney's World	1,994	26	39	NBC	17	My Mother the Car	1,556	18	30
NBC	6	Virginian	1,870	26	37	ABC	18	Hollywood Palace	1,555	21	31
NBC	7	Daniel Boone	1,855	24	36	NBC	19	Dean Martin	1,547	21	30
NBC	8	Don't Eat the Daisies	1,825	21	36	NBC	20	Run for Your Life	1,539	19	31
CBS	9	Gomer Pyle	1,820	32	36			Averages:		25.4	35.2
ABC	10	Lawrence Welk	1,739	28	34						
CBS	11	Beverly Hillbillies	1,728	31	34						
CBS	12	Red Skelton	1,718	27	34						

*Not telecast in color

Source: American Research Bureau. Excludes specials and movies.

In the top 20 list of programs, all show a higher rating in color homes

compared to their all-homes rating. 'Bewitched' is the only monochrome

program in this list. It ranks 14 in color homes, four in all TV homes.



Two Discriminating Newcomers

The two Canadian TV Networks have now joined the user ranks of G.E.'s PE-24 Color Film System. This acceptance, in addition to two of the major domestic TV networks plus many other discriminating TV stations, speaks for itself. In other words, what better proof that this system is tops on the air? To those who may still be undecided, let us review with you those outstanding features that have made this product a leader in color film broadcasting. For your live color requirements in '66, watch General Electric. . . . Enough said.

Visual Communications Products

GENERAL  ELECTRIC

Electronics Park, Syracuse, New York

Show from New York.

At the outset of this season, the typical week at CBS-TV had color in 11½ hours out of a total 24½ hours programmed in the 7:30-11 p.m. periods. This total assumes the motion picture on Thursday night to be in color, and most of the movies are, but does not include entertainment specials, most of which are in color. At mid-season, the hours of color per week increased to 12½ (51% of the nighttime schedule), a gain of one hour as *Daktari* replaced the black-and-white *Rawhide*. In the daytime hours, CBS-TV runs one program (the Art Linkletter show) in color.

CBS engineers say flatly that "the network is able to gear up to accommodate any increase in color programming." It's speculated that the network may consider additional color on its schedule before the end of this season, particularly in news and public affairs.

Authorities find it difficult to piece out how much of the Broadcast Center's cost is attributable to color. They say theirs must be an "educated guess" at best, that a fifth or possibly a third of the facility's cost could be charged to color. It's reasonable to assume, however, that the network's color investment will mount as additional cameras and other gear are delivered and existing facilities converted.

Built for Color ■ In referring to Broadcast Center, CBS engineers note that "our plant is there, built in." The network has used three studios at the same time in the center, with the facilities capable, according to the experts, of being run on a continuing basis if necessary. Two main studios there used for color are numbers 41 and 46, with still a third studio available for color origination.

The center is engineered for color, which takes some three times as much control equipment as black-and-white origination; taking in the gamut of color control gear (switching, synchronization, power, lighting, air conditioning ducts, components, etc.).

CBS, in noting that the center in New York gives it all the basic, practical needs for color, is finding its problem now in equipment supply as contrasted to plant facilities. The network had hedged its plans, not wishing to purchase the bulk of its color gear until it was ready to go ahead with actual color networking. CBS's thinking has been that it would prefer to spread costs by ordering and using equipment as needed, and, at the same time safeguard against a preoperational obsolescence caused by improvements in technology.

On the West Coast, CBS has two

color studios, and in the late spring or early summer will have equipped a studio in Washington for color (this facility most likely will be used for news programming).

The network uses both the North American Philips Co. (Norelco) Plumbicon camera (PC 60) and the RCA TK-41. It has an estimated 18 color cameras now operating, 12 of them PC 60's, divided six in the West and six in the East.

Quick Delivery ■ Though CBS engineers admitted to color equipment supply shortage, it is not in cameras. Authorities note that they have on order 50 more Plumbicons from North American Philips "timed for delivery to the date needed." CBS claims that it's one of the few Norelco color camera customers that has received Plumbicon delivery with no difficulty and has been using the cameras regularly (from the outset on *Ed Sullivan* and *Red Skelton*). It has had no delivery problem, it was stated, because CBS had placed its orders for Plumbicons two years in advance. CBS also is now giving careful study to the new transistorized, four Plumbicon-tube Marconi Mark VII which Ampex will show later this year (BROADCASTING, Dec. 20, 1965).

CBS authorities said that the network in this month of January will have more color cameras on tap than are needed to accommodate anticipated color programming during the month—and, it is hoped, the network will continue to stay ahead in this manner for some time. Color equipment at CBS is being "taken on" according to schedule and made operational in accordance with the rate of the network's insertion of additional color in the programming schedules.

At present, the network is replacing and/or color-converting its entire film and tape equipment. It was stated that color tape equipment in particular is in short supply and that delivery has not been as rapid as the network would like.

In sports, CBS is stepping up color this year. Even as 1965 drew to a close, football on the network had come on in color (Thanksgiving Day National Football League contest) and the NFL Playoff on the Christmas weekend (Dec. 26). This month CBS will colorcast the NFL championship game and that league's Pro Bowl. Several sports spectacles (film and tape) have been shown in color, some horse-racing (Triple Crown) and golf. For the most part, CBS has relied on affiliated-station color equipment and in some instances on rented facilities for its sports remotes, but has mobile color units on order.

NBC, the color pioneer among the networks, has opened the throttle wide this year.

Later this winter, NBC will begin a new expansion of facilities available for color origination in New York. By next fall, NBC's full program schedule will be virtually 100% in color.

The plans include color-equipping two additional studios at its RCA Building headquarters in New York, a third giant color mobile unit for remotes, more cameras and more transmission in color.

NBC reported last week that it has invested close to \$50 million in color facilities to date.

NBC-TV started the current season with 95.8% of its regular nighttime schedule in color, this percentage is based on programming that includes the network's late-night taped *Tonight* show and represents 34½ hours of 36 broadcast. In the previous season—in 1964-65—about 70% of NBC's nighttime schedule was in color. Next season the network expects to be 100% in color in its regular nighttime program fare.

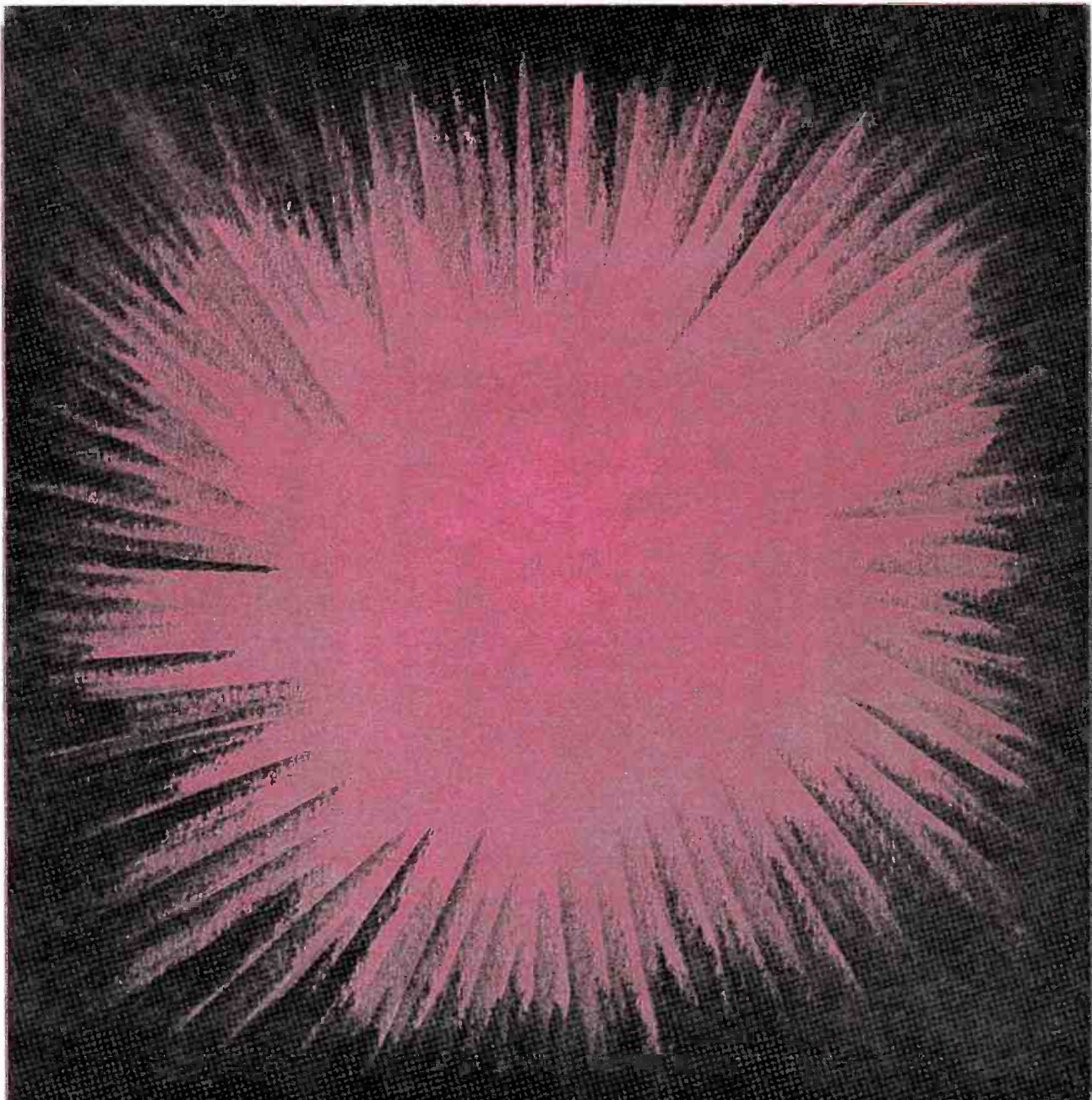
On Sept. 13, 1965, NBC began this season with color in 23 hours weekly out of a total 24½ hours programmed in the 7:30-11 p.m. periods. At mid-season, NBC's color total has gained one hour to 24 hours in all, leaving only one half-hour series—*I Dream of Jeannie*—still in black and white, and that program also will be in color if continued on the schedule next season.

NBC had estimated that it would colorcast more than 3,000 hours of color in the current season. At mid-season NBC is colorcasting 100% of every night of the week except for Saturday night (when *Jeannie* is shown) and occasional feature pictures or news shows.

Don Durgin, president of the NBC-TV network, says: "Color programming exploded in the 1965-66 season. Network color hours jumped from 2,300 to 5,400 hours currently [three-network total], most of the increases taking place in prime time. From all the networks comes the indication that a second explosion will take place in the 1966-67 season.

"Effective Jan. 7, NBC's nighttime color will go from 96% to 99%. In the new season [1966-67] we would expect our specials and sports programming to go from 98% to 100%. Our daytime entertainment programming, which is now approximately 75%, Monday through Friday, and 88% on Saturday, will go closer to 100% and our regular news programming, which is now 84%, will go much closer to 100%."

NBC has 47 color cameras in its networking operations in New York and



COLORFUL

YOU BET! COMPLETE COLOR FACILITIES IN BOTH MARKETS! AND, THE ONLY STATIONS IN EITHER MARKET TO OFFER COMPLETE COLOR SERVICE — SLIDES, FILM, LIVE, VTR — EVEN REMOTE. IT'S ALL THERE, COMPLETE COLOR SERVICE BACKED WITH A STAFF HIGHLY EXPERIENCED IN COLOR TECHNIQUE.

KSL-TV **KIRO-TV**

**CBS FOR MOUNTAIN
AMERICA
SALT LAKE CITY, UTAH**

**CBS FOR THE
GREAT NORTHWEST
SEATTLE, WASHINGTON**

Other Bonneville International Stations: KID-TV AM-FM, IDAHO FALLS, IDAHO;
KBOI-TV AM-FM, BOISE, IDAHO; WRUL RADIO, NEW YORK.

Represented Nationally By Peters, Griffin, Woodward, Inc.

in Burbank, Calif. By the next fall 13 will have been added (eight in New York and five in a new mobile unit) for a total of 60 color cameras. Another four color cameras in its Washington facility (Studio "B") are available to feed David Brinkley's news reports, segments of the *Today* show as well as other news and public affairs programming. Two additional color cameras are earmarked for Washington this year for a total of six.

NBC in its New York and Burbank operations has 10 color studios, and will add two in New York for a total of 12. Work will begin in two weeks to colorize Studio 8-G and by about Feb. 15 a start will be made to color-equip Studio 3-A, both at 30 Rockefeller Plaza, New York. Each of the studios will utilize four color cameras.

The New York facilities: Two studios in Brooklyn, and at Rockefeller Center the huge "Peacock" studio (8-H), studios 6-A, 6-B and 3-K. Color City the first TV studio built for color "from the ground up," at a cost of \$7 million, was opened in Burbank, Calif., in 1957. NBC can originate in color from four studios there.

The first large color facility in New York was NBC's Brooklyn studio, formerly a Warner Brothers sound stage, renovated and equipped at a cost of \$3.5 million and opened in the fall of 1954. When Studio 6-A was opened in the RCA Building in the early fall of 1962, NBC already had its two Brooklyn studios; 6-B and 3-K in the RCA Building, plus color facilities at the Colonial Theater in Manhattan (no longer used by NBC).

Former Studio 8-H, now called "Peacock Studio," was completed for color origination in June 1963. It is three stories high and 10,000 square feet in area. (NBC Color City in Burbank has 12,600 square feet and an inside height of 42 feet).

Peacock, NBC's pride by virtue of capability, can accommodate virtually any type of color show, has 700 kw of controlled lighting, special air conditioning that pours 20,000 cubic feet of air every minute to add to the regular cooling system, control installations that can handle 13 different program origination sites, 21 TV monitors and capacity to handle 48 different microphones, each individually controlled.

Color camera distribution at NBC follows this general pattern: four to each studio (with the exception of 6-A and 3-K studios, which share the same four), five to each color mobile unit. NBC now has two five-camera color mobile units in operation (its second was completed last September) and is building a third. When it announced the second unit, NBC placed the cost of construction by RCA at some \$1.5 million.

This studio on wheels for remote color origination is used primarily for sports events, though it is equipped sufficiently to colorcast variety shows of network caliber. In addition to cameras, the unit has two color-tape recorders, color and black-and-white monitors, chroma key facilities and a switching system accommodating 17 different

inputs from cameras and remote lines. NBC said it will have five mobile units by next August, leasing two units from Sports Network Inc.

During 1965, NBC colorcast 40 regular season football games, 25 American League and 15 collegiate games, representing more than half the total games in the NBC TV schedules.

B&W commercials will soon be the exception

Producers say the corner is turned—agencies and advertisers now want color all the way

It happened first in a busy community in Southern California. A dam broke.

Some people had been saying for years that it would. Thing is not enough people agreed. So the pressure mounted year after year until more and more skeptics became believers. And then this past summer, when all the diverse circumstances suddenly seemed right, the dam broke. It broke not only in busy Hollywood, but in New York and Chicago and Washington and Miami. Everywhere television is, the walls of resistance tumbled and color came rushing in.

Television's film makers were just starting to work on the coming season's product when the word came through: There was going to be a virtually full-color prime schedule in 1966-67. Color television had gained the momentum it needed. The chicken-and-egg dilemma of no programs, no viewers, no commercials had been resolved. The pace of color-TV-set sales accelerated. That's all advertisers needed to hear. They were not going to be guilty of letting the viewer down, taking him away from programming's lush hue and pitching to him in low-keyed black-and-white.

Coca-Cola Co., Atlanta, was a typical example. In early summer the soft drink-maker announced that the divide had been reached and in the future color-TV commercials will be its standard and black and white the exception. For Coke and most advertisers it was a complete reversal of what used to be.

Explains Charles F. Adams, executive vice president of MacManus, John & Adams: "Up until the past two or three months color seemed to be a frivolous luxury, but now the corner has been turned and it's color all the way."

Dominant Medium ■ Once on its way color, in the remarkably brief period

of six months, has swept into dominance. Today the film and tape houses of the nation's three major production centers—New York, Chicago, Hollywood—are shooting the majority of their TV product in color.

"The color pressure," observes film processor Neal Keehn, "has already boosted color for TV commercials, from about 20% average six months ago to somewhere between a 50% to 80% average today."

What's more by 1967 color will be involved in about 95% of all commercials produced for television. It has erupted into an estimated \$30 million a year business, most of it generated since summer. That's 40% of the total \$75 million advertisers and their agencies have spent on the production of all commercials in 1965.

Color statistics in the commercial production field have executed an almost perfect flip-flop. A year ago an average of about 20% of all commercials were produced in color. As of this month the 20% figure still is being used but now for black-and-white production, not color.

Proof is in the specifics. To cite a few:

■ In the last three months, Gerald Schnitzer Productions, Hollywood, has produced only one or two commercials in black and white. Of the six jobs the commercial producer had in the works as of mid-December, five were to be shot in color.

■ At EUE/Screen Gems, Dick Kerns, vice president in charge, reports that of the firm's last 50 packages, only 16 were produced in black and white. "It used to be," he says, "that only one out of 10 packages was in color."

■ At the animation house of Hanna-Barbera Productions, color is virtually shutting-out black and white. "Almost everything we're doing and everything

The most colorful move in Southern California is NEWS! THE GEORGE PUTNAM NEWS is now on KTLA...in color!

George Putnam's recent move to KTLA gives Southern California's most respected newscaster the backing of the finest newsgathering facilities and staff available to any independent television station... the industry's largest fleet of color equipment, including the only news Telecopter in the nation.

Represented by **P G W** INC.
Golden West Broadcasters **GWB**:
KMPC Los Angeles · K&FO San
Francisco · KEX Portland ·
KVI Seattle-Tacoma

The George Putnam News is seen at
4:30 PM and 10:00 PM, Monday thru
Friday... exclusively on KTLA, Los
Angeles. Hugh Brundage, Hal Flah-
man and Dick Enberg are featured
with Mr. Putnam.



B&W COMMERCIALS WILL SOON BE EXCEPTION continued

we're bidding for is in color," comments live-action director Walter S. Burr.

"Even if color doesn't suit an advertiser's particular marketing needs at the moment, the agency feels that the accounts must gain skill in this area."

Color's arrival in full regalia took almost everyone unawares. At the commercial production houses it was no less unexpected than elsewhere, but the adjustment was perhaps easier.

VPI of California, three years old this March, always has been heavy in color because of its automotive accounts. Thus when color spread its hue, VPI was able to take it in stride. "Our equipment," says company President Peck Prior, "is the same for color as it is for black and white."

Adds commercial-maker Gerald Schnitzer: "We need approximately 25% more light for interiors in color production and time in lighting also is a factor. Where we need an hour to set up for black and white, we need maybe an extra half-hour for color. But outside of these things, the adjustment is practically the same."

Apparently, though, it's after the shooting has been completed that prob-

had to go the other way," he explains.

Equipment Needed ■ The modifications forced on the labs were considerable. "There's no way of getting around it," explains Mr. Prior. "You can't speed up the development of film. You just have to get more equipment." The labs found that besides requiring more developers and printers, they needed more skilled people.

Some labs are in the process of spending upwards of \$1 million to equalize this manpower and equipment differential. The investments, apparently, have started to pay off. For despite facing a still serious skilled-labor shortage, the labs generally now are operating on more realistic schedules. Agencies have helped tremendously by sticking to original decisions, asking for specifics, not duplicating things and avoiding revisions.

At Technicolor Corp., which two months ago opened a 60,000 square-foot film-processing facility in Universal City, Calif., designed specifically for television, plant manager Earl D. Knettle explains that it takes the same length of time to print color as it does black and white, but that the development and processing procedures are

call for a wait of four full work days for 35mm color as compared to about 50 clock hours wait for 35mm black-and-white first trial. De Luxe, of course, can and does do better with rush jobs.

Says the film processor's director of sales, Neal Keehn: "Color was never before processed in this quantity so there are men working with it for the first time. They are just now acquiring the proper experience. When they have it, we'll all operate more efficiently and this alone could bring the costs down."

How They Differ ■ Are there real and significant cost differences between black-and-white and color commercials?

"The only real differences," according to Mr. Prior, "exist with the stock. It costs 16 cents a foot to shoot and develop black and white," he says, "but costs 50 cents a foot in color. Carrying over to the finishing end of the commercial," he adds, "we get to the optical negative. It will cost \$500 for black and white and \$1,000 for color. Overall, it adds up to a 22% differential between the two. So if a black-and-white commercial is going to cost \$7,500 to produce, add 22% to the total to find out how much it would cost in color."

Lin Ephraim, executive production coordinator of the Gerald Schnitzer organization, stresses that the cost of a color commercial depends on the



PECK PRIOR
VPI of California



FRED NILES
Niles Prods.



DICK KERNS
EUE/Screen Gems



FRED OLSEN
VPI of Illinois



GERALD SCHNITZER
Schnitzer Prods.

lems ensue. "None of the labs believed what they were told. They were caught flatfooted," claims one Hollywood producer. "The result of this," he continues, "is that in August, September and October, we were back to 1950 in our ability to get film processed and back from the labs." He tells of three different network shows which opened the current season showing in black and white despite having their original negatives shot in color. "They couldn't get their stuff processed in time so they

longer. "Our busiest time is 5 p.m. That's when it becomes as frantic as hell," he says. "The daily negatives start coming through. Color ones may be out by 1 the next afternoon. Black-and-white will be finished by 8 or 9 a.m."

At De Luxe Laboratories, Hollywood, where more than 75% of commercials now handled are in color as compared to some 20% a year ago: "realistic start-to-screen delivery schedules" have been set up for first trial prints. They

basic production. He explains that if the commercial is inexpensive, color's share of the total cost will be considerably more than the usual estimates of 20-25%.

"Color costs are fixed," he reminds. "It doesn't make a difference whether the commercial being shot is cheap or lavish. It's still going to cost the same for color stock, or about twice the cost of black and white."

Being a fixed cost, color production, according to commercial-makers, does

North Carolina's
largest

metropolitan market
is served best by

WSJS
TELEVISION

Winston-Salem
Greensboro
High Point

Peters, Griffin, Woodward, Inc.

B&W COMMERCIALS WILL SOON BE EXCEPTION continued

not add to their profitability. In terms of profit dollars, they say, their business stays constant, despite the increase color brings to total revenues. Most also believe that the cost differential between color and black and white will always be in effect. "We'll never wipe it out," says one in what amounts to a consensus opinion.

The extra cost involved in producing commercials has kept some advertisers from joining the big push into color, but not many.

They're Coming Around ■ "Some advertisers," remarks Hanna-Barbera's Mr. Burr, "say the hell with it, there are not enough sets in use to make it worthwhile. But even they are coming around."

"To me," adds another production executive, "the use of black-and-white commercials in color programming is a dramatic contrast which creates an emotional subconscious downgrading of the product."

"Still," he adds, "the black-and-white commercial will exist but only with small regional buyers not involved with the network purchase of shows. Sponsors who just use national spot will be the last of the national boys to go color. But they will if only because of the competition. For the local guy, it

all over the country. It has even caught up with the local advertisers. An example is The East Ohio Gas Co., a subsidiary of The Consolidated Natural Gas Co. of Cleveland. It's in only five markets but still has ordered its commercials made in color.

Yet, with all the action, color techniques are mostly primitive. "We must learn to use restraint with color," observes Gerald Schnitzer.

"Utilization of the color is the answer," echoes Peck Prior. "All products can use color. We can accomplish the same things we do with black and white in color without any direct light by proper technique and photography. I think clients' sophistication will grow enough to where they know how to use color properly. Right now they all want their products to look shiny and beautiful."

Gary Freund, vice president and supervising film editor of Gerald Schnitzer Productions, sees more natural light being used in color production, with the gradual diminishing of the flashy look and the coming into vogue of softer tones including black and white to enhance the color. He also feels that color will shift the heaviest tide of commercial business to Hollywood.

mum speed and is good for interiors and for available-light shooting."

Also coming in for high grades, particularly among producers who work with tape, is Ampex Corp.'s high-band VR-2000 Teleproduction Videotape Recorder and its Editec system of electronic editing. Both are said to be pace-setters for future standards in color-tape production.

Mostly what's ahead for the production of color commercials for television are subtle changes, experimental efforts to do unusual things. To cite one example which already has occurred, some members of the Gerald Schnitzer company were driving to work in the early morning recently when they saw a striking structure that was under construction in West Los Angeles. It was the skeleton of a towering apartment building, gleaming in the sunlight. They thought it would be the perfect commercial background for a client, the Black & Decker Manufacturing Co., Towson, Md., maker of power tools. They came back later in the day and filmed the building in black-and-white. Then, not satisfied with the results, they experimented with color, adding a little, changing a little, until they achieved what they wanted. In the processing laboratory, using optical techniques, they superimposed a bright, red sun behind the building. The effect was dramatic enough to in-



BOB BERGMANN
Filmex



ELI FELDMAN
Focus Presentations



TOM DUNPHY
WCD Inc.



ALFRED MENDELSON
Elliot, Unger & Elliot



PETER MOONEY
Audio Prods.

depends on his budget because cost differences are real."

Reports Richard M. Rosenbloom, manager of video-tape operations at MGM-TV: "Even where advertisers are still using black and white, they will at least inquire about color. They might be in some regional markets not equipped to playback color or it might be a question of money. Still, by the middle of the new year I believe virtually all commercials will be in color."

Indeed, the trend is much in evidence

Faster Film ■ "More color, means more outdoor shooting, means more business turns to the West Coast," he explains. "The climate and the variety of locations available dictate this."

On the technical side, commercial producers predict the development of faster and faster color stock. Most now are using Eastman Kodak product, especially the company's super high speed Ektachrome, which one producer describes as being "as good as still photography's Tri-X in that it gives maxi-

fluence Black & Decker's use of the shot as its logo for all advertising.

A status report on leading color film commercial production and companies in Chicago, Hollywood, the Washington, D. C., area and New York follows:

In Midwest ■ The big rush of agencies and advertisers to get into color hit Wilding Inc., Chicago, last August. During the fourth quarter of 1964, about half of Wilding's TV commercial production work was done in color, with the ratio expected to run at the 70%

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- Stable Signal System — incorporates all U.S. deviation standards including both Low Band (SMPTE) and High Band operation
- Allen Factory-Rebuilt VR1000 Transport—self-contained flat tape console for tape handling convenience
- Plug-in Modules interchangeable with no readjustment



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LOOK TO VISUAL FOR NEW CONCEPTS IN BROADCAST EQUIPMENT

level or better this year.

VPI of Illinois Inc. is now producing at least 85% of its commercials in color, with the agency swing to tint hitting hard last summer. At that time the studio's color output jumped to the 60% mark. "Virtually all commercials we produce will be in color by the end of this year," Fred Olsen, president, predicts.

During the last quarter commercial production at Sarra-Chicago Inc. has been running 90% color. The swing to color was noticed as early as last January.

Fred Niles, head of his own Chicago production studio, reports that it's very rare today to get an order for a monochrome commercial. Virtually all of the Niles work during the last quarter was in color, compared to about 20% for the same period a year ago.

Color video-tape spots are being produced on a 24-hour-a-day, full-capacity schedule at WGN Inc.'s Mid-America Videotape Productions, which claims to be the biggest such studio in the world. Some 90% of Mid-America's commercial business now calls for color.

The West Coast ■ The video-tape division of MGM-TV, Hollywood, reports that last year at this time about 25% of what it was doing involved color. This year—with the big push coming in the fall—75% of its tape commercials are in color.

At Hanna-Barbera Productions Inc., Hollywood, about 90% of all commercial production business is in color. Last year at this time color accounted for no more than 50% of total business.

Dick Kerns, vice president in charge, says that this year about 60% of EUE/Screen Gems' volume is in color. That's about 40% more than color's share in 1964. The move started in June with automotive business. The basic portion of it, however, came in the fall and subsequently. He estimates that color-production business at EUE will be up to 80% or more by 1967.

Gerald Schnitzer Productions estimates that a half-year ago color production accounted for about 70% of the firm's work. Now color's percentage of business has jumped to almost 95% of the total.

From January 1964 to December of that year, VPI of California did about 50% of its production in color. From January of 1965 to the end of 1965 it's estimated that about 70% of all work will have been color-oriented. Starting in September of the 1966-67 season, when all evening network programs should be in color, VPI feels that probably just about all commercials also

will be tinted and that by the start of 1967 only 5% of its output will concern black-and-white productions.

Charles Riley, vice president, operations, Logos Teleproduction Center, in the Washington suburb of Arlington, Va., calls his color commercial business "fantastic," better than it has ever been, "at least 100% above last year." The company's tape-production facilities were sold out from August through Thanksgiving and orders already received indicate business will get extremely active again after the first of the year.

Same in the East ■ In the New York area the switch to color commercials was much the same. Approximately 80% of Audio Productions' commercial schedule is in tint, according to Peter Mooney, president. This contrasts with about 40% a year ago. He estimated the cost differential between color and black and white is 15%, attributed to film costs, optical and labor. One trend developing out of color, he said, is a movement toward a "more arty" type of commercial with the accent on design, graphics and animation.

Tom Dunphy, executive vice president, WCD Inc., New York, reported that color-commercial production currently is running at about 80%, as against 20% at this time last year. He estimated average cost increase for color at about 25%, varying from 15% to 50% depending on the commercial. He noted that at present, because of "overloaded" conditions at laboratories, production companies have had to assume some post-production functions, adding to their overhead.

William Sussman, vice president and executive producer at MPO Videotronics, New York, voiced the view that more and more creative personnel at agencies are attempting to "give meaning to the use of color," instead of merely "colorizing" black-and-white commercials. He envisioned increased experimentation in color to arrive at approaches that can provide "emotional impact." Color production at MPO is "growing all the time," and about 55% of its commercial schedule now is in tint, as compared with 20% a year ago. Mr. Sussman said he hoped there would be closer cooperation between the agency, the producer and the laboratory in the months ahead as a means of achieving improved production.

A New Dimension ■ Alfred Mendelsohn, vice president and sales director of Elliot, Unger & Elliot, believes color, in itself, adds a new dimension to commercials, but suggests that agencies should be making a more intelligent use of it. He indicated that from the

conceptual stage, creative people should be concerned with the new values color can bring to a commercial. More than 60% of EUE's commercial output now is in color as compared to 20% a year ago. He believes that in a relatively short time, TV will be an all-color medium, particularly as far as commercials are concerned.

George Tompkins, president of Video Pictures Inc. (VPI), New York, reported that 65% of the company's commercial production is in color, as compared with 30% a year ago. He noted that ideas for these color commercials are not rooted in color but he believes that commercials created with color as a main thrust will emerge in the not too distant future. Costs of color commercials are running from 20% to 40% higher than for black and white, depending on such factors as amount of film used and optical effects required. To expedite processing phases of color production, VPI has brought its own optical equipment and has established its own color-control department to achieve an efficient flow from editing and optical departments to and from the laboratory.

In the months ahead, color in commercials will be used to provide "meaning" and "stimulate emotion," according to Sam Magdoff, president of Elektra Productions, New York. Elektra's color production has about doubled in the past year from 25% to 50% and the proportion is growing all the time, Mr. Magdoff said. He is confident that the commercials industry will become more and more adept in using color skillfully to achieve the objectives of clients.

A growing trend toward conceiving commercials with color in mind was cited by Eli Feldman, president of Focus Presentations, New York. Six or seven months ago, when color burst on the TV scene, there was a definite void in "conceptual color commercials," but in the past month, agencies are striving to make maximum use of color's values, he added. Mr. Feldman believes there will be an accent on animation because fidelity of color is easier to control in animation. Approximately 75% of the company's production is in color, he added. Focus began operations eight months ago when color was beginning to take hold.

Filmex Inc., which operates production houses in both New York and Los Angeles, is currently turning out 90% of its total production in color, according to Bob Bergmann, Filmex president.

Mr. Bergmann estimated that color had added \$1.5 million to his company's gross billings this year, but cited a continuing difficulty in getting quality color prints from labs.

"It's gotten so they don't even respect



WTVJ/JANUARY 1966

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	<i>Did your PGW Colonel miss you? Give him a call for your 1966 Sunshine Calendar from WTVJ.</i>	
23	24	25	26	27		
30	31					

Only the sunshine covers South Florida better than **WTVJ**

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money," he said. "No matter how much you pay, the quality of color development is continually inconsistent." He felt the industry was also suffering from a critical shortage of "timers" (persons whose experienced "eye" determines color quality in development) because of what he termed intra-lab "raidings". He also felt that maintenance of color quality was a special problem in many current commercials which use fast-cutting effects. For the best color effects, Mr. Bergmann said, shots must be plotted with great care and lighting kept as consistent as possible.

Color production has accounted for

60% to 70% of the commercials turned out at Rose-Magwood Productions, New York, over the last few months, according to a company official. This represents a 60% to 70% increase in color production over 1964, he said.

He estimated that the minimum cost for a one-minute commercial was \$7,000, and that color, on the whole, adds 40% to black-and-white production costs.

Advertisers have been slow to realize that quality color commercials cannot be produced in the same amount of time as those in black and white, according to Bill Van Praag, president of

Van Praag Productions, which has facilities in both New York and Hollywood. He felt that much of the pinch now felt by advertisers could be alleviated if advertisers would allow agencies more time on color.

Mr. Van Praag contended that color facilities in New York were, with a few exceptions, inferior to those in Hollywood because "New York people have not been trained to work with color." He also felt that color production has shifted away from New York and will continue to do so because of more experienced color technicians, more easily expanded labs, lower taxes, and more cooperative unions elsewhere.

Color only small part of total film backlog

New packages of features may be released soon; more color can be supplied if demand warrants

The supply of color programing for syndication is still only a fraction of the black-and-white volume but promises to increase substantially as suppliers concentrate on new color output.

The best estimates available last week placed the color program supply at about 1% of all programing that is available for syndication, but in relation to the active syndication market color's share was put at 10% to 15%.

Authorities estimated that the color supply this past fall included approximately 1,500 half-hour segments, 320 one-hour episodes, more than 5,000 cartoon segments and about 2,300 feature films. The feature-films figure could rise materially this winter and spring as major and independent distributors release new packages.

Network Shows ■ Current properties in color that will be ending their cycles on the networks this winter or next fall also are candidates for syndication, and could breathe new life into the dwindling off-network field.

Color programing currently available, aside from the features, runs primarily to cartoon series, travel-action programs, documentaries and action-adventure series produced several years ago in anticipation of the color fever.

In the developmental stages at various producer-distributors are color programs of the musical-variety type, cartoons, games and panel shows, daytime presentations and documentaries and specials.

Several producers indicated they will

venture into production of action-adventure series, but a majority felt that this is an area tinged with uncertainty at this time because of the economics involved.

Cost Factor ■ Stations have not given strong signs that they will pay enough to justify high-budget syndication shows in either black-and-white or color, according to several syndication officials.

The year 1966 thus shapes up as a period of observation and evaluation by program syndicators. They believe that color programs produced in previous years will find acceptance not only for their color values but also because of their reasonable prices. Meanwhile, they are and will be tailoring their new production schedules to the desires of stations—and to their willingness to pay.

A summary of current availabilities and plans of leading distributors-producers follows:

ABC Films—Current: *Harvey Comics Cartoons*, 170 animated films, five to eight minutes in length, and *20 Grand*, 20 dubbed foreign films, 14 in color.

New: *Girl Talk*, weekday half-hour taped interview program featuring Virginia Graham, will be taped in color in about four months, as soon as color facilities are available.

M & A Alexander—Current: 23 features in syndication. In 1966 there will be an additional 13. Also 100 color cartoons, one special 2-hour feature, five special holiday shows (Christmas & Easter), 10-20 color features will be

available by next year.

American International TV—Current: *Sinbad Jr.* five-minute animated films; nine feature film packages, of which 180 features are in color; *Alakazam the Great* all-cartoon feature film.

Cambria Films—Current: *The Rainjet Story*, 29-minute color movie.

Cardinal Productions—Current: *Quest for Adventure* 20 half-hours; *Faces and Places* 26 half-hours; *Adventure Calls*, 26 half-hours; *Natures Window*, 105 five minutes; *Around The World With Don and Julie*, 105 five minutes.

New: Available after Feb. 26 half-hours *Hawaii Calls*.

CBS Films—Current: *America!*, 65 half-hours; *The Astronut Show*, 104 cartoons; *Deputy Dawg*, 312 cartoons.

New: (in production): *The Faces of Man*, 80 half-hours.

Dick Clark Productions—Current: *Shebang*, 260 1-hour color programs.

Desilu Sales—Current: *Greatest Show on Earth*, 30 one-hour programs; *Journey of a Lifetime*, 19 half-hours; *Face of Russia*, one-hour special; 30 feature films in color.

New: Beginning distribution of *Rodeo U.S.A.*, 26 half-hours of championship rodeo.

Embassy Pictures TV—Current: *Dodo—The Kid from Outer Space*, 78 animated five-minute films; *Sons of Hercules* feature films, 13 in color; *Adventure* 26 features, 26 in color; *Kickoff Catalogue* of features, 18 in color; *Top Time* features, 29 in color.

Four Star International—*P.D.Q.*, daily half-hour game show; *Something Special*, series of 10 one-hour musical specials; 22 feature films in color.

Goldwyn—Current: Nine color movies.

Independent Television Corp.—Current: *Stingray*, 39 half-hours; *Mr. Piper*, 39 half-hours; *Forest Rangers*, 78 half-hours; *Best of the Post*, 26 half-hours; *Golf Tips of the Day*, 195 five-minute segments; *World on a Knife Edge*, one-hour documentary; eight feature films

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in color.

King Features Syndicate TV—Current: *Popeye*, 220 five-and-a-half minute cartoons; *Beetle Bailey*, 50 five-and-a-half minute cartoons; *Barney Google & Snuffy Smith*, 50 five-and-a-half minute cartoons, and *Krazy Kat*, 50 five-and-a-half minute cartoons.

MCA TV—Current: *Lloyd Thaxton Show* (daily one-hour musical variety show); Universal Post-50 Features, 60 of 102 in color; Paramount pre-1948 features, 34 in color.

Medallion Television Enterprises—Current: 15 feature films in color, plus: *Kingdom of the Sea*, 41 half-hours; *Wonders of the World*, 39 half-hours; *High Road to Danger*, 25 half-hours; *Sew Easy*, 26 quarter-hours; *Bucky & Pepito and Medallion* (cartoons), 98 five minutes or longer.

New: *Surfing World*, 39 half-hours.

MGM-TV—Current: *Northwest Passage*, 26 half-hour films; *Christmas in the Holy Land*, one-hour holiday special with Art Linkletter; *MGM ONE*, 30 feature films, 10 in color; *MGM TWO*, 30 feature films, 14 in color; *MGM THREE*, 30 feature films, nine in color; *MGM FOUR*, 40 feature films, 20 in color; *MGM FIVE*, 31 feature films, 14 in color, and *MGM SIX*, 90 feature films, 36 in color.

NBC Films—Current: *Cinemagreat Features*, 50 feature films, 18 in color; *Spectracolor Features*, 30 feature films

in color; *Laramie*, 124 one-hour films, 60 in color; *Famous Fantasies*, three 90-minute features; *Danger Is My Business*, 39 half-hour films, and *Cameo Theatre*, 26 one-hour films.

New: NBC Films will release this year a new first-run syndication series, as yet not titled.

NTA—Current: 77 color films in syndication. In 1966 they hope to have three additional packages of six each (total 18) color features. They also offer approximately 300 cartoons in color and six short subjects.

Official Films Inc.—Current: *Across the Seven Seas*, 39 half-hours; *Sir Lancelot*, 14 half-hours; *Songs for Christmas*, eight holiday specials of varying lengths.

New: *The Wonder World of Radatron*, a new puppet-cartoon series being filmed in Japan; also in development are a half-hour action series; a half-hour travel series; a one-minute series and a half-hour daytime strip series.

Seven Arts Television—Current: *Man in Space*, six one-hour specials; *The Professionals*, one-hour special; *Out of the Inkwell*, 100 five-minute cartoons; 283 post-1950 and post-1960 feature films.

Screen Entertainment Corp.—Current: *Mr. Magoo*, 120 five-minute cartoons; 130 *Dick Tracy* five-minute cartoons; 77 UPA five-minute cartoons; 26 *Famous Adventures of Mr. Magoo*

half-hour cartoons; 49 feature films.

New: (in production): *Time Zero*, 26 half-hour science-fiction programs; *Dick Tracy*, 26 half-hour action adventure programs; *International Police*, 26 one-hour James Bond-type programs.

Screen Gems Inc.—Current: 52 five-minute cartoon episodes each of *Wally Gator*, *Touche Turtle* and *Lippy the Lion*, and 156 five-minute cartoon segment of *Ruff 'n' Reddy*; 129 feature films.

Trans-Lux Television—Current: *It's a Wonderful World*, 39 half-hours; *Mighty Hercules*, 130 five-and-a-half minute cartoon segments; *Felix The Cat*, 260 four-minute animated episodes; *The Mighty Mister Titan*, 100 three-and-a-half-minute episodes; *Hollywood Guest Shot*, 26 half-hour programs; *Junior Science*, 39 quarter-hours.

New: In production is *Classics Illustrated*, a series of 195 five-and-a-half minute cartoon episodes, based on children's literature.

Triangle Program Sales—Current: *Exercise with Gloria*, 260 half-hour films; *Tell Me, Dr. Brothers*, 139 half-hour films and 39 half-hour tapes; *This Is America*, 13 half-hour films; *Colorful World of Music*, 13 half-hour films; *Podrecca Piccoli Theater*, 60 one-minute films; 1963 *Auto Races*, six half-hour films; 1964 *Auto Races*, 10 half-hour films; 1965 *Auto Races*, nine half-hour films; 1966 *Auto Races*, 10 half-hour films; *Parachute Championships*, four half-hour films; *Nassau Boat Races*, two half-hour films; *The Wonder of Birds*; 65 five-minute films; *The Longest Tunnel*, half-hour film, and *Triangle First Eleven*, feature films, four in color.

New: *Step this Way*, half-hour weekly taped series featuring Gretchen Wyler, to switch to color production next fall; *Zoos of the World*, 13 half-hour films scheduled for this spring; *International Dog Show*, half-hour film in syndication this month.

United Artists Associated—Current: More than 325 feature films.

United Artists Television—Current: *Everglades*, 18 half-hours; *Keyhole*, 37 half-hours; *Ripcord*, 38 half-hours; *Science Fiction Theater*, 39 half-hours; *Lee Marvin Show—The Lawbreaker*, 32 half-hours; *Favorite Story*, 38 half-hours.

Twentieth Century-Fox TV—Current: *The Big Bands*, 26 half-hours.

Warner Bros.—Current: *Warner Bros.* 25, 25 feature films, 17 in color, and *Warner Bros. Cartoons* 64, 100 animated films, all about six minutes in length.

New: Warner has tentative plans to syndicate its current network series, *The FBI*, *Hank* and *Mr. Roberts* in color this fall.

Westinghouse Program Sales—Current: *Paintings in the White House: A Closeup*, half-hour taped program with

The freebies go to color too

As programs and commercials go color, so must public relations films if advertisers expect to continue to win free TV exposure for such fare.

Typical among these might be American Oil Co., Chicago, which buys heavy network and local spot schedules through D'Arcy advertising there for its regular commercial messages. Or it might be a community organization like the Boy Scouts.

American has just completed production on "She Purrs Like a Kitten," a four-and-one-half minute comedy intended for unpaid showing on TV in which women drivers "entertainingly show the importance of safer driving through better car care at service stations." It features Jack Benny's floor walker character, Frank Nelson, and is the second

such film to be made in color by American and offered for TV use.

Produced by Parthenon Pictures, Hollywood, both films are available to TV through Modern Talking Pictures Inc. and Sterling Movies U.S.A. Inc. The initial color TV short, "Love That Car," has chalked up 164 TV showings so far, American said, reaching 5.5 million people.

Equally up to date is the community-service organization, Boy Scouts of America. The Scouts have their national finance drive coming up in March and they want their story to be as effective as possible too. J. Walter Thompson Co.'s Chicago office as the volunteer agency for the Scouts has just completed production of color spots for the fund drive at Lieb Productions there.



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Wolper Television Sales—Current: *The New Three Stooges*, 156 six-minute cartoons, and *Folk World of Jimmy Rodgers*, 39 half-hours of folk music.

Mid-America Video Tape Productions, subsidiary of WGN Inc.—Current: 52 half-hours of *Barn Dance*; 26 half-hours of *An Evening With* - - - which features an outstanding personality on each episode; two one-hour specials (on Thanksgiving and the

modern post office).

New: in preparation with *All Time Hits* 13 hour-long programs of well-known songs.

Walter Schwimmer Inc.—Current: 156 episodes of *Cisco Kid*; *Let's Go to the Races*, 26 half-hour programs.

New: in production with 26 additional half-hours of *Let's Go to the Races* and a new cycle of *Championship Bowling* (now released in black-and-white); in preparation for production of 156 half-hours of sports programs

(auto racing, hunting and fishing, golf); in production with a group of one-hour circus programs.

Olas Corp.—Current: 210 one-hours of *Of Lands and Seas*, travel adventure.

New: In production with additional 260 segments of *Of Lands and Seas*; going into distribution with one-hour special, *Or Give Me Death*, a human interest treatment of U. S. servicemen fighting in Vietnam; preparing two one-hour special programs, *How to Travel Europe on \$5 a Day*."

The lure of local, live color

FOR STATIONS THAT HAVE THE GEAR FOR IT, TINT PAYS OFF

Experimental live color programming on individual TV stations is as old as color itself. But since color origination requires a heavy investment in equipment only a relatively few stations, some 75 as of the present, are originating live color shows on a regular basis.

For the relatively few stations that bought their live color equipment before it became more scarce than a spare key to Fort Knox, the move has generally proved profitable and has given the stations an enormous technical jump. Although for years color receiver saturation was negligible the stations have been able to experiment, test and work out the bugs that any new venture brings.

Some of these stations will also go

down in the record books for their pioneering. WBTB-TV Charlotte, N. C., was one station that built its new studios back in 1955 around its then brand-new live color cameras. An area in the control room was left unoccupied and contained lettering that let every employe and visitor know that the space was reserved for a color tape recorder. At that time such a machine was more vision than reality. But in 1958, a unit was installed, and WBTB became the first local TV station in the nation to have it.

In many instances the first local color was centered around news programs, variety shows or audience participation panels. Most of these shows have held their own over the years. From a BROADCASTING cross-section survey of

pioneer local-live color stations, the following were selected as typical examples of successful color programs at the local level.

In Baltimore • A major color effort at WBAL-TV Baltimore is *Fol-de-Rol*, a 5-5:30 p.m. show, Monday, Wednesday and Friday which features Cal Schumann's puppets and a live hostess, Rhea.

The series features songs, satire, skits, pantomime and serials with the viewing audience invited to take part by sending in questions for the "Forum," a roundtable discussion, or the "Advice Column," for tips on etiquette, grooming and other areas. It is a rare occasion when any question produces a straight answer.

Bozo a Success • WHDH-TV Boston has been airing local live color since the station went on the air Nov. 26, 1957. In 1959 it began carrying *Bozo the Clown* and today this program is a keystone of its color schedule. *Bozo* is now on 5-5:45 p.m., Monday through Friday, and since September 1965, a half-hour daily has been taped in color for syndication.

Bozo, as portrayed by Frank Avruch, is done live before a studio audience of about 150 children. The show is completely sold out, and the sponsors sometimes have to wait as long to get on the show as the six months it takes participants to get tickets.

Since it began the live portions of the program have been expanded until no more than two *Bozo* cartoons are integrated into the show, leaving most of the 45 minutes to live appearance of about a dozen other characters.

Production costs for *Bozo* run more than \$3,000 a week and the production has become so elaborate that a complete unit is assigned exclusively to the show: a producer-director, assistant director, secretarial and script personnel, floor crew and other miscellaneous



'The Morning Show' on WAVE-TV Louisville from 9-9:30 a.m. daily has proved that a live color show can be

successful. Ryan Halloran and Julie Shaw are hosts for the program that went to color in 1962.

A million miles a day!



Your packages go wherever Greyhound goes when you ship by Greyhound Package Express

Greyhound goes over a million miles a day...everywhere in the U.S.A., including thousands of communities not served by any other form of public transportation. And your shipments go wherever Greyhound goes, aboard regular Greyhound buses, when you specify

Greyhound Package Express. Ship any time at your convenience—24 hours a day, 7 days a week, weekends and holidays, too. Schedules are fast and frequent. Your shipments get there faster, (often in a matter of hours) because they get moving sooner. Save time! Save

money! Save trouble! Ship C.O.D., Collect, Prepaid, or open a Greyhound Package Express Charge Account. For information on service, rates and routes, call Greyhound, or write: Greyhound Package Express, Dept. 8-A, 140 S. Dearborn St., Chicago, Ill. 60603.

It's there in hours and costs you less

For Example	Buses Daily	Running Time	20 lbs.	30 lbs.	40 lbs.*
CLEVELAND— COLUMBUS	10	3 hrs. 5 mins.	\$1.60	\$1.80	\$2.05
SEATTLE— PORTLAND	19	4 hrs. 5 mins.	1.70	2.00	2.25
RICHMOND— NORFOLK	21	3 hrs.	1.45	1.65	1.90
NEW YORK— PHILADELPHIA	32	2 hrs.	1.40	1.55	1.85

*Other low rates up to 100 lbs.



One of a series of messages depicting another growing service of The Greyhound Corporation.

WFLA-TV IS THE FULL COLOR STATION

LARGEST COMMERCIAL FILM LAB

WFLA-TV has the largest commercial color film laboratory operated by a television station in the United States, the only one in Florida.

LOCAL FILM IN COLOR

All local film on newscasts is in color.

11 YEARS COLOR EXPERIENCE

WFLA-TV has 11 years experience with network, Film, VTR and Slide Color experience. Live Color early 1966.

COLOR QUALITY CONTROL

WFLA-TV Quality Controlled Color Productions deliver extra impact in Tampa-St. Petersburg market.

Send for
Color Brochure & rate card



TAMPA
ST. PETERSBURG
FLORIDA

personnel.

In association with the United Nations Mr. Avruch and a production crew went to southeast Asia in 1961 and filmed a series of 10 *Bozo* color programs depicting the work of UNICEF with Asian children. UNICEF distributed the programs internationally and requested that a second tour be made. That one was to South America last summer and out of it will come three color films at a cost to the station of about \$25,000. The UNICEF programs are being shown on WHDH-TV as sustainers.

Celebrity Interviews ■ In Chicago, WGN-TV has been very happy with the results of its monthly color-taped feature, *An Evening with . . .* The half-hour programs showcase various entertainers in a variety of settings. Archway Cookies, Schlitz Brewing and Bristol-Myers have been participating sponsors of the series.

The scenic designs are dependent on the performer, with the paramount factor being the use of live audience placed close to the performer and a rapport built between them.

For example, Julie London was put in a plush night club set, Louis Prima in a Las Vegas lounge setting and Phyllis Diller's show used a theater-in-the-round approach.

The performers are at the studios two days—one for rehearsal, one for taping.

The series is also being syndicated, in either color or black and white, through WGN Inc.'s subsidiary, Mid-America Video Tape Productions.

Long-Lived Program ■ If the success of a program can be determined by sponsor longevity then Ruth Lyons's *50-50 Club* on WLWT(TV) Cincinnati has to be considered an outstanding achievement. The program started on WLW radio there in 1946, went to television in 1949 and went to color in August 1957—the first local color origination by the station and the first in the state. Now 30 years after it began the Monday-Friday 12-1:30 p.m. show can still be heard on radio as a simulcast of the TV program.

The variety-audience participation program has Mrs. Lyons as hostess, live music by an eight-piece band and three vocalists, three other regulars, celebrity guests and a live audience. The members of the audience pay \$1.25 each for lunch preceding the program and tickets are sold out three years in advance.

The show, which is completely live—even the commercials—is also fed to Crosley's WLWC(TV) Columbus, WLWD(TV) Dayton, both Ohio, and WLWI(TV) Indianapolis.

A few of the longer-running sponsors of the *50-50 Club* and the number of



The 'An Evening With . . .' series on WGN-TV Chicago has proved an outstanding success. Such guests as Jane Morgan (above) regularly attract large audiences.

years they've been on the show include: Nu Maid margarine, 22 years; Serta mattresses, 15 years; Folgers coffee, 13 years; Kahn's meats, 12 years; Ball Brothers jars, 12 years; Kellogg's, 7 years; Toni products, 7 years; Kroger food stores, 7 years; Frigidaire, 6 years, and Camay soap, 6 years.

The big feature of the club is the annual Christmas appeal for funds for hospitalized children. In 25 years of fund-raising, the program has brought in more than \$4 million which is distributed among 90 hospitals in areas served by the four stations.

Sold Out ■ In Indianapolis Bernie Herman is the host of *Bernie Herman Presents*, which combines a live color commentator with feature film on WFBM-TV Monday-Saturday, 4:30-6:30 p.m. The program goes for \$175 per spot and is nearly always sold out with a waiting list of sponsors.

In addition to the features, as many in color as are available, and Mr. Herman's live appearance in color, the series has also been running color film clips turned out by a WFBM-TV team on location.

In 1964, Mr. Herman's first year on the seven-year-old series, he, a producer and a cameraman went to Hollywood where they filmed a series of personality interviews. Last summer the

COLORFUL CHARACTER!



**That's our Harold Ensley—
World Champion Fisherman
— now in his 13th year of
telecasting (10 years in
color) on KCMO-TV.**

Harold Ensley's "The Sportsman's Friend" is the oldest local color TV show in Kansas City. The show has been sponsored for 13 consecutive years by the Ford Dealers of Greater Kansas City . . . and is in its 7th consecutive year on a network of 8 stations in Missouri and Kansas. The network broadcast is sponsored by local Ford Dealers in the area.

FAR AWAY PLACES

Wherever Harold goes to fish or shoot — he takes his audience along — in color! Fishing in Alaska, Bermuda, Marco Island, Great Bear Lake. People like Henry Fonda, James MacArthur, Milburn "Doc" Stone, Bobby Richardson and Tony Kubek go along. Harold shows 'em where to catch those "big ones".

COLORFUL KCMO-TV

The only Kansas City station originating live, local color shows — like Harold Ensley's "The Sportsman's Friend". As a matter of fact, all KCMO-TV News, Weather and Sports are telecast in color. TV-5's "Cousin Ken's Carnival" and "Farm Facts" brighten the color scene in K.C., too. Color — another reason why . . .

**PEOPLE IN THE KNOW
DEPEND ON KCMO
TV 5**

FOR COLORFUL AVAILABILITIES CALL 816 JE 1-6789
REPRESENTED NATIONALLY BY H-R, INC. 

ONE OF THE MEREDITH BUNCH 125 EAST 31st STREET
KANSAS CITY, MISSOURI 64108

THE LURE OF LOCAL, LIVE COLOR *continued*

team went to England, France, Italy, Spain and the Netherlands for more interviews and shot 8,600 feet of color film. The interviews are being used on the program and will be seen during the winter. Plans are underway for another European trip this fall.

Sports Program ■ The pioneer local live color show in Kansas City, Mo., is now in its 13th year and still going strong on KCMO-TV. Harold Ensley's *Sportsman's Friend* is also seen on tape in black and white on eight other stations in Kansas and Missouri. It will be taped in color when all the stations are equipped to handle it.

The program is fully sponsored on all stations by the Midwest Ford Dealers Advertising Association. It is seen 6:30-7 p.m. Tuesdays on KCMO-TV and at various times on the other stations.

Mr. Ensley has color film of his fishing and hunting trips, and this is integrated with the live color portions from the studio set which is designed to look like a den or hunting cabin.

Color Sold It ■ Lexington, Ky., claims the distinction of having the country's first all-color UHF station in WLEX-TV. Now in its 10th year, WLEX-TV's *Bluegrass Personalities* had "little sponsorship interest" until it went to color in November 1962. Now the "sponsorship has sharpened considerably and the program is consistently 75% sold out," the station says.

Marilyn Moosnick, WLEX-TV women's editor, is hostess of the daily 9-9:30 a.m. program which features interviews and demonstrations. The time slot was picked after the program was tried at 1 p.m. and 6:15 p.m., neither period working out.

The production of *Bluegrass Personalities* involves an ambitious undertaking for a local operation. The settings are not static and each program is produced as an individual unit, being used as a showcase for color production techniques.

Cited ■ *Polka Parade*, a one-hour musical series, celebrated its 10th birthday on KTLA(TV) Los Angeles on Dec. 12, 1965. The color program, which is seen Sundays at 6 p.m., has been sponsored by the Clougherty Meat Packing Co., almost from the beginning.

On the birthday program, *Polka Parade*, its master of ceremonies-producer, Dick Sinclair, and its sponsor were given a citation from the Los Angeles county board of supervisors for "an outstanding and entertaining television program . . . for temperance and moral ethics . . . and for high standards and unusual quality."

KTLA carries 11 hours of live color weekly and all of it scheduled between

5 and 10:30 p.m.

Aimed at Housewives ■ In Louisville, Ky., live color is evident early in the morning when WAVE-TV presents *The Morning Show* from 9-9:30 a.m. The series began in 1961 and went to color in August 1962.

Aimed at a women's audience, the series has originated outdoors from the patio during warm weather. This year, WAVE-TV is constructing a new garden studio, which will be the outdoor setting for the program.

Ryan Halloran and Julie Shaw are hosts on the program that is basically an interview and demonstration show. Spring Festival and Christmas Shoppers Guide, each running three weeks, have been on the series and were designed as showcases for display of retailers' Easter and Christmas merchandise.

Twice a Week ■ What started as a one-hour show in Sunday fringe time—5:30 p.m.—in 1963 has become a prime-time twice-weekly series on WTMJ-TV Milwaukee. Now in its third year, *Murl Deusing Safari*, is carried Wednesday and Friday nights at 6:30 p.m.

Host for the program is Murl Deusing, a well-known travel and nature study photographer. Each show has a guest travel-adventure photographer who narrates one of his own color films.

The programs are video-taped and cost about \$600 each including talent, rehearsal and production time. With 10 one-minute spots per show, the program has been sold out since its third week on the air. The sold-out sign was also up during the past two summers when *Safari* was showing reruns.

Audience Participation ■ In Minneapolis-St. Paul a live studio audience is an important part of KSTP-TV's Monday-Friday color series, *Dialing for Dollars*. Dick Austin is host of this 3:30-4:30 p.m. show that attracts about 100 women a day to the station, each hoping she may be selected to win money.

An abbreviated form of *Dialing for Dollars* is carried from 12:15-12:30 p.m. daily with Jane Johnston as hostess. Women's features and guest interviews are also part of this program.

The format of the cash giveaway program is: Five calls worth \$10 each are placed each day. The party being called must answer a jackpot question and the number of names on the page of the phone book his number is on. Both answers are given on the air prior to the call. Four calls are made within the Twin Cities area, and one call is made out-of-town.

Another portion of the program is the Letter Game, in which members of

the studio audience fill in missing letters in a word. This segment of the program has a waiting list of more than 200 people who want to audition for it. Celebrities in town also play the Letter Game with their winnings going to charity.

Dialing for Dollars is a participating program and sold out regularly, KSTP-TV says.

Accent on News ■ In New Orleans 12 noon is time for *Midday* on WDSU-TV, a 55-minute show of news, weather, features, fashions, interviews, discussions, conferences, assorted advice with a live studio audience of women at lunch.

The program, with Terry Flettrich as hostess-producer, was designed to appeal to the housewife. But, the station says, the response from men who watch has been enough to alter the format "from a stylized women's hour to a more general approach, with particular accent on news." The format features in-depth local news and weather plus segments on "People Are Talking About" and "Faces of New Orleans."

On the air for nearly 10 years, *Midday* costs WDSU-TV about \$1,000 weekly for personality budget. The station terms it an ambitious undertaking that has produced "gratifying" sponsor interest, especially local sponsors.

Hour a Day ■ In Portland, Ore., KGW-TV has a complete set change each month for its daily 8-9 a.m. *TeleScope*. The sets reflect the season of the year or a holiday falling in that month. R. H. Peck and Konnie Worth are hosts on the program, which features live music by Ed Barry and an exercise specialist, Joe Loprinzi. *TeleScope* is generally sold out and is made up of news, features that are often on color film, fashions, interviews and guest-celebrity talent.

From 7-7:30 p.m. on Wednesdays, KGW-TV carries the *Outdoor Sportsman*, a program that is sold out and has a waiting list of sponsors. Doug LaMear, sports editor, and Jim Conway, outdoor editor and host-producer of the program, are featured on the series. Color hunting and fishing films are used with live material from the studio. The program is syndicated in 15 markets.

Color for Kiddies ■ Last April, WRGB(TV) Schenectady, N. Y., converted *Breadtime Stories*, a 15-minute children's show, into color, marking the station's debut into the local live color arena. The program, seen 4:45 p.m. Monday-Friday, had been carried on the station since 1949 in black and white and has been continuously sponsored by Charles Friehofer Baking Co., Troy, N. Y., through Goldman, Walter & Tillman Advertising Agency, Albany, N. Y.

**More than 96% of WTMJ-TV programming
between 5:30 p. m. and midnight
is in glorious color...**

**(It's enough to make all other
Milwaukee stations see RED.)**

WTMJ-TV has more color programming than all other Milwaukee television stations combined. On the average, more than 150 color programs a week. We have to admit, though, we were pioneers in color. WTMJ-TV was first in Wisconsin to have color. One of the earliest in the nation. Thinking color? Then come to Milwaukee. Color-set saturation far exceeds the national average and the figure for most of the major color markets. Just remember; in Milwaukee, you get the most in color from Milwaukee's most colorful station — WTMJ-TV.

MILWAUKEE RESPONDS TO WTMJ-TV

CHANNEL 4
THE MILWAUKEE JOURNAL STATION
NBC in Milwaukee
MILWAUKEE ALSO RESPONDS TO WTMJ RADIO

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

Jack Goldman, president of the agency, said the switch to color has definitely increased viewer interest because the client has been told this by his customers.

The series revolves about the adventures of Freddy Frehofer, a cartoon rabbit, whose story is told and sketched on the air. Since the show has always

been presented before a live audience of children, the set had always been in color. So the only change required in the switch was for Uncle Jim Fisk, host, to sketch Freddy in color instead of black and white.

As an extra color promotion, the announcer reminds parents of children who will be appearing on future pro-

grams "to be sure to dress your children in colorful clothes—not in black or white."

The production personnel at WRGB note that the switch to color has resulted in sets with simpler and cleaner lines since color gels on lights provide effects that had to be produced with elaborate sets in precolor days.

Color equipment now standard most places

519 stations have some color capability; 97.3% offer network color, 62.6% film, 61.5 % slides, 14.6 % live

At year's end almost 9 out of 10 of the commercial TV stations on the air (not including full satellites) had some form of color capability. A BROADCASTING check of stations, networks

and other sources showed that 519 of the 585 (88.75%) stations on the air could show color, or would be able to within the first quarter of 1966, assuming on-time delivery of equipment.

Of the 519 there were 505 (97.3%) that could transmit network color; 320 (61.5%) that could show slides; 76 (14.6%) that could transmit live color; 327 (62.6%) that could show color film, and 167 (32%) with color videotape recorders.

In addition, there are 17 stations planning to go on the air early this year, each with some form of color. Ten will have network color; 12 will have slides; four will have live; 12 will have film, and four will have tape.

The following table shows the type of colorcasts each station can carry. Asterisk denotes station planning to go on the air in early 1966. N indicates network, S slides, L live, F film and T tape.

ALABAMA									
WAPI-TV Birmingham	.....	N							
*WBMG Birmingham	.....	N	S	F	T				
WBRC-TV Birmingham	.....	N							
WMSL-TV Decatur	.....	N							
WTVY Dothan	.....	N	S	F					
WOWL-TV Florence	.....	N							
WAAY-TV Huntsville	.....	N							
WHNT-TV Huntsville	.....	N							
WALA-TV Mobile	.....	N	S	L	F				
WEAR-TV Mobile-									
Pensacola, Fla.	.....	N	F						
WKRQ-TV Mobile	.....	N	S	L	F	T			
WCOV-TV Montgomery	.....	N	S	L	F	T			
WKAB-TV Montgomery	.....	N							
WSFA-TV Montgomery	.....	N							
WSLA Selma	.....	N							
*WCFT-TV Tuscaloosa	.....	N							
ARIZONA									
KOOL-TV Phoenix	.....	N	S	F	T				
KPHO-TV Phoenix	.....	N	S	F					
KTAR-TV Phoenix-Mesa	.....	N	S	F	T				
KTVK Phoenix	.....	N	S	F	T				
KGUN-TV Tucson	.....	N	S	F					
KOLD-TV Tucson	.....	N							
KVOA-TV Tucson	.....	N							
KBLU-TV Yuma	.....	N							
KIVA Yuma	.....	N							
ARKANSAS									
KTVE El Dorado	.....	N	S	F					
KSFA-TV Fort Smith	.....	N							
KAIT-TV Jonesboro	.....	N							
KARK-TV Little Rock	.....	N	S	F					
KATV Little Rock	.....	N							
KTHV Little Rock	.....	N	S	F	T				
CALIFORNIA									
KBAK-TV Bakersfield	.....	N	S	F					
KERO-TV Bakersfield	.....	N							
KLYD-TV Bakersfield	.....	N	S	F	T				
KHSL-TV Chico	.....	N	S	F					
*KCFT-TV Concord	.....	N	S	F					
*KECC-TV El Centro	.....	N	S	L	F	T			
*KXO-TV El Centro	.....	N							
KIEM-TV Eureka	.....	N							
KVIQ-TV Eureka	.....	N							
KFRE-TV Fresno	.....	N	S	F					
KJEO-TV Fresno	.....	N							
KMJ-TV Fresno	.....	N	S	F					
KABC-TV Los Angeles	.....	N	S	F	T				
KCOP Los Angeles	.....	N	S	L	F				
KHJ-TV Los Angeles	.....	N	S	F	T				
KNBC Los Angeles	.....	N	S	L	F	T			
KNXT Los Angeles	.....	N	S	F	T				
KTLA Los Angeles	.....	N	S	L	F	T			

KTTV Los Angeles	.....	N	S	L	F	T			
KRCR-TV Redding	.....	N	S	F					
KCRA-TV Sacramento	.....	N	S	L	F	T			
KOVR Sacramento-Stockton	.....	N	S	F	T				
*KTXL Sacramento	.....	N	S	L	F	T			
KXTV Sacramento	.....	N	S	F					
KSBW-TV Salinas-Monterey	.....	N							
*KPTR San Bernardino	.....	N	S	L	F	T			
KAAR San Diego	.....	N	S	F					
KFMB-TV San Diego	.....	N	S	F					
KOGO-TV San Diego	.....	N	S	F					
XETV San Diego-									
Tijuana, Mexico	.....	N	S	F	T				
KGO-TV San Francisco	.....	N	S	F					
KPIX San Francisco	.....	N	S	F					
KRON-TV San Francisco	.....	N	S	F					
KTVU Oakland-San Francisco	.....	N	S	F					
KNTV San Jose	.....	N							
KSBY-TV San Luis Obispo	.....	N							
KEYT Santa Barbara	.....	N							
KCOY-TV Santa Maria	.....	N							
COLORADO									
KKTV Colorado Springs-									
Pueblo	.....	N	S	F					
KRDO Colorado Springs-									
Pueblo	.....	N							
KBTV Denver	.....	N	S	F	T				
KLZ-TV Denver	.....	N	S	F	T				
KOA-TV Denver	.....	N	S	F	T				
KREX-TV Grand Junction	.....	N							
KOAA-TV Pueblo	.....	N							
KTVS Sterling	.....	N							
CONNECTICUT									
WHNB-TV Hartford-New									
Britain	.....	N							
WNHC-TV Hartford-New									
Haven	.....	N	S	F	T				
WTIC-TV Hartford	.....	N	S	L	F	T			
DISTRICT OF COLUMBIA									
*WDCA-TV	.....	N	S	F					
WMAL-TV	.....	N	S	L	F	T			
WRC-TV	.....	N	S	L	F	T			
WTOP-TV	.....	N	S	F					
WTTG	.....	N	S	F	T				
FLORIDA									
WINK-TV Ft. Myers	.....	N							
*WTVX Ft. Pierce	.....	N							
WFGA-TV Jacksonville	.....	N	S	L	F	T			
*WJKS-TV Jacksonville	.....	N	S	F					
WJXT Jacksonville	.....	N	S	L	F	T			
*WCIX-TV Miami-S. Miami	.....	N	S	F					
WCKT Miami	.....	N	S	F	T				
WLBW-TV Miami	.....	N	S	F	T				

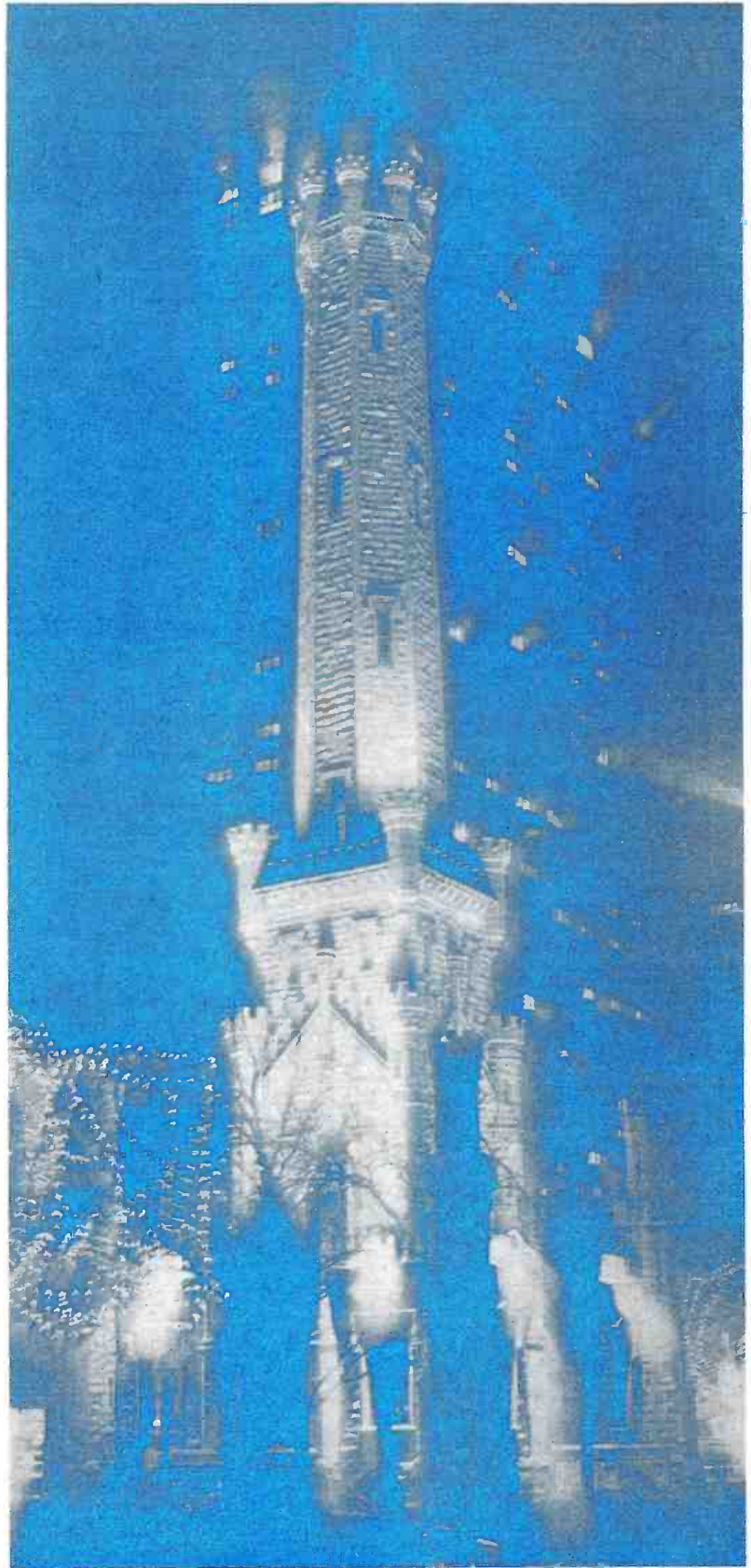
WTVJ Miami	.....	N	S	F	T				
WDBO-TV Orlando	.....	N	S	F	T				
WESH-TV Orlando-Daytona	.....	N	S	F					
Beach	.....	N							
WFTV Orlando	.....	N	S	F					
WJHG-TV Panama City	.....	N							
WCTV Tallahassee-									
Thomasville, Ga.	.....	N	S	F					
WFLA-TV Tampa	.....	N	S	L	F	T			
WLCY-TV Largo-Tampa	.....	N	S	F	T				
WTVT Tampa-St. Petersburg	.....	N	S	L	F	T			
WEAT-TV W. Palm Beach	.....	N	S	F					
WPTV W. Palm Beach	.....	N	S	F	T				
GEORGIA									
WALB-TV Albany	.....	N	S	F					
WAGA-TV Atlanta	.....	N	S	F	T				
WAIL-TV Atlanta	.....	N	S	F					
WSB-TV Atlanta	.....	N	S	F	T				
WJBF Augusta	.....	N	S	L	F	T			
WRDW-TV Augusta	.....	N	S	F					
WRBL-TV Columbus	.....	N	S	F					
WTVM Columbus	.....	N	S	F					
WMAZ-TV Macon	.....	N							
WSAV-TV Savannah	.....	N							
WTOC-TV Savannah	.....	N							
HAWAII									
KGMB-TV Honolulu	.....	N	S	F	T				
KHON-TV Honolulu	.....	N	S	F	T				
KHVV-TV Honolulu	.....	N	S	F	T				
IDAHO									
KBOI-TV Boise	.....	N	S	L	F	T			
KTVB Boise	.....	N	S	F					
KID-TV Idaho Falls	.....	N							
KIFI-TV Idaho Falls	.....	N	S	F					
KMVT Twin Falls	.....	N	S	F					
ILLINOIS									
WCHU Champaign	.....	N							
WCIA Champaign	.....	N	S	F	T				
WBBM-TV Chicago	.....	N	S	F					
WBKB-TV Chicago	.....	N	S	F	T				
WCIU Chicago	.....	N							
WGN-TV Chicago	.....	N	S	L	F	T			
*WFLD Chicago	.....	N	S	F					
WMAQ-TV Chicago	.....	N	S	L	F	T			
WTVP Decatur	.....	N							
WSIL-TV Harrisburg	.....	N							
WQAD-TV Moline	.....	N	S	F					
WEEK-TV Peoria	.....	N	S	F					
WIRL-TV Peoria	.....	N	S	F	T				
WMBD-TV Peoria	.....	N	S	F	T				
KHQA-TV Quincy-									
Hannibal, Mo.	.....	N	S	F					
WGEM-TV Quincy	.....	N	S	F					
WCEE-TV Rockford-Freeport	.....	N	S	F					
WREX-TV Rockford	.....	N	S	F	T				

MAJESTIC

Chicago's Old Water Tower, symbol of the majesty of a city; the grandness of the old amid the magnificence of the new, reflecting a part of Chicago's history and fascinating character; colorful, restless, continuously changing. Significant in the development of this character is WGN Television through dedicated service to the community; award winning documentaries, news, safety education, and the finest sports and entertainment for the family. A leader in the broadcast industry, WGN Television reflects the Chicago story day-by-day in color. It's no wonder we say with pride

WGN
IS
CHICAGO

the most respected call letters in broadcasting



WTVO RockfordN S F
 WHBF-TV Rock IslandN S F
 WICS SpringfieldN S F T

INDIANA

WEHT EvansvilleN
 WFIE-TV EvansvilleN
 WTVW EvansvilleN S F
 WANE-TV Fort WayneN S F
 WKJG-TV Fort WayneN S F
 WPTA Fort Wayne-RoanokeN
 WFBM-TV IndianapolisN S L F T
 WISH-TV IndianapolisN S F T
 WLWI IndianapolisN S F T
 WFAM-TV LafayetteN
 WLBC-TV MuncieN
 WNDU-TV South BendN
 WSBT-TV South BendN S F T
 WSJV South Bend-ElkhartN
 WTHI-TV Terre HauteN S F T
 WTWO Terre HauteN S F

IOWA

KRCG-TV Cedar RapidsN F T
 KWWL-TV Cedar Rapids-WaterlooN S F T
 WMT-TV Cedar Rapids-WaterlooN S F T
 WOC-TV DavenportN S F T
 KRNT-TV Des MoinesN S F
 WHO-TV Des MoinesN S F T
 WOI-TV Des Moines-AmesN S F
 KQTV Fort DodgeN
 KGLO-TV Mason CityN S F
 KTVO Ottumwa

Kirkville, Mo.N
 KTVI Sioux CityN
 KVTX Sioux CityN S L F

KANSAS

KTVS EnsignN
 KAYS-TV HaysN
 KOAM-TV PittsburgN S F T
 KSLN-TV SalinaN
 WIBW-TV TopekaN S F T
 KAKE-TV WichitaN S F
 KARD-TV WichitaN S L F
 KTVH Wichita-HutchinsonN S F T

KENTUCKY

WLTW Bowling GreenN
 WKYT-TV LexingtonN
 WLEX-TV LexingtonN S L F T
 WAVE-TV LouisvilleN S L F T
 WHAS-TV LouisvilleN S F
 WLKY-TV LouisvilleN S F T
 WPSD-TV PaducahN S F

LOUISIANA

KALB-TV AlexandriaN
 WAFF-TV Baton RougeN S F
 WBRZ Baton RougeN S F
 KHMA HoumaN
 KATC LafayetteN
 KLFY-TV LafayetteN S F T
 KPLC-TV Lake CharlesN
 KNOE-TV Monroe-W. MonroeN S F T
 WDSU-TV New OrleansN S L F T
 WVUE New OrleansN

WWL-TV New OrleansN S L F T
 KSLA-TV ShreveportN S F
 KTAL-TV Shreveport-Texarkana, Tex.N S L F T
 KTBS-TV ShreveportN S F

MAINE

WABI-TV BangorN
 WEMT BangorN S F
 WLBZ-TV BangorN
 WCSH-TV PortlandN S F
 WGAN-TV PortlandN T
 WMTW-TV Portland-Poland SpringN S F
 WAGM-TV Presque IsleN

MARYLAND

WBAL-TV BaltimoreN S L F T
 WJZ-TV BaltimoreN S F
 WMAR-TV BaltimoreN S L F T
 WBOC-TV SalisburyN

MASSACHUSETTS

WBZ-TV BostonN S L F T
 WHDH-TV BostonN S L F T
 WNAC-TV BostonN S F
 WHYN-TV SpringfieldN
 WWLP SpringfieldN S F

MICHIGAN

WWTW Cadillac-Traverse CityN
 WTOM-TV CheboyganN

Chain soars from 36 to over 100 stores on wings of color TV

Color is credited with being "the magic wheel to advertising success" which has carried Buddies, a Texas supermarket chain, from 36 stores in 1963 to well over 100 today.

"We had always used color ads in the Fort Worth *Star-Telegram*," said Arnold L. Stephens, president of Mercer & Stephens, the Buddies agency. "We were the leading advertiser in color lineage, but in 1963 we decided to experiment with color television. We went to WBAP-TV Fort Worth-Dallas and launched our first color campaign."

"Strangely enough, it was an ordinary head of lettuce that started the ball rolling," Mr. Stephens continued. "J. C. Pace Jr., president of Buddies, had seen some vegetables we advertised in color and had been greatly impressed with the way they showed up. If lettuce could be so impressive in color, he reasoned, more colorful produce in its natural state should be even more impressive. He gave us the go-ahead."

All Color - Since then all Buddies' TV advertising has been in color.

"We originally tried for general attraction of the mass audience," said advertising manager Grady Helm. "Then we found that the impact of our color commercials on WBAP-TV was so great that people were talking about them, and we began to go more deeply into color

control experimentation."

Working closely with the station, one of the pioneers in use of color tape, the agency and advertiser learned that the attraction was in the natural appearance of produce, meats and other products when seen in color.

"We learned, for instance," Mr. Helm said, "that sliced watermelon, when presented in its natural, succulent state, sold so fast that we had problems keeping it in stock. Following a one-week campaign in which we promoted watermelon, we sold 243,000 pounds, and that's a lot of watermelon for so short a period."

Another example of the impact of color came from Buddies' bakery which had been pushing a doll cake but sold only four or five in a week. Use of a one-minute color spot showing the variety of icings and the gaily dressed dolls on top of the cakes, pushed sales to 142 in a similar period.

As time went by presentation of the color commercials became more and more sophisticated. "Our ultimate goal was to equate into constants some of the variables that harass the supermarket field," said Mr. Stephens. "We were finally able to overcome the most frequent and frustrating variable of all—the quicksilver change of prices that every supermarket must deal with. We

tried a new concept in retail advertising, the quickie-commercial, a three-second, color commercial that enables us to stay abreast of sudden price changes.

"Devised by Don O. Nelson of Mercer & Stevens creative staff," Mr. Stephens continued, "the commercial is uncuttable (since it takes eight seconds to get up out of a chair and turn off a TV set). It combines audio, video and color."

Only Essentials - It contains three basic elements—a single product, Buddies' sign, and the price. The price is left blank and a supply of acetates naming various prices is kept ready. The acetate with the correct price is then superimposed at the last minute.

The impact of color was clearly shown when a recent consumer panel held during a Fort Worth Advertising Club seminar was asked: "What advertiser do you think of when you think of color TV commercials?" All four panelists answered Buddies.

"This was a tremendous boost," said Mr. Stephens, "since we use only color commercials and we use only WBAP-TV."

Before the advent of the quickie-commercial all of Buddies' spots were one-minutes and everyone involved still considers this the proper length. The chain's color TV budget has increased by 150% since 1963, according to Mr. Helm.

"All things excellent are as difficult as they are rare."

Baruch Spinoza, 1632-1677, Dutch Philosopher

Awareness of this great truth has caused
Griffin-Leake to dedicate its stations
to steadfast efforts to produce EXCELLENCE.

**GRIFFIN-LEAKE
TV, INC.**

KATV-7, LITTLE ROCK
KTUL-TV-8, TULSA
KWTU-9, OKLAHOMA CITY



The Bettmann Archive

WJBK-TV Detroit N S F
 WKBD-TV Detroit N S F T
 WWJ-TV Detroit N S F T
 WXYZ-TV Detroit N S F
 WJRT-TV Flint N
 WKNX-TV Flint-Saginaw N
 WNEW-TV Flint-Bay City-Saginaw N S F
 WKZO-TV Grand Rapids-Kalamazoo N S F
 WOOD-TV Grand Rapids N S F
 WZZM-TV Grand Rapids N F
 WJIM-TV Lansing N
 WLUC-TV Marquette N
 WILX-TV Onondaga N
 WPBN-TV Traverse City N

MINNESOTA

KCMT Alexandria N
 KMMT Austin N
 KDAL-TV Duluth N
 *WDIO Duluth N S F
 WDSM-TV Duluth-Superior, Wis. N S L F T
 KEYC-TV Mankato N S F
 KMSP-TV Minneapolis-St. Paul N S F
 KSTP-TV Minneapolis-St. Paul N S L F T
 WCCO-TV Minneapolis-St. Paul N S F
 WTCN-TV Minneapolis-St. Paul S F
 KROC-TV Rochester N F

MISSISSIPPI

WLOX-TV Biloxi N
 WCBI-TV Columbia N
 WABG-TV Greenwood N
 WDAM-TV Hattiesburg-Laurel N S F
 WJTV Jackson N S F
 WLBT Jackson N
 WTOK-TV Meridian N
 WTVW-TV Tupelo N

MISSOURI

KFVS-TV Cape Girardeau N S F
 KOMU-TV Columbia N
 KRCG-TV Jefferson City N
 KODE-TV Joplin N S F
 KCMO-TV Kansas City N S L F
 KMBC-TV Kansas City N S F
 WDAF-TV Kansas City N S F
 KFEQ-TV St. Joseph N
 KMOX-TV St. Louis N S F
 KPLR-TV St. Louis N S F
 KSD-TV St. Louis N S L F T
 KTVI St. Louis N
 KTTS-TV Springfield N S F
 KYTV Springfield N S L F T

MONTANA

KOOK-TV Billings N F
 KULR-TV Billings N S F T
 KXLF-TV Butte N
 KXGN-TV Glendive N
 KFBB-TV Great Falls N
 KRTV Great Falls N
 KBLL-TV Helena N
 KGVO-TV Missoula N

NEBRASKA

KHAS-TV Hastings N
 KHOL-TV Kearney-Holdrege N S F
 KOLN-TV Lincoln N F T
 KNOP-TV North Platte N
 KETV Omaha N S F T
 KMTV Omaha N S L F T
 WOW-TV Omaha N S F
 *STF Scottsbluff-Gering N

NEVADA

KLAS-TV Las Vegas N S F
 KORK-TV Las Vegas N S F T
 KSHO-TV Las Vegas N
 KCRL Reno N S F T
 KOLO-TV Reno N S F T

NEW HAMPSHIRE

WMUR-TV Manchester N

NEW JERSEY

WNJU-TV Linden-Newark S F T
 *WCMC-TV Wildwood N

NEW MEXICO

KGGM-TV Albuquerque N

KOAT-TV Albuquerque N S F
 KOB-TV Albuquerque N S F T
 KAVE-TV Carlsbad N
 KFDW-TV Clovis N
 *KBIM-TV Roswell N S F
 KSWB-TV Roswell N

NEW YORK

WAST Albany N S L F T
 WRGB Albany-Schenectady N S L F T
 WTEW Albany-Vail Mills N S F T
 WINR-TV Binghamton N
 WNEB-TV Binghamton N S F
 WBEN-TV Buffalo N S L F T
 WGR-TV Buffalo N
 WKBW-TV Buffalo N
 WSYE-TV Elmira-Corning N
 WABC-TV New York N S F T
 WCBS-TV New York N S L F T
 WNBC-TV New York N S L F T
 WNEW-TV New York N S F T
 WOR-TV New York N S L F T
 WPIX New York N S L F T
 WPTZ Plattsburgh-North Pole N
 WHEC-TV Rochester N S F
 WOKR-TV Rochester N S F
 WROC-TV Rochester N S F
 WHEN-TV Syracuse N S F
 WNSY-TV Syracuse N S F
 WSYR-TV Syracuse N S F
 WKTU Utica N
 WWNY-TV Watertown-Carthage N

NORTH CAROLINA

WBTV Charlotte N S L F T
 WCCB-TV Charlotte N
 WSOC-TV Charlotte N S F T
 WTVB-TV Durham N S F T
 WFMV-TV Greensboro N S L F T
 WITN-TV Greenville-Washington N S F
 WNBE-TV Greenville-New Bern N
 WNCN-TV Greenville N S F
 WGHP-TV High Point N
 WRAL-TV Raleigh N S F T
 WECT-TV Wilmington N
 WWAY-TV Wilmington N
 WSJS-TV Winston-Salem N

NORTH DAKOTA

KFYR-TV Bismarck N
 KXMB-TV Bismarck N
 KDIX-TV Dickinson N
 KTHI-TV Fargo-Grand Forks N
 KXJB-TV Fargo-Valley City N S F
 WDAY-TV Fargo N
 KCND-TV Pembina N

OHIO

WAKR-TV Akron N
 WCPO-TV Cincinnati N S F
 WKRC-TV Cincinnati N S F
 WLWT-TV Cincinnati N S L F T
 WEWS-TV Cleveland N S F T
 WJW-TV Cleveland N S L F T
 WKYC-TV Cleveland N S L F T
 WBNS-TV Columbus N S F
 WLWC-TV Columbus N S L F T
 WTVN-TV Columbus N S F
 WHIO-TV Dayton N S F
 WKEF-TV Dayton N
 WLWD-TV Dayton N S F T
 WIMA-TV Lima N
 WSTV-TV Steubenville-Wheeling, W. Va. N S F
 WSPD-TV Toledo N S F
 WTOL-TV Toledo N S F
 WFMJ-TV Youngstown N
 WKBN-TV Youngstown N S F T
 WYTV-TV Youngstown N
 WHIZ-TV Zanesville N

OKLAHOMA

KTEN Ada N
 KXII Ardmore-Sherman-Denison, Tex. N
 KSWB-TV Elk City N
 KSWO-TV Lawton N
 *KLPR-TV Oklahoma City N S L F
 KOCO-TV Oklahoma City N S F T
 KWTU-TV Oklahoma City N S F T
 WKY-TV Oklahoma City N S L F T
 KOTV-TV Tulsa N S F T
 KTUL-TV Tulsa N S F
 KVOO-TV Tulsa N S L F T

OREGON

KCBY Coos Bay N
 KEZI-TV Eugene N S F
 KVAL-TV Eugene N S F T
 KOTI Klamath Falls N
 KMED-TV Medford N
 KTVM Medford N S F T
 KATU Portland N
 KGW-TV Portland N S L F
 KOIN-TV Portland N S F T
 KPTV Portland N S F
 KPIC Roseburg N

PENNSYLVANIA

WFBG-TV Altoona N S F
 WICU-TV Erie N
 WJET-TV Erie N
 WSEE-TV Erie N
 WHP-TV Harrisburg N S F T
 WTPA Harrisburg-York-Lebanon N S F
 WJAC-TV Johnstown N S L F T
 WGAL-TV Lancaster N S L F T
 WLYH-TV Lancaster-Lebanon N S F
 KYW-TV Philadelphia N S F T
 WCAU-TV Philadelphia N S F T
 WFIL-TV Philadelphia N S L F
 WIBF-TV Philadelphia N S F
 WKBS-TV Philadelphia-Burlington, N. J. N S L F T
 WPHL-TV Philadelphia N S F T
 KDKA-TV Pittsburgh N S F
 WTIC-TV Pittsburgh N S F T
 WTAE-TV Pittsburgh N S F T
 WDAU-TV Scranton/Wilkes-Barre N
 WNEP-TV Scranton/Wilkes-Barre N S F
 WBRE-TV Wilkes-Barre/Scranton N S L F T
 WSBA-TV York N

RHODE ISLAND

WJAR-TV Providence N S F T
 WPRO-TV Providence N
 WTEV-TV Providence-New Bedford N S F T

SOUTH CAROLINA

WAIM-TV Anderson N
 WCIV-TV Charleston N S F
 WCSC-TV Charleston N S F T
 WUSN-TV Charleston N S F T
 WIS-TV Columbia N S F
 WNOK-TV Columbia N
 WOLO-TV Columbia N
 WBTW-TV Florence N S F T
 WFBC-TV Greenville N S F
 WLOS-TV Greenville-Asheville, N. C. N S F T
 WSPA-TV Greenville-Spartanburg N S F

SOUTH DAKOTA

KXAB-TV Aberdeen N
 KORN-TV Mitchell N
 KOTA-TV Rapid City N
 KRSD-TV Rapid City N
 KELO-TV Sioux Falls N S F T
 KSOO-TV Sioux Falls N

TENNESSEE

WDEF-TV Chattanooga N S F
 WRCB-TV Chattanooga N S F
 WTVC-TV Chattanooga N S F
 WDXI-TV Jackson N
 WJHL-TV Johnson City-Kingsport-Bristol, Va. N
 WATE-TV Knoxville N
 WBIR-TV Knoxville N
 WTVK-TV Knoxville N
 WHBQ-TV Memphis N S F T
 WMCT-TV Memphis N S F
 WREC-TV Memphis N S F T
 WLAC-TV Nashville N S F
 WSIX-TV Nashville N S F
 WSM-TV Nashville N S F

TEXAS

KPAR-TV Abilene-Sweetwater N
 KRBC-TV Abilene N
 KFDA-TV Amarillo N
 KGNC-TV Amarillo N S F
 KVII-TV Amarillo N S F
 KHFI-TV Austin N
 KTBC-TV Austin N S F

Some plain talk from Kodak about tape:

The lowdown on low-noise tapes... and on low-speed tapes



Designing a "low noise" tape is a bit like trying to fit a six-foot man with a pair of pants tailored for a five footer. Cutting off his legs is a solution... but it lacks elegance. Tapewise, if all you do is use a low-noise tape, you end up with lowered output; i.e., mighty short legs. And if you push up the gain, where's the low noise you were hoping for?

The art of low noisemanship requires a bit more finesse. And it's not so hard to master if you take a listen to KODAK's Type 34A Hi Output Professional Tape. Try this test: Listen to a "no signal" tape at high gain. Now turn down the gain until the hiss disappears. Wouldn't it be nice if you could listen to the tape that way? The solution, obviously, is to pick a tape you can put a lot on—and play it back at low gain... and low noise, naturally!

Enters the star. Compared to our own Type 31A Standard Play Tape, and to the low-noise product from a competitor we must keep mum about, the chart below reveals that KODAK Type 34A Hi Output Tape gives five or more additional decibels of undistorted output. At similar output levels, Type 34A is just as quiet as the next fellow's. It does this with no increase in print-through over general-purpose tapes. Pretty nice for silence lovers. The

values expressed in the chart are in decibels at optimum bias settings using our Type 31A as the reference.

Some like it slow. In medieval times, a favorite subject of theological discussion was just how many angels could dance on the head of a pin. KODAK can provide no informed opinion on this question, but leaps into the fray when it comes to how much signal you can squeeze on a given length of tape. Since tape started, tape speeds have been dropping. First it was 15 ips, then 7½ ips; the day of 3¾ ips is here for some. And the recorder manufacturers still haven't stopped. Who knows where it will end.

But there are some problems involved. At 15 ips a single cycle of signal at 1,000 cycles-per-second covers 15 thousandths of an inch longitudinally on the tape as it travels by. At 1¾ ips (to go to extremes) it's down to less than 2 thousandths of an inch. As a result, as tape travel speeds decrease, tape "resolution," to borrow a photographic word, becomes more and more important. A second problem is that external magnetic flux on the tape available to thread the reproduce head also decreases in proportion. This means that you need a high-efficiency tape. Last but not least, the tape itself has to be thin for

maximum footage on a given reel. People buy long-playing tapes because they play long.

Put all these problems together and our trusty KODAK 11P ½ Mil Double Play Tape sounds better and better. Look at the chart which compares it to a premium-priced famous name brand recently improved for low speed... and to a competitive general-purpose tape. KODAK 11P shows off as well as the first, and better than the second. Figures are in decibels using our 11P as the reference.

	Competitive double-play tape	Premium-priced competitive "improved" low-speed tape	KODAK 11P double-play tape
Optimum bias	+0.5	-0.5	0.0
Sensitivity at 37.5 mil wavelength	-0.6	-1.2	0.0
1 mil wavelength	-2.5	-0.2	0.0
0.6 mil wavelength	-2.6	+0.4	0.0

KODAK Sound Recording Tapes are available at most electronic, camera, and department stores. New, 24-page, comprehensive "Plain Talk" booklet covers all the important aspects of tape performance, and is free on request. Write: Department 8, Eastman Kodak Company, Rochester, N. Y. 14650.

	KODAK 31A Tape	Premium-priced competitive low-noise tape	KODAK 34A Tape
Bias	0.0	+0.4	+0.8
Sensitivity at 37.5 mil wavelength	0.0	-3.0	+2.1
Input at 2% harmonic distortion	+10.0	+11.4	+13.0
Output at 2% harmonic distortion	+11.5	+10.7	+16.3
Saturation Output	+20.0	+19.0	+23.6
Maximum Dynamic Range	75.0	79.0	79.0
Modulation S/N Ratio			
—20 to 1000 CPS	62.0	57.0	62.0
—1000 to 15,000 CPS	64.0	65.0	67.0

EASTMAN KODAK COMPANY, Rochester, N. Y.

BROADCASTING, January 3, 1966



KBMT BeaumontN
 KFDM-TV BeaumontN S F T
 KPAC-TV Beaumont-
 Port ArthurN S F
 KWAB Big SpringN S F
 KIII Corpus ChristiN
 KRIS-TV Corpus ChristiN S F
 KZTV Corpus ChristiN S F
 KRLD-TV Dallas-Ft. WorthN S L F T
 WFAA-TV Dallas-Ft. WorthN S L F T
 KELP-TV El PasoN
 KRQD-TV El PasoN S F
 KTSM-TV El PasoN S F T
 KTVT Ft. Worth-DallasN S L F T
 WBAP-TV Ft. Worth-DallasN S L F T
 KGBT-TV HarlingenN
 KHOU-TV Houston-
 GalvestonN S F
 KPRC-TV HoustonN S F T
 KTRK-TV HoustonN S F
 KGNS-TV LaredoN S T
 KCBT-TV LubbockN S F T
 KLBK-TV LubbockN S F
 KTRE-TV LufkinN
 KMID-TV Midland-OdessaN
 KVKM-TV Monahans-OdessaN S F
 KOSA-TV Odessa-MidlandN S F
 KACB-TV San AngeloN
 KCTV San AngeloN
 KENS-TV San AntonioN S F
 KONO-TV San AntonioN S F
 WOAI-TV San AntonioN S L F
 KCEN-TV TempleN
 KLTV TylerN
 KWTX-TV WacoN
 KRGV-TV WeslacoN
 KAUZ-TV Wichita FallsN S L F T
 KFDX-TV Wichita FallsN S L F T

UTAH
 KCPX-TV Salt Lake CityN S F
 KSL-TV Salt Lake CityN S L F T
 KUTV Salt Lake CityN S F T
 VERMONT
 WCAX-TV BurlingtonN
 VIRGINIA
 WCYB-TV Bristol/Johnson
 City-Kingsport, Tenn.N S L F
 WWSA-TV HarrisonburgN
 WAVY-TV Norfolk-Ports-
 mouth-Newport NewsN S L F T
 WTAR-TV NorfolkN S F T
 WVEC-TV Norfolk-HamptonN S F
 WRVA-TV RichmondN S F T
 WTVR RichmondN S F
 WXEX-TV Richmond-
 PetersburgN S F
 WDBJ-TV RoanokeN S F
 WLVA-TV Roanoke-
 LynchburgN
 *WRFT-TV RoanokeN S F
 WSLS-TV RoanokeN S F
 WASHINGTON
 KVOS-TV BellinghamN T
 KING-TV SeattleN S F T
 KIRO-TV SeattleN S L F T
 KOMO-TV SeattleN S L F
 KTNT-TV Seattle-TacomaN S F
 KTVU Seattle-TacomaN S L F
 KHQ-TV SpokaneN S L F T
 KREM-TV SpokaneN S F
 KXLY-TV SpokaneN S F

KIMA-TV YakimaN S F
 KNDO YakimaN S F
 WEST VIRGINIA
 WHIS-TV BluefieldN
 WCHS-TV CharlestonN
 WBOY-TV ClarksburgN
 WHTN-TV HuntingtonN S L F T
 WSAZ-TV HuntingtonN S L F
 WOAY-TV Oak Hill-BeckleyN
 WTAP-TV Parkersburg-
 Marietta, OhioN
 WDTV WestonN
 WTRF-TV Wheeling-
 Steubenville, OhioN S F T
 WISCONSIN
 WEAU-TV Eau ClaireN
 WBAY-TV Green BayN S F T
 WFRV-TV Green BayN S L F T
 WLUK-TV Green BayN
 WKBT La CrosseN
 WISC-TV MadisonN S F
 WKOW-TV MadisonN S F T
 WMTV MadisonN
 WISN-TV MilwaukeeN S F T
 WITI-TV MilwaukeeN S F T
 WTMJ-TV MilwaukeeN S L F T
 WUHF MilwaukeeN
 WAOW-TV WausauN
 WSAU-TV WausauN
 WYOMING
 KTWO-TV CasperN
 KFBC-TV CheyenneN
 KWRB-TV RivertonN

Color's effect on commercials

ANA-sponsored study finds tint ads increase effectiveness 5% with present color circulation, monochrome spots on color shows lose nothing

How much does color add to the effectiveness of color commercials?

How much effectiveness is lost, if any, when commercials are presented in black and white on color programs?

One of the first research studies directed at these increasingly persistent questions was made public last week, and it showed:

- Color increases overall effectiveness by about 5% at today's level of color set circulation.

- Effectiveness is neither reduced nor increased when black-and-white commercials are used in color shows.

The study was conducted for the Association of National Advertisers by the independent research firm of Gallup & Robinson, Princeton, N. J. The report, by L. E. Purvis, president of the research company, was published by the ANA last week under the title "Are Color TV Commercials Worth the Extra Cost?"

Indirectly the report implied that the answer to that question may be negative until more homes are color-equipped.

In a preliminary illustration of for-

mulas employed in the study, the report arrived at a hypothetical figure of 5% to represent the increment from color. It then said that, compared to the extra costs involved in color production, "that kind of net gain" might not justify a switch to color "at this time."

"However," the report continued, "the hypothetical net gain of 5% could change considerably depending on viewer reactions, in those same limited number of color homes, to black-and-white commercials released in color programs."

Actually, the "hypothetical" 5% net gain proved accurate in the studies, and viewer reactions to black-and-white commercials in color shows were not found to influence the figure significantly. Thus the report's reservations about the justification for switching to color at this time, although based on "hypothetical" figures, seemed to be equally applicable to the actual findings.

In color homes alone, color commercials were found to be 55% more effective than in homes where they

could be seen only in black and white. Color penetration was assumed to be 10% or one-tenth of all TV homes, which brought this advantage down to a "net premium" of 5.5% when amortized across all TV homes.

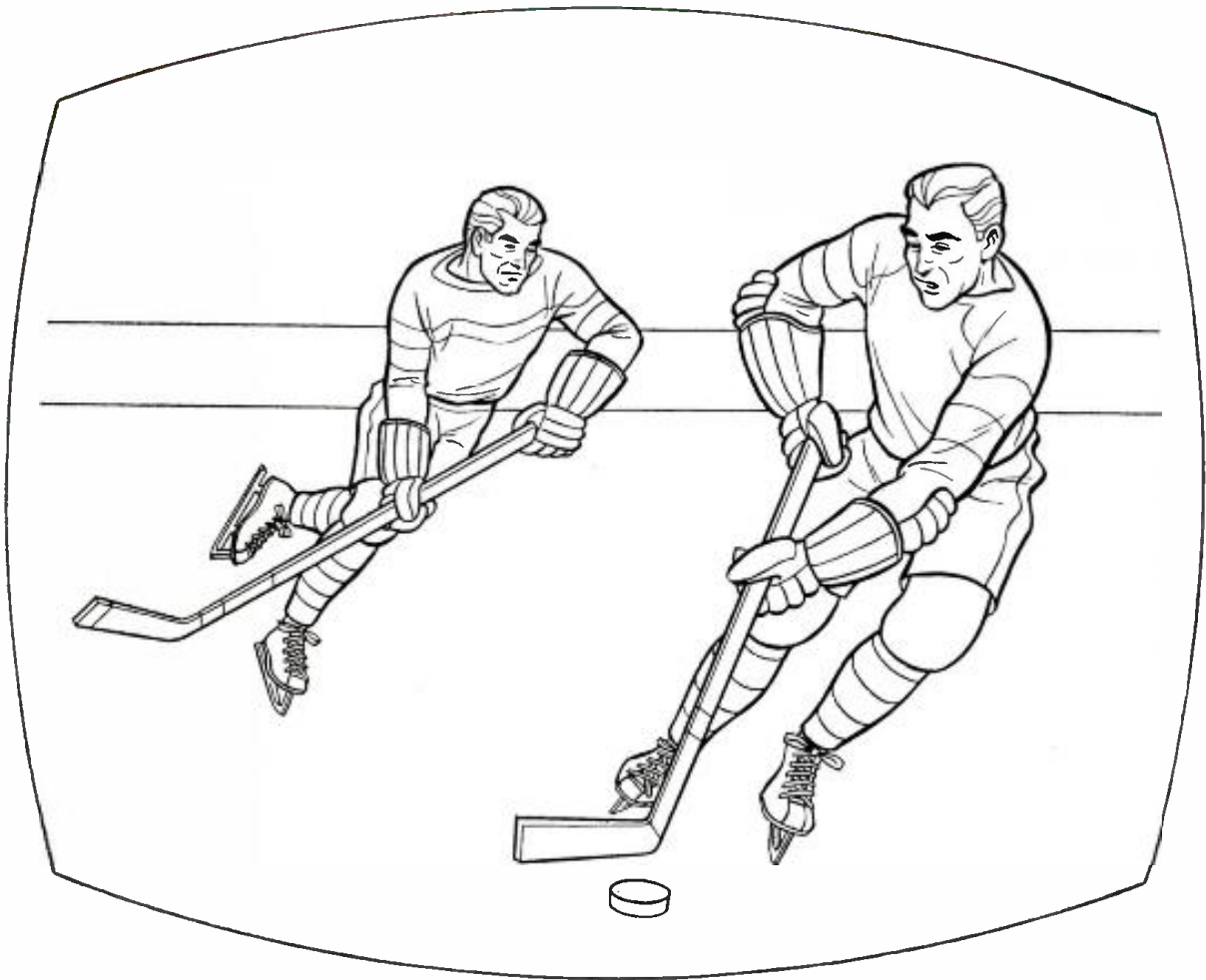
In other words, color gave the commercials 5.5% more effectiveness on an all-homes basis than they would have achieved if presented in black and white.

The same basic performance advantage would mean a "net premium" of 11% for color when color circulation reaches 20% of all homes, a 16.5% increase in net effectiveness at the 30% penetration level, a 27.5% effectiveness gain when half the homes are color-equipped.

Color's greater effectiveness, the report said, comes from causing a larger number of people to recall the commercial, not from being more persuasive or from causing people to remember more of its specific sales points.

The study also found evidence suggesting that commercials which use color functionally to convey sensory appeals add more than the 5.5%

COLOR IT FAITHFUL



Once upon a time, hundreds of broadcasters traveled long distances to Washington, D.C., and came upon an amazing sight. They could hardly believe their eyes, for they saw genuine color fidelity on a television receiver for the first time.

It was all produced by the electronic magic of a new Norelco Plumbicon Color Television Camera which faithfully reproduced everything it saw and wasn't even afraid of shadows.

Today, many of these cameras are in use in network operations. Home viewers, broadcasters and advertisers alike are happily enjoying the results of this technical breakthrough.

With the magic of these new cameras, you too can *Color it Faithful!*

Norelco Plumbicon Cameras are manufactured in Mt. Vernon, N.Y.

6-55



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

Plumbicon
is a registered trademark

Represented nationally by Visual Electronics Corporation, 356 West 40th Street, New York, N. Y. 10018

average increment in effectiveness, and that commercials which attempt sensory appeals in black and white suffer a loss in effectiveness when presented on color shows.

Further research should be conducted to see whether those two conclusions are valid, the report asserted.

The study did not explore the reactions of color-set viewers when color commercials are presented in black-and-white programs. This question is being pursued in another project "as data on these relatively rare situations develop," the report said. It pointed out that "the opportunities to release a color commercial in a black-and-white environment, particularly in prime time, are rapidly disappearing."

The research examined four color commercials and four black-and-white commercials presented on two color shows that appeared opposite each other at 10-11 p.m. last Nov. 22,

The color commercials were in NBC-TV's *Run for Your Life* and were for Speidel watch bands, British Sterling after-shave lotion, the Dodge Monaco car and Little Friskies cat food. The black-and-white commercials were in CBS-TV's *Steve Lawrence Show* and

were for Eveready batteries, Isodettes lozenges, Volkswagen cars and Playtex bras.

Interviews were then conducted with matched samples of black-and-white and color viewers in 14 cities. In all, 118 women who had watched the *Lawrence* show in color and 281 who had seen *Run* in color were matched with equal numbers who had watched the respective shows in black-and-white.

Method Used ■ Ad effectiveness was judged by the Proved Commercial Registration (PCR) score. This is "the percentage of women exposed to the commercial who can prove commercial recall the day following telecast when provided with a brand-name cue, and asked a series of open-end questions."

In color homes, the four color commercials had an average PCR of 23.7 as opposed to 15.3 in homes where they could be seen only in black-and-white. This represented a 55% premium in color homes.

Performance in black-and-white homes was used as the benchmark and given an index value of 100, so that the index value for color, with

its 55% higher average, became 155.

The 155 index value for color was then multiplied by 10%, representing estimated color set penetration at the end of 1965, to get an "output index" of 1,550 for color. The 100 index value for black-and-white was multiplied by 90%, representing the percentage of noncolor TV homes, to get an output index of 9,000 for black-and-white.

These figures were then added to get a total output index of 10,550, which when divided by 100% of all homes produced a "total quality index" figure of 105.5 for all households—a net gain of 5.5% attributable to color.

The second pair of surveys examined effectiveness of the four black-and-white commercials on the *Lawrence* show. In color homes their average PCR was 13.1, as against 12.7 in black-and-white homes—"not a statistically significant difference," according to the report.

These findings, it said "suggest that there is no premium or penalty associated with running black-and-white commercials on a color show."

Since this phase of the study showed no net gain or loss for black-and-white

BROADCAST ADVERTISING

Agency switches set record

Near \$200 million in radio-TV billing moved;
product conflicts caused by agency mergers big
factor, B&B, Burnett, DDB make large gains

New highs in agency account shifts were achieved in 1965 with an estimated \$198.5 million in TV-radio billing changing hands, representing accounts with almost \$263 million in overall advertising expenditures.

The 1965 broadcast volume on the move topped 1964's total of \$132.6 million by more than \$65 million. Total billing of these accounts in 1965 overshadowed last year's figure of \$200.6 million by more than \$62 million.

The restless atmosphere characterizing agency-client relationships is best illustrated by this statistic: The total billing of key broadcast accounts that changed hands in 1965 eclipsed the previous record—\$230 million, set in 1961—by more than \$30 million.

The record pace in 1965 started early. During the first six months \$156.7 million in advertising business,

of which \$116.1 million was in broadcast, had changed agency affiliation or was announced for transfer within a few months. (BROADCASTING, July 5, 1965.) The latter half of the year was more quiescent with budgets totaling \$96.7 million, of which \$65.3 million was in TV-radio, involved in switches.

The trend toward agency mergers with resultant product conflicts was a principal factor prompting account transfers and resignations. Other considerations were the acquisition of competitive accounts by some agencies leading to conflicts and, in some instances, advertisers' disenchantment with agencies for various reasons.

There were a large number of agency mergers in 1964 that affected billing in 1965. In addition, the urge-to-merge spree continued in 1965.

Among 1964 consolidations were

those of North Advertising and Gumbinner; the integration of Fletcher Richards into Interpublic; the Donahue & Coe-Ellington Co. move into West, Weir & Bartell and the Needham, Louis & Brorby "marriage" forming Needham, Harper & Steers.

More Mergers ■ The drift toward consolidation accelerated during 1965. Among the illustrious names joining forces this year were BBDO and Clyne Maxon; Tatham-Laird & Kudner; Dancer-Fitzgerald-Sample and Guild, Bascom & Bonfigli, and D'Arcy Advertising and Johnson & Lewis, San Francisco.

To facilitate the compilation, only major accounts (\$1 million or over in billing) are included.

As always, there were winners and losers among agencies as a result of account shuffling. It must be pointed

commercials in color homes, the study continued, the total gain that might be expected from switching these commercials to color would be 5.5%—the percentage by which color had been found to increase net effectiveness in the preceding study. (If black-and-white commercials had been found to suffer a 5% loss in color homes when presented in color shows, it was pointed out, the net gain from switching to color would then be 10.5%.)

The study noted that the usefulness of its specific findings in application to color commercials generally would depend on the degree to which the tested commercials were representative of all commercials. The report acknowledged that "they probably are not entirely representative" but said the researchers felt that they "got quite a mixture."

Individually, three of the four color commercials fared substantially better in their PCR scores in color homes than in black-and-white homes, and the fourth, for Little Friskies cat food, held even. (Little Friskies had the highest PCR in black-and-white homes but failed to improve in color homes; even so, its PCR in color homes was exceeded only by British Sterling's.)

The gains for the three others in color homes led the researchers to note that "the premium for color seems even more pronounced where it is used functionally—in Speidel to show the beauty of the bracelet and the lady's skin it's on, to say nothing of the clinch; in British Sterling there's the beautiful girl on a white horse riding along the Thames, a jewel-like container and, again, romance; in the Dodge Monaco, a brilliant explosion and a colored car against the landscape.

"By contrast, the largely nonfunctional use of color in the Little Friskies cat food commercial did not produce a performance any higher in color than in black-and-white. To be sure, there was a white cat, a red ball and a red-head, but beyond that the viewer got frame after frame of package closeup."

The black-and-white commercials individually scored a few points higher in color homes in three of the four cases, but the differences were not considered significant. The Playtex bra commercial, however, scored lower in color homes, raising the question whether "a commercial that *misses* the opportunity to use color functionally for sensory appeal" may not suffer a

loss of effectiveness if presented in a color program.

The report suggested further research on that question and also on the implications, if any, in the fact that the other black-and-white commercials, which did as well or better in color homes, seemed to be "completely devoid of arguments and appeals which could benefit much from color treatment."

Both Hit Home ■ The tests found no significant differences between color and black-and-white commercials in terms of ability to communicate ideas or create a favorable buying attitude "among the people who are reached by each."

But, the report concluded, "this evidence still means, of course, that a color 'qualitative' premium does exist since color commercials *reach* 55% more color viewers than black-and-white commercials reach their viewers. To put it another way—while the individuals don't get any more ideas or persuasion out of a color commercial, there are more of them viewing color commercials than would be watching a black-and-white commercial on their sets."

out that account defections will not always reflect accurately whether or not agencies will wind up the year with overall gains or losses in billing. Agencies may obtain increased budgets from current advertisers or new products of advertisers. Expenditures from newly acquired clients, primarily in print, are not reflected in BROADCASTING's annual survey of agency account shifts.

As 1965 drew to a close last week, Doyle Dane Bernbach resigned a \$3.5 million portion of the Quaker Oats account (see page 115). A successor agency has not been named.

The biggest account move of the year involved Alberto-Culver, representing approximately \$22 million in overall billing. Other king-sized account changes were those of American Motors Corp.,

\$17.6 million; United Air Lines, \$11.6 million; American Home Products, \$11.1 million; Gillette and Mars Inc., \$8 million each, and Pillsbury Products, \$7.5 million.

The top 10 account switches represented \$103.3 million in overall billing and \$84.3 million in TV-radio expenditures (see box), as compared with \$88.6 million and \$69.85 million respectively

Top radio-TV account changes in 1965

Advertiser	Billing		New agency	Former agency
	Radio-TV (in millions)	Total		
1. Alberto-Culver	\$21.8	\$22.0	C-E, BBDO, JWT, Knox Reeves	JWT, Compton
2. American Motors	11.4	17.6	B&B	GMB
3. American Home Products	9.4	11.1	M-E, C&W, Compton	C&W, Grey Bates, Manoff
4. Gillette	7.5	8.0	DDB	Clyne Maxon
5. Ballantine	7.2	8.0	Y&R, SSC&B	Esty
6. Mars Inc.	7.0	8.0	Bates, OBM	NH&S
7. Quaker Oats	5.2	6.5	LaRoche	DDB
8. United Air Lines	5.0	11.6	Burnett	Ayer
9. Lehn & Fink	4.9	5.5	K&E, Manoff	GMB
9. Charles Pfizer	4.9	6.5	DDB, LaRoche	Esty
TOTALS	\$84.3	\$103.3		

New year begins with new agency

Ben Sackheim Inc., New York advertising agency, begins operations this week as Pampel & Associates. The change reflects the purchase of control last July by George Pampel, agency president; Lewis Nemerson, executive vice president, and Edward L. Breining, vice president and secretary-treasurer, all of whom had been with Sackheim for a number of years.

Mr. Pampel said the agency in the past had concentrated chiefly on soft goods and fashion accounts, but now plans to widen the range of clients. The agency billed \$5.6 million in 1965, about \$840,000 of this amount in network and spot TV, mostly for the Creslan fiber division of American Cyanamid Co., Wayne, N. J. The agency predicted a 25% increase in billing for this year.



Shown above are Pampel & Associates' principals (l to r): Edward L. Breining, vice president and secre-

tary-treasurer; George Pampel, president, and Lewis Nemerson, executive vice president.

in 1964.

Agency Toppers ■ The front-running agency in account-plucking in 1965 was Benton & Bowles. It picked up \$17.6 million from American Motors through acquisition of both the American Motors and the Kelvinator divisions of that company. B&B suffered no account losses during the year.

The Leo Burnett Co. wound up 1965 with a substantial edge in new-business procurement. Burnett captured an estimated \$21.1 million in billing from United Air Lines, Pillsbury and General Development Corp., while relinquishing about \$6 million in Santa Fe and Procter & Gamble (Salvo) business.

Another agency on a hot new-business spree was Doyle Dane Bernbach. It won assignments from WTS Pharmaceuticals, Pfizer, Gillette, Ocean Spray Cranberries and U. S. Rubber Co. amounting to approximately \$21.5 million. During the year DDB dropped or resigned about \$5 million in General Motors and the Quaker Oats business, though the agency will continue with Quaker until it names a successor.

Young & Rubicam added substan-

tially to its volume through acquisition of six broadcast-active accounts. Y&R picked up \$15 million (\$10.7 million in TV-radio) in business from United Biscuit, International Salt, Bulova, Bache & Co., Ballantine Brewing and Borden's Co. The agency relinquished about \$5.7 million from Hunt Foods and Jell-O products.

Foote, Cone & Belding swelled its total by an approximate \$12.1 million by obtaining assignments from Gallo Wines, Hills Brothers Coffee, Jell-O products and Ralston-Purina. During the year, FC&B dropped about \$3.5 million of Armour and Lanvin business.

C. J. LaRoche & Co. picked up almost \$9 million in billing during 1965 while suffering no account losses. Added billings came from portions of Quaker Oats, Beech-Nut coffee, Tetley tea and various Pfizer products. The agency has undergone a reorganization and effective last Saturday (Jan. 1) its name became LaRoche, McCaffrey and McCall Inc.

Other agencies that made comfortable gains during 1965 were Papert, Koenig, Lois, with an estimated \$9.5

million in new business as against \$5.5 million in account losses; BBDO, \$8 million in new accounts and \$3 million in defections; Ogilvy, Benson & Mather, \$6 million in and \$1.9 million out.

Losses ■ There were losers too. Agencies that dropped substantial billing during the year as a result of account changes (some of which may have been recouped by expanded spending by remaining advertisers) were Geyer, Morey, Ballard; Compton; William Esty Co.; N. W. Ayer; Campbell-Mithun; Clyne Maxon and Needham, Harper & Steers.

Perhaps the most poignant and sharpest setback was suffered by Geyer, Morey, Ballard. When American Motors transferred both automobile and Kelvinator division to Benton & Bowles, it terminated a 30-year relationship between the client and GMB and its predecessor agencies. GMB lost approximately \$17.6 million in American Motors' billing plus \$6.5 million from Lehn & Fink and Pepsi-Cola (Mountain Dew). GMB picked up about \$2 million in new business from Mennen during the year.

A jolt was handed Compton in 1965 when Alberto-Culver transferred more than \$19 million of a total of \$22 million to various other agencies. Compton recouped this loss, in part, by gaining slightly more than \$5 million in billing from Boyle-Midway and Chock Full O'Nuts.

Sales Factor ■ Sluggish sales performances by American Motors and Alberto-Culver were reported to be partial explanations for the agency changes at these two companies.

Another long-term agency-client association was snapped when United Air Lines moved its \$11.6 million passenger account from Ayer to Burnett. In the process, United ended a 26-year tie with Ayer. The agency also lost an additional \$9 million in billing from the defection of Hills Brothers coffee, Corning Glass and Pharmacobrand. It offset these losses, in part, by acquiring \$6 million in business from the American Tobacco Co.

William Esty Co. relinquished approximately \$14 million in billing from Pfizer and Ballantine but cushioned the loss partly by snaring an estimated \$4 million from Genesee Brewing and Noxema. The Ballantine loss terminated a 10-year relationship with Esty. Ben-Gay, which is part of the Pfizer business, had been in the Esty fold for 32 years.

McCann-Erickson's billing declined by more than \$11 million as a result of account changes but added \$4.2 million in new assignments. Accounts leaving the McCann shop were Continental Airlines, Ocean Spray cran-

How to climb aboard the **color** bandwagon easily, economically, with RCA-4415/S, -4416/S image orthicons...

Color TV is really rolling in high gear... And now, you may be facing the question of creating a color facility—with few studios, lighting, air conditioning and other equipment.

Being old-timers at color, we anticipated some of these facility problems and developed the RCA-4415/S, -4416/S, a matched-set of three image orthicons. They perform well in cameras for color at lighting levels usually available in black-and-white studios and eliminate the need for extra air conditioning equipment as well.

Another good feature of these tubes is that they behave more like the old faithful 5820A or 7293A's that you have been using in black and white during the past years. In the color camera, they can stand more over-exposure and are a little less finicky on the operating controls. For example, when you have a suntanned actress working in a gleaming white kitchen, you can operate with the highlights fairly far above the image orthicon knee without having the color picture going to pot.

We make up carefully matched sets consisting of two 4415/S Image Orthicons for the red and green channels, and one 4416/S Image Orthicon for the blue channel where a lot of "umph" in blue sensitivity is needed. The three mates of the set are matched to track very well and produce a nice uniform color picture. In addition, the sensitivities are balanced so that each tube is just about working at its maximum sensitivity and you are not throwing away extra light in the optical system to favor the low sensitivity channel. The result is good color pick-up at black-and-white studio lighting levels.

For further information about RCA Image Orthicons contact your RCA Broadcast Tube Distributor.

RCA ELECTRONIC COMPONENTS AND DEVICES, HARRISON, N.J.



**Available From Your
RCA Broadcast Tube Distributor**



The Most Trusted Name in Electronics

These accounts switched agencies in 1965

ACCOUNT	TO	FROM	BILLINGS (in millions)		ACCOUNT	TO	FROM	BILLINGS (in millions)	
			TOTAL	RADIO-TV				TOTAL	RADIO-TV
Adolph's Ltd.	Carson/ Roberts	M-E	\$ 1.0	\$0.73	Bayuk Cigars Inc.	Delmor	Modern Merch.	\$4.0	\$3.2
Alberto-Cuiver Rinse-Away	Campbell- Ewald	JWT	2.5	2.3	Beech-Nut Life Savers Inc.	LaRoche	Hoyt	0.5	0.4
Alberto V05 hair dressing, V05 hair- spray, Bestabs	BBDO	Compton	8.0	8.0	Beech-Nut Coffee	LaRoche	Grey	0.4	0.3
Oerma Fresh hand & complexion lotions, Alberto V05 creme rinse	Knox Reeves	Compton	3.0	3.0	Tetley Tea	LaRoche	OBM	1.9	1.5
New Dawn, V05 hair set lotion, Kleen	JWT	Compton	8.5	8.5	Borden	Y&R	NH&S	1.5	1.0
Guard floor protector, beauty division	JWT	Compton	8.5	8.5	New Danish margarine	Meyerhoff	P-K-G	1.0	0.3
American Home Products	M-E	C&W	1.0	0.8	E. J. Brach & Sons	Lennen & Newell	Campbell- Mithun	1.0	0.7
Boyle Midway Division:					Bubble Up Corp.	Y&R	SSC&B	3.0	0.8
Aero Shave	M-E	C&W	1.0	0.8	Bulova Watch Co.	Sudler & Hennessey	Hockaday Associates	1.4	1.1
Easy Off window spray, Easy-Off	C&W	Grey	2.0	1.7	Caryl Richards Inc.	Monroe	Greenthal	2.0	1.2
aerosol spray and oven cleaner	C&W	Grey	2.0	1.7	Chock Full O'Nuts Co.	Greenthal	Garfield	2.0	1.2
Sani-Flush, Griffin	Compton	Bates	3.15	2.9	BBDO	Compton	BBDO	2.0	1.2
shoe polishes, Black	M-E	Bates	3.2	2.9	Continental Airlines	NH&S	M-E	2.8	0.75
Flag insecticides, and other products					Corning Glass Works	Carl Ally	Ayer	1.5	0.3
Aerowax floor polish, Easy-Off spray cleaner and other products	M-E	Bates	3.2	2.9	Economics Laboratory	Warwick & Legler	West, Weir & Bartel	1.0	0.75
Food Division:					Exquisite Form	Hockaday	Associates	1.0	0.6
Franklin Nuts, Jiffy	C&W	Grey	0.8	0.4	Industries	D-F-S	Wade	2.0	1.5
Pop Popcorn	C&W	Manoff	0.95	0.7	Falstaff (Western)	Brother	TL&K	1.3	0.5
Gulden's mustards, G. Washington broth and seasoning	B&B	GMB	16.0	11.0	Fisher Body	P-K-G	Campbell- Ewald	2.3	1.9
American Motors	B&B	GMB	1.6	0.4	Florists Telegraph Delivery Association	C&W	Campbell- Ewald	3.0	2.8
Kelvinator	Ayer	Gardner	6.0	3.0	Folger Coffee	FC&B	Carson/Roberts	1.0	0.9
American Tobacco Co. Montclair, Carlton cigarettes	North	FC&B } Y&R }	1.0	0.87	E & J Gallo Winery (specialty wines)	NH&S	Weiss	1.0	0.8
Armour & Co.	NH&S	FC&B	1.0	0.5	General Cigar Co.	Burnett	Marschalk	2.0	0.5
Princess Dial soap	NC&K	West, Weir, & Bartel	1.5	0.9	Corina cigars	Knox Reeves	DDB	2.0	1.6
Magic Finish	P-K-G	Burnett	2.0	0.8	General Development Corp.	NH&S	Knox Reeves	1.0	0.8
Dash dog food,	Y&R	SSC&B	1.0	0.2	Genesee Brewing	Esty	Marschalk	3.0	1.95
Apian Way pizza	Y&R	Esty	6.0	5.5	Gillette Safety Razor Co. double-edged blade, adjustable razor	FC&B	Ayer	4.4	3.5
Arnold Bakers Inc.	SSC&B	Esty	2.0	1.7	Hill Bros. Coffee	Krupnick & Assoc.	Grubb Assoc.	3.0	2.9
Atchison, Topeka & Santa Fe Railway					Hollywood Brands				
Bache & Co.									
P. Ballantine & Son beer									
ale									

berries, Adolph's and Helene Curtis products. New to M-E during the year were Boyle-Midway products.

Some observers pointed out that the actual amount of billing added or lost will not be reflected in total during a given year. Depending on the effective date, an account may bill partially at one agency and partially at another.

Some agencies in 1965 continued the torrid new business activities initiated in 1964. Others were fireballs in 1964 and either retrogressed or wound up with no appreciable gains or losses in

the reportable new business area. Others that were "cold" in 1964 have caught fire in 1965.

Among agencies that remained high in the new account sphere in 1965 continuing gains registered in 1964, were Doyle Dane Bernbach, Burnett and BBDO.

Grey Advertising, which took top honors in 1964 by adding an approximate \$20 million in new billing, proceeded at a slower pace in 1965. In broadcast-oriented accounts, Grey lost more than \$4 million in billing while

adding slightly more than \$1 million.

Some agencies that had sustained setbacks in 1964 bounced back in 1965. In this category were Foote, Cone & Belding and Benton & Bowles.

The number-two agency, Young & Rubicam, showed a substantial gain over 1964, when it wound up the year with no appreciable change as the result of account losses and gains. In 1965 it obtained about \$15 million in new business, while dropping \$5.7 million. J. Walter Thompson, the world's largest agency, showed a slight

ACCOUNT	TO	FROM	BILLINGS (in millions) RADIO-TV	
			TOTAL	TV
Hunt Foods				
Wesson oil and mayonnaise, Hunt pork and beans, Blue Plate line	PKL	Y&R	\$ 4.0	\$2.5
International Breweries Inc.	Manoff	Newmark, Posner, Mitchell	1.25	1.0
International Salt Co. Jell-O	Y&R	BBDO	1.0	0.9
pudding and pie fillings	FC&B	Y&R	1.7	1.4
Lanvin-Charles of the Ritz Inc.				
Lanvin	Clyne Maxon	FC&B	1.5	1.1
Jean Nate	Clyne Maxon	Zlowe	1.5	0.75
Lehn & Fink				
Noreen color rinse, Lysol	Manoff	GMB	4.5	4.0
Medi-Quik	K&E	GMB	1.0	0.9
Libby, McNeill & Libby				
Frozen foods, canned meats	T-L&K	JWT	2.5	1.2
Mars Inc. (candies division)	Bates	NH&S	4.0	3.5
Mennen Co.	OBM	NH&S	4.0	3.5
Speed Stick deodorant, Afta skin conditioner, Quinsana foot powder and penetrating foam, Mennen foot deodorant	GMB	T-L&K	2.0	1.8
Mercedes-Benz	OBM	Campbell- Mithun	1.0	0.2
Milton Bradley Co.	Carlson	Manoff	2.0	1.4
Minute Maid (Div. of Coca-Cola)				
Hi-C, Real Gold	Marschalk	D-F-S	5.0	3.0
Minute Maid frozen concentrates	Marschalk	M-E	1.0	0.35
National Airlines	PKL	K&E	5.5	2.0
Noxzema Chemical Co.				
Shave cream, com- plexion lotion	Esty	D-F-S	1.0	0.89
Ocean Spray Cranberries	DDB	M-E	3.0	2.4
Oertel Brewing	NH&S	Richard C. Lynch	1.0	0.5
Ozon Products	KM&G	Lampert	1.0	0.55
Pepsi-Cola				
Mountain Dew	OBM	GMB	1.0	0.85
Charles Pfizer & Co.				
Paquins, Barbasol	DDB	Esty	3.0	2.6
Silk 'n Satin, Ben-Gay	LaRoche	Esty	3.0	2.3

ACCOUNT	TO	FROM	BILLINGS (in millions) RADIO-TV	
			TOTAL	TV
Pharmaco				
Feen-a-Mint, Chooz, Correctol, Regulol	?	N. W. Ayer	\$ 1.5	\$1.3
Pillsbury				
flour	Burnett	Campbell- Mithun	1.0	0.2
Refrigerated foods	Burnett	Campbell- Mithun	6.5	4.5
Procter & Gamble				
Salvo	PKL	Burnett	4.0	3.9
Purex Corp.				
Trend liquid detergent	Weiss	FC&B	0.9	0.4
Gentle Fels liquid detergent	Weiss	Zubrow	0.85	0.44
Beads O' Bleach	FC&B	Zubrow	0.75	0.35
Instant Fels	FC&B	Zubrow	0.65	0.44
Purolator Products	George P. Clarke	JWT	1.0	1.0
Quaker Oats Co.				
Life cereal	LaRoche	DDB	3.0	2.7
Quaker oats, Mother's oats, instant oats	?	DDB	3.5	2.5
Ralston Purina				
Chex ready-to-eat cereals, instant and hot Ralston, Ry-Krisp	FC&B	Guild, Bascom & Bonfigli	4.3	3.9
Rayco Mfg. Co.	Gresh & Kramer	Mogul Williams & Saylor	2.0	0.3
	Riedel & Fried	Gresh & Kramer	2.5	1.6
Salada Foods Ltd.	Goodis, Goldberg, Soren	Carl Ally	2.0	1.3
Jos. Schlitz Brewing Co.				
Old Milwaukee Beer	?	PKG	3.75	2.0
Scott Paper Co.				
Soft-Weave	Bates	JWT	0.75	0.37
Standard Home Products Inc.				
Lestoil	Ingalls	LaRoche	2.0	1.0
Trans Caribbean Airways	Grey	W&L	1.2	0.85
United Airlines	Burnett	Ayer	11.6	5.0
United Biscuit	Y&R	MacManus, John & Adams	2.5	2.3
United States Rubber Co.				
Keds, footwear division	DDB	Fletcher Richards	3.0	2.6
Ward Foods	Manoff	Grey	1.5	1.0
Warner-Lambert				
Clorets	Bates	F&S&R	1.75	1.75
Geo. Wiedemann Brewery	Rockwell, Quinn & Wall	NH&S	2.0	1.2
WTS Pharmaceuticals				
Fresh deodorant, Allerest, Coldene	DDB	PKL	4.5	4.0
Yardley of London	Johnstone	Gardner	2.0	1.2

gain in billing. JWT acquired about \$8.5 million from Alberto-Culver, and relinquished about \$6.7 million in billing from various clients.

Also in advertising . . .

New agency ■ H. Samm Coombs, creative director at Kenyon & Eckhardt, San Francisco, Clifford Wilton, executive art director at K&E, there, and Ronald Colnett, vice president in charge of Ford's Canadian billing at Vickers

& Benson Ltd., Toronto, have formed Wilton, Coombs & Colnett Inc., San Francisco agency at 114 Sansome Street; phone Yukon 1-6250. Mr. Coombs will be president, Mr. Wilton executive vice president and Mr. Colnett vice president-secretary-treasurer.

Second firm ■ Bonanza Air Lines, Las Vegas, which recently was awarded a new regional route, has appointed MacManus, John & Adams Inc., Los Angeles, as its second advertising agency. The agency will handle advertising for

Bonanza's new Los Angeles-Grand Canyon run. Corporate Communications Co., Los Angeles, is the airline's other agency. In 1964 Bonanza ad budget was more than \$500,000 with about \$125,000 going to network and spot radio. The airline was a minimal user of spot TV.

Brand new quarters ■ Kenyon & Eckhardt Inc. has relocated its Detroit office to the 16th floor of the new Detroit Bank & Trust building at Fort Street and Washington Boulevard.

NBC reveals policy on sound

Seeks agency help in making commercials that soothe FCC's ears

The issue of "loud" commercials that captured the industry's attention last summer reverberated last week, though without controversy.

NBC asked agencies and commercial producers to cooperate "in providing commercials that are produced in a manner that does not contribute to undue loudness" and that meet FCC requirements. The commission last July issued a policy statement and guidelines to which broadcasters were advised to give "strict adherence" (BROADCASTING, July 19, 1965).

NBC's policy and procedure statement were issued last Tuesday (Dec. 28) in a letter prepared by William H. Trevarthen, vice president, operations and engineering for the NBC-TV network.

Mr. Trevarthen said cooperation of agencies and producers was needed "since elements which the commission believes contribute to loud commercials—excessive volume compression, excessive use of other electrical processing devices, and the recording of voice commercials in a rapid-fire and strident manner—relate to the production rather than the broadcasting of commercials."

Noting, however, that the FCC placed the responsibility for avoiding "undue loudness" on the broadcaster, NBC asked that commercial submission be observed to meet deadlines "so that enough time is available for the prescreening and loudness checks that will be conducted by NBC on all commercials submitted for broadcast."

Outlined was NBC's VU meter developed several years ago. Mentioned also was development of a recording system that will "visually record sound levels as broadcast."

Sound Policy ■ Mr. Trevarthen illustrated the policy on sound levels according to the VU meter readings as: 0 to 100 with occasional peaks not to exceed plus 3 decibels for drama and symphonic music; maximum peaks not

to exceed 70 for pre-recorded commercials, applause, laughter and sustained music, and generally 100 with occasional peaks not to exceed plus 3 DB for program talk, news delivery and vocalists.

He said NBC's purpose was to "achieve a smooth and pleasing transition in sound levels between program and commercial material and to avoid the disturbing effect of a sudden and irritating increase in loudness when the commercial comes on."

When the visual recording system "indicates a problem of excessively loud audio," he said, "the commercial will be listened to in the context to the adjacent program material. If this confirms the indication of excessive loudness, steps will be taken to correct the level within the limits of control room procedures."

NBC, Mr. Trevarthen said, will consult with production specialists of the agency or producer to see what can be done to reach a result that's "satisfactory" to them and to the network in cases of "unacceptably loud" commercials that cannot be corrected in the control room.

The network emphasized that air

checks will be made regularly on program and commercial transmissions to make certain its policy is being followed.

Questioned on the NBC letter, ABC said: "Insofar as it is practicable, within the present state of the art, ABC is making every effort to comply with the commission's requirements." The engineering department at ABC, as a statement issued Wednesday said, "is actively working on an 'automatic loudness control device' to be operated in connection with each station's transmitter." ABC said the device would provide an "effective means of implementing" compliance.

CBS in July indicated that its engineering experts were aware of the "psychological and physiological factor" in the approach to loudness in commercials and were working on methods to control it. The methods were not explained. A CBS spokesman said last week the situation has not altered, that the network has full "cognizance" of the situation and is continuing its controls. The controls were described last summer as implemented through instrumentation (Audimex and Volumax) and by manually riding gain.

Emerson Foote back in agency business

Emerson Foote, whose opposition to handling cigarette accounts caused him to leave advertising over a year ago, returned to the agency field last week.

The former board chairman of McCann-Erickson and one of the founders in 1943 of Foote, Cone & Belding was elected president and chief executive officer of Kastor Hilton Chesley Clifford & Atherton, New York. The agency was renamed Kastor Foote Hilton & Atherton.

Mr. Foote revealed he had purchased a "substantial but not controlling" interest in the agency. Henry Kastor Kahn will remain as chairman of the board of KFHA; Peter Hilton, who had been president, will be chairman of the executive committee and vice chairman of the board, and J. William Atherton will remain chairman of the plans board. The interests of vice president and treasurer W. S. Chesley, who was said to have been in ill health for the past few years, were purchased by Mr. Foote.

For the past year Mr. Foote has been chairman on the National Interagency Council of Smoking and Health, and has spoken extensively on the subject of smoking and health. He said he had recently accepted a second term with the council with the under-



Spots at a glance

A "spot buying calendar" will be distributed to advertising agency timebuyers this week by the radio and television divisions of John Blair & Co. The calendar will enable timebuyers to see at a glance the running schedule for any spot campaign, from one week to 52 weeks. Shown above with one of the first calendars to be distributed are (l. to r.): Marty Colby, account executive, Blair Television Market Division; Jim Fuller, broadcast supervisor, Young & Rubicam, New York, and Bob Hemm, vice president, sales, Blair Television Station Division.

**Revolutionary new color system
See Sarkes Tarzian, Inc. at NAB**



**Symbol of Excellence
in Electronics**

standing that the post would not be full-time as it was last year. He said that although the Kastor Foote agency had no cigarette account at present and would not handle one in the future, it would be "receptive to pipe and cigar advertising."

At a news conference announcing his re-entry into the agency field, Mr. Foote was questioned on a delicate point—his criticism last February of Kastor Hilton for not verifying claims in the Regimen No-Diet pill case.

(On June 25, 1965, the agency was fined \$50,000 by the U. S. district court in Brooklyn for knowingly preparing fraudulent advertising for Regimen—advertising that appeared on the three television networks as well as in other media.)

On his attitude toward the case today, Mr. Foote said: "If I'd known then what I know now, I would not have made the criticism. Had I been at the agency at the time, I would have accepted the evidence given [by the client] to Mr. Kahn and Mr. Hilton. If a trial had been held before a judge, rather than before a jury unfamiliar with the intricacies of advertising, I feel the decision would have been different."

The agency disclosed last week it had dropped plans to appeal the case.

Mr. Foote said that KF&A hoped to provide "a standard of service not now available at other agencies." He did not elaborate. The agency has billings of approximately \$20 million, with about half this sum in radio-TV.

U.S. Rubber tire ad too fast for Wisconsin

An animated commercial for U. S. Rubber Tire Co.'s Winter Patrol snow tires drew objections from the state of Wisconsin last week on the grounds that it suggests high-speed travel—85 to 90 miles per hour—on icy roads.

The commercial, produced by Doyle Dane Bernbach, shows two bank robbers making a getaway on snow and a subsequent police chase on a cleared and, reportedly, dry highway. Both the police car and that of the robbers are equipped with winter patrol tires.

During the chase the voice-over includes comment that the regular tires have been tested at 90 miles per hour and a "studded" version has been tested at 80.



Mr. Foote

The commercial ends with the following tag line after the police have caught the thieves: "Winter Patrol is approved by highway police but you don't need a badge to buy one."

At the request of Wisconsin Governor Warren Knowles, state Motor Vehicle Commissioner James Karns wrote U. S. Rubber criticizing the commercial.

Neither the company nor the agency had comment on the letter last week since it had not yet been received.

Agency fee system gaining in favor

Growing support for the fee system of agency compensation emerged last week as Fuller & Smith & Ross reported it is moving toward this system and BBDO disclosed that the billing it places on a fee basis may reach the \$75 million mark in 1966.

Arthur Durham, president of F&S&R, said his agency currently has two industrial clients—each billing about \$750,000—operating under a fee system patterned after that adopted in 1965 by BBDO. Mr. Durham indicated that F&S&R is working toward offering the fee formula to its consumer-product clients.

Under the BBDO pattern, which F&S&R aims to approximate, the

agency is guaranteed by a client that net profits will not fall below 1.5% of gross billing, while net profits beyond 2.5% are "negotiated and shared" by agency and client.

Mr. Durham commented that the 1.5% to 2.5% profit range should be "particularly interesting to those companies with 80% to 90% of their billing in broadcast, because agencies handling these accounts in many cases are making more than 2.5% profit."

At BBDO, Tom Dillon, president, said that experiments with the fee system, which have gone on for almost a year, have succeeded "beyond expectation." The agency now has eight clients, billing a total of \$53 million, operating under the fee system. They are American Tobacco Co., Armstrong Cork Co., Christian Science Monitor, Consolidated Edison, Dietene, Niagara Mohawk Power Corp., Savings Bank Association of Connecticut and F&M Schaefer Brewing.

Mr. Dillon said other clients have decided to use the fee system in 1966 and he predicted that the amount of billing under the plan will increase to \$75 million this year.

American Tobacco Co., the largest of the fee clients, indicated in its year-end review that it was satisfied with the plan. Robert B. Walker, president and chairman, reported that the new system was estimated to save \$1.4 million but

New SPECTRA® Studio Color Temperature and Footcandle Meter

Only meter designed for precise quality control of TV COLOR

New SPECTRA — portable, direct-reading color temperature and footcandle meter specifically designed for live action color television! Intended primarily for precision control of TV studio light sources (and equally good for other indoor applications).

SPECIFICATIONS:

- INDICATING MICROAMMETER — high quality, taut band type with finely graduated 5" mirror scale
- KELVIN SCALE: 2000° to 6000°K, $\pm 50^\circ$ K (with 125 fc minimum)
- ILLUMINANCE SCALE: 0 to 1000 footcandles, $\pm 5\%$
- CONTROLS — diaphragm ring and operating trigger
- SELF-CONTAINED — no batteries required... Portable, mounts on tripod
- PRICE: Complete with foam-fitted carrying case, only \$369.50

PHOTO



RESEARCH corp.

Karl Freund, president

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that "actual savings will be somewhat higher." He noted that as advertising expenditures increase over the years, savings from the fee system will increase proportionately.

Sullivan, Stauffer, Colwell & Bayles as well as BBDO operates under the fee system for American Tobacco. SSC&B handles Pall Mall, and Half and Half cigarettes. BBDO is the agency for Tareyton and Lucky Strike cigarettes.

More ads for 'Batman' prompt revised format

ABC-TV is revamping the structure of the twice-weekly *Batman* series to accommodate the sale of four minutes of commercial time to advertisers.

Batman will be in the 7:30-8 p.m. EST period on Wednesdays and Thursdays, starting with the first colorcast Jan. 12.

The amount of commercial time sold in a half-hour period in network nighttime schedules customarily totals three minutes. To make room for the added

commercial time—which ABC officials said is well within National Association of Broadcasters' code limits—ABC is trimming, or deleting, promos, logos, credits, billboards, etc., which eat up seconds before and after a program. A network spokesman said last week that ABC programmers figure that only three seconds of the program time will be lost in the process but that to the viewer "it'll seem as if there's more of a program because of the absence of a quantity of nonprogram and noncommercial material."

ABC-TV meantime last week reported the addition of a 13th advertiser—the Kellogg Co., through Leo Burnett—signed for the *Batman* series. Other advertisers signed for sponsorship in the *Batman* series are Anderson-Clayton, S. C. Johnson and Procter & Gamble, all through Benton & Bowles; Bristol-Myers and Hunt Foods, via Young & Rubicam; Carnation (Erwin Wasey), duPont (N. W. Ayer), Lehn & Fink (Richard K. Manoff), Polaroid (Doyle Dane Bernbach), Menley & James (Foote, Cone & Belding), Merck & Co. (Needham, Harper & Steers) and Noxzema (Sullivan, Stauffer, Colwell & Bayles).

Business briefly . . .

Arrowhead & Puritas Waters Inc., Los Angeles, through Hixson & Jorgensen, Los Angeles, has budgeted about \$280,000 for its 1966 advertising campaign. The expenditures primarily will be for spot TV and spot radio in the 10 Southern California counties which make up Arrowhead's marketing area. Spot TV and spot radio will be used in both Los Angeles and San Diego counties but only radio is slated for the other markets.

Armour & Co., Chicago, through Foote, Cone & Belding, New York, and **The Institute of Life Insurance**, through J. Walter Thompson Co., both New York, will sponsor an NBC-TV news special about Chinese Communists mass indoctrination-persuasion, *The Voice of the Dragon*, on Feb. 6 (6:30-7:30 p.m., EST).

Participating advertisers in NBC-TV programs announced last week include **Miles Laboratories**, Elkhart, Ind., through Jack Tinker & Partners, New York, in nine prime-time programs and in *NBC Sports in Action* (Sundays, 4-5

THE MEDIA

A move to control the big-city urge

SUBURBAN-URBAN SERVICE OVERLAP PROMPTS FCC STATION GUIDELINES

The FCC has adopted a new policy aimed at helping it to determine when an applicant for a suburban community really intends to serve that community—and when he is a big-city applicant in disguise. The policy is also designed to guard against ostensibly small-town stations serving large cities with substandard signals.

The commission, in announcing the policy last week, indicated it represented an effort to keep pace with the population growth patterns in the U. S. As once clearly distinct communities become engulfed in sprawling metropolitan areas, the task of distinguishing authentic suburban applications from counterfeit ones is increasingly difficult.

Under the new policy, the commission will question the genuineness of a suburban application if the proposed station's 5 mv/m daytime contour would penetrate the geographic boundaries of a community that has more than 50,000 inhabitants and has a population at least twice as large as that specified in the application.

Hearing Necessary ■ If the applicant

can't prove in a hearing the genuineness of his intentions, he will have to meet the technical standards the commission specifies for stations proposing a primary service for major cities.

This standard requires a showing of a 25 mv/m contour over the main business district. The 5 mv/m contour used as an initial test is the signal

strength stations serving large cities are required to put over distant residential districts.

Thus, applicants for suburban stations will have to plan carefully lest they propose a station that would neither, by the commission's new policy, be clearly a suburban outlet nor, by existing rules, be a big-city facility.

The policy statement emerged from a proceeding involving applications for AM facilities in three heavily urbanized areas—in Southern California, northern New Jersey and around Pittsburgh. That proceeding in turn followed a U. S. Court of Appeals decision overturning the commission's decision in the Pittsburgh case and suggesting that the agency clarify its standards for distinguishing between suburban applicants proposing to serve some part of a central city.

The commission last week noted that, under its statutory requirement to provide for an equitable distribution of broadcasting facilities among communities and states, it favors applicants in comparative hearings that are pro-

NAB executives to meet

Possible creation of a committee to aid new television stations will be put before the National Association of Broadcasters executive committee when it meets in Washington, Tuesday (Jan. 4). Other items on the agenda of the committee's last scheduled meeting before the joint board sessions on Jan. 23-27, will be the proposed expansion of the public relations program and staff, and the creation of a small-market radio committee.

p.m., EST) and *Senior Bowl* (Jan. 8, 2 p.m. to conclusion, EST); **Union Carbide Corp.**, through Wm. Esty & Co., both New York, in four prime-time series; **Smith, Kline & French Inc.**, Philadelphia, through Foote, Cone & Belding, New York, in six prime-time shows; **Warner-Lambert Pharmaceutical Co.**, Morris Plains, N. J., through J. Walter Thompson Co., New York, in seven prime-time programs and *Frank McGee Report*, and **Beecham Products**, Clifton, N. J., through Kenyon & Eckhardt, New York, in five prime-time programs.

Rep. appointments . . .

■ **KOVR(TV)** Stockton-Sacramento, KMJ Fresno, KFBF Sacramento, KBEE Modesto, all California, and KOH Reno (all McClatchy Broadcasting Stations): The Katz Agency, New York.

■ **WQXI** Atlanta; **WING** Dayton, Ohio; **WJIM** Lansing, Mich.; **KYMM** Portland, Ore., and **WTRY** Try, N. Y., and **WAVZ** New Haven, Conn. (last two Kops Communications Stations): Robert E. Eastman & Co., New York.

posing a first local service. But, it added, its experience has been that as "their power and coverage are increased to serve larger numbers of persons, stations in metropolitan areas often tend to seek out national and regional advertisers and to identify themselves with the entire metropolitan area rather than with the particular needs of their specified communities."

New Issues ■ An applicant required to undergo a hearing to rebut a presumption that his proposed station is intended to provide another big-city service instead of a first local service, will have to submit evidence on four points:

1. The extent to which he has ascertained that the specified community has separate and distinct programming needs.
2. The extent to which those needs are being met by existing AM stations.
3. The extent to which his program proposals will meet the unsatisfied needs.
4. The extent to which projected sources of advertising revenues within his specified community are adequate to support his proposals as compared with sources from all other areas.

This evidence will be in addition to the information usually required in urban-suburban cases concerning the independence of a suburb from its central

■ **Kcvr** Lodi, Calif.: National Time Sales (and becomes member of National Spanish Language Network), New York.

■ **Kikk** Pasadena, Tex.: Venard, Torbet & McConnell Inc., New York.

Why did DDB give up Quaker Oats account?

Five days before the end of 1965, Doyle Dane Bernbach, New York, resigned an estimated \$3.5 million of Quaker Oats business. No reason was given by the agency for its move, announced last Monday (Dec. 27).

The account, which includes Quaker Oats, Mother's Oats and Instant Oats, bills about \$2.5 million in TV-radio.

A DDB spokesman declined to answer questions about its action. There was speculation that DDB may be obtaining an assignment from General Foods Corp.

DDB will continue to handle the account until another agency is picked. A Quaker spokesman in Chicago last Wednesday, said there were no plans to appoint a new agency immediately.

city.

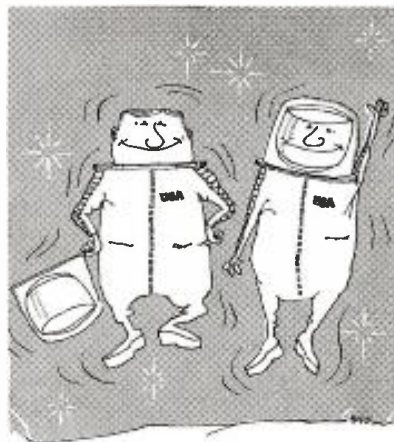
The commission said it will apply the new policy to all pending applications as well as to those filed in the future, "whether opposed or not, since it will materially assist us in making fair, efficient and equitable allocations of standard broadcast facilities in metropolitan areas."

An applicant may be ordered into a hearing—or to face enlarged issues if already in one—even if his proposal does not meet the 5 mv/m test. The commission said petitions for hearings or for enlarging issues will be favorably considered if the petition show "that the proposal will realistically serve primarily a community other than his specified community."

Three Cases ■ The commission last week, in separate orders, found that applicants in each of the three cases prompting the policy review met the 5 mv/m test and would, therefore, have to face the new issues.

In the Pittsburgh area case, the order applies to the two applicants—Monroeville Broadcasting Co., which the commission had favored in the decision that was ultimately reversed by the court, and Miners Broadcasting Service Inc., which the commission had concluded was proposing a service for the central city.

Monroeville is seeking a 250 w day-



Light years ahead in space development: CENTRAL FLORIDA

Florida's fastest growing major television market . . . where WFTV serves the Cape Kennedy missile complex and the industrial-agriculture industries of Central Florida . . . quality programming cited in three recent national awards.

BUY DOMINANCE—BUY COVERAGE

wftv

CHANNEL 9 ORLANDO

National Rep: Blair TV—A NAB TV Code Station

ATTENTION
UHF's
and Independent V's:
Your **BEST BET** for
COUNTER-
PROGRAMMING

THE
SPORTS
PACKAGE

time only station, on 1510 kc, for Monroeville, which has no local service. Miners is seeking to increase the power of its station at Ambridge, WMBA, from 500 w to 10 kw, on 1510 kc. Miners proposed using a directional antenna and requested a dual-city designation of Ambridge-Aliquippa.

The commission, in the decision reversed by the court because of the vagueness of the agency's standards, held that Monroeville needed a first service more than Pittsburgh needed a ninth. Under the new policy, however, both proposed stations would put a strong enough signal over Pittsburgh to raise a question requiring resolution in a hearing as to which community it will "realistically serve."

The Southern California case involves the 1110 kc frequency occupied by KRLA Pasadena (Los Angeles). Thirteen applicants are seeking the facility, but the commission's order last week affects only two of them—Orange

Radio Inc. and Pacific Fine Music Inc., which are proposing to serve suburban communities in the Los Angeles area with 50 kw until sunset, and with 10 kw at night.

Three applicants are involved in the northern New Jersey case, and all propose stations in or near the New York-Northeastern New Jersey Urbanized Area as delineated by the Bureau of the Census. But only two meet the 5 mv/m test—Jupiter Associates Inc., which proposes a 500-w station at Matawan; and Radio Elizabeth Inc., which proposes a 500-w station at Elizabeth. The third applicant, Somerset County Broadcasting Co., proposes a 1-kw station at Somerville. The applications are for a 1530 kc frequency.

The commission's review board would have granted Radio Elizabeth's application, principally on the ground that Elizabeth, a city of 107,000 population, has no local service. But the competing applicant appealed that decision.

Oren Harris sets the date

Will leave committee
post in January,
House on Feb. 3

The date of transition—Feb. 3, 1966—from member of the House of Representatives to federal judge in his native state of Arkansas was set last week by Oren Harris (D), representative of the fourth district there for the past 25 years.

The announcement was made at the congressman's "last news conference in Washington" following weeks of speculation on when he would assume the robes of a judge after his nomination.

As Harris leaves, eyes turn toward Staggers

Representative Harley Orrin Staggers (D-W. Va.) is a quiet man. He hasn't garnered many headlines—except maybe in his native state—since he first came to Congress in January 1949.

Before that, he hadn't exactly been a national figure; he had served as coach and teacher at both high school and college levels for a total of four years, and he held the sheriff's office from 1937 to 1941 in Mineral county, W. Va. He is now serving his ninth consecutive term in the House and is not considered to be in great danger of losing his seat in the very near future.

But men change, and so do situations. And the situation that Representative Staggers now finds himself in could change him.

He succeeds to the chair of the House Commerce Committee, to be vacated by Representative Oren Harris (D. Ark.), probably during or immediately after the opening week of the second session of Congress, which starts Jan. 10. At that time Member Staggers will be transformed to Chairman Staggers and there could be a change in his demeanor.

An Open Mind ■ Mr. Staggers will be called upon to hear all sides and to weigh the evidence presented both for and against new legislation. He intends to hear all sides. As he said

last week: "Any segment of society we have to deal with has no fear of me. I intend to give everyone his fair say on each issue."

Among his colleagues, Mr. Staggers is regarded as a liberal though a quiet one. He explained: "I'm a Johnson man, sure. I vote with my party a majority of the time."

But what will happen when the transition takes place? Mr. Staggers has already indicated that the Communications Subcommittee will be left to Representative Walter Rogers (D-Tex.), but some in West Virginia feel that once he gets the taste of being chairman, he'll naturally take a

more active interest. Some on Capitol Hill feel that the very nature of the job will compel him to take charge of the committee, for, they say: "If anything goes wrong, he'll be the one to shoulder the blame and the responsibility."

Road to Rank ■ The route that Mr. Staggers took on his way to the chairmanship was circuitous. One might even say that he owes his chairmanship to Republican Barry Goldwater, who lost in his presidential bid to President Johnson in the 1964 elections.

At the time of the elections, Mr. Staggers was fourth ranking member behind Mr. Harris, with John Bell Williams (D-Miss.), second, and Kenneth Roberts (D-Ala.), third. But during the 1964 elections, Mr. Goldwater carried the state of Alabama by a large majority, and the seat of Mr. Roberts fell to his Republican opponent, Glenn Andrews.

The Arizona conservative also carried the state of Mississippi—but with the aid of Mr. Williams. When the House reconvened the Democrats stripped seniority rights from all those party members who had supported former Senator Goldwater, and so Mr. Williams descended from ranking member to the bottom of the list on the committee, elevating Representative Staggers to ranking member as Mr. Williams fell.



'Chairman' Staggers

was confirmed by the Senate Aug. 11 (BROADCASTING, Aug. 16, 1965).

Representative Harris said that his commission to take his place on the bench was delivered by Ramsey Clark, deputy attorney general, Dec. 23 (BROADCASTING, Dec. 27, 1965).

Congressman Harris said that he first learned that his commission had been signed Dec. 16 when he was notified by phone by Attorney General Nicholas DeB. Katzenbach. Before this, he implied, he had no indication it was ready.

Representative Harris, chairman of Commerce Committee for the past nine years, said he would resign his chairmanship "probably after the first week of the new session, after clearing up some remaining committee business." The new session starts Jan. 10.

The chairman noted that during the past session of Congress, his committee had acted on "every proposal made by the President." And he added: "In my opinion, it was a highly successful year of which I am very proud and to which I give full credit to a very fine committee."

Orderly Change ■ But he reminded the reporters that "at the time of the nomination, it was generally understood by everyone that I would remain in the Congress at least until the end of his session and probably until sometime after the first of the year to conclude major legislation pending before the committee, finalize reports and other responsibilities toward an orderly transition" (CLOSED CIRCUIT, Oct. 4, 1965).

He added: "It will be recalled that the President made public statements on three different occasions on signing bills from our committee that I would not leave the Congress until his program before the committee was completed."

The reins of the committee will be turned over to Harley O. Staggers (D-W. Va.), who, Mr. Harris said, "has a complete understanding of the committee."

He discussed the Arkansas political situation, the object of several articles in the nation's press, and said that the situation was not clear but that the decision on whether to hold a special election was one for Arkansas Governor Orval Faubus, and not for himself. He said that political leaders in his state had requested that he remain in his congressional seat until after April 27, the filing deadline for the November elections in Arkansas, to await the chance of a special election.

But he said: "Although I appreciate the problem, I do not think it advisable [for me to remain] or in the best public interest."

Ratings Report ■ One final matter for the chairman to conclude is the



Representative Oren Harris (D-Ark.) (r), with his commission to serve as federal judge for the eastern and western districts of Arkansas in hand. Mr. Harris appeared at a news conference at which he said he'd received his commission and that he planned to take his place on the bench Feb. 3.

long-awaited report on broadcast ratings. He said that this was "a very important report which contains some very pointed remarks to make about the future of the industry." Mr. Harris stressed the importance of the industry policing itself "or other matters may be brought to bear on it." He said that the report was prepared by the committee with the help of the Broadcast Rating Council and other industry sources.

In the question-and-answer session following the formal statement, Mr. Harris was asked how he found out that his commission was signed. He replied that the attorney general told him. Asked whether he was given any reason for its delay, he said, no, that he had not asked for any.

When queried on the reasons for the sudden interest in his leaving Washington for the federal bench, he stated, "I don't know the reasons, you might ask the Washington press corps."

He said that he was not leaving Congress just to escape the Arkansas political situation that had become complicated by redistricting in that state.

He said that the report on broadcast Congress just to escape the Arkansas political situation that had become complicated by redistricting in that state.

Ford money pours into ETV

\$16.5 million in year
brings 14-year total
to over \$96 million

Noncommercial television got \$16.5-million from the Ford Foundation in the year that ended Sept. 30, 1965. Not all of that money has been spent but the figure represents appropriations made in that fiscal year.

In its annual report last week, the foundation listed a \$10 million appropriation to aid educational TV stations, a \$6 million grant to the National Education Television Center (NET) for programming to its affiliated ETV's and a \$500,000 grant to Educational Broadcasting Corp. (WNBT-TV New York).

The \$10 million appropriation was announced last summer, the pledge accompanied by a declaration that community-supported educational TV stations were in "precarious financial condition" (BROADCASTING, July 19, 1965). According to a foundation spokesman, \$3.7 million of the \$10 million total has been paid to 18 ETV's since Sept. 30, 1965, with payments to nine or more stations now "in the works."

Funds in the appropriation are being made available over four years on a matching-grant basis. These are restricted to some 30 community ETV outlets operated in 28 cities by non-profit organizations which derive support from the general public. Amounts of grants to qualifying stations range from \$50,000 to \$500,000 on a sliding formula based on contributions from other sources.

NET was founded with foundation funds in the 1950's. The \$6 million grant is the third awarded to the ETV programming organization. The \$500,000 grant to WNBT was of an emergency nature, that station having had financial difficulty for some time.

The Ford Foundation reported its net worth to be over \$2.4 billion at book value at the end of the fiscal year, a rise of more than \$27 million over the previous year. Total grants approved, project expenditures and administrative expenses since the foundation's establishment in 1936: \$2.5 billion, or \$847.5 million in excess of its income over the 29 years. By the summer of 1965, the foundation and other organizations established by it had given ETV projects \$96.8 million since 1951.

No reconsideration for AT&T

FCC turns down company's plea, sets procedure to be followed in rate study

The FCC is going ahead with its sweeping investigation into the rates of the American Telephone & Telegraph Co. and the associated Bell System companies that could have an impact on the cost of common-carrier service provided the networks.

The commission turned down AT&T's request for reconsideration of an order providing for the inquiry and announced plans for a two-phase hearing that could last for several years. It is scheduled to begin in April.

The order drew a sharp dissent from Commissioner Lee Loevinger, who accused the agency of acting unfairly in arriving at its decision to deny reconsideration. He had voted for the inquiry.

Commissioner Kenneth A. Cox, in turn, issued a statement criticizing Commissioner Loevinger for using material from a confidential staff document to make the argument on which he based his dissent.

Commissioner Loevinger was the only dissenter. Commissioner Rosel H.



Mr. Loevinger



Mr. Cox

Hyde, who had been out of the country when the original order providing for the inquiry was issued, abstained from the vote on reconsideration. But he voted with the majority in the procedures to be followed in the inquiry.

AT&T says that although it would have preferred the more traditional regulatory approach of "continuing surveillance" of its rates, the company will present all the facts and information requested. "We will show that the business is and has been conducted in the best interests of the public," the

company said.

No Answers Yet ■ The commission said it had no "preconceived notions" regarding AT&T rates. But it said that the information it had raises "substantial questions" about the structure of Bell's interstate rates which "should be explored on the public record."

The inquiry stems from a seven-way cost study made by AT&T at the commission's request which showed a wide disparity in the earning rates of various categories of service. The study showed the lowest rates of return in those services in which AT&T competes with other companies; the highest rates in those services in which AT&T has a monopoly.

Message telephone and Wide Area Telephone Service earn at a rate of 10% or more. A miscellaneous category which includes television and radio service earns at a rate of 0.9%. Other services also earn a low return.

The commission will look into the question of whether some of the rates are underpriced for competitive reasons and whether other AT&T customers are in effect subsidizing the users of the underpriced service.

Accordingly, some industry representatives feel that the inquiry could result in higher rates for television and radio service.

Chairman E. William Henry, in a concurring opinion supporting the order for a formal inquiry, said there can be "no regulatory order without some reasonably well-defined ground rules—some framework of regulatory principles within which the government's freedom and the company's freedom may be exercised."

Loevinger Dissents ■ Commissioner Loevinger based his dissent on the ground that the commission had "instituted an adversary proceeding which . . . is accusatory in form . . . and, in effect, has authorized one of the adversary parties [the Common Carrier Bureau] . . . to rule upon the objections filed by the other party." He said the procedures permit the bureau to secure the adoption of orders before the telephone company "is even aware" that the orders are under consideration. "This is neither fair nor rational," he said.

The commission said the procedure it is following is supported by past practices by law. But Commissioner Loevinger said that the procedures—which prohibit the commission from receiving off-the-record communications from AT&T while permitting such contact with the bureau—are sanctioned by rules adopted in August.

Commissioner Cox said the dissent takes "out of context" words and phrases from the staff's memorandum recommending rejection of the petition

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for reconsideration and uses them "to establish its 'premise' that the bureau is in an adversary or accusatory position."

He expressed particular concern over Commissioner Loevinger's use of material from "an internal document prepared by the staff as a basis for discussion with the commission." He said publication of such documents would inhibit the staff in its discussions with the commission on the "complex and sensitive problems that arise in the communications field."

Changing hands

ANNOUNCED ■ *The following station sales were reported last week subject to FCC approval.*

■ **WCAM Camden, N.J.:** Sold by the City of Camden to Leonard and Phil Chess for \$1.45 million. The three-year contract offered by the Chess brothers topped a competing proposal of \$1.3 million cash submitted by Jerry Wolman, owner of the Philadelphia Eagles (BROADCASTING, Dec. 20). The Chesses, as L&P Broadcasting Corp., have owned WVON Cicero (Chicago), Ill., since 1963 and added WSDM(FM) Chicago last March. They are also the owners of Chess Record Corp. WCAM, a commercial station with studios presently located in city hall, was founded in 1925. It operates on 1310 kc with 1 kw daytime and 250 watts nighttime.

■ **WALT Tampa, Fla.:** Sold by Eastern Broadcasting Corp. (Roger A. and Louise H. Neuhoof, 68% owners) to Universal Broadcasting Co. for \$360,000. Eastern Broadcasting owns WCHV and WCCV(FM) Charlottesville and WHAP Hopewell, both Virginia. Universal Broadcasting is a New Jersey corporation principally owned by Theodore Wiener, Melvin J. Schoem and Robert Leonard. WALT went on the air in 1946 and operates daytime on 1110 kc with 10 kw. Broker: Hamilton-Landis & Associates.

■ **KIRV Fresno, Calif.:** Sold by Irving E. Penberthy to Robert Eurich and Henry Nagel Jr. for \$145,000. Mr. Penberthy has operated the station since it went on the air in October 1962. Mr. Eurich has been general manager since

August 1963. KIRV operates daytime on 1510 kc with 500 w.

APPROVED ■ *The following transfer of station interest was approved by the FCC last week (For other commission activities see FOR THE RECORD, page 134).*

■ **Ksss Colorado Springs:** Sold by J. D. Hill to Northwest Publications Inc. for \$200,000. Northwest is part of Ridder newspaper group, which owns WDSM-AM-TV Duluth, Minn. (Superior, Wis.); KSDN Aberdeen, S. D., and has a 26.5% interest in WCCO-AM-TV Minneapolis-St. Paul. Agreement includes stipulation that Mr. Hill be employed as consultant and that he not compete within 100 miles for four years in return for \$13,000 per year. Ksss operates on 740 kc with 1 kw daytime and 250 w nighttime.

WFGA-TV interim grant challenged

The FCC was asked last week to revoke the interim authority it gave WFGA-TV to operate on channel 12 in Jacksonville, Fla., and instead grant interim authority to all applicants for

permanent authority on an equal basis. The request came from Community First Corp. which also last week filed an application for permanent authority on channel 12.

Originally (in 1956) channel 12 was granted to Florida-Georgia Television Co. (WFGA-TV). Then in 1963 the commission reaffirmed its decision after a rehearing on ex parte charges made before a congressional committee.

The U.S. Court of Appeals in Washington early in 1965 returned the case to the FCC saying that it should not have readopted its 1956 grant because of participation in that decision by the late commissioner Richard A. Mack, accused of participating in the ex parte proceedings (BROADCASTING, May 10, 1965).

Community First, the only applicant for permanent authority to date, said that if it is given temporary authority to operate on channel 12 it will allow all future applicants for permanent authority to associate with it in the interim operation on an equal basis. The deadline for filing applications for permanent authority is March 1.

Community First, which is composed of 10 principals from Jacksonville, was involved in the drop-in proceeding before the commission in 1960 when it asked the commission to drop channel

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Communications grow and so do FCC rules

FCC Chairman E. William Henry looked back on 1965 last week and saw the number and variety of communications services in the U. S. continuing to grow at an "explosive rate."



Chairman Henry

The number of authorized broadcast stations continued up. The "mushrooming growth" of community antenna television remained a fact of life. And regular commercial communications by satellite became a reality.

As the communications business grew, so did the problems and the government regulations to deal with them.

These are some of the highlights in his year-end statement.

■ The number of authorized broadcast stations reached more than 6,800—4,100 AM, 1,900 FM (including some 300 educational), and more than 800 TV (about 130 educational). Last year the total was 6,464. The largest increase was in

the number of FM stations, up from 1,628 (257 educational).

■ The commission put microwave-fed CATV's under its jurisdiction and reached an initial conclusion that it has jurisdiction over all CATV's—nonmicrowave fed as well as those using microwaves. It also instituted an inquiry looking to the adoption of additional rules to regulate CATV's, whose operations, the commission feels, affect its regulatory responsibilities.

■ The commission authorized commercial communications—telephone, record and television—by way of the Communications Satellite Corp.'s satellite. But it launched an inquiry into the reasonableness of the carriers' rates. The commission is also considering ABC's request for a satellite to transmit programs to its owned-and-affiliated stations.

■ The commission initiated a number of controversial rulemaking proceedings. One looks to limit common ownership of television stations in the top 50 markets to three, no more than two of them VHF's. Another envisages limiting networks to ownership or control of 50% of their prime-time non-news programming, as a means of fostering competition in program

production.

■ The commission adopted rules to limit FM stations in large cities from duplicating more than 50% of the programming of jointly owned AM stations, and began an inquiry into whether corporate licensees have interests in more than the number of stations permitted by the rules.

■ More complaints were received by the commission about programming than any other subject. (The FCC annual report, due out next month, says 34% of the 21,000 complaints received dealt with programming. Advertising ranked second, sparking 32% of the complaints. In 1964 that order was reversed.)

■ The commission continued to impose sanctions on stations violating the rules. Forty-five stations were fined, 23 were given short-term renewals, and five were denied renewal of their licenses. Two stations are in revocation proceedings.

The chairman made special note of the service provided by transistor radios during the power blackout in the Northeast the night of Nov. 9-10, 1965, and "the ability of a number of stations in the area to function with auxiliary equipment and to carry vital information about the emergency."

10 into Jacksonville.

Precedent Breaker ■ It said that since WFGA is not at this time an applicant for permanent authority it cannot be allowed to operate the station on an interim basis. To do so would be to fly in the face of commission precedent and several court decisions, according to Community First. WFGA, however, is expected to apply for permanent authority before the March deadline.

In its order complying with the court of appeals decision the commission had said that WFGA should be allowed to continue operation on channel 12 on an interim basis (BROADCASTING, Nov. 22, 1965).

Community First, however, said that even if WFGA were an applicant for permanent authority it still should be denied interim authority. Community First added that to allow WFGA to operate on this basis would prejudice the case of all other applicants.

It also reported that it was approaching WFGA about the possibility of working out an agreement for lease of the latter's facilities.

FCC overturns KWK decision

Group applicant approved for interim operations; more may join it later

In a 4 to 3 decision last week the FCC reversed a finding of its review board and granted the application of Radio Thirteen-Eighty Inc., a joint applicant composed of seven companies, for interim authority to operate on facilities scheduled to be vacated by KWK St. Louis on Jan. 31.

The applications of Radio Thirteen-Eighty and six other applicants for interim authority had been denied by the FCC review board (BROADCASTING, Sept. 20, 1965). The board had concluded that there was no need for the service compelling enough to override the prejudicial effect it said a grant to

any of the applicants would have on the outcome of the contest for permanent authorization.

The commission said it agreed with this conclusion in relation to six of the applicants, but did not think this would be true in the case of Radio Thirteen-Eighty. It concluded that Radio Thirteen-Eighty's proposed expenditure of \$120,000 to construct new facilities would not prejudice the rights of any party because it will be divided in at least seven ways. In addition, the Thirteen-Eighty application states that any of the other applicants for permanent authority may join in the interim operation, thus further reducing the costs to each applicant.

The commission specified that within 30 days of the release of its order any other applicant involved in the interim hearing proceeding may become a party to Radio Thirteen-Eighty on equal terms with the other parties.

Radio Thirteen-Eighty is proposing to build new facilities because it has been unable to reach an agreement with KWK for the purchase or lease of the present facilities.

The seven applicants which form

Radio Thirteen-Eighty Inc. are Archway Broadcasting Corp., Bi-State Radio Inc., Gateway Broadcasting Co., Home State Broadcasting Corp., Prudential Broadcasting Co., Six-Eighty-Eight Broadcasting Co., and St. Louis Broadcasting Co.

Others Who Applied ■ The other interim applicants who are also applicants for permanent authority are Great River Broadcasting Inc., Missouri Broadcasting Inc., Thirteen Eighty Radio Corp. (which is applying for permanent authority under the name Kwk Broadcasting Corp.), Clermont Broadcasting Co., Victory Broadcasting Co. and Pike-Mo Broadcasting Co. (latter seeking 1390 kc, 500 w, daytime in Louisiana, Mo.). Kwk operates fulltime on 1380 kw with 5 kw.

A principal in Kwk and Thirteen Eighty Radio is Arthur W. Wirtz, president of the parent corporation of kwk.

In relation to the application of Pike-Mo the review board had suggested that granting the application of Radio Thirteen-Eighty Inc. might work to the disadvantage of an applicant trying to move the frequency to another location.

The commission, however, said that no such prejudice will exist. It said that Radio Thirteen-Eighty is on notice that the frequency it will use during the interim period may eventually be moved to a new location.

A Status Quo ■ Regarding the charges of interference to other stations the commission stated that it was doing no more than maintaining the status quo. It would be a different case if the grant of interim authority were to create interference to existing stations for the first time, the commission said.

The license of kwk was revoked by the FCC in 1963 for what the FCC called willful misconduct in connection with two treasure-hunt contests broadcast in 1960 (BROADCASTING, June 3, 1963). Since then the station has received several extensions of time to stay on the air, the most recent was from Nov. 30, 1965, to Jan. 31.

Commissioners Robert T. Bartley, James Wadsworth and Lee Loewinger dissented from the commission decision. Commissioner Bartley said the need for continued service on the kwk frequency in St. Louis is not immediate or imperative and concluded that the commission findings were insufficient to justify the extraordinary procedure of an interim authorization.

Fisher's CATV views mellow

Says stricter controls

may not be needed, local

TV subsidy might be answer

Dr. Franklin M. Fisher, who made the economic study used by the National Association of Broadcasters in its demand for strict regulation of community antenna television, appeared last week to take a somewhat more moderate view of CATV regulation than does his ex-employer.

In general he followed the NAB doctrine that CATV is a threat to TV station revenues, to the addition of new stations and to local-station programming. But in contrast to NAB's contention that the FCC should give stations more protection than so far accorded them. He ventured that it is hard to tell now whether the FCC should go farther.

It might be "more efficient," he said, to encourage local programming and local control by directly subsidizing stations, rather than by restricting CATV.

Addressing the American Economic Association in New York last Tuesday at a convention session on "Public Regulation: The Impact of Changing Technology," Dr. Fisher said that, in the circumstances, "the FCC's policy of mild regulation of CATV's may be a reasonable one."

He said it "clearly" may be that the FCC's noncarriage and duplication safeguards don't go "far enough," but added: "Yet it is well to be cautious." He continued:

"The effects of the all-channel law [in promoting UHF growth] are as yet in the uncertain future, and the diversity of programming provided by big-city independent stations which are carried on CATV's may be more important than the local diversity provided by profit-subsidized local programming.

"In not inhibiting CATV growth beyond the mild restrictions involved in the carriage and nonduplication rules, the FCC may be giving proper weight to these considerations and to the fact that CATV subscribers are willing to pay for the services they are getting, even if the full costs of those services are not recovered thereby.

"Whether such a restrained policy is in fact sufficient to allow the growth of UHF stations and to offset the effects of CATV's on the local programming available to subscribers and also to non-subscribers is difficult to say at the pres-

ent time.

"... It is clear that the encouragement of local diversity in television is a legitimate aim of public policy. This is particularly evident if we recall the non-economic benefits of such a policy in a free society. Regulation of CATV may be necessary to preserve that diversity in the presence of the economically inefficient methods now used to sustain it.

"Yet one cannot but feel that such regulation is but another patch on a set of arrangements not particularly well suited to public ends. If local programming and local control are to be encouraged, it might be more efficient to subsidize local stations directly than to restrict their competitors."

Dr. Fisher, who is associate professor of economics at Massachusetts Institute of Technology, made clear that he was speaking for himself and that his views were not necessarily shared by the NAB or anyone else. He also said a detailed report on his research for NAB would be published in a forthcoming issue of the *Quarterly Journal of Economics*.

In the present system of broadcasting, Dr. Fisher said, local programming is subsidized "by the profits from network affiliation and broadcasting.

"The FCC has generally strongly encouraged local television stations to show programs of a public-service nature and has been particularly interest-

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Will Dille be NAB's last Washington chairman?

There seems to be a growing feeling that John F. Dille Jr., WSJV(TV) Elkhart-South Bend, Ind., current chairman of the National Association of Broadcasters, will be the last of a short-lived line (two) of fulltime, working chairmen who made their headquarters in Washington.

The feeling is a strong one among members of the NAB joint board, which meets in Palm Beach Shores, Fla., later this month. At that meeting the board will decide if it wants to retain the working-chairman concept or discard it as a noble experiment when Mr. Dille's term as chairman expires in June.

Report from Dille ■ Mr. Dille will be called upon at the board meeting to give his impressions and reactions to his tenure in Washington, and will be asked, whether he recommends continuation of the present concept. At the moment, he has not made up his mind as to exactly what he will tell the board.

The feeling among some board members, however, is that he will endorse the work of President Vincent Wasilewski and the staff, and say that a fulltime chairman is not a necessity.

A clue to the chairman's thinking may be forthcoming Tuesday (Jan. 4) when the NAB executive committee meets for a final run-through on matters that will be brought before the board even though the subject is not on the committee's formal agenda. Mr. Dille said he has not actively solicited opinions on the chairman's role from the committee or other board members, but he would "welcome their observations" and would "listen to them carefully."

The working-chairman concept



Mr. Dille

emerged from the board's January 1965 meeting in Palm Springs, Calif., where Mr. Wasilewski was appointed president. At that time, the board approved up to \$50,000 yearly for salary and living expenses for the chairman, whose "increased involvement will be to provide better communications with broadcasters, the board and the president. . . . [and] provide on-location practical guidance to the staff. . . . [and] provide executive manpower to effect useful long-term planning."

Willard Schroeder, WOOD-AM-FM-TV Grand Rapids, Mich., was chairman at that time and moved to Washington for the duration of his term which expired last June. At the

June board meeting, he set forth a list of NAB "imbalances and shortcomings," which included the need for a president and a working chairman "to provide both good management and advance planning."

Last week Mr. Schroeder said he expected to attend the coming board meeting, and if asked, would give his opinions on the chairman's job. But, he said, since Mr. Dille "has been in the job the longest, the most pertinent observations will be made by him and I'll be guided by them."

Of concern to Mr. Dille is that some board members may look upon the chairman-president relationship and make their judgments based on personalities. "The needs of NAB as an institution are changing," he said, "and members should be looking at the institution and what's good for it . . . without regard to personalities. It's too easy to have short-range thinking. What NAB needs is long-range thinking."

In general two opinions perhaps best sum up many board members' feelings on the subject:

■ "It may be a matter of doing away with either the fulltime chairman or the executive committee [which holds no formal powers], and the committee represents a better geographical distribution of thought."

■ "It takes a hell of a lot of dues from a hell of a lot of small stations to pay that \$50,000 to the chairman. If Vince is qualified to do the job, leave him alone."

The feelings of the executive committee and the board members they have talked to may shed some light on the subject, which Mr. Dille has referred to as "not the dullest subject" of the day.

ed in the promotion of locally originating live programs," he said. "This is a reasonable interest."

But, he cautioned, CATV competition "may very well lead to a substantial reduction in local programming—to an end to such local diversity as the FCC has been able to foster under [TV broadcasting's] line-of-sight limitation."

The FCC's proposal to require CATV's to carry a local station's programs in its own service area, Dr. Fisher said, "is patently in the public interest." But, he continued: "The non-duplication rule is less clearly so, especially when simultaneous duplication is not involved."

Media are bent to audience's taste

Television programming is shaped more by viewers than by broadcasters, Roy Danish, director of the Television Information Office, told the annual convention of the Speech Association of America in New York last Thursday (Dec. 30).

This is true of all media, he said.

"The shaping of a medium in terms of its content and the levels of tastes which it expresses rests not with the

medium so much as with its users," he asserted.

"It is no accident that such a small portion of your daily newspaper is devoted to news and so much is devoted to entertainment. It is the reader who has made that decision. And it is equally the reader or the viewer who has shaped general and special-interest magazines as well as moving pictures and the stage.

"The challenge which the broadcaster must face and has always had to face is how to meet the quite clearly defined desires of the majority while spicing his schedule with innovations

which may find mass audiences in their turn."

Mr. Danish traced the growth of television and said its demands for programming are so great that "I am convinced, as are many others, that there is practically no talent which has been left untapped in the search for usable broadcast materials." He also noted that such media as the theater and motion pictures have time for more leisurely preparation, but still produce only "a very small percentage of real hits."

He said he "belabored these difficulties [of television] because I think it's important to base one's expectations on reality. It often seems to me remarkable that so many good things are done on television. They come off as well as they do because of the enormous talents that are poured into them, and there's no doubt that all media would be better served if there were more such talents available."

Mr. Danish said the rising level of formal education "portends greater acceptance of certain kinds of program material which have in the past enjoyed very limited popularity."

"Given the limited supply of first-class talent, the tastes and program preferences of most viewers and the economic facts of broadcasting life," he said, "I don't think we have cause for great optimism. But certainly there will, as always, be some innovation—and not just because there are more stations as much as because someone, somewhere, has had a fresh idea."

Broadcast educators have the grave responsibilities of "educating and training students who will be the broadcasting professionals of tomorrow—who will have the responsibility for providing the best system of broadcasting possible with the best service possible," Dr. Harold Niven, assistant to the president of the National Association of Broadcasters, told the association.

History, he said, will record broadcasting as "a landmark in the democratization of our culture." The industry has provided for equalization of the arts, has proven to be the most successful aid to a people that must be informed and has provided for the interaction between people and their environment.

The NAB executive noted: "We must interest and recruit outstanding, superior young men and women for careers in broadcasting and then foster their professional education. . . We must both practice and teach the most ethical—the most responsible—conduct in the affairs of broadcasting."

He told the educators the industry "looks to you to assist in seeking out and educating young men and women in such a manner that they can take their places in our profession and contribute to its growth and development."

BROADCASTING, January 3, 1966

Heffner to assess N.Y. radio-TV

Incoming Republican Mayor Lindsay wants report on municipally owned properties as well as study of CATV

A survey and evaluation of the work of New York City's Municipal Broadcasting System and of the impact of community antenna television operations were launched last week by Mayor John V. Lindsay.

Richard D. Heffner, a former broadcaster and now a communications consultant and university professor, was assigned the job a few days before Mr. Lindsay was to become mayor on Jan. 1.

Mr. Heffner's report, the announcement said, will be used by Mayor Lindsay's staff "in reorganizing and coordinating all of the city's public information and communications services." Woody Klein, the mayor's news secretary, was named "to carry out the reorganization job."

There was no indication of just what the reorganization might involve. Published speculation that one or more of the municipal system's three broadcasting stations—WNYC-AM-FM-TV—might be put up for sale was discounted by representatives of both the incoming Republican mayor and the departing Democratic administration.

Mr. Heffner said we knew of no plan to sell any of the properties and that he was undertaking his survey project free of preconceptions. Representatives of the Municipal Broadcasting System

management similarly denied knowledge of any plan to dispose of the properties.

The speculation apparently stemmed from WNYC's current FCC application to increase power from 1 kw to 50 kw on 830 kc, a clear channel. Wcco Minneapolis, the class 1-A station on the channel, suggested in opposing the application that the city might be thinking of selling the station.

CATV's Effect ■ Mr. Heffner's study of CATV will include its impact both on New York's commercial broadcasters and on the city's own communications systems. Authorities declined to speculate on whether his authority was sufficiently broad to enable him to recommend—if he thought it desirable—that the three CATV franchises recently awarded in New York City be withdrawn or reassigned.

The Municipal Broadcasting System is headed by Seymour N. Siegel, who has been with the system for 32 years and director for 20 years, serving under both Democratic and Republican administrations. He said last week he welcomed the study by the new mayor.

WNYC, limited in nighttime operation to protect Wcco, is on the air from 6 a.m. to 10 p.m. and, like WNYC-FM, which broadcasts 24 hours a day, devotes much of its time to covering city government hearings and United Nations sessions and to presenting substantial blocks of live as well as recorded music. WNYC-TV, on channel 31, broadcasts approximately 65 hours a week on a regular basis (1:30-11 p.m.) but frequently is also on the air in other hours for coverage of UN deliberations, public hearings and similar events. All three stations are noncommercial.

Mr. Heffner's study is expected to be completed within a few weeks.

Mr. Heffner was general manager of WNDT-TV New York, Noncommercial station, from 1961 to 1963. Before that he was editorial consultant and director of special projects at CBS, and was originator and first producer-moderator of NBC-TV's *Open Mind*. He is president of the consulting firm of Richard Heffner Associates, New York, and professor of communications and public policy at Rutgers University, New Brunswick, N. J. He is making the study for Mayor Lindsay as an unpaid consultant.

In addition to Mr. Heffner's appointment, spokesmen for Mr. Lindsay reported that the new mayor planned to hold at least some live TV news conferences during the coming weeks.



Mr. Heffner
From his hands, changes?

NFL football gets CBS-TV prime time

Network to pay \$37.6 million in two-year deal; blackout rule is modified on double-header days

CBS-TV last week picked up the television rights to the National Football League's regular-season and pre-season games for two years for \$37.6 million (\$18.8 million a year) and was given an option for a third year at the same rate.

The deal sets precedents in bringing professional football to prime-time network television and in allowing league games to be telecast into the home territories of teams playing at home, as well as in the price.

CBS agreed to give pro football a prime-time berth—at least a partial one—by presenting seven games a season at night, four of them during the league's pre-season exhibition schedule in August and early September. The other three would be telecast during the regular season, pre-empting prime-time schedules after 9:30 p.m. EST on Thanksgiving and on two dates yet to be set. Dates for night telecasts of the exhibition games in 1966 are Aug. 12, 19 and 26 and Sept. 2—all Fridays.

The contract covers a 15-week regular season in 1966 beginning Sept. 11. It calls for 21 national presentations to be colorcast, including all the night games, in addition to selected regional contests.

Bowl Games Separate ■ Post season games (the championship game, Pro Bowl and Playoff Bowl) were not included in the package. Each will be negotiated separately, according to the league. This year these three games—the playoff and pro bowls are still to be played—collectively brought the league \$2,550,000 in rights fees from CBS.

The agreement contains a clause providing for further payments to the league when it expands to 16 teams as it hopes to do by 1967, meaning that an additional regional playoff game will be telecast. The financial increment has been agreed upon, NFL Commissioner Pete Rozelle said, but the amount was not disclosed.

The NFL is now getting \$14.1 million a year from CBS-TV for its regular-season games, yielding each team ap-

proximately \$1 million. With the new terms that figure jumps to \$1.2 million per team for a 15-team league in 1966.

Bill MacPhail, sports vice president at CBS-TV, acknowledged the network has made a profit on the games in each of the last two years. He said no determination has been made so far about costs to NFL sponsors in the future.

Uncertainties ■ Asked why the contract had been set for two years with a one-year renewal option, Mr. MacPhail said that nobody knows at this point just what the economics of the NFL television situation will be since prime-time exposure and a modification of the blackout rule will both have to be studied in practice.

Mr. Rozelle had indicated a week earlier that the hoped-for four-year deal between CBS and the league, which would ease the pain of too-frequent negotiations, might be impossible to attain because of future uncertainties (BROADCASTING, Dec. 27, 1965).

CBS-TV tentatively plans to present eight doubleheaders (during the last

eight weeks of the season after daylight saving time ends in order to avoid scheduling problems) and the modified blackout plan provides that on these double-header dates viewers in a city whose team is playing at home will see only one outside contest.

Mr. Rozelle explained that the blackout modification would inevitably cause some overlap between broadcast times of outside games brought into a market and the game times of teams playing in that market, even on double-header days.

The commissioner said he had spoken to "a number of independent entities" including the two other major networks before reaching an agreement with CBS-TV. The contract was said to have been concluded at 1 p.m. last Wednesday (Dec. 28). It was announced at 4 p.m. the same day.

Mr. Rozelle said that the NFL hopes that prime-time exposure for its games may attract a new segment of the television audience and that research conducted for the league by the Stanford Research Institute has indicated that its games will compete favorably with conventional popular television programming at night.

CBS has carried NFL games continuously since 1956.

Muir's 'Girl Talk' comments shelved

The comments of Jean Muir, once-blacklisted actress, on a taped segment of ABC Films' *Girl Talk* program, have sent that segment into at least a temporary limbo while ABC lawyers review it and determine the propriety of her remarks.

The program had reportedly been scheduled on WABC-TV New York for last Monday (Dec. 27) but was not broadcast. *Girl Talk* is syndicated in 44 markets and currently appears on all ABC-owned stations, according to an ABC Films spokesman.

During her taped interview Miss Muir is said to have recounted incidents surrounding her dismissal from *The Aldrich Family* program 15 years ago and in doing so she is reported to have mentioned the name of the sponsor, General Foods.

ABC said the interview with Miss Muir had been taped earlier in December. "During the interview certain statements were made by Miss Muir which involved third parties. These statements are being carefully reviewed to determine if those portions of the interview are suitable for broadcast."

Movie edited to add time

Television networks and stations often have been criticized for "editing" feature films to fill time slots. CBS-TV has added 10 minutes of footage to the theatrical version of "Requiem for a Heavyweight" in order to present the film on its two-hour "The CBS Thursday Night Movies" this week (Jan. 6).

The theatrical film ran 85-minutes and even with commercials was too short to fill the two hours. The additional footage came from "out takes," film that was shot but not used when the movie was released. The feature stars Jackie Gleason, Anthony Quinn, Mickey Rooney, and Julie Harris and was exhibited in theaters in 1962.

Professor sues to clear name

N.Y. court says NBC-TV quiz show, '21', might have injured his reputation

The right of an innocent contestant on a rigged quiz show to sue the program's producers, the carrying network and the sponsor for damages, has been upheld in the appellate division of New York state supreme court.

Joseph L. Morrison, faculty member at the University of North Carolina in Chapel Hill, brought suit in 1961 against NBC, producers Jack Barry and Daniel Enright, Barry-Enright Productions, sponsor Pharmaceuticals Inc. and quiz show contestant Elfrida Von Nardroff, charging that his academic career had been damaged through his innocent participation in the admittedly "fixed" quiz show 21. He's asking \$257,000 in damages.

Professor Morrison's argument had been denied in New York state supreme court before being carried to that court's appellate division. Defendants must now decide whether they wish to appeal the case further to the state court of appeals, but the right of such appeal is not automatic. It would have to be approved by the court. It was reported that NBC has not yet determined its course of action.

In his suit he said that following public knowledge of the quiz scandal he had made two applications for scholarships, one of which he had reason to believe would be awarded to him, but was refused both.

Dissent ■ Last week's decision by the court's appellate division was not unanimous. Of five judges participating in the case, three concurred in the majority opinion, one concurred in part, and another dissented.

The majority opinion, written by Justice Charles D. Breitel, held that the defendants put Professor Morrison in an "unduly hazardous position where his reputation might be injured, not because this was their purpose but because they did not care what happened to him in the pursuit of their purposes for selfish gain."

Later Justice Breitel wrote: "The defendants didn't call plaintiff a cheater, they only caused him to appear to be one."

Dissenting in part, Justice Samuel Eager agreed that there ought to be a jury trial of the issues but felt that

ASCAP's man in D.C.

The American Society of Composers, Authors and Publishers has retained Frederick G. Dutton, former assistant secretary of state for congressional relations, as its public relations representative in Washington, President Stanley Adams announced last week. Mr. Dutton is a member of the Washington law firm of Dutton, Gwirtzman, Schmertz & Zumas. He was a special assistant to President Kennedy and served as secretary of the cabinet.

Mr. Morrison should have the burden of proving that he sustained damages from appearing on the 21 program.

Justice Aron Steuer, disagreeing with the majority, held that although the public might fail to distinguish between those contestants in the program who were knowingly participating in the deception and those who were innocent, nevertheless Mr. Morrison had not shown that the defendants, by any word or deed, had been responsible for a false assumption of his complicity.

FCC plans session on TV program form

The FCC will take the proposed revision of the television program-reporting form off the shelf for discussion and, possibly, some action in a special meeting on Friday (Jan. 7).

The form, which has undergone countless revisions, now closely resembles the questionnaire adopted for radio last August (BROADCASTING, Oct. 18, 1965). And there are indications that

the commission will give the staff instructions for putting the document in final shape.

The commission last discussed the form in October. There appeared, then, to be a general feeling that the form could be adopted without further major changes (CLOSED CIRCUIT, Oct. 25, 1965).

Two commissioners—Rosel H. Hyde and Robert E. Lee—were absent, however, and their colleagues were reluctant to take any action without them. All seven are expected to be present Friday.

Questions Dropped ■ The form has been stripped of many of the detailed questions that drew sharp broadcaster criticism when the document was issued for comment. However, Commissioner Hyde, who felt the AM-FM form provided an avenue for government censorship of programing, is expected to take the same view of the TV form.

As is true of the AM-FM form, the document for television would concentrate on questions concerning news, public affairs and "other" programing, exclusive of entertainment and sports. The 14 categories on which applicants have been required to report in the existing form have long been dropped from versions of the new AM-FM and TV forms.

But the proposed TV document asks for more detailed information than does the AM-FM form on the programing listed in the composite week. A question requests a description of shows and asks for their title, source, category (agricultural, instructional, etc.), duration, number of times broadcast and, if designed for children, the age group for which they are intended.

Stumbling Block ■ This question could be a major obstacle to commission agreement on the form, since some officials concede it could be construed as an effort to influence programing. Commissioner Lee Loevinger, who would settle for a form identical to that now used in radio, is said to want the question removed from the TV form.



Animation is big again at MGM

The division, once retired, now re-emerges with three major TV projects budgeted for more than \$250,000

Metro-Goldwyn-Mayer, which once considered cartoons not worth doing, is in the process of spending more than a quarter of a million dollars to produce animated programs for television. The film company's Animation/Visual Arts Division is preparing a half-hour Christmas special, a half-hour entertainment series for the 1966-67 season and a half-hour semi-educational series for completion next January. All will be in color and may be shown on CBS-TV.

The property for the special is "How the Grinch Stole Christmas." It will be an adaptation from the children's book by Dr. Suess (Theodore Geisel). It's believed to be the first time TV rights to a Suess book have ever been obtained. The 30-minute project is budgeted at \$175,000 and will be completed before it's offered to the networks. Indications are that CBS-TV will get the first crack at it.

CBS already has backed the making of pilots of two cartoon segments

for use in the projected entertainment series for the 1966-67 season. One of the segments is "Goldie Lox and the Three Yaanhs" (pronounced as a screech). The protagonist of the episodes is described by producer-director Chuck Jones, head of the animation division, as "the first 14-year-old villain on television. We visualize her as Humphrey Bogart playing Duke Mantee in "The Petrified Forest." He says the yaanhs "are masses of furs in tennis shoes."

The second segment of the series, "Malcom Pouter," is a satire on the super characters such as "the Batman" becoming popular on television. "Malcom" is a mean boy who can't stand people more evil than he is, such as Ben Turbine, who has a turbine for a head and coils of wires for his hands. The series will consist of two units of one segment and one of the other. Each unit will be six-and-a-half minutes in duration. Budget for the project, tentatively titled *The Children Sour*, is running between \$40,000 and \$60,000. It appears headed for Saturday morning presentation, "but if it is good enough," comments co-producer Les Goldman, "it may go to prime time."

MGM Animations's third TV hopeful is *The Earth Creatures*, which will attempt to mate educational and entertainment values in a plot concerning a boy from outer space visiting and learning about the people and things on earth. Characters for the series have been developed and five sequences, so far, have been outlined at a cost of \$20,000. Reportedly CBS-TV also has expressed an interest in this project.

The MGM division was started in 1963, some six years after the company's original animation wing went out of business. The major product of the old division were "Tom and Jerry" cartoons created by Bill Hanna and Joe Barbera for theatrical showings. These cartoons are now being shown on CBS-TV's Saturday morning network lineup. Chuck Jones and Les Goldman were hired to produce new "Tom and Jerry" cartoons for theater exhibition first, and then eventual sale to TV. To date they've produced about 20.

The division also creates titles for feature films and has made animated commercials for the Gillette Co. and the Atlantic Refining Co., among other advertisers. These last, however, have been only supplementary activities.

Last month the division released a new 10-minute theatrical cartoon, "The Dot and the Line," and now is planning to produce a full-length theatrical animation feature called "The Phantom Toll-booth."

The entire scope of the division is expanding. Currently it has a staff of 33 creative people and is operating on an annual budget of about \$1 million.

Dean at Columbia hails TV journalism

TV journalism received profuse praise last week from Dean Edward W. Barrett of the Columbia University Graduate School of Journalism.

Speaking at a Columbia Alumni luncheon Wednesday (Dec. 29) in New York, he said TV contributed to a "fantastic job" by all media in reporting changes in society.

In his prepared text, Dean Barrett said the TV documentary "is without doubt the most constructive journalistic development of the last 10 or 15 years." A statement omitted from his talk because of a time limitation.

Dean Barrett warned his audience of a widespread "state of uneasiness" as to whether journalism is a match for this complex world. Although journalism has "done well," TV stations have turned into "gold mines in most cities," and technology introduced in communications has "incredible potential," he said: "Editorial competence, judgment and integrity" are still indispensable.

He also cited the need for the "broadly educated generalist"—who can "ferret out information and report it honestly and interestingly."

Dean Barrett called attention to the journalism school's Half-Century Fund campaign, which with the aid of a Ford Foundation grant, has already climbed to within \$900,000 of the \$3.8 million goal set for the end of 1967. He briefly mentioned plans for the journalism school to develop "media executives," to emphasize broadcast journalism, as well as other projects.

Writers, Universal reach agreement on fees

After some six years of arguing whether screen writers should or should not get paid for their contribution to post-1948 movies licensed to television, Universal Pictures and Writers Guild of America West appeared close to shaking hands on a deal last week. Ballots were sent to the approximately

MILLIONS
OF
SPORTS FANS
will be eager
to watch
THE
SPORTS
PACKAGE
ON UHF's
and Independent V's

300 screenwriter members of the guild who had until last Thursday (Dec. 30) to ratify an agreement which would settle the dispute started in 1960 and which now is pending in the courts. Final tabulation and announcement of the vote are expected today (Jan. 3).

Under terms of the proposed settlement, screenwriters involved could receive as much as a total of \$1 million. They would get 1.5% of the producer's proceeds from sale of the more than 300 feature films made by Universal after Aug. 1, 1948 and before June 13, 1960. No other union receives such payment for post-1948-pre-1960 features. In other cases payment starts with post-1960 productions.

For the most part the Universal-WGA deal would be the same as the guild's 1960 and 1963 pacts with other major film producers. Included are pension-plan contributions required under these agreements and fees to be paid for post-1960 movies sold to television.

The settlement was ratified by the 11 members on WGA's screen board in November and by the 23 members of the guild council on Dec. 23. If membership approves the deal all litigation in the dispute will be dropped.

Economists hear pro-, anti-TV talks

A television economist and a university professor presented diametrically opposed views last week on the participation of the public in choosing the TV programs it gets to watch and on what ought to be done about it.

David M. Blank, chief economist and director of economic analysis for CBS said sufficient market experience has been collected over the past several years to indicate favorable public disposition toward television fare.

Ronald H. Coase, a professor at the University of Chicago, asserted that "the market for broadcast programs is one from which the consumer is barred—what he would pay plays no part in the determination of programs."

Dr. Blank said: "There is overwhelming evidence that the view that television completely mistakes its audience is . . . fallacious."

They spoke at a seminar of the American Economic Association held Tuesday (Dec. 28) in New York.

In making his case Dr. Blank noted the size and relatively consistent composition of television audiences and the amount of time people spend viewing, in addition to pay television experiments which gave him little reason to believe

All stages are full at Universal

As a production star among Hollywood's film factories, Universal Pictures (MCA-owned) shone brightest at the tail-end of 1965. The New York headquarters of the studio operation said last week production was at its peak, 14 television "units" shooting either segments for current series or initial episodes for projected series and six major features.

Universal said 19 features, all in Technicolor, were begun during

1965, marking both an unusually high number of motion pictures for any single studio in Hollywood and the first time Universal has filmed its entire year's product in Technicolor. As of last week, every one of the studio's 33 sound stages was occupied by a shooting company or taken over by workers setting up new sets for current films. Employment at Universal is above the 5,300 mark.

the public could or would support such systems of "diversified" programing.

Mr. Coase, describing a dilemma in which broadcasters must be expected to maximize their profits and in which the public is without recourse to change things, said: "The obvious way of dealing with this problem is to introduce some form of pay television."

In a free-swinging and wide-ranging position paper on the industry's ills, Mr. Coase said the FCC's regulation of broadcasting resembles "a professional wrestling match" in which "grunts and groans resound through the land but no permanent injury seems to result." A regulatory commission, he argued, tends to be captured by the industry it regulates.

Rebuttal ■ The public's continuing appetite for the kind of television it now gets is attested in part, suggested Dr. Blank, by demographic audience data. There's not more than a 10% variation from national averages of amount of viewing when families are classified by income or education of head of household, he said.

Turning to the public's demand, or lack of demand, for more "diversified" programing, he suggested that if indeed such a demand exists, then it should have made itself manifest to some degree in any of the three pay-television experiments of recent years.

Dr. Blank said that available evidence indicates not one of the pay systems has been able to combine a sufficiently high proportion of subscribers with a sufficiently high level of per-subscriber weekly payments to make direct entrance into pay TV very attractive.

Program notes . . .

Double dose of health test ■ CBS-TV will repeat its *National Health Test* a week after its original telecast on Jan. 18, 1966. Both telecasts will be shown at 10-11 p.m. EST. Through Ogilvy, Benson & Mather Inc., New York, both

installments will be sponsored by International Business Machines, Armonk, N. Y.

Country and western special ■ *The Roger Miller Special*, a color program featuring the country and western singer, will be telecast on NBC-TV on Wednesday, Jan. 19, 1966 (10:30-11 p.m. EST).

Ecumenical quartet ■ A series of four programs on the significance of the Roman Catholic Church's recently concluded Ecumenical Council will be presented on NBC-TV's *Catholic Hour* on successive Sundays, beginning Jan. 9 (1:30-2 p.m. EST). The first two programs will be in color.

Spanish shows ■ America's Productions Inc., Miami, producers of radio programs in Spanish, has three more programs available. They are *El Destino de un Hombre*, 65 episodes, *La Muerte Acecha a la Novia*, 50 episodes, and *El Curato Negro*, 26 episodes.

Netherlands turmoil ■ *The Daughters of Orange*, a special program on the recurring crises that for over 60 years have confronted the House of Orange, ruling family of the Netherlands, will be telecast on NBC-TV on Sunday, Feb. 20 (6:30-7:30 p.m.). The program will feature footage of the Nazi occupation of Holland, hitherto unseen in this country, and will also deal with the controversial scheduled marriage in March of Crown Princess Beatrix with a former World War II German army officer.

'Zhivago' show ■ MGM-TV is syndicating a one-hour special program on the world premiere of the motion picture "Doctor Zhivago" held in New York. The program, narrated by John Tillman of WPIX(TV) New York, and actress Phyllis Kirk, was telecast Dec. 26, 1965, on WPIX and will be syndicated to other stations to coincide with the opening of the MGM motion picture across the country.

Radio series sales . . .

12 Hours of New Year's (Triangle): KSRV Ontario, Ore.; WPDC-FM Midland, Mich.; KVOC Casper, Wyo.; KSLV Monte Vista, KRAI Craig and KUBC Montrose, all Colorado.

Anniversaries in Sound (Triangle): WPMB Vandalia, Ill., and WHLS Port Huron, Mich.

Earl Nightingale Program (Nightingale-Conant Corp.): KAOK Lake Charles, La.; KSBW Salinas, Calif.; WJMS Ironwood and WLKM Three Rivers, both Michigan; WMBS Uniontown, Pa.; KWHI Brenham and KVOZ Laredo, both Texas; WRCH New Britain Conn., and WVMT Burlington, Vt.

Film sales . . .

The Fast 23 (Seven Arts): KSHO-TV Las Vegas; WPHL-TV Philadelphia; KCTO (TV) Denver, and WKZO-TV Grand Rapids-Kalamazoo, Mich.

Podrecca Piccoli Theater (Triangle): KLAS-TV Las Vegas, and KCFT-TV Concord, Calif.

The Big Bands (20th Century-Fox TV): KTLA (TV) Los Angeles; WCSH-

TV Portland, Me.; KMSP-TV Minneapolis; WOI-TV Ames, Iowa; WPTA (TV) Ft. Wayne, Ind.; KWGN-TV Denver, and WCPO-TV Cincinnati.

Volumes 1, 2, 3, 8 (Seven Arts): WTHI-TV Terre Haute, Ind.

Volume 8 (Seven Arts): KGUN-TV Tucson, Ariz., and KIFI-TV Idaho Falls.

Cinema 70 (Walter Reade-Sterling): KBAK-TV Bakersfield, Calif.; KTVI (TV) St. Louis; WNEM-TV Saginaw-Bay City, Mich.; KGGM-TV Albuquerque, N. M.; WTAE-TV Pittsburgh; WVUE-TV New Orleans; WHA-TV Madison, Wis.; WBZ-TV Boston, and KCPT-TV Salt Lake City.

Van Dyke cuts self off

The *Dick Van Dyke Show* on CBS-TV (Wednesday, 9:30-10 p.m.) will terminate at the end of the current season. The decision to end the five-year-old series was made by Mr. Van Dyke, who will concentrate on motion pictures.

CBS currently is negotiating a contract calling for Mr. Van Dyke to appear in an annual one-hour special for three years, beginning in 1967. It was reported the contract will permit guest appearances on other networks.

Programing service set up for C&W

To assist country-music stations in programing and promotion, Heather Publications, Denver, is establishing a "Country Music Who's Who Programing Service."

The company's announcement last week said that the service will provide a central artist information file and give other current news in the country and western field.

Initially, subscribers will receive a binder containing data sheets and photos on the current top-50 recording artists. The sheets will be revised to reflect important changes in the artists' personal and business life as well as his new recordings. As each new artist makes the top 50 in the trade charts, data sheets will be forwarded.

In addition, monthly bonus sheets on all-time greats in C&W plus news developments in that field of music will be sent.

Charge for service will be \$37.50 per year or \$22.50 for six months. Heather Publications is at 3285 South Wadsworth Boulevard, Denver 80227.

FANFARE

NBC-TV spotlight put on affiliate promotions

Winners of NBC-TV's eighth annual promotion manager awards competition were announced last week. First-place winners were Don Peacock and Howard Wry, promotion directors of WBAL-TV Baltimore and WHNB-TV West Hartford, Conn., respectively.

Though a single winner also was to be selected from the network's owned-stations group, the judges—made up of six advertising agency executives—designated two promotion managers to share first-place honors: Dave Hart, WMAQ-TV Chicago, and Robert Kennedy, KNBC (TV) Los Angeles.

In the affiliated-stations group, other winners were: Caley E. Augustine, WHIC-TV Pittsburgh, and Reg Stagmaier, WRCB-TV Chattanooga, second place; Richard Goss, WSB-TV Atlanta and Dixon Lovvorn, WIS-TV Columbia, S. C., third place; Barry Stover, KARD-TV Wichita, Kan., and Annette Simpson, WALA-TV Mobile, Ala., fourth place; Mary Neal, WTRF-TV Wheeling, W. Va., and Carl V. Tibbetts, KTAL-TV Shreveport, La., fifth place.

There were five winners in all in two categories of affiliated stations,

grouped according to station rates, with identical prizes of RCA Victor color sets awarded to the 10 winners.

The awards, based on creativity and originality shown in promoting the network's 1965-66 program schedule through Sept. 19, 1965, were announced by John Scuoppo, NBC director-promotion.

Awards to be given in memory of Murrow

The Edward R. Murrow Fellowship for American Foreign Correspondents has been established by the Council on Foreign Relations to "perpetuate the high standards of journalism" exemplified by the CBS News reporter and commentator who died last spring (BROADCASTING, May 3, 1965).

An announcement released last Thursday (Dec. 30) by John J. McCloy, chairman of the council and William S. Paley, board chairman of CBS Inc., noted that the fellowship has been made possible by a \$300,000 grant from the CBS Foundation.

The Edward R. Murrow Fellowship will be awarded annually on a competitive basis to a promising American

foreign correspondent. A fellowship holder will combine participation in council meetings with study at the council in New York and at nearby universities. Each fellowship is expected to carry a stipend of approximately \$10,000.

The endowment of the Murrow fellowships by the CBS Foundation, it was said, makes it possible to assure continuance of the council's annual fellowship program which Mr. Murrow helped to start. The fellowship will be dedicated at a special council meeting in the late spring.

WMCA church fund climbs

Straus Broadcasting Group, which kicked off a special church fund drive with \$10,000 to help rebuild the St. Matthew and St. Timothy church in New York, that was fire-gutted on Dec. 1, 1965, last week reported having collected a total of over \$45,000 from listeners of its New York radio outlet, WMCA. Directed by David C. Horowitz, WMCA public affairs department, the church drive began on the day of the fire, and since then has urged support through daily announcements on the station.

RCA sales top \$2 billion

Profit increases 21% on 11% gain in sales;

NBC income nears \$500 million, up about 12%

RCA set new sales and profit records in 1965 as the company's volume cracked the \$2 billion mark and earnings advanced 21% over the previous year.

Board Chairman David Sarnoff, in his year-end statement reported sales for subsidiary NBC approached \$500 million, up about 12%, as all operating divisions of the broadcasting division contributed to the all-time profit level.

Mr. Sarnoff said color television had established itself as "the most dynamic growth industry of this decade in the United States," and he estimated that consumer sales of color sets might reach 4.5 million units in 1966 if the industry operates at full capacity.

RCA's new sales record of \$2 billion-plus represents a gain of more than 11%, and the attendant 21% profit gain means earnings per share will climb to approximately \$1.70 compared to \$1.37 in 1964.

Color-set sales, by units, were 70% over the previous year, while black-and-white unit sales were at their second highest level in the company's history. Unit sales for color and black-and-white sets combined in 1965 are reported in excess of 2 million.

RCA broadcast equipment sales were up 50% and at an all time high with color television conversions at networks and stations given the major share of credit for the increase.

NBC Picture ■ In a brief summary of NBC operations through the year Chairman Sarnoff called attention to "a significant increase in nighttime audience" over 1964, a nighttime schedule that's been 96% in color (99% beginning this week) and to the work of NBC News, which, he said, now produces 35% of NBC-TV's schedule.

Chairman Sarnoff reviewed the last decade of RCA operation during which the company's volume rose more than 90% and after-tax profit climbed 68%.

Mr. Sarnoff, noting industry sales of 2.5 million color-TV receivers through

the year (approximately as many as had been sold in the previous history of the industry), said the present shortage of color sets is expected to continue into 1967. He also cited the imbalance of demand over supply for color picture tubes and color broadcasting equipment.

Sales and profits in home instruments, he said, were at their highest level in RCA's 46-year history. Factory dollar sales were approximately 38% ahead of 1964.

Chairman Sarnoff said RCA's prospects for the future have never been more promising.

Jerrold earnings double in 9 months

Sales and earnings continued at high levels during the third quarter of the fiscal year at Jerrold Corp., Philadelphia. Consolidated sales reached \$9,084,070 while third quarter net income was \$1,207,596, equal to 56 cents a share.

Nine months ended Nov. 30:

	1965	1964
Earnings per share	\$1.17	\$0.59
Net sales	24,525,496	18,955,523
Net income	2,502,545	1,237,627
Average number of common shares outstanding	2,130,616	2,115,667

National Video reports sales are up 245%

Sales in the second fiscal quarter ended Nov. 30, 1965, increased substantially at National Video Corp. (TV tube manufacturer), Chicago, to \$21,439,001 from \$6,220,443 in the year-earlier period, an increase of 245%. Earnings climbed to \$1,753,478, or 64 cents a share, compared to \$59,562, or 2 cents, in the previous year.

Joseph Grossman, secretary and treasurer of the company, predicted that volume will reach about \$100 million in the year ending May 31. Although he declined to forecast earnings, he did expect to see good earnings for the year.

The color boom is responsible for much of the expansion at National

Video. The firm manufactures both color and black-and-white television tubes.

Mr. Grossman said the company is currently engaged in a \$16 million program to expand its color tube facilities in Chicago.

Six months ended Nov. 30:

	1965	1964
Earnings per share	\$1.14	
Sales	36,809,578	\$9,414,743
Net before income taxes (loss)	4,248,674	(176,726)
Net income (loss)	3,130,908	(228,880)

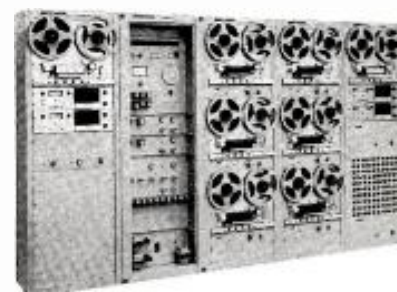
Outlet Co. earnings up

The Outlet Co., Providence, R. I., has reported increases in sales and broadcasting revenue for the nine months ended Oct. 31, 1965, over the same period in 1964. The Outlet Co. owns WJAR-AM-TV Providence, R. I., and WBDO-AM-FM-TV Orlando, Fla., and Providence area department stores.

Nine months ended Oct. 31:

	1965	1964
Earnings per share	\$0.61	\$0.57
Sales	19,961,310	19,501,285
Earnings before taxes	1,139,271	1,180,691
Net earnings	621,043	567,861
Average number of shares outstanding	1,017,338	997,083

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Vietnam to get airborne TV

Two-channel service—one for Vietnamese, other for U.S. servicemen—starts this month

Television broadcasting in South Vietnam for the native populace and for U. S. troops in that war-torn country begins Jan. 21. And it's going to be done from the air.

Two airplanes, circling 10,000 to 20,000 feet above the ground, will broadcast on two TV channels—one transmitting Saigon government programs; the other, U. S. programs.

The project is being handled by the U. S. Navy. Also involved are the U. S. Information Agency and the Agency for International Development.

Work on modifying two Lockheed Super Constellations has been underway by Navy electronics experts at Andrews Air Force Base near Washington for the last several weeks.

The project is an outgrowth of a broadcasting plane used by the Navy during the Cuban and Dominican Republic crises when both radio and television broadcasts were beamed to homes in those countries.

During last October's World Series, American soldiers, sailors and marines in Vietnam were brought play-by-play radio coverage through the use of a high-flying Super Connie broadcasting directly to ground receivers. The plane picked up Voice of America broadcasts from California for the first two games; a direct feed via cable to Saigon was fed into a ground transmitter, picked up by the airborne electronic relay station and broadcast to receivers.

Also aiding the Vietnam government is AID which already has purchased, through the Defense Department's Post Exchange Service, 1,000 TV receivers, airlifted to Saigon on Dec. 28, 1965.

The receivers are 23-inch, RCA monochrome sets, modified to operate either on 120 volt, 60-cycle power, or Saigon's 110 volt, 50 cycle power. The sets will receive either the standard U. S. 525-line transmission, or 625 lines without alteration.

The receivers are expected to be put into operation as community facilities in the plazas of Saigon and surrounding communities.

AID is committed to spend \$2.4 million in supplying a total of 2,500 TV receivers to Vietnam. It is also working to expedite the importation of receivers through normal civilian trade channels.

The opening date was picked because it is the first day of the country's

new lunar year.

Airborne Electronics ■ The electronic installation is under the direction of Captain George C. Dixon, USN. Captain Dixon retired last May, as assistant head of the Navy's Office of Communications Systems, but was called



Joe in the jungle

Sweethearts have sent letters and mothers have sent cakes. But the BFR Stations sent part owner Joe Floyd (r) to Vietnam to interview servicemen from the areas covered by KELO-AM-TV Sioux Falls, S.D., and WKOW-AM-TV Madison and WAOW-TV Wausau, both Wisconsin. Mr. Floyd, president of the South Dakota stations, is also covering the activities of Senator George McGovern (R-S. D.), who is visiting Vietnam. The broadcaster also will cover a Food for Peace conference in Rome and will study agricultural methods in Israel before returning home and reporting to the South Dakota State University Advisory Board. His findings will be used by the university in a program to help hungry people overseas through increased use of South Dakota land.

back to active duty last September.

He has two Super Constellations at Andrews AFB in which he is installing special transmitters for AM, FM and TV and shortwave using 10 kw radiated power—all capable of being operated simultaneously. The planes also contain receivers for relay from ground transmissions, Voice of America or otherwise. The equipment is powered by a 100-kw diesel-fueled generator, and the entire flying transmitter is air conditioned by two 10-ton air conditioners.

For TV, the planes have studio space with two live cameras, film chain for kinescopes, and two TV tape recorders.

The transmissions will be on channels 9 and 11. Channel 9 will be used for broadcasts to U. S. servicemen and channel 11 will be used by the Vietnam government for broadcasts to its nationals. Both channels, however, will be receivable on the same ground receivers. For AM, the frequency 1000 kc will be used; for FM, 99.9 mc.

For TV, trailing antennas below the bodies of the aircraft will be used. Depending on the height of the planes TV will cover a radius of 125-150 miles.

Postwar Genesis ■ Captain Dixon acknowledges that his TV project had its genesis in the proposals made in 1946 by Westinghouse Broadcasting Co. to use airplanes to relay TV programs across the country. The Westinghouse proposal was dubbed "Stratovision."

CBC has five-year plan

Canadian Broadcasting Corp., the government-owned system, plans to open about 50 television and 90 radio satellites and new city stations in the next five years, CBC president Al Ouimet said at the final hearing of the Royal Commission on Bilingualism and Biculturalism at Ottawa. The expansion will bring CBC service to about 95% of the Canadian population, he stated.

New owner for rep

Standard Broadcast Sales Ltd., Toronto, on Feb. 1, will acquire Young Canadian Ltd., New York, and will continue to operate it as a U.S. representative of Canadian stations under name Canadian Standard Broadcast Sales Inc. Tom Malone, now manager of Young Canadian Ltd., will be vice president of new company. Waldo J. Holden, president of Standard, Toronto, will head the U.S. affiliate.

BROADCAST ADVERTISING



Mr. Biederman



Mr. Davis

Barry Biederman, associate creative director, and **Willis J. Davis**, creative TV-radio producer and senior TV art director, both with Needham, Harper & Steers, New York, elected VP's. **Charles Sanford**, director of radio-TV, Lilienfeld & Co., Chicago, joins NH&S there as TV producer. New copywriters at NH&S are **David A. Fairman** and **Richard Hazlett**, both from Wade Advertising, and **Alexander C. Lampee**, formerly with N. W. Ayer & Son. **Howard J. Rieger**, formerly with Young & Rubicam, joins NH&S as art supervisor.

Tom Burkhart, general sales manager at WLOS-AM-FM-TV Asheville, N.C., elected VP.

Elwood J. Robinson, VP and account supervisor at MacManus, John & Adams, Los Angeles, named VP for operations there.

Bruce Johnson, manager of Los Angeles office of Metro Radio Sales, division of Metromedia Inc., appointed VP. He continues as manager. Before he joined Metro, Mr. Johnson was Los Angeles radio manager for Peters, Griffin, Woodward Inc.

Robert M. Oksner, copy chief at C. J. LaRoche and Co., New York, appointed senior VP.

Keith L. Andre, manager of Paul H. Raymer Co. Chicago office, **J. Milton Seropan**, manager of San Francisco office, and **John D. Gale**, manager of Hollywood office, elected VP's.

J. Robert Conroy, VP and manager at Geyer, Morey, Ballard, Portland, Ore., named manager of West Coast operations for GMB, Los Angeles.

Jerry Zucker promoted from manager to director of sales development at ABC-TV, New York; **Joel Cohen** from assistant manager to manager, and **Jack Ansell** from sales presentation writer to program supervisor. All report to **Edward Bleier**, ABC VP in charge of public relations and planning, broadcast division. Mr. Zucker joined ABC

in 1959 as sales development writer; Mr. Cohen in 1960 as presentation writer, and Mr. Ansell in 1962 in sales presentation writing post.

William H. Steele, management supervisor of Compton Advertising, Chicago, elected senior VP.

Ted Van Erk, sales manager at Peters, Griffin, Woodward, New York, elected VP.

Murray Hysen, VP and associate director of research at Geyer, Morey, Ballard Inc., New York, joins J. Walter Thompson Co. there as associate research director. **Fred Boulton**, VP and senior art director at JWT, Chicago, retired Dec. 31. He joined agency in 1923.

Hugh P. Connell, with Coudert Brothers, New York, elected general counsel at JWT, that city.



Mr. Conway

Harlan Conway, creative director of Aylin Advertising Agency, Dallas, named VP and general manager of Dallas office.

Gustav V. Du Peza, L. Gordon Hamersley Jr., and **Richard K. Paynter III**, account executives with Doremus & Co., New York, elected VP's.



Mr. Gaulocher

Todd R. Gaulocher, manager at Broadcast Communications Group, Chicago, elected VP in charge of television sales for BCG's western division.

John McCarthy, with WJR-AM-FM Detroit, named general sales manager.

Herbert H. Clark, VP and art supervisor at Ted Bates & Co., New York, named executive art director and art department head.

Chester R. Messervey, formerly local sales manager for WRCV-TV Philadel-

phia, becomes partner in Robert S. Dome Co., radio and TV sales representatives, that city.

Robert I. Mart, general sales manager of WJRT-TV Flint, Mich., named national sales manager of KTVU(TV) San Francisco-Oakland. He succeeds **Glenn W. Maehl**, promoted to general sales manager of latter station.

Thomas A. Velotta, former ABC News executive, has joined Young & Rubicam, New York, as account executive in TV-radio department. Initial assignments include Gulf (NBC *Instant News specials*), Time Inc. and United Biscuit. Mr. Velotta was with ABC 36 years, leaving network as VP-administration, news, in February 1964.

Phil Harrison, promotion director of WSB-AM-FM Atlanta, joins Gregory Advertising as VP for PR, that city.

Charles N. Campbell promoted to



Mr. Van Erk



Mr. Hysen



Mr. Velotta

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ROHN

supervisor of broadcast buying at Campbell-Ewald, Detroit.

Carlo Anneke, sales manager at KTLA(TV) Los Angeles, named general sales manager.

David R. Klemm, formerly station manager of WLCY Tampa-St. Petersburg, Fla., named director of marketing and operations at Blair Radio, New York.



Mr. Klemm

Raymond W. Greiche, formerly advertising-production manager of Alcan Aluminum Corp., Flexalum division, New York, appointed production manager at Bliss/Grunewald Inc. there.

Gordon Link, TV executive with Ogilvy, Benson & Mather, New York, named TV program executive with McCann-Erickson, that city.



Mr. Link

Robert Fountain, account executive with ABC Radio, New York, joins ABC-TV sales staff there as account executive.

Howard Midici Jr. resigns as director of marketing services at Post-Keyes-Gardner, Chicago.

Ernest H. Peterson, regional sales manager at WTIC-AM-FM Hartford, Conn., named general sales manager.

Eileen Burns, media director at Creswell, Munsell, Schubert & Zinkel Inc., Cedar Rapids, Iowa, joins Bonsib Inc., Fort Wayne, Ind., as media director.

Nancy Fritz, media buyer at Mac-

Manus, John & Adams, Los Angeles, joins Eisaman, Johns & Laws, Los Angeles, as associate media director.

Ernie Brant, account executive and manager of marketing services for Fuller & Smith & Ross, Fort Worth, joins BBDO, Los Angeles, as account executive.

Nicholas J. Pitasi, advertising and promotion director of National Professional Athletes Inc., Stamford, Conn., joins WNBC-AM-FM New York as account executive.

James Whitney, account executive with Glee R. Stocker & Associates, St. Louis, appointed account executive with Winus-Brandon Co. there.

William W. Dwyer, formerly with New York Life Insurance Co., joins Henry Christal Co. as account executive in Los Angeles office.

Raymond J. Spahr, account executive with WHIO-AM-FM-TV Dayton, Ohio, appointed regional sales manager.

Alvin Mullenax, local sales manager at WSVA-AM-FM-TV Harrisonburg, Va., appointed assistant general manager in charge of marketing and sales.

Charles A. Bua, with Venet Advertising Agency, Union, N.J., appointed senior art director.

Robert Presnail, art director with Compton Advertising, Chicago, joins Waldie & Briggs there.

John R. Cooper, with N. W. Ayer & Son and **Robert D. Davee**, with Dana Weithers Corp., join Needham, Harper & Steers, Chicago, as account executives.

Mike Hogan, director of merchandising at WCAU-AM-FM Philadelphia, named national sales coordinator.

Orison W. MacPherson, with Sullivan, Stauffer, Colwell & Bayles, New York, named executive on General Foods' Kool-Aid division account at Foote, Cone & Belding, same city.

Patricia Bishop, formerly assistant research director, American Research Bureau, New York, named to staff of market and sales research department at Cunningham & Walsh, that city.

Walt Lowden, senior copy writer with BBDO, San Francisco, joins Hixson & Jorgensen, Los Angeles, as senior copy writer.

MEDIA

Harold R. Sugerman, executive VP of H&B American Corp., named president, succeeding **David E. Bright**, who died last year. Mr. Sugerman retains posts as operations director and treasurer.

Jack R. Gennaro, general manager of WFHR-AM-FM Wisconsin Rapids, named general manager of Wisconsin Radio Network, that city. Other new officers: **Richard Dudley**, WSAU-AM-FM Wausau, president; **A. M. Spheeris**, WEMP-AM-FM Milwaukee, VP, and **Charles Dickoff**, WEAQ, Eau Claire, treasurer.



Mr. Rawle

David L. Rawle, assistant programming director, Corinthian Broadcasting Corp., appointed assistant to president. He started as producer for Corinthian's KHOU-TV Houston in June 1964, and moved to New York

last February. Mr. Rawle will report to C. Wrede Petersmeyer, Corinthian's president.

George Zimmerman, formerly regional sales manager of KRAK Sacramento, Calif., and production manager of KGU Honolulu, appointed general manager of KRML Carmel, Calif.

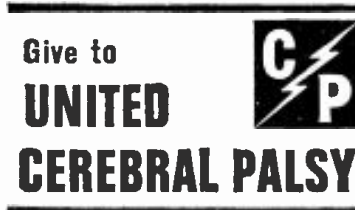
Frank Loggan, former owner of KBND Bend, Ore., named general manager of Oregon Association of Broadcasters and lecturer on journalism faculty at University of Oregon, Eugene. In OAB post he replaces **Karl Nestvold**, assistant professor at university's School of Journalism.

Wallace J. Jorgenson, managing director of WBTV(TV) Charlotte, N.C., named assistant general manager of Jefferson Standard Broadcasting Co., owners of WBTV(TV). **Thomas B. Cookerly**, general sales manager of WBTV(TV), becomes managing director.

Robert Bollinger, assistant production manager at KVOA-TV Tucson, Ariz., appointed operations manager.

Gladys Borrás, administrative assistant in legal department at NBC Washington, retired Jan. 1 after 36 years with network. Mrs. Borrás, formerly Gladys Murphy, was secretary to F. M. (Scoop) Russell, Washington VP prior to his retirement. Item reported in BROADCASTING, Dec. 27, 1965, was in error.

Robert E. Lee Jr., program manager of WSVA-AM-FM-TV Harrisonburg, Va.,



appointed assistant general manager.

PROGRAMING

Julian Ludwig, recently VP of MCR Productions, rejoins Wolper Productions, Hollywood, as executive assistant to David L. Wolper, president.

E. Jonny Graff, VP for television at Embassy Pictures, New York, has resigned from company. No reason was given for his departure. Mr. Graff will announce plans at later date.

Lee Cannon, Midwest manager for Screen Entertainment Co., Chicago, named VP.

Robert J. Lally, production coordinator for Campbell-Ewald Co., named producer-director at KTTV(TV) Los Angeles.

David B. Fein, producer-director for WABC-TV New York, leaves station to produce own series under banner of David B. Fein Productions.

James Lydon, associate producer on *Mister Roberts* TV series, appointed assistant to William Conrad, head of newly formed unit at Warner Bros., Hollywood, which will make feature films for CBS-TV.

Boris Ingster, production executive for MGM-TV's *The Man from U.N.C.L.E.*, named producer of series. He replaces **Mort Abrahams**, who joins Apjac productions as VP and general production executive.

William D. Skilling, with WGHO Kingston, N.Y., appointed program director of WGHO-FM.

David A. Lipton, manager of TV press department at Universal Pictures Co., New York, named executive assistant.

Herbert C. Homes, formerly executive producer at WPIX(TV) New York, joins noncommercial WNDT(TV) Newark-New York as production manager.

Ron Turner, formerly with WFLA Tampa, Fla., joins WJLD-AM-FM Chicago as production manager.

NEWS



Mr. Eisgrau

Mike Eisgrau, newscaster at WSJV (TV) Elkhart - South Bend, Ind., promoted to news director, WSJV(TV) and affiliated WTRC-AM-FM Elkhart. **Sam Bowler**, formerly with KIFI-TV Idaho Falls-Pocatello,

Idaho, joins WSJV(TV) news staff.

Michael Kraft, with United Press International, London, appointed chief correspondent at UPI, Leopoldville,

Congo Republic.

John Laurence, reporter in Vietnam for CBS Radio and CBS-TV since last August, named CBS News correspondent.

Richard Hance, executive producer at WGN-TV Chicago, joins WFLD(TV) there as director of news. Also named to WFLD(TV) news staff: **Patrick Muldowney**, formerly with WNEM-TV Bay City-Saginaw, Mich., and **Dwight Bischel**, formerly with WBKB-TV Chicago. WFLD(TV) goes on air Jan. 4.

EQUIPMENT & ENGINEERING

Edward G. Wildanger, product manager, defense instrumentation, at Ampex Corp., Redwood City, Calif., appointed product manager, video/instrumentation, at Memorex Corp., Santa Clara, Calif.

Joseph C. Fiege, formerly with Weston Instrument Corp. and Naval Research Laboratory, both Washington, joins Ampex Corp. as mid-Atlantic regional sales manager.

Robert A. Holbrook, chief engineer at WSB-AM-FM-TV Atlanta, appointed director of engineering. **Wilbur Fattig** and **Henry White**, assistant chief engineers, appointed chief engineers of WSB-AM-FM and WSB-TV, respectively.

Richard MacMillan, formerly with Wiley Electronics, named chief engineer for Kaiser Aerospace & Electronics, Phoenix, Ariz.

Jerry Freed, with Califone/Roberts electronics division of Rheem Manufacturing Co., Los Angeles, appointed western regional manager.

Wayne Barrington, assistant chief engineer of WISN-AM-TV Milwaukee, promoted to chief engineer of WISN-TV succeeding **Lionel Wittenberg** who joins community antenna television venture in Puerto Rico of former WISN-TV manager **William C. Goodnow**.

William R. Lane, formerly with Fred A. Niles Communications Centers Inc., and Parthenon Pictures, Hollywood, named advertising and sales promotion manager at Technicolor Corp., that city.

John Wright, formerly engineering officer with British Merchant Marine, appointed production manager of Delta Electronics Inc., Alexandria, Va.

FANFARE

Ralph D'Amico, account executive with Battle Advertising Inc., Wyncote, Pa., named publicity director for WIP-AM-FM Philadelphia.

Dolly Martin, director of fashion department at Robert S. Taplinger Associates, New York, elected VP.

David A. Doyle, assistant promotion-

publicity director of WISN-TV Milwaukee, named promotion-publicity director.

John Black, director at WAGA-TV Atlanta, named promotion assistant.

Jerome Greenberg, station promotion manager at WQXR-AM-FM New York, named director of promotion.

INTERNATIONAL

Mark Pottel named general manager of newly formed Universal Pictures of Canada Ltd., Toronto, formerly part of Empire-Universal Films Ltd. **Herb Mathers** becomes president of newly formed Empire Films Ltd., Toronto.

Ernie Towndrow, Stephens & Towndrow Ltd., Toronto station representation firms, resigns as co-manager.

G. Wayne Seabrook, assistant manager of CFTK-AM-TV Terrace, B.C., named manager of CFTK-TV. **R. Alan Parfitt**, program director of CFTK-AM-TV, named manager of CFTK. **Arthur E. Bates** appointed national sales and promotion supervisor of CFTK-AM-TV, **Gordon Leighton** named program director of CFTK-TV, and **Campbell Lane** promoted to program director of CFTK.

David J. Colombo, VP at Depth Projection Advertising Co., Detroit, appointed account executive at CKLW-AM-FM Windsor, Ont.-Detroit.

Ian Havelock-Stevens, sales executive at Southern Television Ltd., London, appointed account executive.

Brian Murphy, previously with Benton and Bowles Ltd., London, and **Peter Cundall**, with J. Walter Thompson Co., New York, join BBDO, London, as copywriters.

Rod Maxwell, from production staff of CKVR-TV Barrie, Ont., appointed assistant producer in broadcast division of Hayhurst Advertising Ltd., Toronto.

DEATHS

Frank A. D. Andrea, 77, chairman and president of Andrea Radio Corp., Long Island City, N. Y., died Dec. 23, 1965, at Manhasset (N.Y.) Medical Center, after illness of several months. Mr. Andrea is credited as creator of first practical commercial neutrodyne receiver. In 1920's, he built commercial radio receiver, then judged as exceptional, from design by Professor L. A. Hazeltine at Stevens Institute of Technology. Called the Fada, radio set eventually was mass-produced. Mr. Andrea in 1934 followed two-year retirement by starting Andrea Radio Corp. He had explored marketing of TV sets just before World War II but was diverted by war's outbreak and demands by military for electronics production. Andrea Radio now manu-

factures radios, hi-fi phonographs and electronic equipment. Surviving are his wife, Concetta, son and two daughters.

Elizabeth Todd Kagel, 58, radio-TV script writer, died Dec. 26, 1965, at Greenwich (Conn.) Hospital. As Elizabeth Todd she wrote such radio daytime serials as *Young Widder Brown*, *Second Husband*, *Amanda of Honey-moon Hill*, and in TV was author of *From These Roots*, and also wrote commercials. She is survived by husband, Lewis A., daughter and two sons.

Charles J. Lewin, 63, president and general manager of E. Anthony & Sons

(newspaper-broadcasting group), died Dec. 29, 1965, apparently of heart attack in his office at *New Bedford* (Mass.) *Standard-Times*. Mr. Lewin was operating head of New Bedford newspaper and *Cape Cod Standard-Times* and of WNBH-AM-FM New Bedford, WOCB-AM-FM West Yarmouth and WTEV(TV) New Bedford (Providence, R. I.), all Massachusetts.

Both newspapers and two radio properties are in process of being sold to Ottaway Newspaper-Radio Group (BROADCASTING, Dec. 20, 1965). Total price has not been disclosed, but radio properties are understood to be valued

at \$1 million. Mr. Lewin's death is not changing this transaction, Anthony and Ottaway sources report. Mr. Lewin is survived by his wife and daughter.

Walter R. Seibert, 57, VP at Sylvania Electric Products Inc., New York, died Dec. 22 at his home. Mr. Seibert joined Sylvania in 1942. Surviving are his wife, Gertrude, and two sons.

Henry Arnsten, 48, PR director of David L. Wolper Productions, subsidiary of Metromedia Inc., died Dec. 21 of heart attack in his Los Angeles home. He is survived by his wife, Darla, and two sons.

FOR THE RECORD

STATION AUTHORIZATIONS, APPLICATIONS

As compiled by BROADCASTING, Dec. 22 through Dec. 28 and based on filings, authorizations and other actions of the FCC during that period.

Abbreviations: Ann.—announced. ant.—antenna. aur.—aural. CATV—community antenna television. CH—critical hours. CP—construction permit. D—Day. DA—directional antenna. ERP—effective radiated power. kc—kilocycles. kw—kilowatts. LS—local sunset. mc—megacycles. mod.—modification. N—night. SCA—subsidiary communications authorization. SH—specified hours. SSA—special service authorization. STA—special temporary authorization. trans.—transmitter. UHF—ultra high frequency. U—unlimited hours. VHF—very high frequency. vis.—visual. w—watts. *—educational.

New TV Stations

Application

Minneapolis—Hayvenhurst Broadcasting Co. UHF channel 39 (620-626 mc); ERP 233 kw vis., 46.7 kw aur. Ant. height above average terrain 450 ft., above ground 501 ft. P.O. address: c/o Al Lapin Jr., 8530 Wilshire Boulevard, Beverly Hills, Calif. 90211. Estimated construction cost \$422,100; first year operating cost \$330,000; revenue \$360,000. Studio and trans. locations both Minneapolis. Geographic coordinates 44° 58' 28" north lat., 93° 16' 17" west long. Type trans. RCA TTU-10A; type ant. RCA TFU-25G. Legal counsel Welch & Morgan, consulting engineers Jules Cohen & Associates, both Washington. Principals: Al Lapin Jr., Jerome M. Martin, Irving Al Lapin (each 31.58%)

and Irving A. Bernstein (5.26%). Lapins are southern California investors; Irving Al Lapin is employee of NBC; Mr. Bernstein is Beverly Hills lawyer. Ann. Dec. 21.

Existing TV Stations

Actions by FCC

■ By memorandum opinion and order, commission (1) granted application of Desert Telecasting Co., permittee of KBLU-TV (channel 13) Yuma, Ariz., to increase visual ERP from 11.2 kw to 28.8 kw and ant. height from 220 ft. to 1,420 ft., and moves trans. site to Black Mountain, about 27 miles northwest of present site, condition, and (2) denied opposing petition by Bruce Merrill (KIVA-TV) Yuma. Action Dec. 22.

■ By memorandum opinion and order, commission granted request by Jellico Development Association Inc. for temporary authority to operate facilities formerly authorized TV translator station W12AH, Jellico, Tenn., in accordance with terms of former permit. Authorization is for period ending March 22, 1966, pending action on Jellico's application for new translator station on channel 12 to serve Jellico by re-broadcasting programs of WBIR-TV (channel 10), Knoxville. Commissioner Cox abstained from voting. Action Dec. 22.

New AM Stations

Actions by FCC

Atoka, Okla.—Bill Hoover. Granted CP for new AM on 1110 kc, 5 kw, D. P.O. address Box 10, Ada, Okla. Estimated construction cost \$54,151; first year operating cost \$42,000; revenue \$60,000. Principal: Bill Hoover. Mr. Hoover has 71.4% interest in Eastern Oklahoma Television Inc., licensee

of KTEN(TV) Ada, and is president and general manager. Oklahoma Broadcasting Co., wholly owned by Eastern Oklahoma, is applicant for new FM's in Ada, Tulsa, and The Village, all Oklahoma. Action Dec. 22.

■ By letter, commission waived Sect. 1.569 of clear channel rules and accepted for filing application of Shawnee Broadcasting Co. for new daytime AM to operate on 1130 kc, 250 w, in Aliquippa, Pa. Action Dec. 22.

Applications

Baton Rouge—Capital City Communications Inc. 1090 kc, 1 kw, DA, D. P.O. address: Box 2702, Baton Rouge 70812. Estimated construction cost \$22,026; first year operating cost \$75,000; revenue \$130,000. Principals: John W. Harding, Gordon C. Ogden (each 33%), Charles K. Winstanley (26%), Benjamin W. Walker (5.0%). Mr. Harding is a salesman for Cadillac-Oldsmobile Dealer; Mr. Ogden is officer and investor in motion picture theaters and amusement park; Mr. Winstanley is program director for WJBO Baton Rouge and has one-third interest in FM application for that city; Mr. Walker is engineer director for WDLF Panama City, Fla. Ann. Dec. 22.

Donaldsonville, La.—R. E. Hook tr/as Ascension Parish Broadcasting Co. 1090 kc, 500 w, DA, D. P.O. address: c/o McKenna & Wilkinson, 1705 DeSales St., N.W. Washington, D. C. 20036. Estimated construction cost \$50,795; first year operating cost \$60,000; revenue \$60,000. Mr. Hook is 75% stockholder in WRUS-AM-FM Russellville, Ky., 44% in WRAG Carrollton, Ala., 38% in WDAL Meridian, Miss., 58% in WKIZ-AM-FM Key West, Fla., 50% in WELZ Belzoni, Miss., 55% in WMAG and WQST-(FM) Forest, Miss., 57% in FM applicant for Carrollton, Ala. Ann. Dec. 22.

Aurora, N. C.—Dixie Broadcasting Corp. 1290 kc, 1 kw, D. P.O. address: c/o Stanley H. Fox, Main Street, Oxford, N. C. 27565. Estimated construction cost \$35,476; first year operating cost \$25,000; revenue \$30,000. Principals: Stanley H. Fox (40%), Irvin L. Fox (25%), Seymore L. Dworsky (35%). Messrs Stanley Fox, Irvin Fox and Dworsky are Oxford, N. C., merchants and own 35%, 15% and 25% respectively of following stations: WIZS Hendersonville, WRNT Rocky Mount, WPXY Greenville, WEYE Sanford, all North Carolina. Ann. Dec. 22.

Upper Arlington, Ohio—Leonard E. Walk, James H. Rich, Bernard M. Friedman, Thomas W. Fletcher, Robert L. Purcell and Raymond E. Rohrer db/as Upper Broad-

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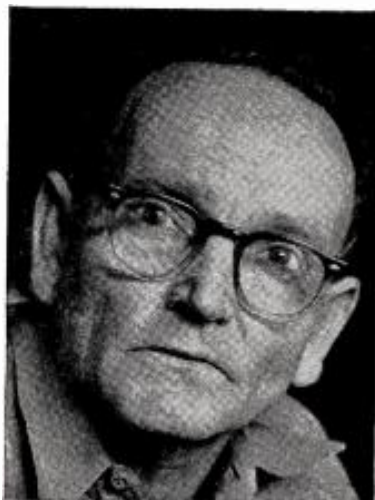
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casting Co. 1510 kc, 250 w, D. P.O. address: c/o Robert Purcell, 436 Wyatt Building, Washington 20005. Estimated construction cost \$32,300; first year operating cost \$60,000; revenue \$70,000. Messrs. Walk (16%), Rich and Friedman (each 8%), are owners of WAMO-AM-FM Pittsburgh. WUFO Amherst, N. Y., and applicants for WOAH Miami. Mr. Fletcher is attorney with Smith & Pepper, Washington, and training officer with CIA. Messrs. Purcell and Rohrer are consulting engineers with Raymond E. Rohrer & Associates, Washington. Ann. Dec. 22.

Existing AM Stations

Actions by FCC

■ KCOG Centerville, Iowa—Commission granted CP to increase nighttime power from 100 w to 250 w, continued operation on 1400 kc, 500 w-L.S. Commissioner Cox abstained from voting. Action Dec. 22.

■ By letter, commission denied request by South County Broadcasting Co. for waiver of Sect. 1.569 of clear channel rules and returned as unacceptable for filing its tendered application to change facilities of WKFD Wickford, R. I., from 1370 kc, 500 w, D, to 1170 kc, 5 kw, 1 kw (CH). D. Commissioner Lee abstained from voting. Action Dec. 22.

■ By memorandum opinion and order denied motion by Radio Southwest Inc. (KOLE), Port Arthur, Tex., to enlarge issues in proceeding on application of Darrel E. Yates to increase daytime power of KRBA Lufkin, Tex., from 250 w to 1 kw; and granted latter's motion for leave to file supplemental pleading. Action Dec. 21.

■ By decision, commission denied application of Central Broadcasting Co. to increase daytime power of WCGC Belmont, N. C., from 1 kw to 5 kw, continued operation on 1270 kc, 500 w-N, DA-N. In so doing, commission upheld in general rationale of initial decision which looked toward denial, and disagreed with that of review board's decision which granted application. Chairman Henry not participating. Action Dec. 22.

New FM Stations

Actions by FCC

Pensacola, Fla.—Santa Rosa Broadcasting Inc. granted CP for new FM on 101.5 mc, channel 268, 50 kw. Ant. height above average terrain 428 feet. P.O. address Box 645, Milton, Fla. Estimated construction cost \$44,820; first year operating cost \$21,600; revenue \$25,200. Principals: Frederick A. W. Davis (51%), Janola Davis (1%), J. Philip Robbins (32%) and J. D. Hembree (16%). Action Dec. 20.

Hyannis, Mass.—Charter Broadcasting Corp. of Massachusetts. Granted CP for new FM on 106.1 mc, channel 291, 23 kw. Ant. height above average terrain 190 feet. P.O. address 42 Longmeadow Road, Belmont, Mass. Estimated construction cost \$43,000; first year operating cost \$23,500; revenue \$25,000. Principals: Edward T. Sullivan, Frederick M. Cusick, Freda M. Sullivan and Barbara Cusick (each 25%). Mr. Cusick is radio and TV director of Boston Gardens, Boston. Action Dec. 22.

Alpena Mich.—Midwestern Broadcasting Co. Granted CP for new FM on 93.5 mc, channel 228A, 3 kw. Ant. height above average terrain 122 feet. P.O. address Paul Bunyan Building, Traverse City, Mich. Estimated construction cost \$10,384; first year operating cost \$1,500; revenue \$5,000. Principals: Les Blederman (52.5%), Drew McClay (15%), William Kiker (16.25%) and Fred Zierle (16.25%). Midwestern owns WTCM and WPBN-TV Traverse City, WTOM-TV Cheyboygan, WATT Cadillac, WATC Gaylord, WATZ Alpena and WMBN Petrosky, all Michigan. Action Dec. 22.

Cape Girardeau, Mo.—Missouri-Illinois Broadcasting Co. Granted CP for new FM on 102.9 mc channel 275, 5.1 kw. Ant. height above average terrain 105 feet. P.O. address Box 380, Dexter, Mo. Estimated construction cost \$3,479; first year operating cost \$5,145; revenue \$10,300. Principals: Jerome B. Zimmer and Lionel D. Spedel (each 50%). Messrs. Zimmer and Spedel each have 50% interest in KZIM Cape Girardeau. Mr. Zimmer has 50% interest and Mr. Spedel has 49% interest in KDEX Dexter. Action Dec. 20.

Exeter, N. H.—Coastal Broadcasting Inc. Granted CP for new AM on 1540 kc, 1 kw. D. P.O. address 37 Redington Road, Concord, N. H. Estimated construction cost \$39,444; first year operating cost \$51,700; revenue \$60,000. Principals: Frank B. Estes (80%), Ronald P. Allard (10%), John L. Salter III (3%), David Merrill (2%), James

F. Donovan (2%), Robert S. Fellows (2%) and Helen R. Paige (1%). Mr. Estes is president of Capitol Broadcasting Corp., licensee of WKXL Concord and is general manager of station. Mr. Allard is announcer of WKXL and Helen R. Paige is assistant treasurer at WKXL. Action Dec. 22.

Vineland, N. J.—Mortimer and Vivian E. Hendrickson. Granted CP for new FM on 92.1 mc, channel 221, 1 kw. Ant. height above average terrain 180 feet. P.O. address station WDWL, Maurice River Boulevard and Almond Road, Vineland. Estimated construction cost \$15,623; first year operating cost \$25,000; revenue \$30,000. Applicant is licensee of WDWL Vineland. Action Dec. 22.

Tahlequah, Okla.—Cameleta Corp. Granted CP for new FM on 101.7 mc, channel 269A, 1.9 kw. Ant. height above average terrain 75.37 feet. P.O. address Box 221, Tahlequah. Estimated construction cost \$12,400; first year operating cost \$15,000; revenue \$9,000. Cameleta is licensee of KTLQ Tahlequah. Action Dec. 20.

Corozal, P. R.—Jose Arturo Fernandez. Granted CP for new FM on 92.5 mc, channel 223, 30.2 kw. Ant. height above average terrain 1022 ft. P.O. address Ponce de Leon 400, Box 5124, Puerta de Tierra, P. R. Estimated construction cost \$24,731; first year operating cost \$15,592; revenue \$21,000. Principal: Jose Arturo Fernandez. Mr. Fernandez is technical consultant to WKQA-AM-FM San Juan, P. R., and factory representative and distributor of radio components and broadcast equipment. Action Dec. 23.

San Antonio, Tex.—K.E.P.O. Broadcasting Co. Granted CP for new FM on 100.3 mc, channel 262, 50 kw. Ant. height above average terrain 470 feet. P.O. address 5500 Alma Dr., San Antonio. Estimated construction cost \$26,755; first year operating cost \$14,400; revenue \$12,000. Principals: A. Bamford (98%), Maxine Bamford (1%) and Hortense Somnitz (1%). Mr. Bamford owns 55% of KOQT Bellingham, Wash. Action Dec. 20.

Application

*Portland, Ore.—Jack Straw Memorial Foundation. 90.7 mc, channel 214, 10 w. Ant. height above ground 50 ft. P.O. address: c/o Lorenzo W. Milam 9029 Roosevelt Way N.E., Seattle 98115. Estimated construction cost \$1,450; first year operating cost \$1,000. Jack Straw is nonprofit Washington State corporation formed to operate one or more noncommercial broadcast stations, is governed by board of trustees. Ann. Dec. 27.

Existing FM Stations

Action by FCC

■ KTUX(FM) Hayward, Calif.—Commission granted CP to change station location to Livermore, increase ERP to 3 kw, and decrease ant. height to minus 210 ft., continued operation on channel 269 (101.7 mc); remote control permitted. Action Dec. 22.

Ownership Changes

Actions by FCC

KCKC San Bernardino, Calif.—Granted assignment of license from Joseph H. McGillvra and Agnes I. McGillvra to Dimarc Broadcasting Corp., wholly owned by Harry Trenner. At present Mr. Trenner has no other broadcast interests although in past he has been involved in direction and ownership of WFEW Miami; WBNY Buffalo and WRVM Rochester, both New York, Consideration \$275,000. Action Dec. 21.

KVEC San Luis Obispo, Calif.—Granted assignment of license from John C. Cohan to West Coast Broadcasters Inc., owned by James L. Saphier (90%) and law partnership of Gang, Tyre, Rudin & Brown (10%). Mr. Saphier is television and motion picture production investor. Applicants are minority stockholders in AM applicants for Pasadena, Calif., and Rio Piedras, P.R. Action Dec. 21.

KSEE Santa Maria, Calif.—Granted assignment of license from Edward E. Uerner to Cal-Coast Broadcasters to Frank G. Macomber IV. Mr. Macomber has had considerable experience as program director and announcer for various radio stations.

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is presently occupied in settling estate. Consideration \$153,750. Action Dec. 21.

KOVR(TV) Stockton, Calif.—Granted assignment of license from KOVR Broadcasting Co. to McClatchy Newspapers (presently 99 1/4% owner). Consideration \$58,096 for remaining stock. Action Dec. 21.

WRIZ Coral Gables, Fla.—Granted assignment of CP from Sioux Broadcasting Corp., owner by Dominion Enterprises Investment Corp. (70%) and others, to Mission Broadcasting Corp. owned by Robert A. Roth (41.12%), Jack Roth (41.12%), James M. Brown (12.25%) and Eugene J. Roth (5.51%). Consideration \$40,000. Mission Broadcasting owns KONO-AM-TV and KITV San Antonio, Tex. Action Dec. 22.

WTVP(TV) Decatur, Ill.—Granted assignment of license from Metromedia Inc. to WTVP Television Inc., owned by LIN Broadcasting Co. LIN is sole owner of KAAV Little Rock, Ark., KEEL Shreveport, La.; WAKY Louisville, Ky.; WMAK Nashville, and Gregg Cablevision Inc., Nashville. Consideration \$2 million. Action Dec. 22.

KSLN-TV Salina, Kan.—Mid-America Broadcasting Co. Granted acquisition of positive control of licensee corporation, Mid-America Broadcasting Co., by James P. Sunderland (50% before, 67% after) through purchase of stock from licensee corporation. No financial consideration; repayment of loans already credited. Action Dec. 21.

KRAM Las Vegas—Granted transfer of control of licensee corporation, Suna Broadcasting Corp., from Leonard Blair, Ovsay Lipetz (each 25%), Sidney Lambert (10%), Ralph Olswang (5%), Jack Gross, Sidney Krause, George J. Hirsch (each 3%), and others to Theodore I. Oberfelder, Burton Lambert (each 43%), Joan Oberfelder, Hattie Lambert (each 7%). Mr. Oberfelder is president of Suna Broadcasting Corp. and currently 20% stockholder; Mr. Lambert is vice president and general manager of KLAS-TV Las Vegas. Consideration transfer of stock at book value. Action Dec. 23.

KACI The Dalles, Ore.—Granted transfer of control of licensee corporation, Radio KACI Inc., from William E. Neumann (99.6% before, none after), Edith Neumann and Fred Thompson (each 0.2% before, none after) to Juniper Broadcasting Inc., owned by Betty Cushman, Gary Lee Capps, Sharon JoAnn Capps, Bradley D. Francher, Dagmar Francher, Robert W. Chandler, Nancy Chandler, Glenn Cushman (each 1 1/3%), Mr. Glenn Cushman is 3 1/3% stockholder of Cascade Printing Inc., commercial printer; Mr. Francher is partner in law firm and owns with wife Pepsi-Cola Bottling Co., Bend; Mr. Chandler is president and 25% owner of LaGrande Observer, 20% owner of News Publishing Center Inc., and 10% owner of Star Publishing Co. (applicant for KATL Miles City, Mont.); Mrs. Chandler is 32% owner of Bend Bulletin, 25% owner of LaGrande Observer, 20% owner of News Publishing Co., 30% owner of Cascade Printing, and 10% owner of Star Publishing Co. Juniper Broadcasting Inc. is owner of KGRL Bend, Ore. Consideration \$52,000. Action Dec. 22.

KHGM(FM) Beaumont, Tex.—Granted assignment of license and SC from Woodland Broadcasting Co. to KTRM Inc., licensee of KTRM Beaumont. KTRM Inc. is owned by William D. John S. and Frank B. Neil. Neils also owns KGKL San Angelo, Tex. Consideration \$75,000. Action Dec. 23.

WMKE(FM) Milwaukee—Granted assignment of license from Music-Time Inc. to Suburbanair Inc., owned by Herbert L. Mount, James A. McKenna Jr., Neil K. Searles (each 32%) and Jack Krause (4%). Mr. Mount is VP and general counsel for Northern States Life Insurance Corp. senior partner in Mount and Keck law firm stockholder in WMAD Madison, Wis.; Mr. Searles and Mr. Krause are stockholders in WMAD; Mr. McKenna is law partner of McKenna & Wilkinson and majority stockholder of following broadcasting interests: Western Broadcasting Corp., Hudson Broadcasting Corp., WCMB-FM Inc., Hudson Land Corp., WNAW Inc., Fox Cities Broadcasters Inc., Radio Americana Inc. Suburbanair is licensee of WAWA West Allis, Wis. Consideration \$98,700. Action Dec. 21.

Applications

KNOB Long Beach, Calif.—Seeks assignment of license and CP from Cerritos Broadcasting Co. to John and Jeanette Banoczy. Mr. and Mrs. Banoczy are presently licensee of KGGK(FM) Garden Grove, Calif. They propose to delete or assign license of KGGK(FM) prior to consummation of this application. Consideration \$150,000 plus enumerated consultation fees. Ann. Dec. 21.

WSCM Panama City Beach, Fla.—Seeks assignment of license from Fargay Broad-

casting Co. to Noble-Glaser Inc., owned by Albert H. Noble and Jerome Glaser (50% each). Mr. Glaser has ownership in WENO Madison, Wis.; WYAM Bessemer, Ala.; WGUS North Augusta, S. C. Mr. Noble is owner of Noble Properties Inc., Nashville, Tenn., real estate ownership and management firm. Consideration \$105,589. Ann. Dec. 21.

WDOS Oneonta N. Y.—Seeks acquisition of positive control of licensee corporation, Ottaway Stations Inc., by James H. Ottaway (40% before, 70% after) through transfer of 30% of stock from James H. Ottaway, executor of estate of Ruth O. Sokoloff to James H. Ottaway. No financial consideration. Ann. Dec. 21.

KTEA-FM Midwest City, Okla.—Seeks assignment of license from Midwest Stereo Broadcasting Co. to House of Sound Broadcasting Corp. Pro forma application following transfer of control granted Oct. 22, 1965. Ann. Dec. 21.

WRLO(TV) Portsmouth, Ohio—Seeks assignment of CP from Reynard L. Osborne to WRLO-TV Inc. Transfer is for purposes of incorporation only. No financial consideration. Ann. Dec. 21.

Hearing Cases

Initial Decision

■ Hearing examiner Thomas H. Donahue issued initial decision looking toward granting application of Naugatuck Valley Service Inc. to change facilities of WOWW Naugatuck, Conn., from 860 kc, 250 w, DA, D, to 1380 kc, 5 kw-L, 500 w-N, DA-2; condition. Action Dec. 22.

Designated for Hearing

■ D. H. Overmyer Communications Co., Maxwell Electronics Corp. and Grandview Broadcasting Co., Dallas—Commission designated for consolidated hearing applications for new UHF TV's to operate on channel 29; made Federal Aviation Agency party with respect to Maxwell application. Issues include financial qualifications of Overmyer and air hazard determination as to Maxwell's application. Action Dec. 22.

■ Harriscope Inc., Marbro Broadcasting Co. and Supat Broadcasting Corp., San Bernardino, Calif.—Commission designated for consolidated hearing applications for new TV's to operate on channel 58. Action Dec. 22.

Other Actions

■ By memorandum opinion and order in proceeding on applications of La Fiesta Broadcasting Co. and Mid-Cities Broadcasting Corp. for new AM's in Lubbock, Tex. (1) denied petition by Mid-Cities to reopen record, and (2) granted La Fiesta's motion to strike reply filings by Mid-Cities. Action Dec. 27.

■ Commission, by its review board on Dec. 22, granted petition by Northern Indiana Broadcasters Inc. to extend time to Jan. 6, 1966, to file replies to the exceptions and supporting briefs to supplemental initial decision in proceeding on its application for new AM in Mishawaka, Ind.

■ Members Berkemeyer and Pincock, with Member Nelson concurring only in result and issuing statement, adopted review board decision on Dec. 15 granting application of Mortimer and Vivian Eliza Hendrickson for new FM to operate on channel 221A (92.1 mc), in Vineland, N. J., and denying application of Community Broadcasting Service Inc. for same facilities. Dec. 16, 1964, initial decision looked toward granting Community's appli-

cation and denying Hendrickson's application. Action Dec. 22.

■ By order in proceedings on applications of Black Hills Video Corp. for renewal of licenses of seven stations in domestic public point-to-point microwave radio service and modification of one license to cover an additional facility, which were granted on July 2 with conditions, commission granted request by Black Hills to extent of (1) further staying effective date of carriage provisions with respect to CATV system at Rapid City, S. D., to Jan. 15, 1966, subject to all conditions for simultaneous nonduplication protection for local TV's specified in Oct. 29 memorandum opinion and order, and (2) extended to Dec. 30 period within which local TV's or other interested parties may submit further information concerning feasibility of using cable channel 4 at Rapid City. Commissioners Bartley and Cox not participating. Action Dec. 22.

■ In proceeding on applications of Central Broadcasting Corp. and WCRB Inc. for new FM's in Ware and Springfield, Mass., respectively, commission denied applicants' application for review of Oct. 6 action by review board, which, among other things, denied merger portion of their agreement. Commissioners Hyde and Cox dissented. Action Dec. 22.

■ By memorandum opinion and order, commission granted application of Charter Broadcasting Corp. of Mass. for new FM to operate on channel 291 (106.1 mc), ERP 23 kw, ant. height 190 ft., in Hyannis, Mass.; denied oppositions by E. Anthony & Sons Inc. (WOCB AM-FM West Yarmouth, Mass.), and Woonsocket Broadcasting Co. (WWON-FM Woonsocket, R. I.). Action Dec. 22.

■ By separate memorandum opinions and orders, commission enlarged issues in following AM proceedings to include Sec. 307(b) considerations consistent with its policy statement for broadcast facilities involving suburban communities issued today:

Charles W. Jobbins, Costa Mesa-Newport Beach, Calif., et al.;

Jupiter Associates, Matawan, N. J., et al., and Monroeville Broadcasting Co., Monroeville, Pa., and Miners Broadcasting Service Inc. (WMBA), Ambridge-Alliquippa, Pa., and remanded these proceedings to hearing examiners for further hearing and preparation of supplemental initial decisions. Commissioner Cox not participating. Action Dec. 22.

■ By memorandum opinion and order, commission granted application of Radio Thirteen-Eighty Inc. for interim authority to operate AM station on facilities to be vacated by KWK (1380 kc, 5 kw, DA-N, U), in St. Louis. In so doing, it disposed of various applications for review of Sept. 14 decision by review board which denied all requests for interim operation on 1380 kc.

Radio Thirteen-Eighty is composed of seven applicants seeking regular use of this frequency—Archway Broadcasting Corp., Bi-State Radio Inc., Gateway Broadcasting Co., Home State Broadcasting Corp., Prudential Broadcasting Co., Six-Eighty-Eight Broadcasting Co., and St. Louis Broadcasting Co. Other interim applicants who also seek regular operation are Great River Broadcasting Inc., Missouri Broadcasting Inc., Thirteen-Eighty Radio Corp. (through relationship with KWK Broadcasting Corp.), Clermont Broadcasting Co., Victory Broadcasting Co., and Pike-Mo Broadcasting Co. (latter seeking 1390 kc, 500 w, D, in Louisi-

(Continued on page 143)

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Manager-salesman-newsman for branch studio, midwest. Good credit and personal record required. Creative, aggressive worker will earn big commission checks. Box M-195, BROADCASTING.

A young aggressive station manager needed to take over the reins of an established, profitable operation. Should be 35 or under. Must have a solid background in radio sales and promotion. Prefer man with family responsibilities. Base salary negotiable. Excellent incentive plan based on results. Future unlimited for a producer. Send complete resume to Box M-206, BROADCASTING.

Ohio small market daytime needs working manager now! Salary plus percentage of net profit. Box M-235, BROADCASTING.

Manager-strong on sales, liberal commission. New station in small midwest market, some announcing, 1st desirable, stock option possible. Send resume, photo and tape. Box A-40, BROADCASTING.

Management opportunity for qualified hard working man with background in sales; new station, medium market. Contact Dale Adkins, WDQN, Duquoin, Ill.

Wanted: General manager for new AM radio station at Wagoner, Oklahoma. See call or write Wagoner Radio, Co., Wagoner, Okla.

Sales

Aggressive, skilled and experienced radio time sales man, top notch customer list and presentation story. 50 kw quality music station in top 5 maj. market. You must have had tested & proven career in broadcast sales. Syndication experience helpful. Send resume, picture, references. Box L-195, BROADCASTING.

Leading good-music AM-FM station in major southwest market seeks top-notch salesman with sales management experience. Right man can earn up to \$30,000. Box M-29, BROADCASTING.

Experienced radio salesman. We want a promotable man on his way up. We offer group operation, above average earnings, retirement program, insurance and a pleasant community in which to live. Upper midwest. Need is immediate. Box M-179, BROADCASTING.

Announcing job lost its challenge with the years? Tired of waiting for the boss to hand you a raise? Make the income you desire with solid as Gibraltar successful block program net-news power radio station in Southwest cosmopolitan city. Two such men making middle five figures several years. This can be your opportunity to be in business for yourself. Combine professional announcing experience with a creative show of your own and selling. Base for show and commission on sales. Tell us how you would do it in writing and on tape. All applications considered in utmost confidence. Box A-1, BROADCASTING.

Salesman with broadcast experience; third ticket required. This isn't an ad for an announcer-salesman but for a man who can handle commercial accounts; other work strictly limited or emergency. Box A-47, BROADCASTING.

We're growing and have an unusual opportunity for another salesman. Mexico, chosen All-American-City 1954 is one of the most progressive business communities in the nation; the fire-brick and saddle horse capital of the world. KXEO, is in a modern building, has new equipment, 3 radio equipped news cruisers and a current staff of 10. If you would like to become part of a growing station, live in an active small city and have an income as great as your talent and imagination can provide contact Jim Lipsey, Sales Manager, KXEO, Mexico, Missouri.

Sales—(Cont'd)

Permanent sales position for an experienced, stable man who would like to live in a beautiful, growing city—gateway to Kings and Sequoia National Parks; mild, dry climate; best of school facilities including college. Must have proven record and character that will bear investigation. KONG-AM & FM, Visalia, California.

Experienced AM radio salesman to handle local, regional, agency accounts in Worcester, Mass. Adult format, high local acceptance, exceptional opportunity. Send resume and references to: WNEB, 405 Main Street, Worcester, Massachusetts.

Need four salesmen to travel (already have one making \$800 week) to sell prestige promotion (proven) to Radio and Banks. Call on inquiries only. Write Randall, P.O. Box 2029, Tuscaloosa, Ala. Will call you long distance for interview.

Announcers

Announcer with mature, pleasant voice for south Texas network station. Do not send tape. Box M-202, BROADCASTING.

Announcer with experience for progressive group operated western Pennsylvania station. Forward tape, resume and photo. Box M-205, BROADCASTING.

Aggressive northern Virginia radio station looking for 2 experienced announcers. One should be a combo man with 1st phone. No maintenance required. Plenty of chance for advancement: this is a multiple ownership operation. If you bring enthusiasm to radio we're interested. Are you? These are immediate openings. Rush tape and resume to Box M-234, BROADCASTING.

Girls wanted for air work . . . must have good voice . . . in top 50 market area. Send photograph, resume and tape with salary requirements to Box A-5, BROADCASTING.

Announcer-Midwest radio-TV group looking for top talent. Announcers and newsmen. Fine opportunity and location. Inquire today, write Box A-11, BROADCASTING.

We want an announcer with play-by-play experience. Good opportunity for the right man. Call 417-WO 7-3353 or Write Box A-14, BROADCASTING.

1st phone announcer. 3rd considered experienced. Alabama Negro programming. Send resume only. Box A-24, BROADCASTING.

Experienced announcer-engineer with first phone needed for Maryland AM-FM operation. Join other dependable people in an excellent staff. Box A-53, BROADCASTING.

Opportunity married staff announcer. Tape resume. KFRO, Longview, Tex.

Morning man for popular music station with a hold on the market. Must have mature voice, tight production. Position available immediately. Good pay and benefits. Ideal working conditions in a friendly central Kansas city. Send tape, resume, picture and salary requirements to: KSAL, Box 180, Salina, Kansas.

Uncle Sam has created an opening in our announcing staff. We're seeking a man with at least 5 years experience, over 25 years old and married. We're looking for a friendly enthusiastic voice that can do a sincere selling job with a commercial. Top pay is available for right man. For information about station and city see ad under Sales Help Wanted. Jim Lipsey, KXEO, Mexico, Missouri.

Announcers—(cont'd)

Two openings. Need announcer with mature, but friendly sound. Need newsman for evening shift. Send tapes and resumes to C. B. Sutherland, WCLO, Janesville, Wisconsin.

Expanding top-40 needs three jocks. (Prefer with first). Showmanship must!! Stan Grams, WCLS, Columbus, Georgia 404-327-3648.

Negro dj announcer, R & B, jazz, experienced. Strong commercial delivery required. Run tight board, 3rd class, production and writing ability. Steady position. Start immediately. Call Chuck Breece . . . WDAO, Dayton, Ohio.

DJ-entertainer with first phone wanted for one of New England's moving radio stations. Swinging adult approach for Top 40 format. Salary open. Send tape, picture and resume to Charlie Shoe, WFEA, Manchester, N. H.

Immediate opening for an experienced announcer to handle our morning shift. Adult format. This is a permanent position offering excellent working conditions and opportunity for advancement. Salary commensurate with experience. Please forward a resume, tape and if possible a recent photograph to: J. W. Poole, Manager, WFLS Radio, Fredericksburg, Va.

Announcer . . . Middle of the road . . . strong on production. Staff position now open. Must be mature and self-disciplined. Send resume tape. WGHM, Skowhegan, Maine.

Washington, D. C. metropolitan area is first ranked. WHMC, serves expanding region. Immediate opening for first phone, bright announcer. Quick, call 301-948-9400.

Announcer, engineer with 1st phone for Albany, Georgia. No maintenance. Jim Rivers, WMJM, Cordele, Ga.

Announcer-1st phone needed by January 31st. Middle of the road music station. 5 kw, no maintenance. Rated #1 in market of 130,000. Send resume, tape, picture to Don C. Wirth, WNAM-AM-FM, Neenah, Wisconsin.

WPTH, Stereo FM, Fort Wayne, needs production minded announcer.

Good job open for pop personality strong on production at one of highest rated imaginative stations in country. Send tape, pic; details to Burt Levine, WROV, Roanoke, Va.

Immediate opening for an experienced announcer with good voice at top-rated central Wisconsin, modern format station. Production experience and knowledge of sports helpful, but not necessary. Station in new facility. If you desire good pay, pleasant surroundings with group of stations call 715-344-9778 or mail tape and resume to Peter A. Barnard, WSPT, Stevens Point, Wisconsin 54481.

Needed immediately—swinging top 40 announcer for morning and early afternoon shift on number 1 rated station in market. Emphasis on production. Contact Buck Poe. WSSB, 682-4923, Durham, N. C.

Announcers (2). WVOX Flagship Station of Herald Tribune Radio is expanding! Need immediately bright creative announcers with production flare. Salary open. Live in suburban Westchester, 20 minutes from New York; work at "America's Great Suburban Station." Write or call general manager, WVOX, Pershing Square Building, New Rochelle. 914-636-1460.

Announcer for Negro programed station. . . . Accent on Gospel. Send tape. WYNN, P.O. Box 1586, Florence, South Carolina.

Announcers—(cont'd)

Bright, middle of road station located in excellent family area has opening for experienced, stable, married announcer. Send complete resume, snapshot, and tape to Jack Sandstrom, WPIC, Sharon, Pa.

Swinging, rocking, top 40 style, Rhythm and Blues announcers needed by The OK Group, America's top rated Negro programmed stations. Must have ability to run modern fast paced show with tight board, adlib and do quality newscast. Top pay, merit raises, hospitalization. Send tape showing style, adlib ability, photograph and recent job history. The OK Group, 505 Baronne New Orleans, Louisiana.

Professionally-trained personnel needed—now! Save time, money! Study at home, conveniently, privately! I, personally, reveal highly-effective announcing, authoritative newscasting, relaxation techniques; Personality, confidence etcetera, via personalized, taped consultation—coaching. Immediate results! Sign nothing—pay as you learn. Publications: Confidence, Adlibbing, DeeJay, Copywriting, Newscasting. Details, testimonials gratis. Hal Fisher, Broadcast Guides, 678 Medford, Patchogue, New York 11772.

Technical

Immediate opening for engineer-announcer at 5 kilowatt. Address replies to Box M-223, BROADCASTING.

First class technical men wanted for Eastern AM expanding into CATV. Growth opportunity with a solid future. Liberal fringe benefits. Box A-4, BROADCASTING.

1st class, experienced engineer for 5 kilowatt major market east coast, AM-FM. Write in detailed 1st letter giving education, background & employment record. Include references which will be checked. Box A-12, BROADCASTING.

Studio technician. Operations/maintenance. Contact Bob Latham, KNTV, 645 Park Avenue, San Jose, California.

Have immediate opening for chief engineer-announcer at successful 5 kw daytime. Top salary plus fringes for reliable family man with first phone and good voice who can run smooth board and do preventive maintenance. Moderate work schedule, non-directional middle-road operation, fine equipment, beautiful studios and pleasant associates in small agricultural town. If you desire permanence with a prestige organization, send photo, tape, character and work references, personal data and experience resume, and salary requirements to Al Clark, President and General Manager, KWYR, Winner, South Dakota. Phone 1260 or 1055.

1st phone combo man. Small market station in Goshen, Indiana. Friendly town, friendly staff. Must be sober, reliable and capable of maintaining a rigid schedule of preventive maintenance. Also capable for running a good tight board with good adult music programming. If you're looking for a change and a challenge, we're looking for you. Salary is open. Please send resume, picture and any other good things you have to say about yourself to Charles D. Miller, Vice President & General Manager WKAM Radio, 930 East Lincoln Avenue, Goshen, Indiana. Or call collect KEystone 3-1460.

Northwest Iowa 500 watt daytime, single tower, looking for chief engineer with reasonably good announcing ability, \$120 weekly. Take over sales list with established spending accounts and earn as much as you wish. Should have ability to maintain transmitter and studio gear. Town: 5,000. Contact E. C. Stangland, Box 579, Sioux Falls, S. D. Phone 605-338-4684.

News

Newsman wanted by Ohio metropolitan station. Key position, excellent income to experienced newscaster-writer-reporter. Tape, resume, references, photograph to Box M-228, BROADCASTING.

Professional newsman—gather, write and deliver for modern, paced operation in western New York. Send full resume, previous earnings and news tape to Box A-23, BROADCASTING.

Production—Programing, Others

Creative production man needed for mid-west university city format station. Opportunity for exceptional ability or background to take over immediately as program manager. Tape samples of work must accompany application. Base salary plus talent and record-hop revenue assures far above average living in excellent area. Box M-162, BROADCASTING.

Good opening for commercial copy-writer in beautiful Texas coastal city. Box M-203, BROADCASTING.

Wanted, continuity writer with some experience for group station in central Kansas. Male or female accepted. Job available now. Send resume and picture, with salary requirements and sample of work to: KSAL, Box 180, Salina, Kansas.

We're growing and need someone to take charge of copy production department. Someone who can produce copy that is unique with ideas that sell. Many production aids and 2 commercial libraries available. Top pay is waiting for person with fresh, clever ideas who likes to write. For information about station and city see ad under Sales Help Wanted. Jim Lipsey, KXEO Radio, Mexico, Missouri.

RADIO

Situations Wanted—Management

FM manager, with production and sales team. 54 years cumulative experience. Grossing \$100,000.00. We stick together. Box M-26, BROADCASTING.

Sales manager only, SE only, Florida preferred, 7500 minimum, years contract, strictly pro, mature, long experienced, top references. Now at SE metro station. Must be financially sound, not struggling. Available after February first. Box A-19, BROADCASTING.

Manager with proof-positive success story. Desires new opportunity in southwest. Box A-29, BROADCASTING.

Manager-sales manager for small-medium station. Fifteen years experience local and regional direct time sales and station manager. Thorough knowledge station operation. Highest industry reference. Box A-38, BROADCASTING.

Small mountain-plains market, B.A. Ticket, Eight years experience. Selling \$9000, six station market. Box A-56, BROADCASTING.

Sales

Baltimore—Salesman with track record. Managing now or capable of. Top opportunity. Unique situation. Multiple group. Box A-48, BROADCASTING.

Making \$9000, six-station market. Desire larger rate card, long-range future, college degree, seven years experience, announcing, production. Box A-55, BROADCASTING.

12 years experience—announcing, sales & sports. Will invest. Employed southeast. Box A-60, BROADCASTING.

Announcers

Beginner, trained by top professionals in area, broad experience. Want small station experience. Box M-201, BROADCASTING.

Announcer-newscaster—dj experience, tight board. References. Not a floater. Will relocate. Box M-232, BROADCASTING.

Top 40 screamer. Young voice. Nine months experience, college. Wants to make good, build ratings. Box A-2, BROADCASTING.

Announcer with first class ticket seeks position in western or southwestern part of U. S. Has adventuresome spirit and gift of gab. Send reply to Box A-3, BROADCASTING.

DJ, tight board, good news, strong commercials, experienced, happy sound. Box A-7, BROADCASTING.

Announcers—(Cont'd)

Announcer, salesman, copywriter, college graduate, with experience . . . wants a 3 hour board shift to run, sell, write copy for, and produce, at a top 40 or country & western station. Presently employed. Minimum salary requirements: \$125 weekly, plus 20% commission on all sales. Prefer south. Box A-6, BROADCASTING.

Young Negro dj, 1½ years experience, news, happy mature sound. Box A-8, BROADCASTING.

DJ - announcer - newscaster - beginner well trained, tight board, will relocate. Box A-17, BROADCASTING.

Fast pace disc jockey. Not a floater, married, 3rd phone with endorse. Box A-18, BROADCASTING.

10 years experience. All phases radio including, sales, announcer, play-by-play, news. Top rated children's television show. Television sports, on camera sports radio and/or television. Box A-20, BROADCASTING.

Wanted: announcers. Oregon, Washington, California, Nevada. Relaxed, mature voice for middle of road format. Third endorsed ticket, two years experience, two years college. Box A-21, BROADCASTING.

Tight experience, third, college. Reliable, good worker. 212-TR-3-7493. Box A-26, BROADCASTING.

DJ-wants top 40. Two years middle of road experience. Prefers northeast. Box A-30, BROADCASTING.

Metro market good music morning man-pd. Wry humor, excellent production. 11 years experience. Box A-31, BROADCASTING.

Employed first phone announcer, (East coast) vet, single, 28, 3 years experience. Middle of road, big band, only. \$150 minimum. Box A-32, BROADCASTING.

Announcer: 17 years experience. PD or newsman. Box A-34, BROADCASTING.

Well trained staff announcer, just graduated, seeking first break in radio. Real swinging personality. Work anywhere in U. S. Resume and tape. Start immediately. Box A-35, BROADCASTING.

Radio school grad-good dj-news, versatile, dependable, any format. Box A-38, BROADCASTING.

Evening type, sensible sounding adult jockey 4 years announcing and production experience. All military completed. Would like to settle in California medium market. 27 years old; single and stable. Enjoy doing maintenance on audio equipment. Have third phone. Currently employed. Box A-42, BROADCASTING.

Announcer—1st phone—experienced, prefer top 40, references. Box A-49, BROADCASTING.

Announcer/newscaster—third phone authoritative, excellent decorum, married, wants to settle. Box A-61, BROADCASTING.

Good news commercials—dj—diligent—mature—3rd endorsed. Available January 15, Box A-62, BROADCASTING.

DJ-newscaster lively sound beginner R & B speciality. 3rd phone. Box A-63, BROADCASTING.

Sharp announcer, smooth dj, experienced, family man—not a floater or a prima donna. Sales background. Box A-64, BROADCASTING.

DJ-announcer—first phone—22—single—military completed—good top 40 or adult straight man. 314-868-2938.

Biff Collie's Corner daily automated country show. 25 cycle cue tones in. Seven two hour shows \$35.00. For brochure, tape, write 1041 Pine Ave., Long Beach, California. 90813.

Third phone, endorsement. D. J. announcer, newscaster, broadcasting school graduate seeking first position. Married, will relocate. Call Johnson after six. 312-638-4097.

Technical

First phone, 12 years experience, directional, no announcing, prefer Texas, Oklahoma, Arkansas. Employed. Box A-10, BROADCASTING.

1st phone man, years amateur experience, seeks part time work broadcast field. Long Island, or metro NYC area. 212-539-0553 or Box A-25, BROADCASTING.

Chief engineer—Experienced am-fm construction, maintenance, directionals—proofs to 50 kw. Box A-66, BROADCASTING.

News

Ambitious newsman with five years experience wants to move up to larger market in east. Love getting out and covering stories. Also strong on airwork and writing. Presently news director, medium-sized station. College graduate, good reference. Will send speedy reply to stations interested in finding a versatile, experienced broadcast journalist. Box A-44, BROADCASTING.

Production—Programing, Others

Program director: Good one—complete background seeking relocation as medium market swinger. Box M-194, BROADCASTING.

Help! Sales Promotion manager of large firm wants back in radio. Program director position in medium market preferred. Experienced—excellent references. Write Box M-212, BROADCASTING.

Versatile, young(ish) radio vet seeks responsible, challenging position as aide-de-camp. Programing, production and writing ability plus intelligent on-the-air presentation. Box A-39, BROADCASTING.

TELEVISION—Help Wanted

Management

We're looking for a young aggressive sales manager who has the ability to manage a television station but hasn't been afforded the opportunity. You must have a proven sales background and a general knowledge of television operation. Salary plus incentive plan based on results offers tremendous growth opportunity for the right person. Send complete resume and earnings record for the past year. Confidential reply to qualified applicant. Reply to Box M-207, BROADCASTING.

Sales

We want to add a hard working, creative salesman to our team. The entire staff works to produce sales. Prosperous, three station, midwest market, that requires aggressive and creative selling. Salary plus commission. Should earn five figures and over, if you are willing to work like an independent business man. Not 9 to 5. Box M-211, BROADCASTING.

Engineer-sales. Two salesmen with technical background to sell CCTV and TV broadcast equipment. Locate Wisconsin or Iowa-Nebraska area. Box M-221, BROADCASTING.

Technical

TV Technician with 1st phone for small but expanding eastern market. Outstanding opportunity to gain TV experience in scenic vacation area. Box M-125, BROADCASTING.

Wanted: Asst. chief engineer for small market TV station in Pacific northwest. Young man with ability and some experience or veteran with lots of experience. Salary commensurate with background. Pension plan and guaranteed annual raises. Community approximately 65,000. Good schools. Good fishing and hunting. Ideal place to raise a family. Box M-143, BROADCASTING.

Experienced chief engineer needed for upstate New York college to design, install and operate complete CCTV system. First class FCC license, broadcast experience required. Degree desirable. Salary excellent. Contact Box M-160, BROADCASTING.

Technical—(Cont'd)

First class studio engineer TV background needed for modern midwest station. Send complete resume to Box M-225, BROADCASTING.

Leading group network station in southern California needs studio engineer well experienced in tape and film projection. First class FCC required. Excellent working conditions and benefits. Send replies in confidence to Box A-45, BROADCASTING.

Assistant chief engineer for midwestern VHF. EE degree and field experience with TV transmitters, proofs, VTR, color, strong on maintenance and supervision. Salary commensurate with background. Pension plan, excellent schools, residential areas. Box A-50, BROADCASTING.

Engineer-video switcher. First phone required. Announcing helpful. Color film chain and VTR's are a part of this modern progressive operation. Contact KULR-TV, 406-252-4676, P.O. Box 2512, Billings, Montana.

Experienced 1st class radio-TV engineer for University FM radio and TV stations: Position available January 1, 1966. Send credentials and letters of reference to Dr. Duane Tucker, WBGU-TV, Bowling Green, Ohio. Bowling Green State University is an equal opportunity employer and as such will give consideration for employment without regard to race, color, creed, religion, or national origin.

Expanding operation requires two experienced studio engineers. Send complete resume to: WETA-TV, 2600 4th St. N.W., Washington, D.C.

Experienced engineer for FM and TV. Send resume and recent photo to Chief Engineer, WFSU-TV, Florida State University, Tallahassee, Florida.

Studio transmitter engineer. First class license and maint. Experienced required. Contact Al Ruch, WIRL-TV, Peoria, Illinois, 309-676-8911.

Immediate: need Chief engineer, Television station WPTZ, NBC, Channel 5, Plattsburgh, N. Y. Group owned, company benefits, salary open. Contact David Milligan, Gen. Mgr., or Harry Bowen, present C. E., phone Plattsburgh, 518-JO 1-5555.

WTOG-AM, FM & TV, Savannah, Georgia, has opening for first class engineer. Write for our application form.

Engineers, experienced. For new multi-million dollar transmitter/studio installation operating maximum power VHF and UHF. Salary to \$10,000. Excellent benefits, superb working conditions and location. Contact Director of Engineering WTTW/WXXW, 5400 North St. Louis Avenue, Chicago, Illinois 60625.

News

Newsman . . . to join progressive TV news staff. Prefer journalism background, writing, on-air, reporting, 16mm camera experience. Send complete resume, S. O. F. or V. T. R. Howard Browne, News Director, KBTB, Denver, Colorado.

Newsman between 20-30. College background. Air, reporting, writing, 16mm experience. Send audio and video tape, resume to WMBD, 212 Southwest Jefferson, Peoria, Ill.

Urgent need for qualified, experienced news reporters for City Hall beats in bustling 6 city Tidewater, Va., metro area. Contact John Griffin, News Director, WTAR Radio-TV Corporation, 625-6711 area code 703.

Production—Programing, Others

Production manager—experienced, college, some announcing. Need imaginative, creative, self-starter. VTR's. Rocky Mountain, NBC, VHF. Salary open. Box M-198, BROADCASTING.

Opportunity for creative commercial copywriter with Texas VHF. Box M-204, BROADCASTING.

Wanted: Creative TV producer-director with at least five (5) years experience. Major group station, located in northeast. Excellent opportunity for directing with ability plus experience. Box A-9, BROADCASTING.

Production—Programing, Others

Continued

Producer-director opening. Major market. ETV station. Directing experience required. Station producing for local and national distribution. State qualifications, experience and salary requirements. Midwest location. Box A-37, BROADCASTING.

Commercial photographer for dominant VHF. Must know lab. Salary requirement first letter. Apply to Production Manager, WJBF-TV, Augusta, Georgia.

TV cameraman and projectionist for expanding operation. Min. one year experience. Opportunity to step up from smaller market. Write: John Csia, WLUK-TV, Box 711, Green Bay, Wisconsin.

Promotion manager needed by aggressive midwest NBC affiliate. If you are an experienced promotion manager or assistant promotion manager, send complete resume, photo and salary requirements to Mr. Gene Denari, general sales manager, WTVO, Rockford, Illinois.

Situations Wanted

Announcers

Who will buy? Announcing, production, news and administration ability. College. Family. Radio-Television experience for sale. Start \$130 week. Any takers? Box M-220, BROADCASTING.

NEWS

Experienced news reporter-photographer seeks an air radio-tv news position in major market. Thorough knowledge and experience in reporting, writing, newsfilm photography, documentary and on camera work. College graduate. Ex-military. Available immediately. Box A-58, BROADCASTING.

Production—Programing, Others

Producer-director presently employed. 12 years commercial-ETV. Desires creative, challenging position with responsibility and advancement. Married. B. A. Box A-27, BROADCASTING.

News photographer-heavy photo background processing. Director of photography capabilities. Box A-28, BROADCASTING.

Creative producer - director - writer - editor. Live, tape or film. Experienced documentarian in public affairs. Box A-59, BROADCASTING.

Ambitious creative young man desires a realistic future in small to medium market. One year plus diversified production experience. College background. Will relocate. William A. Erfurth, Marquette Hotel, Cape Girardeau, Missouri.

WANTED TO BUY

Equipment

Wanted, RCA 25 kw MI 19085L. Any low channel side band filter. Box A-43, BROADCASTING.

We need used 250, 500 1 kw & 10 kw AM transmitters, no junk. Broadcast Electronics Corp., 1314 Iturbide St., Laredo, Texas 78040.

Auricon or other 16mm professional magnetic sound on film camera with 400 to 1200 foot capacity. KOLN-TV, 40th & W Sts., Lincoln, Nebraska. Phone 434-8251.

FOR SALE

Equipment

For sale, RCA type TTU 1B UHF television transmitter. Immediate delivery "as is" basis. Presently tuned to Channel 20. 6 weeks delivery if tuned to your channel and reconditioned. Box M-98, BROADCASTING.

Need equipment? Get our listings. Broadcast Equipment and Supply Co., Box 3141, Bristol, Tennessee.

FOR SALE—Equipment

Continued

Television radio transmitters, monitors, tubes, microwave, cameras, audio, Electro-And, 440 Columbus Ave. N.Y.C.

Commercial Crystal and new or replacement crystals for RCA, Gates, W. E. Billey and J-K holders; regrounding, repair etc. BC-604 crystals; also service on AM monitors and H-P 355 BFM Monitors. Nationwide unsolicited testimonials praise our products and fast service. Eldon Electric Company, Box 96, Temple, Texas.

Parabolic antennas 6' aluminum complete with dipole and 4" pole mounting bracket. 1750 mc \$125.00 complete. Tuned to 950 mc \$175.00 complete. S. W. Electric Co., Phone 415-832-3527, 24th & Willow Streets, Oakland, Calif.

Write, Call or wire about information covering trade-in used tape cartridge equipment of all makes. Sparta Electronic Corporation, Box 8723, Sacramento, California. 95822, 916-421-2070.

We will rebuild and warrant your ITA FM exciter to latest specifications which exceed any other unit. \$325. Wilkinson Electronics, 1937 W. MacDade Blvd., Woodlyn, Pa. 215-874-5236.

ITA parts, 24 hour technical assistance and service. Call or write Wilkinson Electronics, 1937 W. MacDade Blvd., Woodlyn, Pa. 215-874-5236.

New ITA FM 10 DMG subcarrier generators. Zero crosstalk. Formerly \$995 now \$695. Wilkinson Electronics, 1937 W. MacDade Blvd., Woodlyn, Pa. 215-874-5236.

Rebuild ITA 10 watt FM exciters, warranted as new to meet latest specifications, \$325 with trade-in or \$695 straight sale. Wilkinson Electronics, 1937 W. MacDade Blvd., Woodlyn, Pa. 215-874-5236.

QRK sixteen inch turntable, fair motor, with viscous damped sixteen inch Grey arm, \$87.77, KLIP, Fowler, California.

Almost all models ATC and ATC/Collins available re-conditioned and guaranteed. Play backs priced from \$225 to \$450. Cartridge tape delay units at \$550. Used Equipment Dep't., ATC, Bloomington, Illinois. 309-829-7006.

Kinescope recorder—Dage model KR-11B with Auricon model 1500 camera. Original price, \$10,700. Sale price, \$6,500 with factory warranty. Contact TV Order Department, Dage-Bell Corporation, 455 Sheridan Avenue, Michigan City, Indiana, phone 219-874-3251.

Ampex authorized repair center—Repair and rebuild all Ampex professional equipment, including heads. Forty-eight hour service on most repairs. All work guaranteed. Free estimates. New and used equipment for sale. Accurate Sound Company, 15 North Tyler, San Angelo, Texas AC 915-949-1904.

Hellax Coaxial cable. HJ5-50 type, new 59¢ ft. FOB E.E.E.E., P.O. Box 2025, La Mesa, California.

MISCELLANEOUS

30,000 Professional Comedy Lines! Topical laugh service featuring deejay comment introductions. Free catalog. Orben Comedy Books, Atlantic Beach, N. Y.

Add 30% to your billing . . . with weekly ideas from the Brainstorm. Each issue contains 13 saleable ideas. \$2.00 per week. Exclusive. Tie up your market now. Write Brainstorm Box 875, Lubbock, Texas.

"DEEJAY MANUAL"—A collection of 41 comedy lines, bits, breaks, adlibs, thoughts. . . \$5.00. Write for free "Broadcast Comedy" Catalog, Show-Biz Comedy Service, 1735 E. 26th St., Brooklyn, N. Y. 11229.

DEEJAYS! 4,000 classified gag-lines, \$4.00! Comedy catalogue free. Ed Orrin, 8034 Gentry, No. Hollywood, Calif. 91605.

"BROADCAST GUIDES"—New! Technical! Deejays, News-casting, Copywriting, Broadcast Guides, 678 Old Medford, Patchogue, New York 11772.

INSTRUCTIONS

FCC license and A.S.E.E. degree programs, by home study and resident instruction. Resident FCC courses available in Washington, D. C.; Seattle, Wash., and Hollywood, Calif. Home study conducted from Hollywood. Write for free catalog. Dept. 5-K, Grantham Schools, 1505 N. Western Ave., Hollywood, Calif. 90027.

Be prepared. First class FCC license in six weeks. Top quality theory and laboratory training. Elkins Radio License School of Atlanta, 1139 Spring St., N.W., Atlanta, Georgia.

The nationally known 6 weeks Elkins training for an FCC First Class License. Outstanding theory and laboratory instructions. Elkins Radio License School of New Orleans, 333 Saint Charles, New Orleans, Louisiana.

FCC first phone license in six weeks. Guaranteed instruction in theory and laboratory methods by master teachers, G.I. approved. Request free brochure. Elkins Radio License School, 2603 Inwood Road, Dallas, Texas.

Elkins Radio License School of Chicago—Six weeks quality instruction in laboratory methods and theory leading to the FCC First Class License. 14 East Jackson St., Chicago 4, Illinois.

Announcing programming, console operation. Twelve weeks intensive, practical training. Finest, most modern equipment available. G.I. approved. Elkins School of Broadcasting, 2603 Inwood Road, Dallas 38, Texas.

The masters, Elkins Radio License School of Minneapolis offers the unmatched success of the Famous Elkins Laboratory and Theory Classes in preparation for the First Class FCC license. Elkins Radio License School, 4119 East Lake Street, Minneapolis, Minnesota.

Since 1946. Original course for FCC first phone operator license in six weeks. Over 420 hours instruction and over 200 hours guided discussion at school. Reservations required. Enrolling now for class starting January 5, March 16. For information, references and reservation, write William B. Ogden Radio Operational Engineering School, 1150 West Olive Ave., Burbank, California.

America's pioneer. 1st in announcing since 1934. National Academy of Broadcasting, 814 H St. NW, Washington 1, D. C.

"It's REI and Here's Why!" First phone license in (5) weeks—and we guarantee it. Tuition only \$295. Rooms \$6-\$12 per week. Classes begin every 5 weeks in beautiful Sarasota by the sea, on Jan. 3—Feb. 7—Mar. 14—Apr. 18—May 23—June 27. Call or write Radio Engineering Institute, 1336 Main St., Sarasota, Fla.

Announcing, programming, first phone, all phases electronics. Thorough, intensive practical training. Methods and results proved many times. Free placement service, Allied Technical Schools, 207 Madison, Memphis, Tennessee.

Train now in N.Y.C. for FCC first phone license. Proven methods, proven results. day and evening classes. Placement assistance. Announcer Training Studios, 35 W. 43rd, N. Y. OX 5-9245.

F.C.C. First Phone—plus—250 hours theory & practical application. Jan. 10—5 weeks \$300. Rooms \$10.00 a week. On campus. License guaranteed. Orlando Technical College, 535 N. Magnolia, 415, Orlando, Florida.

F.C.C. First Phone in 6 weeks plus 300 hours theory and practical application. Next class Jan. 18. License guaranteed. Free placement service. Florida Institute of Electronics, 3101 Main St., Wierton, W. Va.

RADIO

Help Wanted—Announcers

A MID-MORNING AND A TRAFFIC D. J.

Mature—bright—with high adult and teen-age appeal. Ready to move up to a major market in Southern California. Send tape, picture, resume, and salary requirements. Box A-33, BROADCASTING.

Announcers—(Cont'd)

Top rated midwestern modern format station upgrading air staff. If you're worth \$175.00 a week, send tape and resume to: Box A-41, BROADCASTING.

Sales

SALES ENGINEER BROADCAST EQUIPMENT

Profitable, growth-minded company, leader in broadcast equipment field, located in the Midwest has immediate opening for sales engineer to travel and sell technical equipment primarily to AM, FM and TV stations in exclusive territory. Requires good knowledge of broadcast equipment. Must be sales minded, Self starter. BSEE or equivalent and minimum three years in field of radio broadcasting. Excellent salary plus commission. Travel expenses paid. Complete company benefits. An equal-opportunity employer. Send resume to Box A-52, BROADCASTING.

Production—Programing, Others

RADIO PROMOTION MAN

Leading eastern market. Versatile, experienced audience and sales promotion. Aggressive station with opportunities for outstanding man. Confidential. BOX A-16, BROADCASTING

OUTSTANDING PROGRAM DIRECTOR-AIR PERSONALITY

Five figure salary and the responsibilities that go with it to the right man. A man of experience, integrity, and leadership abilities. One of America's oldest radio stations, state capitol, five kw group station. Rush resume, air check and salary requirements to Gene Milner, President, Whitehall Stations, Box 600, Flint, Michigan

TELEVISION

Help Wanted

Management

STATION MANAGER Prestige. Southeastern market. Must be strong on sales, production and administration. Prefer experienced in sales, forecasting and financial control. Great opportunity for second man ready to move up. Replies completely confidential.

BOX A-51, BROADCASTING

Announcers

TV TELEPHONE TALK SHOW WANTED

Top telephone talker for top 5 television market. Radio or tv telephone talkers: Have you been looking for a big show in a big market? If you can show us great ratings, great personality and a great track record as a telephone talker, we want to talk to you. Send audio or video tape, picture and resume to

BOX A-65, BROADCASTING

Technical

Want to get into color? We've been full color for 4½ years! We need technicians who are interested in working at a modern all-color station. There are no state licenses, fee requirements or payments to be made to a third party in connection with this position. Contact the Chief Engineer, KSTP-TV, 3415 University Avenue, St. Paul, Minn. or call collect 612-645-2724.

Production—Programing, Others

COPYWRITER TV STATION

We need a bright "loves copy" creative sort of man or woman to be Continuity Director at our all color Philadelphia station.

We think experience in station or agency is essential. Lots of growth opportunity—this job creates the department.

Please send what you think should be sent to our headquarters in California.

Write: L. William White
Director of Personnel
Kaiser Broadcasting Corp.
300 Lakeside Drive
Oakland, California 94604

**KAISER
BROADCASTING**

An equal opportunity employer.

Production—Programing, Others

Continued

PROMOTION MAN Top eastern tv station wants real pro, aggressive, creative in audience & sales promotion. Station believes in promotion. Will provide rools and opportunity. Replies strictly confidential.

BOX A-15, BROADCASTING

WANTED TO BUY

Stations

Responsible Radio-Television man wishes to buy a mid-western AM station or/and UHF television station or construction permit. Please give particulars. You have my confidence.

Box A-22, BROADCASTING.

EMPLOYMENT SERVICE



PLACEMENTS

Stations and Applicants use our service with confidence
1615 California St., (303) 292-3730
Denver, Colorado 80202

THE AMPS AGENCY

BY BROADCASTERS • FOR BROADCASTERS
We fill all job classifications for men and women in broadcasting and allied occupations — management, sales programming, engineering, traffic, secretarial, promotion, publicity, on-air talent, etc. We have immediate job openings listed with us by stations, packagers, Ad agencies, clients, commercial producers and others. Send us your resume or, if close by, come in or phone us.

★ THE AMPS AGENCY ★

All Media Placement Service
130 S. Robertson Blvd., Beverly Hills, Calif.
Telephone OL 7-4881

INSTRUCTIONS

LEARN MORE
EARN MORE

Television Camera Operation
Production & Directing

**DON MARTIN SCHOOL
OF RADIO & TV**

1653 N. Cherokee HO 2-3218
Hollywood, Calif. 90028

FOR SALE—Equipment

STAND-BY POWER 3 KW to 100 KW

Reconditioned government generators. Gasoline and diesel powered. For lowest prices and details write:

M. BERGER CO.
1816 Locust St.
Pittsburgh, Pa. 15219

FOR SALE

Stations

FLORIDA

Valuable Property

250 watt fulltimer (licensed for 1kw) in central Florida—\$65,000. Contact owner:

Box A-13, Broadcasting

5 KW BARGAIN IN TOP 100 CITIES

This one will amortize and show good return at our price. Unusual offer as firm needs cash for another deal. Airmail brief note from your banker indication substantial resources and we'll rush full details.

Box A-46, BROADCASTING.

Cal.	medium	fulltime	\$150M	terms
Ca.	medium	fulltime	82.5M	SOLD
South	metro	daytime	250M	terms
M. W.	VHF-TV	2	3MM	terms
Fla.	major	FM	60M	29%



CHAPMAN ASSOCIATES

2845 PEACHTREE, ATLANTA, GA. 30309

EXECUTIVE AVAILABLE

One of our top executives is available due to reorganization, for a one to two year period.

This outstanding man is experienced in all phases of radio operation and management; is an excellent salesman. He is particularly well qualified to build up your station-sales-staff-profits, as manager or commercial manager.

BOX A-57, BROADCASTING

EAST...

Daytimer specialized programming. \$50,000 yearly cash flow. Same ownership 15 years. Over one-half million retail trading area. Asking \$400,000.

Tia Rue Media Brokers Inc.

664 MADISON AVENUE
NEW YORK, N. Y.

TE 2-9362

(Continued from page 137)

ana, Mo.)

Interim operation shall terminate upon grant of program test authority to winning applicant or upon other decision in regular hearing proceeding. It is further conditioned that within 30 days any other applicant in proceeding may become party on equal terms and conditions with interim grantee, and within same period Radio Thirteen-Eighty may apply for modification of authority if it should obtain agreement for use of existing facilities of KWVK, which would not require purchase from Radio Thirteen-Eighty by winning applicant when interim operation is terminated.

Commissioner Bartley dissented and issued statement; Commissioner Loevinger issued separate opinion concurring in part with opinion of Commissioner Bartley; Commissioner Wadsworth concurred with Commissioner Loevinger's opinion. Action Dec. 22.

Routine Roundup

Actions on Motions

By Commission

■ Commission on Dec. 22 granted petition by National Association of Educational Broadcasters to extend time from Dec. 15 to Jan. 17, 1966, to file comments and from Jan. 5, 1966, to Feb. 7, 1966, for replies to further notice of proposed rulemaking concerning proposal to utilize channels 70-83 for community TV's.

By Office of Opinions and Review

■ In proceeding on applications of Saul M. Miller and A-C Broadcasters for new AM's in Kutztown and Annville-Cleona, both Pennsylvania, respectively granted motion by Mr. Miller to extend time to Dec. 30 to file application for review of review board's action of Nov. 23, which, among other things, denied his petition for reconsideration of decision and for reopening of record. Action Dec. 22.

■ In proceeding on applications of Saul M. Miller and A-C Broadcasters for new AM's in Kutztown and Annville-Cleona, Pa., respectively granted motion by Mr. Miller to extend time to Dec. 30 to file an application for review of review board's action

which denied his petition for reconsideration of decision and for reopening of record. Action Dec. 22.

By Chief Hearing Examiner James D. Cunningham

■ Designated examiner Forest L. McClenning to preside at hearings in proceeding on applications of Central Broadcasting Corp. and Second Thursday Corp. for new FM's in Madison and Nashville, Tenn., respectively; scheduled prehearing conference for Jan. 31, 1966, and hearing for Feb. 15, 1966. Action Dec. 21.

■ Designated examiner Walther W. Guenther to preside at hearings in proceeding on application of B&K Broadcasting Co. for new AM in Selingsgrove, Pa.; scheduled prehearing conference for Jan. 20, 1966, and hearing for Feb. 14, 1966. Action Dec. 21.

By Hearing Examiner Basil P. Cooper

■ Ordered that depositions proposed by Ultravision not be taken on Dec. 27 in proceeding on its application and that of WEBR Inc. for new TV's to operate on channel 29 in Buffalo, N. Y. Action Dec. 22.

■ Scheduled further prehearing conference for Dec. 22 in proceeding on applications of Ultravision Broadcasting Co. and WEBR Inc. for new TV's to operate on channel 29 in Buffalo, N. Y. Action Dec. 21.

By Hearing Examiner Thomas H. Donahue

■ Reopened record in proceeding on applications of Clay County Broadcasting Co. and Wilderness Road Broadcasting Co. for new FM's in Manchester, Ky., and scheduled conference for Jan. 4, 1966, to discuss trial of added issues. Action Dec. 22.

By Hearing Examiner Charles J. Frederick

■ Granted petition by Broadcast Bureau to extend time from Dec. 17 to Jan. 3, 1966, to file proposed findings and conclusions in proceeding on application of United Artists Broadcasting Inc. for new TV to operate on channel 43 in Lorain, Ohio. Action Dec. 22.

By Hearing Examiner Millard F. French

■ Granted petition by Bigbee Broadcasting Co. for dismissal of its application for new AM in Demopolis, Ala., but dismissed application with prejudice, and for withdrawal of approval of agreement. Action Dec. 20.

By Hearing Examiner Walther W. Guenther

■ In proceeding on AM applications of Abaco Radio Corp. (WRAI), Rio Piedras (San Juan), and Mid-Ocean Broadcasting Corp., San Juan, P. R., granted latter's petition for leave to amend its application to show shifting of percentages among its stockholders, including estate of Albert L. Capstaff; also granted Mid-Ocean's petition to accept its reply to Broadcast Bureau's opposition. Action Dec. 23.

By Hearing Examiner Isadore A. Honig

■ Upon request of broadcast bureau and with consent of counsel of applicant, continued Dec. 28 prehearing conference to Jan. 5, 1966, in proceeding on application of New South Broadcasting Corp. for new FM in Meridian, Miss. Action Dec. 21.

By Hearing Examiner H. Gifford Irion

■ In proceeding on applications of Keith L. Reising and Kentucky Central Broadcasting Inc. for new FM's in Louisville, Ky., granted request by Reising for leave to amend his application to increase ERP from 25 kw to 50 kw and specify vertical polarization as well as horizontal polarization. Action Dec. 21.

■ Granted motion by Farragut Television Corp. to extend time from Dec. 21 to Jan. 10, 1966, to file proposed findings in proceeding on its application and that of Peoples Broadcasting Corp. for new TV's to operate on channel 47 in Columbus, Ohio. Action Dec. 21.

By Hearing Examiner Elizabeth C. Smith

■ In proceeding on applications of Smiles of Virginia Inc. and Petersburg Broadcasting Co. for new FM's in Petersburg, Va., granted petition by Smiles for leave to amend its application to change frequency from channel 257 to channel 237; removed amended application from hearing and returned it to processing line. Action Dec. 21.

By Hearing Examiner Sol Schildhouse

■ In Lebanon, Pa.—Catonsville, Md., AM consolidated proceeding in Doc. 15835 et al., granted request by Cedar Broadcasters to extend time to Dec. 23 to file opposition to Lebanon Valley Radio's petition for leave to amend. Action Dec. 22.

■ In Reno, Las Vegas, Nev.—Idaho Falls, Idaho, AM consolidated proceeding, granted request by 780 Inc. to continue certain procedural dates, and further prehearing conference to Feb. 4, 1966. Action Dec. 22.

BROADCAST ACTIONS

by Broadcast Bureau

Actions of Dec. 23

KLCB Libby, Mont.—Granted CP to increase daytime power on 1230 kc from 250 w to 1 kw, conditioned nighttime operation with 250 w; conditions.

KFDA-TV Amarillo, Tex.—Granted CP to change ERP to 41.7 kw aur., 302 kw vis.; type trans., trans. site, and ant. structure.

KAUZ-TV Wichita Falls, Tex.—Granted mod. of CP to reduce aur. ERP to 20 kw.

WSIX-TV Nashville—Granted mod. of license to reduce aur. ERP to 63.1 kw (main trans. and ant.).

KRGV-TV Weslaco, Tex.—Granted mod. of license to reduce aur. ERP to 19.1 kw.

KRTV Great Falls, Mont.—Granted mod. of license to reduce aur. ERP to 6.1 kw.

WGAN-TV Portland, Me.—Granted mod. of license to reduce aur. ERP to 57.5 kw (main trans. and ant.).

WJSP-TV Columbus, Ga.—Granted mod. of license to reduce aur. ERP to 21.9 kw.

WEAR-TV Pensacola, Fla.—Granted mod. of license to reduce aur. ERP to 14.8 kw, and change type trans.

WMT-TV Cedar Rapids, Iowa—Granted mod. of license to reduce aur. ERP to 20 kw (main trans. and ant.).

■ Granted licenses covering changes in UHF TV translator stations: K71AP, Seaside Video Club, Seaside, Gearhart, and Warrenton, Ore.; and K76AX, San Luis Valley Television Inc., Romeo, LaJara, Manassa, Antonito, and Alamosa, Colo.

■ Granted licenses for following VHF TV translator stations: K08FB, Stillwater TV Assn., Olney and Stryker, Mont.; K11HA, Boise Valley Broadcasters Inc., Council, Idaho; and K05CR, Trinity County Superintendent of Schools, Hayfork, Calif.

■ Granted renewal of license for following main station and co-pending auxiliary: KRAM Las Vegas.

Actions of Dec. 22

KGBO Waco, Tex.—Granted mod. of CP to make changes in DA system (change tower height).

KORA Bryan, Tex.—Granted CP to make change in ant. system (increase height); conditions.

WBKW(FM) Beckley, W. Va.—Granted

SUMMARY OF COMMERCIAL BROADCASTING

Compiled by BROADCASTING, Dec. 29

	Lic.	CP's	NOT ON AIR CP's	TOTAL APPLICATIONS for new stations
AM	4,025	25	76	384
FM	1,399	32	206	232
TV-VHF	472 ¹	21	20	156 ²
TV-UHF	92 ¹	17	78	.....

AUTHORIZED TELEVISION STATIONS

Compiled by BROADCASTING, Dec. 29

	VHF	UHF	Total
Commercial	513 ³	187	700 ⁴
Noncommercial	67	63	130

COMMERCIAL STATION BOXSCORE

Compiled by FCC, Nov. 30, 1965

	AM	FM	TV
Licensed (all on air)	4,018	1,391	562 ¹
CP's on air (new stations)	24	32	40
CP's not on air (new stations)	81	208	96
Total authorized stations	4,123	1,631	698
Applications for new stations (not in hearing)	284	185	132
Applications for new stations (in hearing)	70	45	63
Total applications for new stations	354	230	195
Applications for major changes (not in hearing)	201	51	34
Applications for major changes (in hearing)	38	1	8
Total applications for major changes	239	52	42
Licenses deleted	0	0	1
CP's deleted	0	2	0

¹ Includes two licensed VHF stations and one licensed UHF station off the air.

² Breakdown on UHF and VHF applications not available.

³ Includes three noncommercial stations operating on commercial channels.

CP to install new trans. and ant.; remote control permitted.

WBT-FM Charlotte, N. C.—Granted CP to install new ant., decrease ant. height to 950 ft., and operate on ERP of 100 kw.

KCIB-FM Fresno, Calif.—Granted CP to decrease ERP to 44 kw; ant. height 205 ft. WDEB(FM) Jamestown, Tenn.—Granted mod. of CP to change ant. trans. and studio location; decrease ERP to 12 kw; and increase ant. height to 450 ft.

KGBI-FM Omaha—Granted mod. of CP to change type trans. and ant.; conditions. WLIV-FM Livingston, Tenn.—Granted mod. of CP to change type ant.; condition. WMYR-FM Fort Meyers, Fla.—Granted mod. of CP to change type trans. and ant.; increase ERP to 71 kw; and decrease ant. height to 175 ft.

KPRI(FM) San Diego—Granted mod. of license to change studio and remote control point location.

KDNC-FM Spokane, Wash.—Granted SCA on sub-carrier frequency of 67.5 kc.

WRIZ Coral Gables, Fla.—Granted extension of completion date to June 1, 1968.

■ Granted licenses for following UHF TV translator stations: K75BS University of Utah, Bryce Flats, Utah; K83BJ Monterey County Superintendent of Schools, Gonzales, Calif.; and K70DP Cornhusker Television Corp., Gothenburg, Neb.

Actions of Dec. 21

■ Granted renewal of license for following station and co-pending auxiliary: WNAU New Albany, Miss.

WTCH-FM Shawano, Wis.—Approved engineering technical data submitted in compliance with commission's first report and order of Oct. 27, to show operation on channel 261 (100.1 mc), ERP 3 kw, ant. height 180 ft., new type trans. and type ant.; remote control permitted; conditions.

WCCN-FM Neillsville, Wis.—Approved engineering technical data submitted in compliance with commission's first report and order of April 21, to show operation on channel 298 (107.5 mc), ERP 100 kw, ant. height 195 ft.; condition.

WQIC Meridian, Miss.—Granted change of remote control authority.

Actions of Dec. 20

WTAQ La Grange, Ill.—Granted license covering increased daytime power; installation of new trans.; changes in daytime pattern, DA; and specifying type trans.

KSEA(FM) San Diego—Granted license covering increase in ERP to 27 kw, and change in ant. height.

WFBG-FM Altoona, Pa.—Granted license

covering installation of new trans. and ant.; change in ant. system; and showing ERP 30 kw, and ant. height 1,020 ft.

WTAQ La Grange, Ill.—Granted license covering redesignation of alternate main trans. as alternate night, auxiliary daytime trans.

WFIN-FM St. Petersburg, Fla.—Granted license for FM station.

WHDH-FM Boston—Granted license covering installation of new trans. and ant.; increase in ERP to 4.3 kw; and change in ant. height.

WFBC-FM Greenville, S. C.—Granted CP to install new trans.; and increase ERP to 100 kw.

WCRA-FM Effingham, Ill.—Granted CP to increase ERP to 50 kw; ant. height to 380 ft.; install new trans. and ant.; and change ant.-trans. system; remote control permitted.

KOIL Omaha—Granted license covering changes in ant.-trans. location and system.

WSOM Salem, Ohio—Granted license for AM, and specifying type trans.

KGOL Palm Desert, Calif.—Granted license for AM station.

WEBL(FM) Jacksonville, Fla.—Granted license for FM, and specifying type trans.

KRSA-FM Salinas, Calif.—Granted license for FM, and specifying type trans.

WHRN Herndon, Va.—Granted license for AM station.

WCLR Crystal Lake, Ill.—Granted license for AM, and specifying type trans.

*WUOT(FM) Knoxville, Tenn.—Granted request to cancel permit for installation of composite trans.; and license and renewal of license covering operation of trans. as auxiliary trans.

KVIL-FM Highland Park-Dallas—Granted request to cancel permit for change in ant.-trans. location; installation of new trans. and new ant.; increase in ant. height and change in ERP; and for extension of completion date.

WCOL Columbus, Ohio—Granted request to cancel license and renewal, covering operation of trans. as auxiliary day-alternate main night.

■ Granted extensions of completion dates for following stations: WYNR Brunswick, Ga., to June 8, 1968; WRPM-FM Poplarville, Miss., to July 5, 1968; and KHVH-FM Honolulu, to July 2, 1968.

■ Granted CP for following new VHF TV translator stations: Town of Julesburg, Julesburg, Colo., on channel 9 to rebroadcast programs of KHPL-TV, channel 6, Hayes Center, Neb., and on channel 12 to rebroadcast programs of KNOP-TV channel 2, North Platte, Neb., both subject to out-

come of proceedings in Doc. 15971.

■ Granted renewal of licenses for following California main stations and co-pending auxiliaries: KICU-TV Visalia, KUTV Palm-dale, KVFM(FM) and SCA San Fernando.

KFLA-FM Scott City, Kans.—Approved engineering technical data submitted in compliance with commission's first report and order of Oct. 27, to show operation on channel 233 (94.5 mc), ERP 57 kw, ant. height 155 ft., new type ant. and type trans.; condition.

■ Granted change of remote control authority for following stations: KDSE North Little Rock, Ark.; condition; and KBTN Neosho, Mo.

Action of Dec. 16

■ Rescinded action inadvertently taken under delegated authority on Nov. 22 which granted application of Queen City Broadcasting Co. for new FM in Meridian, Miss.

Action of Dec. 14

■ Remote control permitted for KXIV Phoenix.

Action of Dec. 13

■ Granted CP to Southern Minnesota Broadcasting Co. for new UHF TV translator on channel 79 in Fairmont, Minn., to rebroadcast programs of KRDC-TV (channel 10) Rochester; conditioned that if translator operates in area within predicted grade A contour of any TV in operation, or which subsequently comes into operation, on such station's request, translator must not duplicate simultaneously, or 15 days prior or subsequent thereto, program broadcast by such TV, and subject to outcome of proceedings in Doc. 15971.

New Call Letters Requested

Meridian, Miss.—Queen City Broadcasting Co. Requests WVOA.

Greencastle, Ind.—Banks & Freeland Broadcasters. Requests WXTA.

Columbia, S. C.—S. C. Educational Television Commission. Requests *WRLK-TV.

WNIR Albany, N. Y.—M. R. Lankford Broadcasting Co. Requests WREY.

Hanover, N. J.—Hanover Park High School. Requests WHPH.

Ogden, Utah—Weber State College. Requests KWCR-FM.

Vernon, Ala.—Lamar County Broadcasting Co. Requests WSWA.

Michigan City, Ind.—Howard W. Dennewitz. Requests WMCB-FM.

WHOS-FM Decatur, Ala.—North Alabama Broadcasting Co. Requests WDRM(FM).

Vicksburg, Miss.—WQMV Radio Co. Requests WQMV.

COMMUNITY ANTENNA FRANCHISE ACTIVITIES

The following are activities in community antenna television reported to BROADCASTING through Dec. 28. Reports include applications for permission to install and operate CATV's and for expansion of existing CATV's into new areas as well as grants of CATV franchises and sales of existing installations.

■ Indicates a franchise has been granted.

Glenview, Ill.—H. H. Hanion of Kenilworth, Ill., has applied for a 20-year franchise. Installation fee would be \$20 with a \$5 monthly service fee. He offered the city 3% of the gross profits. He has also applied in Wilmette, Ill.

Pittsfield, Ill.—Keith Moyer of Taylorville, Ill., and four Pittsfield men have applied for a franchise. The group would offer subscribers eight channels. Installation fee would be about \$25 with the monthly service charge ranging between \$4.90 and \$5.10 depending on the number of subscribers. In return the city would receive 1½% of the gross annual income.

■ Monroe county, Ind.—Monroe All-Channel Cablevision Inc., Phil Dickens, former head football coach at the University of Indiana, president, has been granted a franchise. Installation fee will be \$15 with a \$5 monthly service charge. The city will receive 3% of the gross monthly income. The company had previously been awarded a franchise in Bloomington under the same

conditions. The company will use the same antenna for both city and county. Monroe County Telecable Inc. had earlier been granted a franchise, but it had been invalidated due to the lack of a public hearing.

■ Clinton, Iowa—Clinton Television Cable Co. has been granted a franchise. Principals in the firm are Robert Evans, Clinton Herald publisher, and Bernard M. Jacobsen, president and general manager of KROS-AM-FM Clinton.

Mt. Vernon, Mo.—Tele-Systems Inc., a group owner, has applied for a 20-year non-exclusive franchise. The firm plans to charge a \$5 monthly service rate.

■ Pine Hill, N. J.—Jerrold Electronics Corp., a group owner, has been granted a franchise. Installation charge will be \$10 with a monthly service rate not to exceed \$5.

■ Poughkeepsie, N. Y.—WEOK Broadcasting Corp. (Paul Smalen, president), Poughkeepsie, has been granted a franchise. After the first six months, installation fee will be \$15. There will be a \$4.75 monthly service charge. The company will pay the city 5% of the gross revenue. Hightower Telesystems Inc. has an application pending.

■ Painesville, Ohio—Lake-Telerama Inc. (Robert Taylor president), composed of WPVL Painesville and Telerama Inc., Cleveland, has been granted a 10-year franchise with option to renew for 10 more years. Installation fee will be about \$25 with a \$4 to \$5 monthly service fee. The city will receive 3% of gross receipts on the first 3,000 subscribers, 5% on the next 1,000 and 8% on anything over that.

■ Lincoln, Pa.—A franchise has been

granted to Steel Valley Cablevision Inc., Robert Tudek, vice president. It is for 15 years with an option to renew it for 5 years. During the introductory period there will be no installation charge; thereafter there will be a \$5 charge. Monthly service charge will be \$4.50. The city will receive 3% of the company's earnings payable quarterly. The company already has a franchise in McKeesport, Pa.

■ Trappe, Pa.—Suburban Cable TV, a subsidiary of Triangle Publications Inc., a group owner, has been granted a franchise. The same company was recently granted a franchise in West Norriton, Pa.

■ Sweetwater, Tenn.—Sweetwater Cablevision has been granted a franchise. Principals in the firm are Gordon Presley, Tim Guthrie and King Jones.

■ Sunray City, Tex.—Trans-Con Community Television Antenna Systems, a subsidiary of West Texas Telephone Co., has been granted a franchise. The firm will charge a maximum monthly service rate of \$7.

■ Woodstock, Va.—Shenandoah Telephone Co. has been granted a franchise. The firm has been granted franchises in Strasburg, Edinburg, Mount Jackson and New Market, all Va.

Snohomish, Wash.—Color Cable Inc., Seattle, has applied for a franchise to serve the Snohomish area. The cable would offer subscribers a total of ten stations, closed-circuit programs and FM.

■ Phillips, Wis.—Bay TV Inc. has been granted a franchise. Under the agreement the firm will pay the city 2% of the gross revenues.

FOR almost seven years, the "one-man" crusader for color television was a bright, lively and attractive young woman named Nancy M. Salkin.

Mrs. Salkin was the lone evangelist of color television for all those years in her capacity (under various titles) as head of corporate color information at NBC. Not too many people seemed to be listening carefully for a large portion of this time. This was a television era in which black and white were the dominant hues.

A year after she joined NBC in 1957, Mrs. Salkin was assigned to the unique position. She began collecting facts and figures from every conceivable source. If and when a question popped up to stump her, she diligently tried to find the answer or referred the query to an appropriate NBC department.

On a regular basis she disseminated the information she had amassed to advertisers, agencies, stations, manufacturers, government and community leaders and other interested groups. It was her job to inform, cajole and persuade the business and opinion-molding communities that color was a vital ingredient of television.

At the hint of an invitation, she took to the road to espouse the values of color.

"I'm sure people were listening though at times it wasn't readily apparent," she observed. "It was a slow educational process, and I enjoyed every minute of it."

No Longer Alone ■ Today, Mrs. Salkin is no longer the "one-man" missionary for color TV. Everybody is getting into the act. Since last summer, color has become the most overworked word in television's lexicon.

"And now my job is changing almost overnight," she remarked. "In the past, I was promoting color as an institution. Now my job will be to promote NBC color. I'm certain that the long background I have acquired in color will be valuable now that the situation has become competitive."

NBC's motive in employing Mrs. Salkin as the resident expert on color was, of course, not a disinterested one. RCA, NBC's parent company, has been producing color sets and broadcast equipment for more than a decade. Both NBC and RCA were aware that someday a color breakthrough or "slip-through" would emerge. They were anxious to accelerate this movement and be prepared to consolidate the leadership positions they had attained through their pioneering efforts in color.

In Mrs. Salkin, NBC had an apt spokeswoman. She is personable, articulate and intelligent and had a background in research and presentation writing before embarking on her color duties.

She spread the gospel on the color frontier

She is light-hearted about her academic accomplishments (BA degree from Smith College "magna cum laude" and Phi Beta Kappa) and pokes fun at herself for what she calls a "poor memory."

She couldn't remember certain dates and events in her life and career, and gaily explained: "I'm good at remembering things I'm concerned with at a particular time. Right now I can remember a lot about color television."

Mrs. Salkin recalled with a grin that she began in TV "right at the bottom." Her first job, she said, was to "put together selenium rectifiers" in a tube plant in Massachusetts.

WEEK'S PROFILE



Mrs. Nancy Mazur Salkin—Director of corporate color information, NBC; b. May 11, 1930, New York City; BA in sociology, Smith College, Northampton, Mass., 1951; Radcliffe Management Training College, Cambridge, Mass., 1951-52; estimator, researcher, writer, ABC, 1952-57; presentation writer, NBC corporate planning, 1957-58; coordinator of corporate color information, NBC, 1958; administrator of corporate color information, 1960; director of corporate color information, 1965; m. Herbert Salkin, 1957; son—Jeffrey, 7; member—American Women in Radio & Television; Academy of Television Arts and Sciences; Phi Beta Kappa; hobbies—cooking, swimming and writing (hopes to write a book on women some day).

This was not an unusual assignment for a Smith graduate who had enrolled for a year of post-graduate study at the Radcliffe Management Training College. Students were given various field jobs and her first on-the-job training chore was in the tube factory.

"I had no idea of going into television," she recounted, "but I enjoyed the assignment. But my next field led to a career in television."

For another month, Radcliffe sent her to ABC in New York. Her superiors there were impressed with her qualifications and enthusiasm and offered her a full-time post with the network when she completed Radcliffe in 1952.

She began at ABC as an estimator in the traffic department, was advanced shortly to research and moved on to presentation writing. In 1957, she joined NBC as a writer in the corporate planning department.

Challenge In 1958 ■ She couldn't remember precisely the circumstances that prompted NBC to name her coordinator of color information in 1958. But she is grateful to the network for the "challenging job" and for another reason.

"It was while I was in corporate planning that I met the man who became my husband," she said. Her husband is Herbert Salkin, a free-lance commercial artist, who was involved in a project with NBC at the time of their first meeting in 1957. They were married shortly thereafter.

Mrs. Salkin combines a career with a family life. The Salkins have a son, Jeffrey, now 7, and live in Manhattan in a brownstone house. Though dedicated to television, Mrs. Salkin made it clear that she would give up her career if it interfered with making a home for her family.

Over the past two years, Mrs. Salkin has compiled a special mailing list of 1,200 executives at stations, advertising agencies and business firms. They receive from her periodically research reports, latest statistics and newspaper and magazine articles concerned with color TV.

"The expansion by agencies into color commercial production is the latest development in the field," she noted. "Agencies are seeking more and more information on the relative effectiveness of color and black-and-white commercials."

Mrs. Salkin's office at NBC headquarters in New York does not have a room number on the door. Instead, it was adorned last week with raised figures reading 96%.

"That refers to the percentage of NBC prime-time programs shown in color," Mrs. Salkin explained. "When the *Sammy Davis Show* goes on in color Jan. 7, I'll have to change it to 99%."

TV's new world

LESS than nine months ago on this page we made the following observations: "The economic incentives that will transform American television into a color system are at last beginning to be felt. . . . All the forces of color expansion are now fusing into an explosive formula."

At the time we wrote that we thought we were being pretty daring. For more than 10 years color had been ignored or at least subordinated by most broadcasters except NBC and its affiliates and most manufacturers except RCA. And indeed some readers let us know, after the editorial appeared last March 15, that our estimate of color's arrival was premature.

It therefore gives us personal satisfaction to present, in this issue, the series of objective reports that add up to only one conclusion: Color is drenching television. It is replacing black and white faster than black and white originally burst into existence.

The public has already invested \$2.8 billion in color sets, and the demand for color receivers is growing faster than supply.

The color-television revolution, and that is exactly what it is, is bound to create enormous upheavals among advertising media.

Until now the magazines had what amounted to a monopoly in the presentation of high-quality color advertising. That monopoly no longer exists. A national color-television audience of 5.2 million homes is now in being. It may grow to nearly 10 million homes by the end of 1966.

Because of its inferiority and unavailability in many papers, newspaper color was at a disadvantage before color television got off the ground. The sale of every color TV set is another threat to the newspapers' dominance among local advertising media. As the television audience is colorized, the better department stores and specialty shops must turn to TV to show their goods in natural hues.

Alone among the media radio stands to suffer least—probably not at all—from the color-television explosion, though it was radio that suffered most from the original development of black-and-white TV. Radio has always created its own colors in the mind's eye, and they will not be dimmed by comparison with television's.

The strengths that both broadcast media already possess will only be accentuated by the conversion of television to color. It's a rosy year ahead in more ways than one.

The right start

THIS being the season for new-year resolutions, the time is appropriate for broadcasters to make one of their own. As Project No. 1 for 1966, broadcasters ought to undertake a campaign to seize for themselves their rightful place in the company of 20th-century journalists.

From the public's point of view the importance of television and radio news has been irrefutably established. But the government persists in according broadcasters a second-rate citizenship. It refuses them the liberties that have been granted to the printed press ever since the founding of the republic.

There are three main arenas in which broadcasters must make known their legitimate desires for equal recognition.

The first is Congress. There the effort must be directed toward a repeal of Section 315, the political broadcasting law, which is the source of many restraints on the practice of journalism by radio and television.

The second is the FCC. There the effort must be one of resistance to every rule or ruling that circumscribes the broadcaster in the exercise of editorial discretion.

The third is the courts. There the effort must be to prove that broadcast coverage provides a more accurate report than the printed press can provide and to demonstrate that broadcast newsmen can function unobtrusively.

Over the years sporadic efforts have been made in all of those three arenas, but in no recent time has a unified, planned and coordinated campaign been mounted by a significant coalition of broadcast ownership and management. Piecemeal efforts will not do. If broadcasters really care about assuming the rights and responsibilities of journalists, they must muster all their resources to take what they are due. The place to make the main effort in 1966 is the Congress.

As long as Section 315 is on the books, the broadcaster will be less a journalist than a Western Union messenger carrying whatever intelligence he is told to carry. As adopted originally and amended in 1959, Section 315 not only prevents the broadcaster from sensibly covering political news during election campaigns but also, through its "fairness doctrine," discourages his treatment of controversial issues at any time. Section 315 is the biggest single deterrent, next to the apathy of some television and radio owners, to the development of broadcasting as a primary force in American journalism.

A good many broadcasters are defeatists about Section 315. They believe that no Congress can be persuaded to relax the hold that politicians have on radio and television through the application of the section. Yet there are members of the Congress itself—Senator Vance Hartke (D-Ind.) is conspicuous among them—who are convinced that Section 315 ought to and can be removed and who are ready to lead the forces of repeal, if the forces will but assemble.

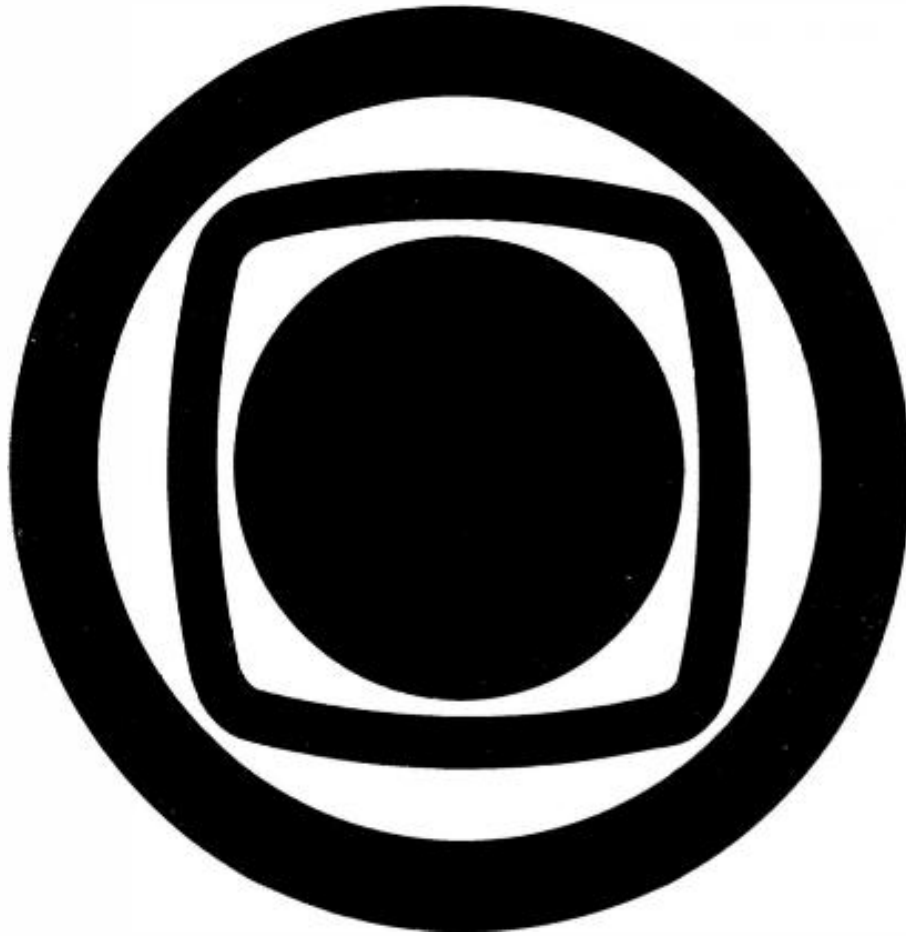
Who in broadcasting is to organize the campaign? In 1959 the fight for repeal, which was compromised with amendment, was led by CBS. In 1966, leadership commanding broadcaster appeal is needed. The logical organization to provide that leadership is the National Association of Broadcasters.

If the NAB wants an affirmative way to spend some of its \$2 million budget, it could put the money to almost any number of less important uses than to back a campaign for repeal of Section 315.



Drawn for BROADCASTING by Sid Hix
"It just doesn't look like Jackie Gleason on that set!"

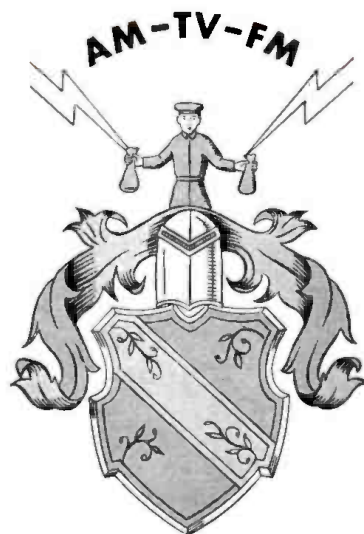
PIONEER



WBAP AM-FM-TV

NEWS • WEATHER • COLOR • STEREO • DESIGN

Fort Worth-Dallas NBC



Priceless thorn

Lowell said that one thorn of **EXPERIENCE** is worth a whole wilderness of warning. Thirty-five years of broadcasting experience stand behind the Fetzer crest.

The Fetzer Stations

WKZO
Kalamazoo

WKZO-TV
Kalamazoo

KOLN-TV
Lincoln

KGIN-TV
Grand Island

WJEF
Grand Rapids

WWTV
Cadillac

WWUP-TV
Sault Ste. Marie

WJFM
Grand Rapids

WWTV-FM
Cadillac