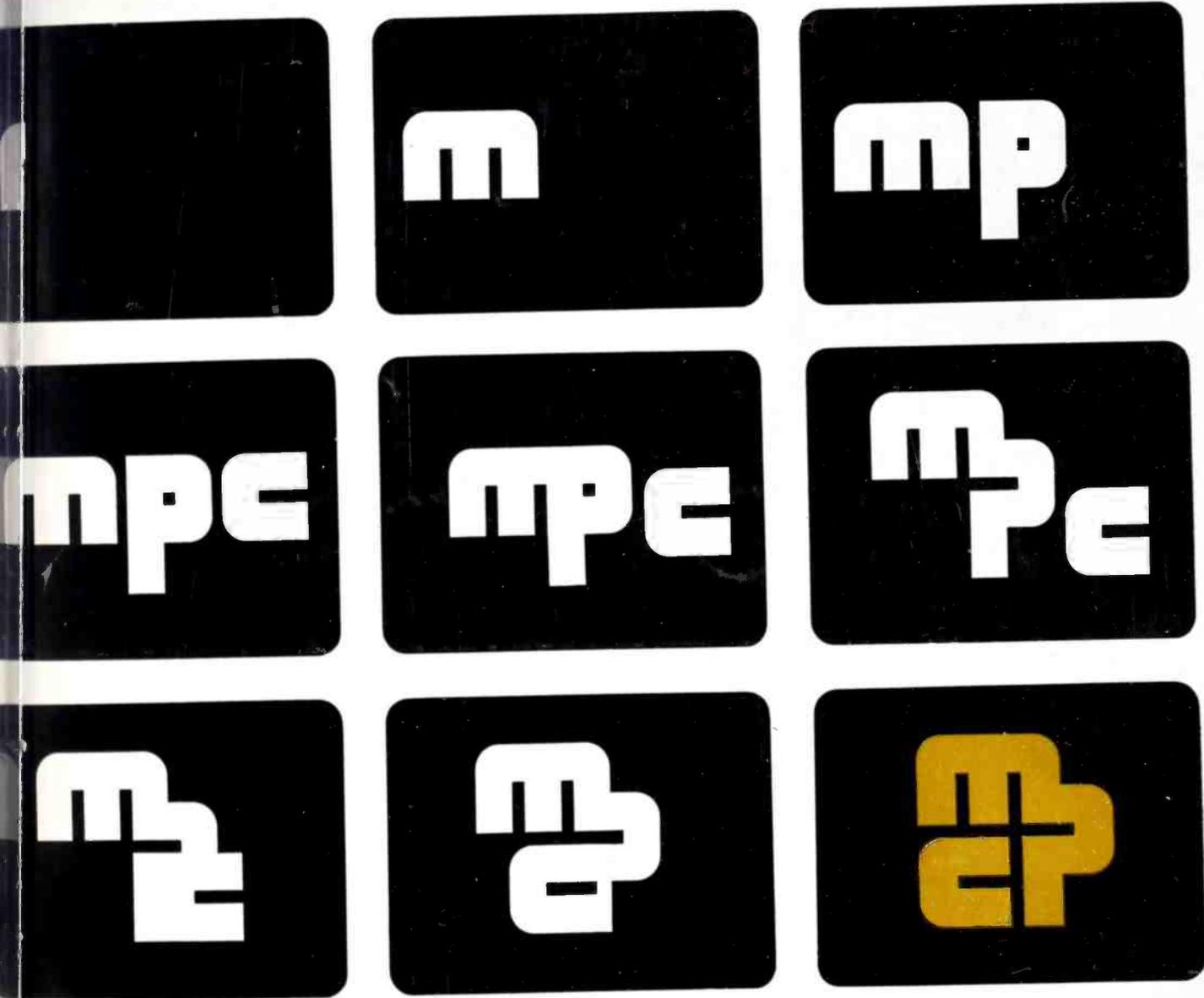
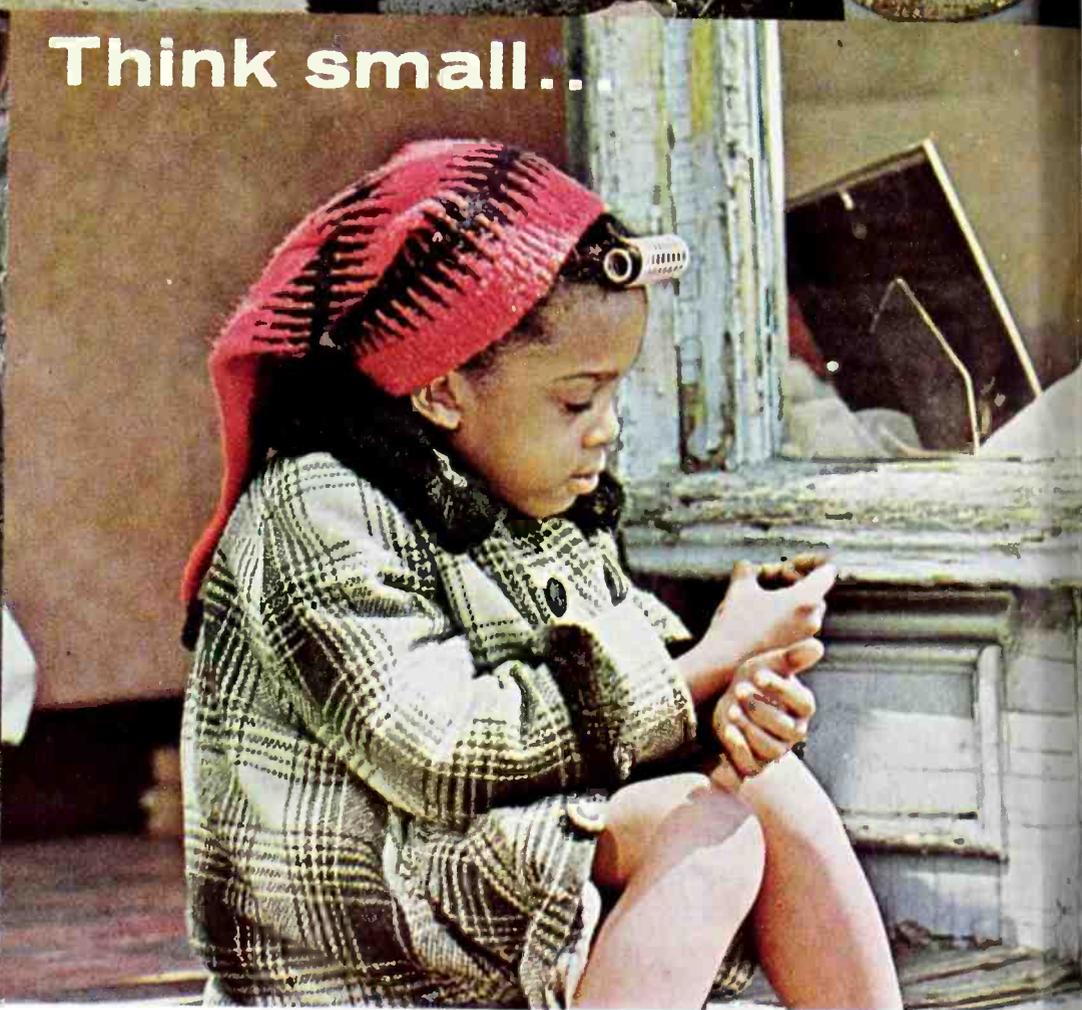
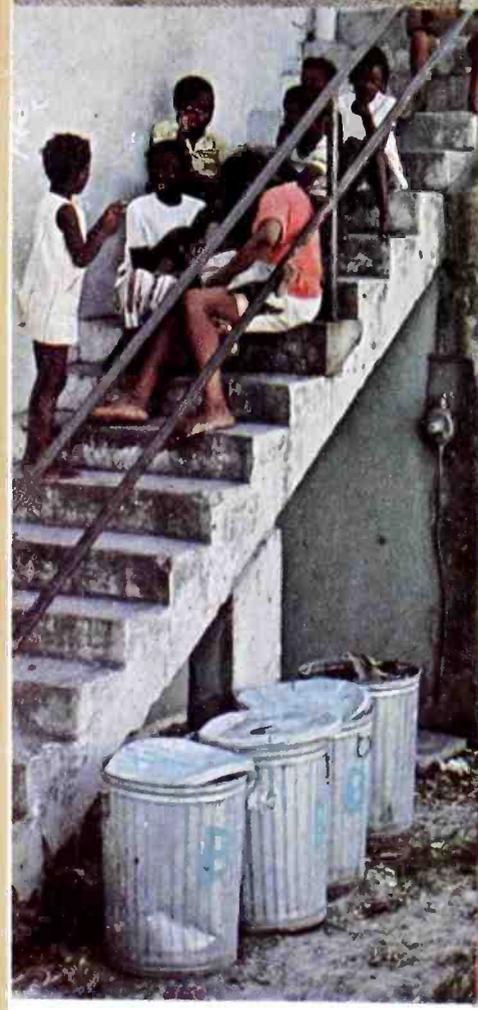


Reviews
Television Age

Color '69 The ripples spread wider



**METROMEDIA
PRODUCERS
CORPORATION**
**HAS JUST MADE A
NEW MARK FOR ITSELF.**
(MPC, FORMERLY WOLPER PRODUCTIONS, INC.)



Think small..

Concern for human needs on the part of Storer stations with special attention to young people, did not await a governmental "war on poverty". Today's increased needs have merely served as an incentive to increase the emphasis. In Detroit, WJBK-TV's "Sores of Discontent" provides a continuing forum for religious and social workers, students and ordinary citizens who have no other way to speak out. In New York, Milwaukee, Miami, Atlanta and Boston, Storer stations are constantly adding editorial and

documentary ammunition for the continuing campaign to upgrade substandard living conditions. Cleveland's WJW-TV climaxed a comprehensive anti-poverty program with a child-oriented documentary which won "best of year" honors from Ohio's Associated Press. In Toledo, WSPD-TV added a practical bonus to its extensive editorial coverage by donating sports equipment for underprivileged youth. Such all-out involvement in community problems takes a lot of doing. But in the guidelines

provided for Storer stations, things that might be considered very "special" elsewhere are accepted routine. That's why Storer stations stand out . . . and another reason why it's good business to do business with Storer.



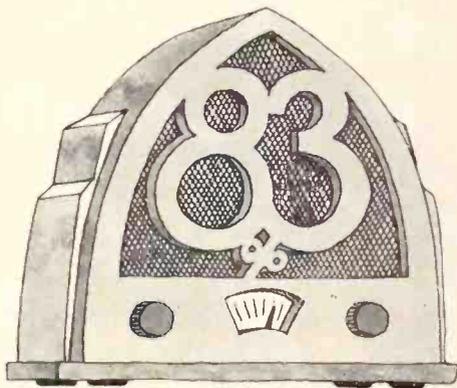
TOLEDO WSPD-TV	MILWAUKEE WITI-TV	MIAMI WGBS	NEW YORK WHN	ATLANTA WAGA-TV	CLEVELAND WJW-TV	DETROIT WJBK-TV
TOLEDO WSPD	CLEVELAND WCJW (FM)	BOSTON WSBK-TV	PHILADELPHIA WIBG	LOS ANGELES KGBS	CLEVELAND WJW	DETROIT WJBK

Our numbers just came up.

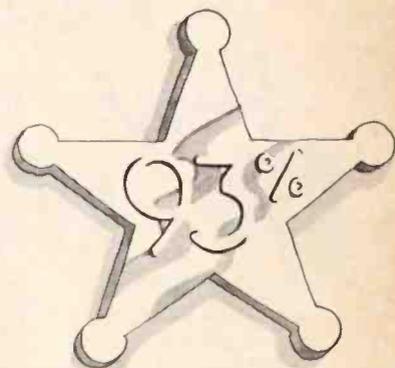
Here's how BMI looked in Billboard's figures for the first nine months of '68.



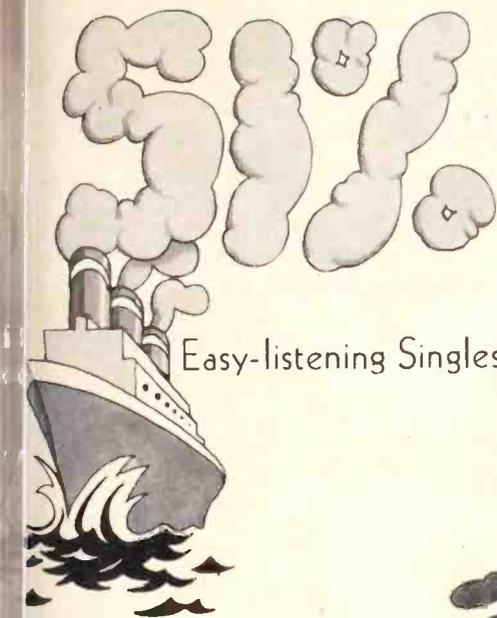
Rhythm & Blues Singles



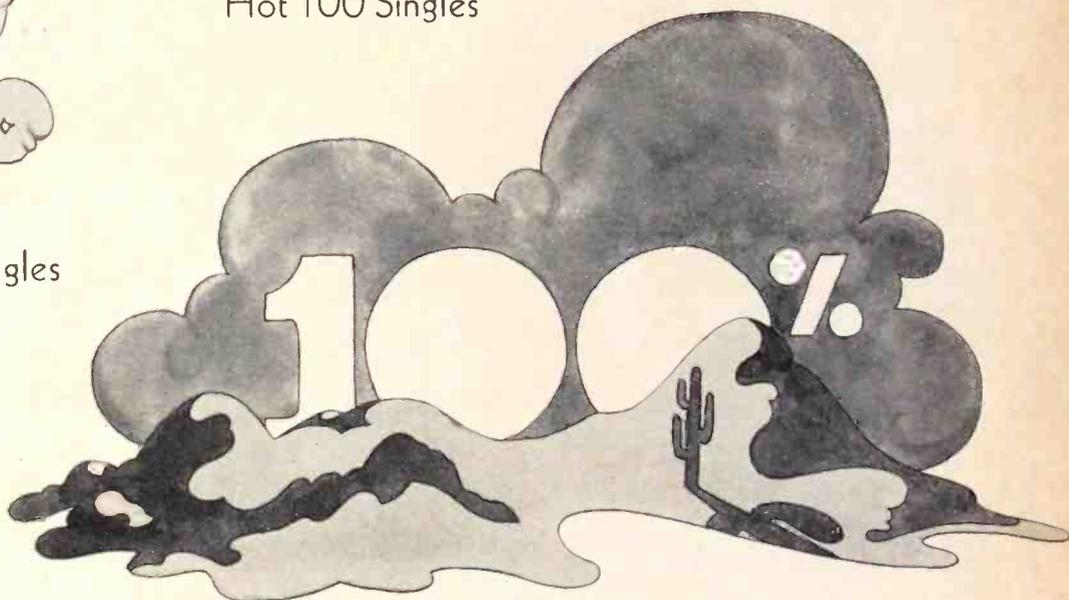
Hot 100 Singles



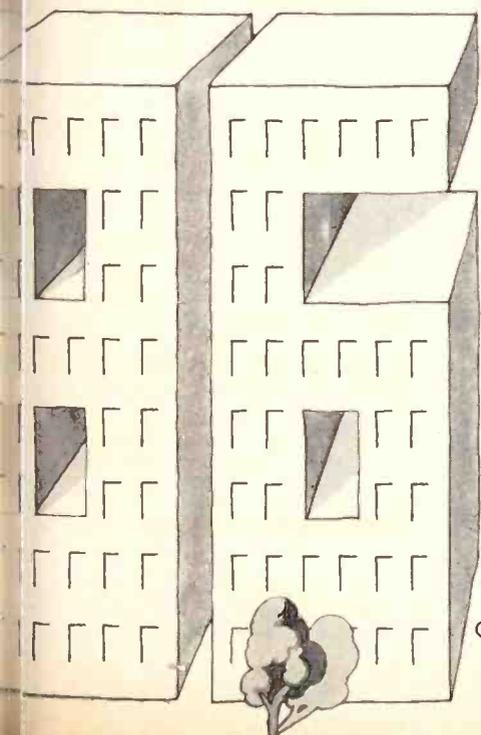
Country Singles



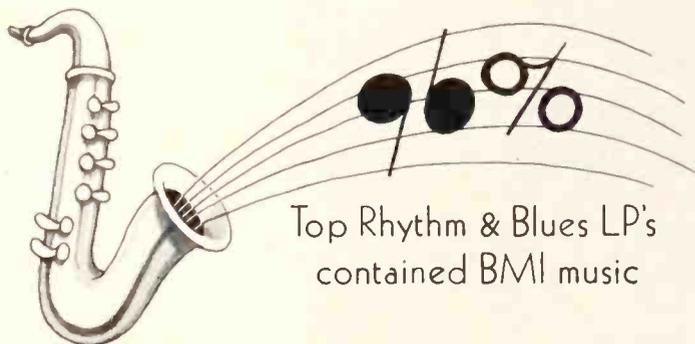
Easy-listening Singles



Top Country LP's contained BMI music



of the Top 100 LP's contained BMI music



Top Rhythm & Blues LP's contained BMI music



All the worlds of music for all of today's audiences

Television Age

VOL. XVI

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•
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Buy KBOI-TV Sell IDAHO!

KBOI-TV Boise serves Idaho's capital . . . the state's key retail and distribution center. Boise's influence extends to every part of Idaho KBOI-TV reaches more homes, men and women from 7:00AM to 1:00AM than any other Idaho television station.

NSI & ARB February-March '68. Audience measurements are estimates only, based on data supplied by indicated sources and subject to the strengths and limitations thereof.



KBOI

TELEVISION

Channel 2 CBS
BOISE



REPRESENTED BY
KATZ TELEVISION

51%* makes WTMJ-TV CLEAR-CUT ELECTION winner



Results of an ARB telephone survey reveal that WTMJ-TV was clearly the people's choice for election night viewing in Milwaukee. Compared to WTMJ-TV's 51% share of audience, the runner-up station garnered 26% of the audience and the only other station offering continuous election coverage tallied 23%.*

Any pollster would have predicted this outcome. It happens every election—because WTMJ-TV consistently leads with both results and penetrating analysis. We don't wait for the wire services—our NEWS-4 team is out where the votes are, often keeping thousands of votes ahead in returns on key local races. And WTMJ-TV's election telecast crew of more than 50—augmented by hundreds of people working all the way down to the precinct level—beats all in getting the news out.

LOOK FORWARD TO WTMJ-TV • NBC
The Milwaukee Journal Station
WTMJ-TV



Election reporting is just one more example of our winning ways. Can we show you others?

Contact our representatives: Harrington, Righter & Parsons—New York • Chicago • San Francisco • Atlanta • Boston • St. Louis • Los Angeles.

*Based on an ARB coincidental weighted composite study of the three Milwaukee tv stations covering election results from 7 to 11 P.M. November 5. Subject to qualifications listed in said report.

Letter from the Publisher

An important priority

Stations spend considerable time, energy and money on public affairs programming. However, they are not, on an individual basis, informing the Washington community, national advertisers and agencies about these efforts.

At the Television Bureau of Advertising's annual meeting in Chicago, TvB president Pete Cash showed the Bureau's film "... Not By Bread Alone." The film has several dramatic examples of public service announcements. Some of these are sponsored—others would be more effective if they were sponsored—effective in the terms of exposure and times on the air. The presentation was also shown at a recent ANA-TvB one day meeting. But I am sure that Commissioners Kenneth Cox, Robert Bartley and Nicholas Johnson have not seen this film. Neither have members of Congress, but they should. (Incidentally, the material is available from TvB).

Willard Walbridge of KTRK-TV Houston said at a recent NAB Fall conference meeting in Dallas, "We know we have a great record of service as individual stations, and that together they combine into the most telling force for freedom that exists in our nation. We service the Congressman's public and we fight for our freedom because the freedom of the public and the freedom of these Congressmen is inextricably entwined with our own."

There are many ways of getting television's message across to these other publics. Good promotion and public relations practitioners know how to create, produce and channel this information. This is a visual medium and it has all the facilities at its command. But talk to the average broadcaster and this kind of work is very low on the priority list. Yet the price may be very high if it's not done immediately and effectively.

Herb Jacobs, President of Television Stations, Inc. concluded the recent TVSI Seminar with this observation: "With all the upheavals taking place all around us, the only thing that hasn't changed from year to year is the lethargic attitude most broadcasters have toward industry problems. Most seem immune to anything but their own operations—immune from helping to confront our detractors in Congress, the FCC and even the so-called Citizens Committees."

Color issue

When we published our first issue devoted to color in 1955, there were fewer than 25,000 color sets. As of December 2, 1968, there will be 18,555,000 color homes. This is a 32.2% penetration according to NBC research. As an example of the growth of color, four years ago the set count was 2,400,000 or 5% penetration. By 1970, the number of color homes will have surpassed the 50% mark. The great dividends in color television are still ahead. Color is certainly one of the reasons that retailers now find the medium so attractive. We at TELEVISION AGE are proud of the part we have played, informing stations, agencies and advertisers of the trends and developments of television's fourth dimension.

In this issue, we report on the status of color—its growing use by retailers, set sales, the technology of color commercials making, color newsfilm processing by stations, and penetration.

Cordially,



metro

ROCKFORD

has over
 $\frac{1}{4}$ million people
...they watch



on

WCEE-TV



A CBS Affiliate

The "Big CEE"

Rockford-Freeport, Illinois

Represented by The Meeker Company

"We cover the #2 Market"



*CBS for the
#2 Market
in Illinois/Iowa*

covered by

WHBF

tv • channel 4

TOTAL COVERAGE

1,325,000

A CBS AFFILIATE



NAT'L REP. EDWARD PETRY & CO., INC.

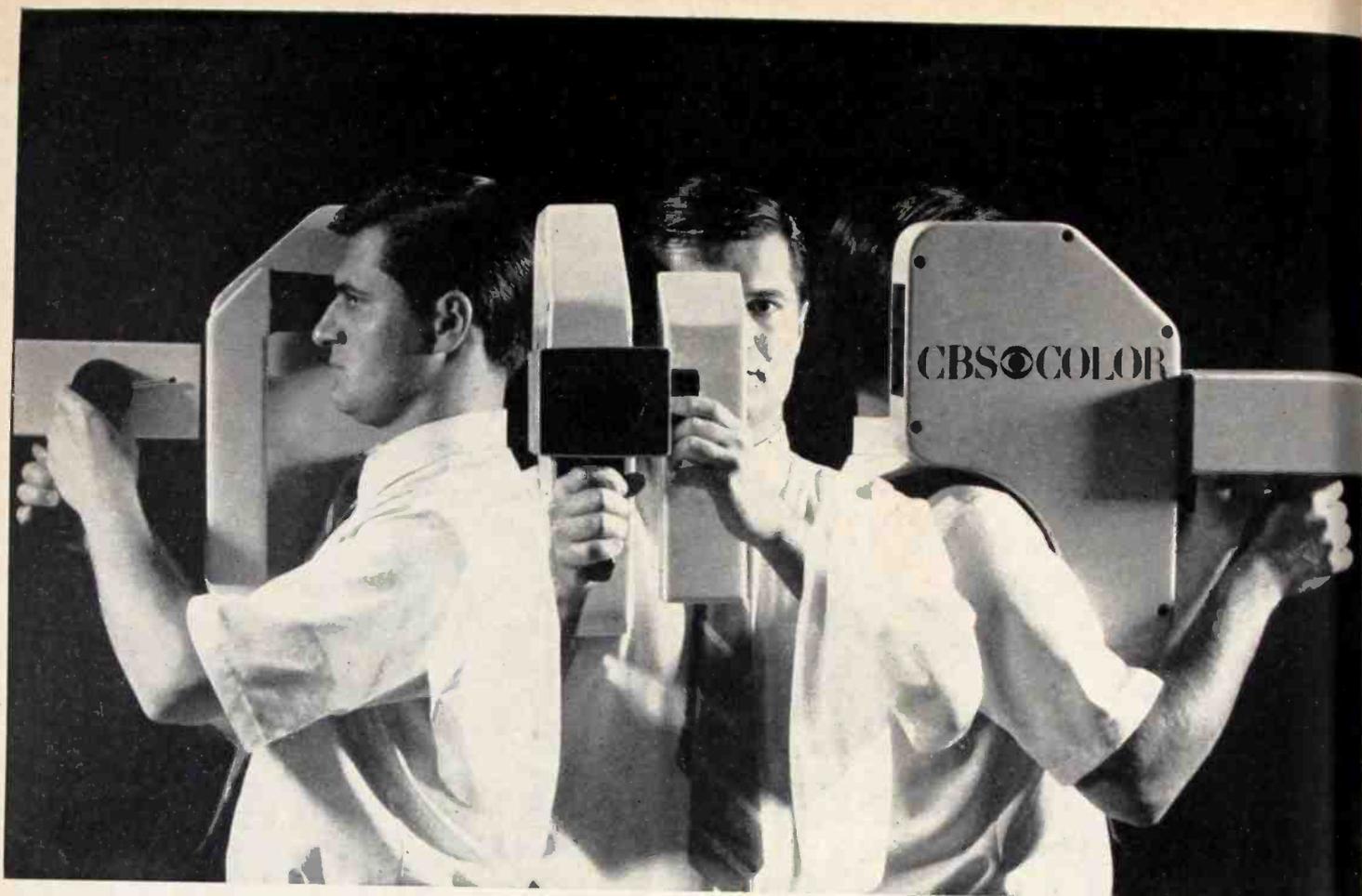


it's kid city.

Day in, day out, Chicagoland youngsters know where their television fare is. Ask anybody in our area what station belongs to their children: it's *our* Channel 9—naturally!

WGN
TELEVISION · CHICAGO

There's no TV station like our TV station.



Minicam VI—a great new innovation that puts the world on the shoulders of a single cameraman!

Our Professional Products give you a better look at the world.

Proud new achievement in Professional Products from CBS Laboratories is the Minicam VI, a remarkable, portable television camera that gives you a closer look at the world. Minicam VI is a camera that can go anywhere: land, sea or air and bring you studio-quality color pictures live right from the scene of action. Captures fast-action sports events and fast-breaking news stories—when they happen. Minicam VI is just one more significant innovation from CBS Laboratories ... the organization which has researched, developed, produced and marketed such advances as the Masking Processor, the Image Enhancer and Mobile Television Vans. Look to CBS Laboratories for tomorrow's electronics today.



Masking Processor electronically corrects color distortion. Gives true color fidelity—automatically—without adding noise to the picture.

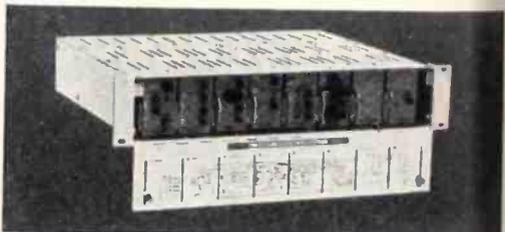


Image Enhancer "rides through" weaknesses and defects in home television receivers. Delivers amazing picture clarity... both in color and black-and-white.



Mobile Television Vans. Television coverage on the move! Goes anywhere. Sees everything. Takes two cameras or twelve. A van to fit your needs.

CBS LABORATORIES
 Stamford, Connecticut 06905
 A Division of Columbia Broadcasting System, Inc.

**Letters
to the
Editor**

Video tape workshop

I enjoyed your recent article on the state-of-the-art in video tape *Tape without tears*, TELEVISION AGE, November 4, 1968, page 24). I'd like to point out that 3M Co. was also sponsor of "Production '69," the two-day workshop on video tape, in addition to RCA, Ampex, Memorex, Philips and Reeves. The need for such a non-partisan workshop has been emphasized since the formal meeting. To date, 1,872 people have asked to see 10 hours of video tape from the workshop in a "roughshow" version.

E. GREY HODGES
Marketing Director
Reeves Sound Studio
New York

Reply to 'The Indispensables'

In your article, *Public affairs: Leadership with a message* (TELEVISION AGE, September 23, 1968, page 31), you listed WKYC-TV Cleveland as the first place winner of the American Legion Golden Mike award.

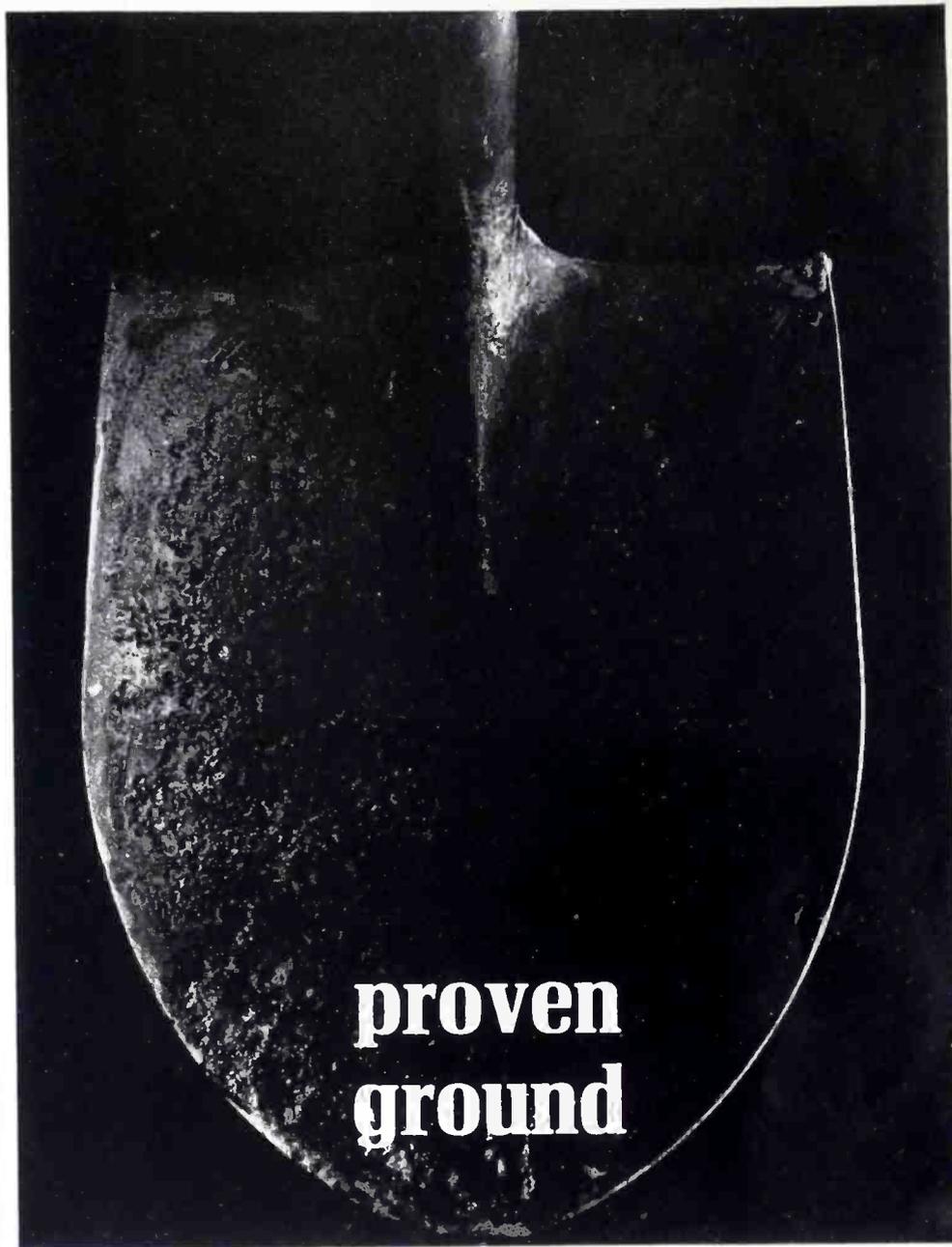
KAR-TV Phoenix tied for first place for this award with its program *The Indispensables*. This program thus became the first in the 11-year history of the Golden Mike awards for local broadcasts to finish first twice.

RAY C. SMUCKER
President and General Manager
KTAR
Phoenix

On product pride

Your fine article on our operation (*"Reaching the Young," Film/Tape Report*, TELEVISION AGE, September 23, 1968, page 38) was extremely well written. I've always enjoyed reading your magazine, and now I know why. It's apparent that you and your staff have a great deal of pride in your product.

ROBERT L. DELLINGER
Group Vice President
Robert E. Petersen Productions
Los Angeles



**proven
ground**

One television station is Topeka.

And if you want the station that dominates Eastern Kansas, where two-thirds of the state's population lives, that television station is WIBW-TV.

It's the only television station that offers CBS plus the best of ABC programming.

And it's the station Kansans have turned to for 15 years for local news, farm news, network coverage, and sports.

It's the station that continues to prove what advertisers have known for 15 years: when you put your message on WIBW-TV, you have no ground for complaint.

Just pay dirt.

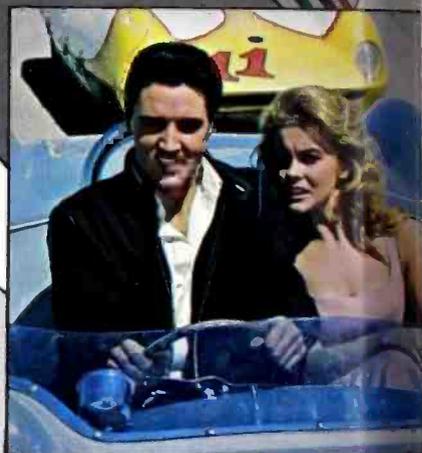
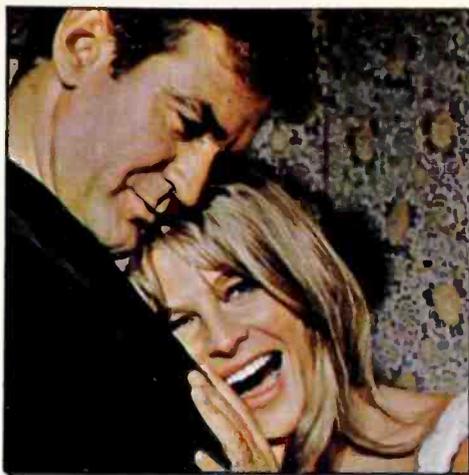


TV Radio FM
Topeka, Kansas

Broadcast services of Stauffer Publications
Represented nationally by Avery-Knodel

MGM/7 Has the Stars

Susan Hayward
Clark Gable
Shirley MacLaine
Richard Burton
Deborah Kerr
Robert Mitchum
Elizabeth Taylor
Steve McQueen
Debbie Reynolds
Marlon Brando
Elke Sommer
Elvis Presley
Doris Day
Paul Newman
Bette Davis
Rex Harrison
Ann-Margret
Rod Taylor
Ingrid Bergman
Rod Steiger
Julie Christie
Henry Fonda
Jennifer Jones
George Peppard
Inger Stevens
Sidney Poitier
Fred Astaire
Kim Novak



When you have big stars, the audience is always with you. With the new MGM/7 the excitement is there in a dramatic dimension. The big move is to make it big with movies—the kind of opportunity that's now possible with MGM/7.

It's the titles and the stars that make movies great. It's the titles and the stars that make the big MGM/7 look even better.



MGM/7

New York, Chicago, Culver City, Atlanta, Dallas, Toronto



Media agencies use market specialists to buy

Reaction of some media executives to the Y&R and General Foods change to the market specialist method of buying, is "So what! We've been doing it for years." Marvin Antonowski in charge of spot buying for J. Walter Thompson, remarked that his company has been handling the buying responsibilities on the Scott paper products account for over two years.

Herbert Maneloveg, vice president and director of advertising for BBDO, reported that with only nine regional offices the Y&R set-up is not much different from their own organization.

Maneloveg explained that several clients over the past few years have requested regional buyers for one reason or another. In some cases, they share the buying with the agencies; in others, they don't. At BBDO, part of the group of about 30 buyers buy regionally for some accounts.

The BBDO media director went on to explain that when clients are required to buy, but haven't visited the market, they rely on the 15 BBDO regional offices to supply information on the stations in their areas.

The media director at a third agency also admitted his organization shares buying responsibilities with other agencies on one product. "I can see the Y&R changeover coming, but I'm not sure if I see the need. Negotiation is based so much on the buyer's knowledge as on his ability to bargain."

Y&R pushes 'spot franchise'

Can the spot franchise be given new life? Television Advertising Representatives is trying to do just that and has already succeeded with General Foods and Colgate.

Y&R's approach has some of the elements of the traditional franchise, but there are major differences, too. What the rep is pushing is a 52-week package involving a agreed-on number of announcements. These could be specific station breaks but for the most part, are announcements in specified participating shows and/or spots programs. In other words, the client might buy an announcement in a specific show as part of the package but would not necessarily be spotted in the same time slot each week.

What the advertiser gets is a pool into which each brand can dip when desired; that is, a brand can still buy flight within the 52-week package.

This is obviously tailored for the big guys who have enough brands and money to fill the pool. Further, it makes the most sense in "maximum demand" markets where an advertiser can't buy the kind of flight he wants whenever he wants it.

What triggered the concept was the institution of flat rates on Group W stations. Before the change, an annual contract was worthwhile on the basis of volume discounts, but with the flat rate removed that incentive. However, the client gets, in part, benefit of lower SP (selective pre-emptible) rates to reflect the fact that during certain times of the year, he could get them without signing up for a package.

Tv to come out fighting again, amateur-style

A new and offbeat source of sports programming—an amateur boxing league—is on its way into tv. Headed by veteran sportscaster Jack Drees, the International Boxing League will be capitalized at between \$5 million and \$8 million for its first year of operation. A team of 15 fighters will represent each IBL city.

Drees is hoping to start with franchises in 16 major cities. He has already found franchise holders for New York, Chicago, Denver, Philadelphia, Baltimore, Washington, St. Louis and Milwaukee (in Denver it's CATV broker William Daniels; in New York, Trans National Communications, a diversified broadcasting company). Drees' ultimate goal is to be able to present professional boxing on tv with fighters developed through the amateur team competition.

TvB strengthening its retail sales arsenal

The 700 locally produced film and tape commercials entered in the first Local Commercials Competition staged by the Television Bureau of Advertising have given TvB the capability of putting together a series of hard-hitting presentations on the effective use of television by retailers of all major types.

Culling from among the entries, which came from 132 TvB member stations, the bureau is currently building reels of outstanding commercials in various retail categories for use in bringing other merchants in those categories into television. Howard Abrahams, the bureau's vice president-local sales, disclosed. TvB will also use selected commercials to illustrate successful production techniques, beginning with its Spring, '69, clinic for member stations.

Top prize in the competition, which will be held annually, went to WMT-TV Cedar Rapids. Honorable mentions were awarded to KRLD-TV Dallas-Fort Worth, KHOU-TV Houston, and KTVU Oakland-San Francisco. A color tv set was presented by NBC to Miller & Paine, Lincoln, Neb., department store, for the most effective use of color among the 700 entries.

Triangle Stations re-examine broadcasting

Following their successful presentation of an examination of broadcasting's future at a Lincoln Center seminar in November, Triangle Stations has been asked if it would be interested in running another program in the future. This year's presentation was the second of a monthly series sponsored by the Library and Museum of the Performing Arts for patrons of Lincoln Center. In the discussion stage for next year is a program on broadcast advertising, and possibly the following year a presentation on public service programming. In the future, programs may be repeated several times over perhaps two days for different groups. Taking part in this year's program were FCC Chairman Rosel H. Hyde, Betty Furness, Cleveland Amory, William E. Roberts, who is president of Ampex Corp., and actress Paula Lawrence. Format of the presentation was lecture-demonstration.

Avon calling? No. Blair calling



on Avon.



Sandra Ogreaan and Molly Tappan are time buyers on the Avon account at Dreher Advertising, Inc. It's a big job because Avon is a big user of spot television. In fact, every dollar of Avon's TV budget goes into spot.

But as you can see, Molly and Sandra are anything but harried-looking. Because Jack Bray comes calling often. He's their Blair man. He has at his command — and puts at theirs — the most extensive research facilities and marketing aids in the business. Plus the years of know-how and innovative thinking of the nation's number one broadcast representative firm, John Blair & Company. At the sound of the chime and sometimes before, he's there with avails, market studies, confirmations.

What do you have to do to get that kind of service? Be beautiful? Buy huge hunks of time? Not at all. Big budget or small, everything we've got is on call to help you make your broadcast time buying more efficient and effective. So give your Blair man a call. After that, let him do the calling.



BLAIR TELEVISION

COLORFUL



San Diego's Sports Station

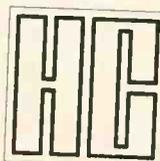
- ★ San Diego Chargers Professional Football
- ★ Notre Dame Football ★ AFL Highlights
- ★ San Diego State College Aztecs Football
- ★ Auto Racing ★ Golf ★ Boxing ★ Skiing
- ★ San Diego's Most Comprehensive Sports Coverage

COMPLETE COLOR PRODUCTION FACILITIES

KCST 39 TV

San Diego California
BASS BROADCASTING DIVISION
Mel Wheeler - President

Represented by



The
Hollingbery
Company

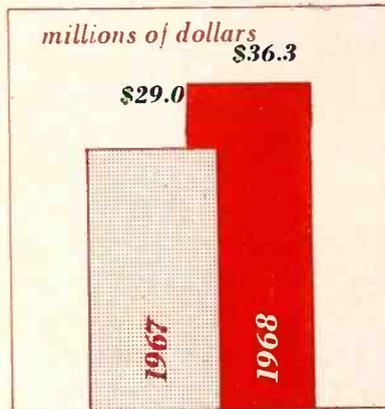
KFDA-TV, Amarillo, Texas • KFDW-TV, Clovis, New Mexico • KFDO-TV, Sayre, Oklahoma • KAUZ-TV Wichita Falls, Texas

Business barometer

ell as spot performed in September—and it performed well, setting a record monthly increase for the year—local did even better. It jumped 25 per cent over '67, which, like spot, was a record for the year. It was the eighth month in a row that the increase in local billings over the year before was 10 per cent or better. Including September, four of the months topped 20 per cent. September of '67 had scored a 4.6 per cent increase over '66, which was about par for last year so this year's increase in local revenue is not merely a matter of looking good because the year before was bad.

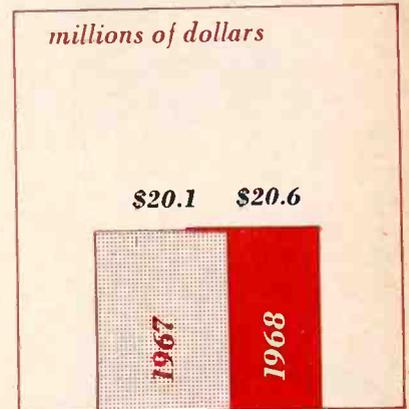
"Business barometer" sample of tv stations also showed a nice seasonal recovery for local billing in September—an increase of 20 per cent over August, which is worthwhile in anybody's book.

LOCAL BUSINESS



September (up 25.0%)

NETWORK COMPENSATION



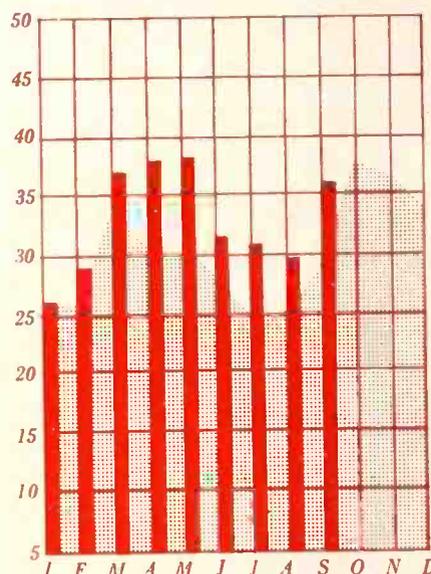
September (up 2.3%)

Year-to-year changes by annual station reserve

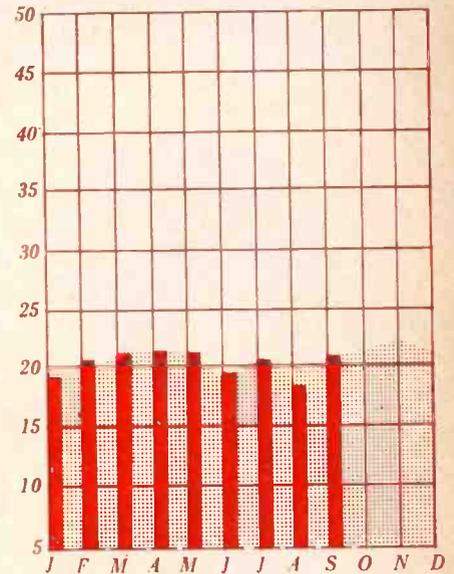
Station Size	Local Business	Network Compensation
Under \$1 million	+16.1%	-9.7%
\$1-3 million	+27.3%	+3.1%
\$3 million-up	+24.2%	+2.4%

As for network compensation, it rose a mild 2.3 per cent over last year, while the August-to-September figures showed an increase of 11.1 per cent.

As they did in spot, the medium-size stations turned in the best record in both local business and network compensation. Outlets in the \$1-3 million revenue category increased their local billings over last September by no less than 27.3 per cent, while smaller stations (under \$1 million in annual revenue) registered a 16.1 per cent rise and stations in the over-\$3 million group turned in an average 24.2 per cent rise, giving medium-sized stations a run for their money.



1968-67 comparison



1968-67 comparison

The station category sweepstakes in the network compensation area came out as follows: the medium-size stations leading with a rise of 3.1 per cent, the larger stations next with a 2.4 per cent rise and the smaller stations coming in last with a drop of 9.7 per cent. In the tv business as in others, when somebody gains, somebody loses.

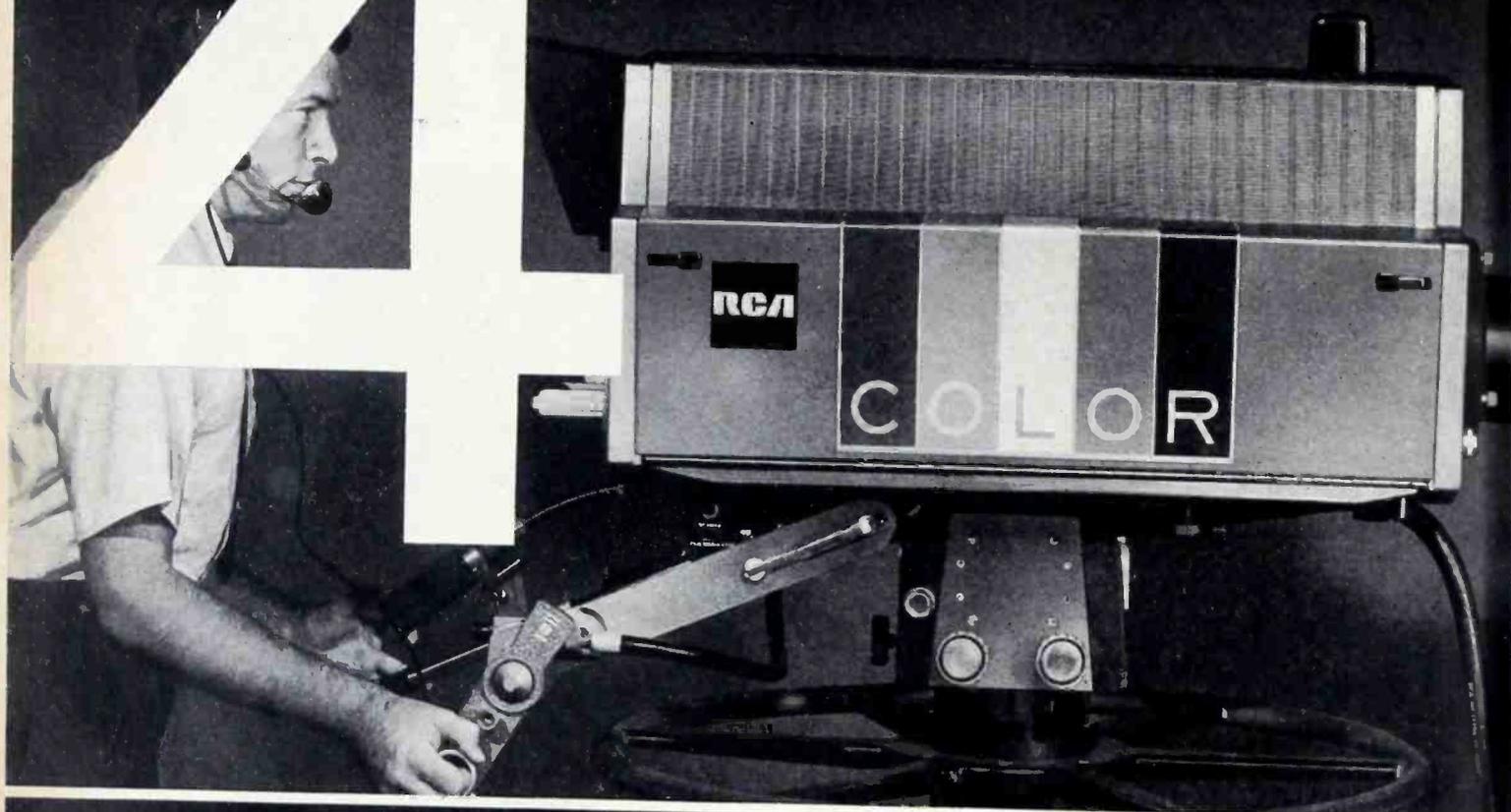
Totals for three quarters: Local revenue in '68 came to \$296.4 vs. \$254.5 million, in '67, while compensation was \$181.6 vs. \$180.5 million.

Next issue: spot revenues in October.

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

4

Tube Camera
TK-42



3

Tube Camera
TK-44A



4-Tube Color or 3-Tube Color? ...at RCA You Choose



The TK-42 "Best of the 4-Tube Cameras"

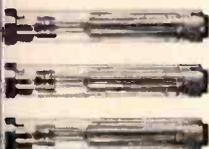
The TK-42 is the 4-tube design, and the only one employing a 4½-inch image orthicon for resolution unequalled by any 4-tube camera . . . and sharpest color pictures. With a high degree of technical sophistication, the TK-42 has earned the reputation for producing the very finest of color pictures.



4-inch I.O. in luminance channel; three vidicons in dominance channels

The TK-44A "Best of the 3-Tube Cameras"

The TK-44A is the latest in 3-tube design employing lead oxide tubes. It's especially useful where a lightweight, easy-to-handle camera with high color performance is required. With its many engineering innovations, it produces pictures that are sharper and more detailed than those of any other 3-tube camera.



Three lead oxide tubes in color channels

These RCA cameras can easily be color matched to work together in color productions. Furthermore, they will function beautifully in a total system of RCA broadcast equipment that is matched in design and performance to create an image of highest quality for broadcast stations.

For further information on these cameras, contact your RCA Broadcast Representative or write: RCA Broadcast Equipment, Bldg. 15-5, Camden, N.J. 08102.

RCA Broadcast
Equipment

We Program For People.

Not Prizes.

In 1968, the NBC Owned Television Stations in New York, Washington, Cleveland, Chicago and Los Angeles have already received a total of 122 awards (including 11 Emmys, three Freedoms Foundation awards and two Ohio State awards).

These honors recognized a wide range of television programming

and community activities, reflecting the many ways each NBC owned station serves the people in its area.

We're indeed grateful for these tributes, even though—as we point out year after year—our stations program for people, not prizes.

Maybe that's why the prizes keep coming.



Community Service: Another reason viewers depend on their NBC Owned Television Stations

WNBC-TV, New York WRC-TV, Washington, D.C. WKYC-TV, Cleveland WMAQ-TV, Chicago KNBC, Los Angeles

A new look for Emmy

...award programs on tv be im-
...so they are more interesting
...watch? Usually the award pro-
...receives bad notices from
...s. And of these programs, the
...Emmy Awards seems to set new
...marks in adverse criticism. This was
...particularly true during 1968, when
...critics raged and fumed over its
...outcomings.

...a response to obvious deficiencies,
...the National Academy of Television
...Arts and Sciences is making its most
...ambitious attempt to restructure its
...Emmy Awards. The hope is that the
...change will result in a radically im-
...proved tv program. If the NATAS
...revisions succeed and the program
...becomes much better, its example,
...with all likelihood be followed by
...other award programs.

...fundamental contradiction is at
...the heart of the difficulties inherent
...in most award programs. Awards
...were created to recognize achieve-
...ments within a field, not to serve as
...entertainment for tv audiences. Yet
...covers are not interested in many
...of the skills that receive such recogni-
...tion, nor are they familiar enough
...with such skills to be able to evalu-
...ate them.

The mass taste. They usually re-
...spond to the obvious, to glamour, or
...to a story that intrigues them. They
...know or care little about the fine
...points of cinematography, set design,
...or costume direction.

...There is another problem peculiar
...to tv. The better tv shows, as a rule,
...need to be renewed. They stay on
...year after year, and they often win
...awards year after year. An award
...to an already amply rewarded show
...does not seem to be as satisfactory
...as one to a program which is less
...known. Obviously, the former award
...has less meaning.

...To overcome some of these prob-
...lems, NATAS has made a number of
...significant structural and voting
...changes in the Emmy Awards. A con-
...siderable reduction has been made
...in the categories and areas in which
...Emmys can be given—from 38 to 32.
...Programs and important program-

...ing achievements will be eligible for
...Emmys only during the first two sea-
...sons of telecast. Moreover, in the
...event that no nomination merits an
...award, none will be given by the
...Blue Ribbon panel. This principle
...has long been urged by many, both
...within and without NATAS.

...In addition, to make certain all
...primetime programming is viewed,
...NATAS has designed a national moni-
...toring system. Each nighttime net-
...work show will be seen by one or
...another of the NATAS monitors. The
...new rules also make any program or
...individual achievement already hon-
...ored by any award ineligible for a
...further award.

New award classes. To make for a
...tighter, more competitive structure
...of categories, other significant
...changes have been made by the or-
...ganization.

...Eliminating the acting award for
...a continuous performance in a series
...and combining the acting awards for
...drama and comedy into one group-
...ing, outstanding single performances
...by an actor and an actress in a lead-
...ing role in a drama and a comedy
...will be given awards. This can be
...for a single program of a series or
...a special program, so the rivalry will
...be between stars of all programs.

...A similar consolidation has taken
...place in the supporting actor and
...actress classifications. Supporting
...actors and actresses compete, whether
...in comedy or drama, specials or
...series. Because almost all writing
...for music or variety shows is comedy,
...the writing award now goes for com-
...edy, variety or music, and covers
...such writing either for a single pro-
...gram or a series. The award for
...direction too has been similarly com-
...bined.

...Viewers who watch the Emmys
...this season will see fewer awards—
...between 23 and 28 in contrast to the
...52 on last season's show. Since this
...will save time, there will be more
...time for other program material.

...It is planned to present excerpts
...from award-winning programs and
...performances, which should make the
...awards even more entertaining.

The open door. But NATAS real-
...izes that its new set-up can cause
...problems. Because the structure of
...these awards is so new, and because
...it is fraught with unpredictabilities,
...NATAS is keeping its options open.

...“We are reserving for ourselves
...the right to give special recognition
...for a series which does the unique.
...Perhaps if the achievement is great
...enough, we will make a special
...award, or find a way to give special
...recognition,” says Peter Cott, execu-
...tive director of NATAS.

...But what of those Emmy winners
...who will not be given their awards
...on tv? In all likelihood, they will
...receive them before the tv program
...starts, with the invited audience of
...their peers looking on.

Actors' ups and downs

...If you are a feature film actor
...today, there is more work. If you are
...a tv film actor, there is less work.
...If you act in commercials, the pick-
...ings are fatter. And if you do film
...work, you are probably collecting
...more residual checks. So the fortu-
...nate few in Hollywood and New York,
...prosper. Those not so fortunate find
...the going more difficult.

...These conclusions are drawn from
...a study of earnings of the Screen
...Actors Guild in 1967. The total col-
...lected was \$108,900,000, an increase
...of \$4,500,000 over the previous year.
...In the tv film field, however, the
...collectors dropped from \$40,400,000
...in 1966 to \$35,900,000 in 1967.

The movies hurt. The decline in tv
...earnings was, in all likelihood, caused
...by the presentation of movies on the
...networks, by longer programs and
...more reruns. Fewer actors are needed
...for fewer programs.

...Last year was a big one for com-
...mercials and industrials; earnings
...rose to \$46,300,000 compared to
...\$40,800,000 in 1966. Residual income
...was \$12,500,000 (more than \$2,000,-
...000 higher than in 1966).

...Actors SAC disclosed, now receive
...an average of 16,000 residual checks
...monthly from tv film duties, as com-
...pared with 10,000 such checks a year
...ago.

Meet The Family... America's First Family of Plumbicon* Color Cameras.

*Registered trademark for television camera tubes.

The PC-70 Studio-Field Color Camera. Now used by all three networks on prime-time shows. Plus a growing list of groups, independents, and videotape producers. Why? Because it offers pictures of truest fidelity. Unquestionably, the finest Plumbicon camera in the world. Because it offers lowest maintenance, simplest set-up, widest selection of lens types around today.



The PCP-70 "Little Shaver" Portable. It can do anything the PC-70 can do... but it gets around a lot more. It's the *broadcast quality* portable. For news, special events, sports. You'll see them all over the place this year, wherever the networks go, and at pace-setting independents. They're lightweight, easy to set up, can get the closest, most intricate shots in beautiful, faithful Norelco color.



Last year, more Norelco Plumbicon cameras were sold than any other kind. You haven't met America's first family of Plumbicon Color Cameras, now's the time to get acquainted. We have modified and improved it further. For example, the new generation PC-70 has the revolutionary extended red sensitivity Plumbicon tube (no other members of the family), fine-grain Plumbicons for finer overall resolution and improved highlight handling capability, external filter wheel control and new, no-guesswork set-up accessories. It's remarkable. The entire family is

endowed with those important traits that mean so much: All offer extraordinary resolution and color fidelity. They offer camera control unit compatibility from camera to camera. They have interchangeable CCU modules. Stability. Low maintenance. Simplicity and ease of set-up. Economy. Backed up by total Philips Broadcast service. You must meet the family. Call or write, today.

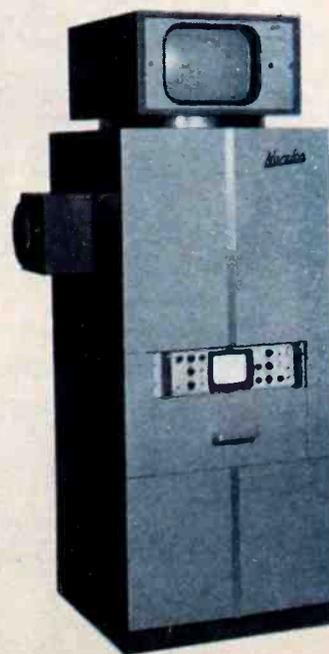
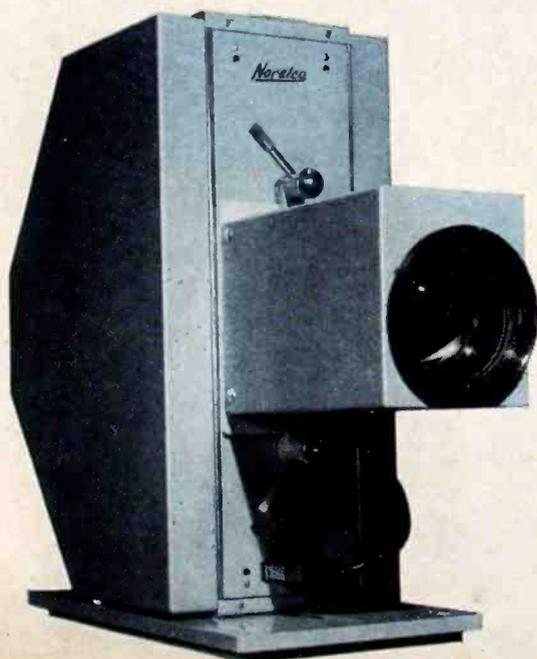
Norelco

**PHILIPS BROADCAST
EQUIPMENT CORP.**

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

PCB-701 Remote Pan and Tilt. The *Trigging Robot*. Works all by itself. It pans, and auto-focuses by remote control. Ideal for use in studios or networks. You can mount it in a studio, a stadium, an operating room... a mountaintop. It offers economy, low maintenance and the superb color reproduction that has made Norelco the number one name in color cameras.

The PCF-701 Film Camera. The only three-Plumbicon color film camera in the world! This telecine camera is the heart of a complete film system, and its beam split optical assembly is specifically tailored to the colorimetry requirements of color motion picture film. Now you can show movies and filmed commercials with the breathtaking fidelity that distinguishes Norelco three-Plumbicon color.



$$P = \frac{E^2}{R}$$

$$X_L = 2\pi fL$$

$$R = \frac{E}{I}$$

$$\text{Eff} = \frac{P_O}{P_I}$$

$$f = \frac{106}{2\pi\sqrt{LC}}$$

$$X_C = \frac{1}{2\pi fC}$$

$$D_b = 10 \log \frac{P_2}{P_1}$$

$$E = I \times R$$

$$a = \frac{+}{-}$$

EQUATION FOR TIMEBUYERS

ONE BUY

DOMINANCE*

X

**WKRG
CHANNEL**

5-TV

**MOBILE
ALABAMA**

*PICK A SURVEY - - - ANY SURVEY



Represented by H-R Television, Inc.
or call



C. P. PERSONS, Jr., General Manager

Color sells it like it is



With Sears in the lead, more top retailers are showcasing apparel and home furnishings in color tv commercials

Just a little bit south of ham and eggs on the list of Things That Go Together you can put color tv and fashion. And lump in home furnishings and even a hardline or two, like housewares and gifts.

During the past couple of years, bellwether chain, department and specialty stores have trended into television in ever increasing numbers. And television has been on a trend of its own—ever increasing color set saturation.

More stores are on the tube with more commercials, just about all of them in color. And one of the most important of the trends now surfacing is the fact that merchants are not

only using television to project the images of their stores in an institutional vein, but to sell specific classifications of merchandise, and, in some cases, specific items.

Now, with color in more than 30 per cent of tv homes and headed for a full one-third of them by the first of the year (see *Mini-color = multi-set homes?* on page 28 of this issue), more and more merchants are bound to leap into television.

“It has to happen,” says Duke Marx, president of Marx Advertising, Milwaukee agency that handles only retail accounts. “Retailers are literally being forced into tv by diminish-

ing returns from their newspaper schedules, by the fact that tv advertising works, and by Sears which is already in tv with both feet."

There's little doubt that Sears' intensive program of upgrading both image and merchandise has brought the 840-store giant into competition with most department stores and specialty operations. And it's fitting that the world's largest retailer (a fantastic \$8 billion in fiscal 1967-68, of which \$2 billion was mail-order) should also be the largest retail advertiser, not only in tv but all other media, as well.

Follow the leader?

Sears' influence on the retail community is tremendous; when Sears makes a significant move, its myriad competitors from coast to coast are odds-on to follow suit, on their own scale, or make a counter-move. Sears leads—others, whether or not they choose to admit it, are very apt to follow.

Using the Chicago facilities of WGN Continental Broadcasting Co., Sears is making tv commercials at the rate of about 40 a month, all of them in color.

Unlike the commercials currently being made by or for most of the independent department stores that use tv, Sears' films nearly all feature specific items.

The pros who staff Sears' parent advertising department in Chicago are not only charged with creating and producing the company's commercials, but with selling them to individual store managers. So great is the autonomy of the latter (providing their volume and profit figures make happy reading back in Chicago), that they are perfectly free to turn thumbs down on parent-productions and either plunk their entire budgets into other media or, it's reliably reported, deal independently with local ad agencies to create their own commercials.

In an effort to get stores to take the highly professional footage shot at WGN Continental, the home office

travels people part of whose job is to pitch the tailor-made tv to the managers. The latter are also bulletined with the same objective.

Managers who buy the home-office films find item prices generally left open to be filled in locally, thus enabling each store to maintain flexibility within its market, a concept which has contributed greatly to Sears' ability to handle competition.

With twice as many stores as Sears (1,670) and less than half its volume (\$2.74 billion for the last fiscal year, with probably something over \$3 billion for the current one), J.C. Penney is into television on a scale that mirrors the company's unspectacular but rock-solid progress in all areas.

Under the general direction of advertising manager John Lucas and the direct supervision of tv and radio specialist Bob Whittington, Penney has made about 100 commercials during the past two years, all in color. The company made its first commercials five years ago, and for the past three years has been steadily increasing them in number. Since 1967, nothing has been filmed in black-and-white.

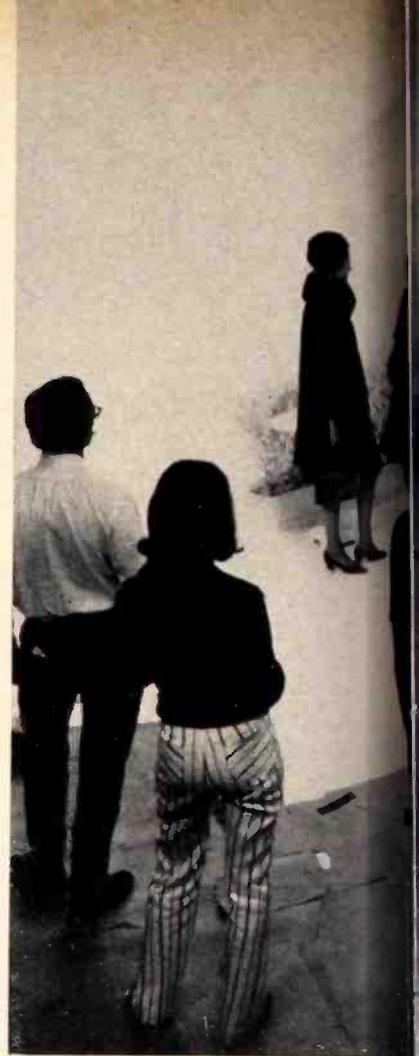
The role of color

Lucas told TELEVISION AGE that color had been an important factor in Penney's ever deeper involvement with television. "It's doubtful," he said, "that we'd be in it as heavily as we are if it weren't for color."

The films, basically 60s and 20s but including some IDs, are shot in 16mm by independent producers working under the watchful eye of Whittington, who had been a director at KTBS-TV Shreveport, where he put in seven years. Copy for the commercials comes from Penney copywriters, storyboards from the company's art department.

The films showcase merchandise—mostly fashion—but in a conceptual rather than item format.

"For example," Lucas explains, "the concept of one of our recent films was 'holiday dresses.' Our scene





Robert Hall produces color films (top) with elaborate sound effects, also uses color slides. The five-member broadcast staff of Dayton's, Minneapolis department store, has made 64 color commercials in past 18 months. Above, mirrors are used to get overhead effect in a Dayton's set.

was a cocktail party, and we made a lot of tight shots of necklines, sleeves and silhouettes, without mentioning specific items or prices."

Twice a year, a sales promotion plan goes out to every store manager from New York headquarters, containing a basic outline of the merchandise areas to be covered in the commercials which will be offered during the coming six months. This gives the managers ample time to make sure their stores will be merchandised to match the commercials.

Headquarters then breaks the year into twelfths, and for every month each manager gets a more detailed list indicating the exact number of commercials of each length that will be made available, together with an itemization of the merchandise featured in each. Working from this list, managers requisition the commercials they want.

Managers call shots

New York offers from eight to 10 films a month, and the store managers are free to take all, some or none. Television advertising is charged against managers' ad budgets, the same as other media.

Managers who order commercials receive prints for each station they use. "We do this," says Lucas, "because we want our managers to establish and maintain personal contact with the stations in their markets."

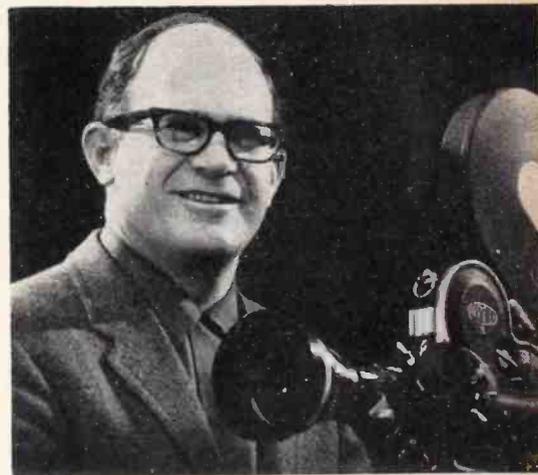
Each manager makes his own buys—at local rates, of course—and arranges with the station to pre-screen the films for him and, if he wishes, any or all of his store staff.

Penney is in 200 markets with tv right now, and all of them are color markets. Management calls color tv "a key ingredient in our story to the customer," considers it most effective in the apparel and home furnishings areas. If it follows the pattern of the past three years, 1969 will see yet another increase in the number of commercials the company makes available to its store

(Continued on page 56)

'There's no alternative to color for retail tv. You've got to have it.'

Duke Marx, Marx Advertising

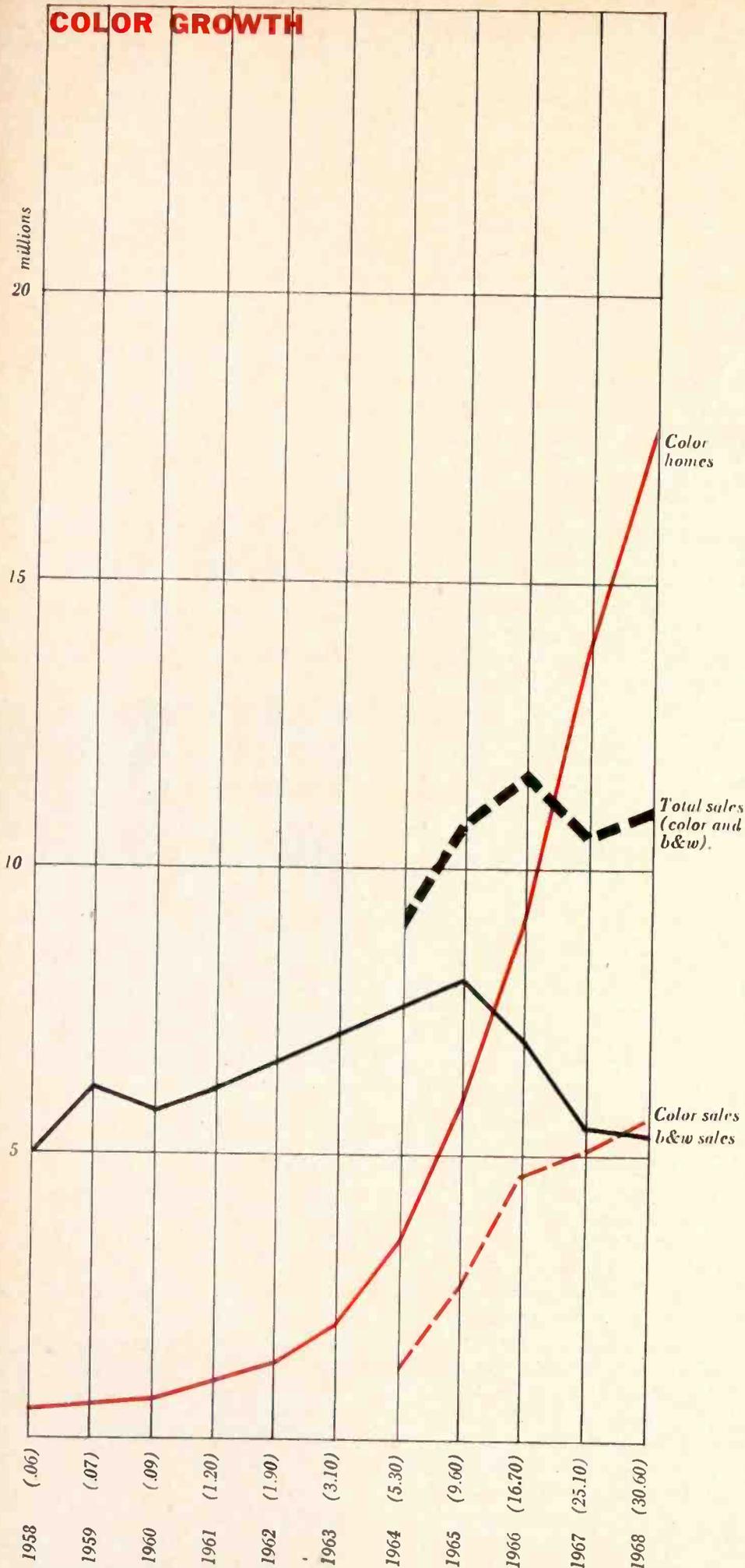


'A product like ours belongs in color; it's pointless not to use it.'

Jerry Barr, Kaufman Carpet



COLOR GROWTH



Numbers in parenthesis are % of color homes through Dec. 31 (1968 projected)

Source: NBC for tv homes and color penetration data; EIA for set sales (by distributor). 1968 figures projected to Dec. 31. Color set sales not available before 1964.

Now that the per cent of color homes has passed the somewhat magical 30 per cent figure, some color set manufacturing officials are wondering if they shouldn't look beyond the black-and-white home market.

True, color set manufacturers have been enjoying good times, and they appear reasonably satisfied with a 5.7 million color-set year. But they are also becoming more conservative in their estimates about the rate of growth in color home penetration.

In 1966, manufacturers were looking forward to a 7.5 million set year in 1968. At that time, it looked as though sales of 8.5 million could be expected by 1970.

Sales haven't done as well as manufacturers hoped. Not only are 1968 set sales likely to be 1.8 million below expectations, but it may be that not until the latter part of the 1970's will an 8.5 million sales year be realized.

Manufacturers have apparently re-evaluated consumer demands, and as a result small portables will play a significant role in color during 1969 for the first time.

Second-set market

One new market for color sets, manufacturers hope, is the existing color home. This has important implications for advertisers, who have seen multi-set viewing trends temporarily starved by family viewing of the single color set in the home.

"These people already have a color set and are sold on it," a manufacturer reported. "As their black-and-white portables get older, and color portables get smaller and cheaper, they'll think about buying second color sets."

There are many reasons for this turn to portable color and many reasons to believe that there is a good chance for a sizeable increase in the number of homes with more than one color set.

First is the fact that color set sales are moving strongly ahead. For the first time, color sales have surpassed monochrome sales.

For the week ending October 18, the Electronic Industries Association reported that year-to-date domestic

to dealers of color sets topped black-and-white by 12,438 units. Sales are up 5.8 per cent over last year.

Second, is the availability of smaller sets. More and more manufacturers are marketing the mini-color receivers.

Westinghouse has a 10-inch model that sells for just under \$200. Zenith for 1969 has two 14-inch sets. Admiral has what it bills as the industry's first 12-inch set. Several months after its '69 line was introduced, Philco announced the availability of a 10-inch "Carry-Color" portable. Previously, its smallest unit was 15 inches.

Philco by GE?

A spokesman for another company claims that the Philco unit is manufactured by General Electric. This was reported in an article last month in *Home Furnishings Daily*. Philco, however, refused to comment on the claim.

Other mini-color sets are a 12-inch model from Panasonic; and Sony has a seven-inch set available, with a 12-inch model due in the States this Spring.

In addition, prices on future color sets according to several industry spokesmen will by and large remain stable.

A spokesman for Westinghouse reported that "prices will probably only go up, reflecting higher wage rates and parts costs."

Zenith prices will remain stable, despite the addition of a two-year color tube warranty.

RCA color set prices will probably hold the line through 1969.

Already, 750,000 homes are equipped with more than one color set. The prospects of smaller and less expensive sets makes more second set homes likely. It also means the extension of color into new homes.

While Westinghouse is stating that the smaller-screen sets are being purchased as second sets, RCA disagrees. They feel color tv buyers are by and large first set purchasers. They admit that many people are buying their second color set, but the biggest market are the young marrieds and those in the 25-35 age group.

The basic portable television has two bases of appeal: it's inexpensive, and it's convenient. To those people who can't afford a large set, it is a prime purchase. To the more affluent, it means the convenience of not having to lug a set around the home.

A Westinghouse spokesman admitted the company's 23-inch color set was slipping slightly in sales. He projected that eventually portables

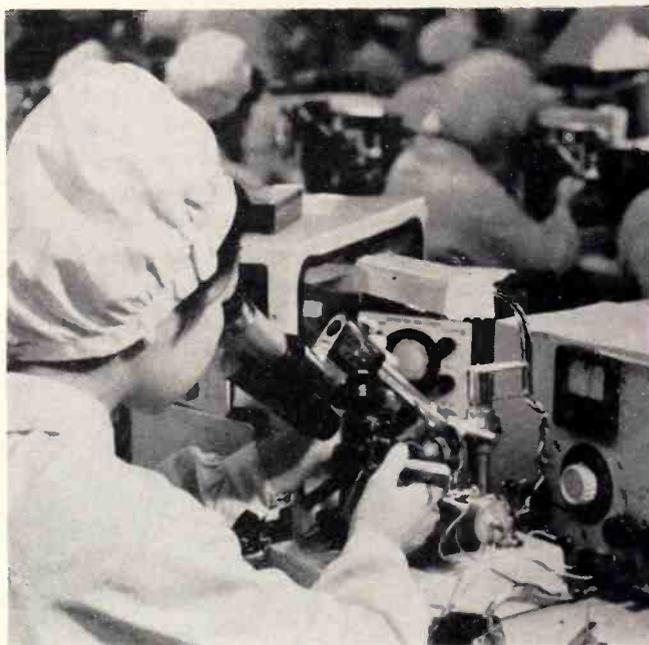
will outsell the consoles.

The most recent demographic information available points towards these two trends continuing.

An analysis of the 1967 Market Profiles of Consumer Products prepared by the National Industrial Conference Board and sponsored by Life, indicates certain characteristics about people who buy portable tele-

(Continued on page 68)

At Sony, components get smaller to reduce set size.



Small screens and multi-set homes are two areas color set manufacturers look to for future sales

Mini-color = multi-set homes?

RCA plans to stick with its successful larger sets.



The advertising industry seems to have survived the shakedown cruise of initiation into the intricacies of color tv and color commercials-making with no bones broken.

In fact by now most of the bruises have disappeared. It's now easy-breathing time compared to the hectic days of the great color revolution that started with dizzying speed in '64, when one network, NBC-TV, threw the throttle wide open, cast hesitancy to the winds and went color for virtually its entire primetime schedule.

Within a year the other two networks had followed, and stations up and down the land were ransacking their treasuries to get up the ante for color equipment, from camera chains to processors for newsfilm.

While the bruises have healed, not all the confusion is dispelled. Color itself is a new technology, as well as a new dimension, and new technical developments herald not only improvements but questions about obsolescence and in which direction technology is going.

But to survivors of the great color shakeup, the inclination is to avoid indulging in all but idle speculation about future revolutions. What matters is using the existing technology to the fullest, or more simply, getting the best possible color commercial on the air.

There have been some key developments in film recently. Two new Eastman Kodak products are of interest to commercials makers.

One is Eastman Color Reversal Intermediate (CRI) film, types 5249 (35 mm) and 7249 (16 mm). CRI film permits duplicate negatives to be made in one operation, skipping the positive prints.

The impetus for the CRI film came originally out of the needs of the overseas export market. Most foreign countries require release printing to be done in the country. The usual procedure is to make a color master positive from the camera negative, then make a color duplicate negative, with opticals which is shipped overseas for release printing.

The basic advantage of the new CRI film, says Kodak, is not to save the cost of printing a master posi-

tive but avoiding the loss in quality from a two-step procedure.

Processing of the new film incorporates improvements similar to the ME-4 system used for Ektachrome EF (see story in this issue on color newsfilm processing by stations).

Because of the implications for commercials, some producers are mulling over ways of using the CRI film.

One idea is to make a duplicate CRI negative for protection as well as the optical duplicate CRI negative from the 35 mm camera negative original. Then a 16 mm CRI duplicate negative would be turned out for the 16 mm release prints.

This four-step procedure (which does not take into account the 35 mm answer print for client approval) contrasts with a six-step operation used now. It starts with 35

mm camera negative, goes to a master positive, then to an optical dupe negative. Assuming high quality reduction prints are not involved, a 35 mm master positive is then made, the 16 mm dupe negative and, finally, the release prints.

Take fewer chances

Whether client, agency or producer would want to chance damage to the camera negative, a risk they would take with the four-step operation, is problematical. Hence, the likeliest use of CRI film is in making a 16 mm CRI dupe negative from the 35 mm optical dupe negative, skipping the second 35 mm master positive.

Another new Eastman product is type 5254 color negative film, useful for low light situations. It's a full camera stop faster than Eastman's



5251. The company notes, however, that the lighting contrast for the new film is still considerably lower than for black-and-white photography. The ratio of key-light-plus-fill-light to fill-light-alone should be two or three-to-one for best results. Another development, with wide applications in commercial tape production, is the progressive miniaturization of cameras.

Prototypes already exist of video cameras no heavier than the average businessman's briefcase. Taped commercials, already feasible most anywhere in the world, with airmobile systems and such, will acquire a new mobility in outdoor work.

Among the portable cameras used by commercial makers are the Norelco "Little Shaver" and the Ampex 1600, the latter able to be used without a cable. Tele-Tape Produc-

tions has an Ampex and Videotape Center and the new Teletronics have the Norelco, for example.

Little Guys

A variety of new, small color cameras are either being developed or newly-offered, some of which may be of use in the business of commercials making. Norelco has already shown a prototype six-lb. camera. CBS Laboratories has developed the Minicam cameras. The broadcast color version, the Minicam VI, now being marketed by Philips, can be operated with or without cable. Together with a backpack tape recorder and small monitor it is, in effect, a walking tv studio.

RCA just introduced a one-tube color tv camera for educational, industrial and cable tv markets. For closed-circuit operations, the new

RCA camera line, priced from \$6,500 to \$10,000, could be used for testing commercials by studios and agencies.

Admen of every stripe are getting hipped up to what can be done with color video tape (see *Tape without tears*, TELEVISION AGE, November 4, 1968).

Andy Warhol, a veteran adman, who, several years ago, branched out into deeper exploration of some of the areas surrounding advertising, has recently put a toe back into the ad pond with the taping of a commercial for Schrafft. In his time away from Madison Avenue, Warhol worked chiefly in motion pictures after a brief foray into pop art painting that was not a very abrupt departure from the commercial art he had been engaged in sometime earlier.

The tape assignment intrigued him,



Videotape Center's Norelco "Little Shaver" (far left) on location. RCA's new recorder (left) automatically senses low-, high-band signals. Eastman color analyzer (below) uses field sequential system.



Commercials technology: a sharper edge

Now that the color equipment shakedown is past, improvements are blossoming in the technical area

Whatever Marshall McLuhan may say, the best news is hot news. This is the First Law of Journalism, and the broadcast side of the profession has never lost sight of the fact.

Evidence of this is the growing number of stations which process their own color newsfilm, rather than lose any time sending it to a lab. Color film can be developed on the premises in less than three-quarters of an hour.

In practical terms, color film can be on the air about an hour after the cameraman walks through the station door returning from an assignment.

As station equipment goes, the cost of a processing unit is moderate, ranging from about \$10,000 to \$25,000. A number of firms supply this equipment but, as is often the case, a few dominate the field and one is a sales leader.

Stations occasionally build their own equipment, but this is not common, one reason being that engineering personnel are electronically-oriented and the chemistry of film developing is another ball game.

**Per cent of stations
with own color film
processing equipment
(by annual revenue)**

Under \$1 million: 15.2%
\$1.3 million: 52.9%
over \$3 million: 67.3%
all stations: 44.9%

Source: TELEVISION AGE survey, Sept., 1968



A TELEVISION AGE survey of U.S. tv stations recently pinpointed the extent to which stations are equipped to develop their own color film. Responses came from 234 stations, of which 105 reported that they had equipment for processing color. Projected nationally, this indicates that about 45 per cent of U.S. tv stations are so equipped (see table above).

The survey also showed that the larger the station, the more likely it was to have its own equipment. Of the 234 stations which answered the survey, 208 indicated their annual revenue bracket. The responses broke down as follows:

They own their own

Of the 66 stations in the under-\$1 million group, 10 said they had their own equipment, a ratio of 15.2 per cent.

In the \$1.3 million category, 46 out of 87 stations, or 52.9 per cent, reported being equipped for processing color.

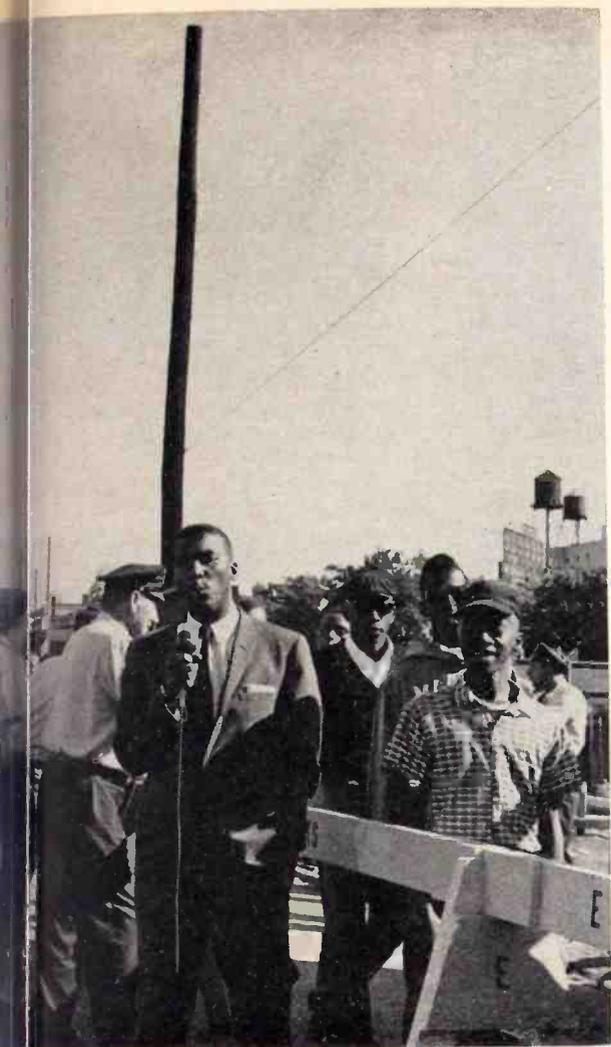
Among the \$3 million-and-over outlets, 37 out of 55, or 67.3 per cent, were color-equipped.

Another 26 stations did not check their revenue brackets. Of these, an even dozen said they processed their color newsfilm on the premises; this represents 46.2 per cent of the responses from this group. (All of the above data represents the status of in-station color newsfilm processing as of September 1, 1968.)

The low percentage of small stations with on-premises color film processing offers manufacturers a major market. The manufacturers expect more business from this direction next year, but are not sure how much they can figure on. The small stations obviously don't have much money to play around with, and labs are frequently available to do processing, but one manufacturer executive sees two factors working in favor of greater sales.

"What helps us," he said, "is that when one station in a market buys a processor, the competition has to go along. Viewers don't like to see black-and-white in the middle of a color news show, and news is very important to a station these days."

In addition, the executive went



Hot news! (in color)

An increasing number of stations are developing their own color newsfilm for quick airing

on manufacturers can figure on a certain amount of normal growth in station revenue. Some of this will come from increasing retail billings, as local businesses in the market learn more about using tv.

Smaller units help

ales are also expected to be spurred by the greater availability of smaller processors. These run at lower speeds, but the initial cost can be about half that of the higher-speed units used by some major market stations.

The top speed for processors used by stations is 50-60 feet per minute (some machines run over 200 fpm, but their use is confined to labs). The cost is about \$22-23,000. A 30 fpm machine will go for about \$16,000; this is the most popular type. The "mini-processors," which are rated at 15 fpm cost about \$11,000.

The difference in fpm ratings from 15 to 60 does not mean that the larger machine spews out film four times as fast. Processing time for Kodak's Ektachrome EF film, which practically all stations use for color

newsfilm, is the same for all machines. It runs about 26 to 28 minutes "dry to dry." That is, it takes nearly half an hour for the first frame of developed film to come out of the processor. Once it starts coming out, however, the higher fpm capabilities begin to make a difference.

To illustrate: Suppose a station is running 500 feet of color newsfilm through a 50 fpm machine. After the 28 or so minutes for processing, it will take another 10 minutes (500 divided by 50) for the entire 500 feet to be ready for broadcast.

On the 15 fpm unit, however, it will take 33.3 minutes (500 divided by 15) on top of the 28. The additional time on the 30 fpm unit is, of course, 16.6 minutes. Total time for the 50 fpm machine is thus a little under 40 minutes, and on the 15 fpm machine a little over 60 minutes.

Faster processing also goes along with greater capacity. Assuming a developing time of six minutes, on a 50 fpm machine, there would have to be 300 feet of film in the developing tank at all times during the

run (50 times six). If a station doesn't have much film footage to develop, a fast machine doesn't make economic sense, aside from the question of original cost.

Like other suppliers to the broadcast industry, manufacturers of film processors went through a hectic time when the big switch to color hit the industry three years ago. Scores of stations put in orders for processors, and many had to wait more than a year for delivery.

Complicating the delivery problem at the time (though providing an ultimate benefit) were new technical developments by Kodak, which, of course, had been preparing for some time for the inevitable conversion to color by the industry.

One was the new Ektachrome EF film, which replaced Ektachrome ER and which is regarded by Kodak as a "quantum leap" in quality. Both are color reversal types; that is, they develop as positives, not negatives, and no printing step is necessary. In short, they can be put on the air right after processing.

(Please turn to page 62)

As color tv penetration climbs steadily upward, all markets naturally share in the advance—but not equally. At this stage of the game, the span between the markets with the least and the greatest penetration are on the order of two to one.

The latest Nielsen figures available, covering 22 NSI markets during October, show Los Angeles with the highest level at 44 and St. Louis with the lowest at 22.

Individual market figures, however, must be treated with care. In addition to the fact that both Nielsen

and ARB data on color penetration are based on telephone homes (see explanation of NSI figures at top of list to right), there is a certain amount of instability in information from sample surveys.

the case in major markets). For that reason, the listing at right, which compares penetration levels over a year's span, offers meaningful differences.

A comparison of color penetration growth in the top 25 markets from February-March, 1967, to February-March, 1968, shows a fairly stable pattern. Most of the markets grew from eight to 10 percentage points in the 12-month period; that is, eight to 10 per cent of the telephone homes in these markets bought their first color set. At that rate it would take

Color's craggy market profile

*While growth in color households
is widespread, there are still
major differences in penetration*

and ARB data on color penetration are based on telephone homes (see explanation of NSI figures at top of list to right), there is a certain amount of instability in information from sample surveys.

For example, the St. Louis level of 22 in October compares with NSI figures of 25 the previous July and 24 during the NSI February-March sweep last winter.

Hence, when comparisons are made of penetration levels in a particular market from one rating report to another, they may be misleading if the reports are close together (as is often

roughly six years for most markets to reach a 90 per cent level.

It will undoubtedly take longer, since the rate of growth will slow as the saturation level gets closer.

It may be of interest to note that ARB color penetration figures for the same markets in the same two measurement periods are quite close. Most of the figures are one or two percentage points apart. While the ARB data cover ADIs and the Nielsen figures cover NSI markets, there are only minor differences in the areas measured.

(Continued on page 64)

**For latest figures on color
penetration in major markets
see page 64**

NSI color ownership estimates are based on responses obtained from telephone households in the NSI areas of 220 markets, and are subject to sampling and sampling errors. Users are reminded that color tv ownership within the telephone universe tends to be somewhat higher than among all television households, and that telephone ownership levels vary between markets. The more appropriate usage of these data involves comparisons between markets or between measurements within the same market, rather than absolute appraisals of levels of color ownership.

Market	Total tv homes* 2-3/67	Per cent color 2-3/67	Total tv homes* 2-3/68	Per cent color 2-3/68
Aberdeen-Florence	73,600	12	19	19
Abilene-Sweetwater-San Angelo	113,000	26	31	31
Ada	106,600	10	23	23
Akron	299,000	33	37	37
Albany, Ga.	162,100	15	23	23
Albany-Schenectady-Troy	612,100	18	23	23
Albuquerque	196,500	17	27	27
Alexandria, La.	154,200	15	22	22
Alexandria, Minn.	143,500	11	19	19
Amarillo	141,900	25	34	34
Anderson, S.C.	27,300	19	31	31
Atlanta	626,500	18	27	27
Augusta	258,000	18	24	24
Austin, Tex.	166,400	14	24	24
Bakersfield	157,400	28	38	38
Baltimore	979,400	16	25	25
Bangor	131,700	15	20	20
Baton Rouge	361,100	20	27	27
Beaumont-Port Arthur	178,900	20	29	29
Beckley-Bluefield	289,900	15	23	23
Bellingham	118,000	23	28	28
Billings	68,500	16	18	18
Biloxi	128,400	20	24	24
Binghamton	267,000	17	24	24
Birmingham	515,900	17	24	24
Bismarck	55,500	12	18	18
Boise	97,200	20	30	30
Boston	1,870,700	17	23	23
Bowling Green	180,200	14	22	22
Buffalo	589,100	20	22	22
Burlington-Plattsburgh	211,600	11	19	19
Butte	69,300	15	24	24
Cadillac- Traverse City	205,300	15	23	23
Casper	46,400	17	22	22
Cedar Rapids-Waterloo	312,700	19	27	27
Champaign & Springfield-Decatur	318,100	24	30	30
Charleston, S.C.	183,500	17	25	25
Charleston-Huntington	442,200	17	22	22
Charlotte	613,200	14	22	22
Chattanooga	229,800	19	27	27

(Continued on page 64)

These commercials were directed by **LARRY GOLDWASSER**



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Campbell — BBDO
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ROME



Volkswagen — Doyle Dane Bernbach
LOS ANGELES



Avco — McCann-Erickson
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These commercials were directed by **MARTIN GOLDMAN**



Ronson — Grey
LONDON



Maxwell House — Ogilvy-Mather
NEW YORK



Coca-Cola — McCann-Erickson
FRANCE

These commercials were directed by **JACQUES LETELLIER**



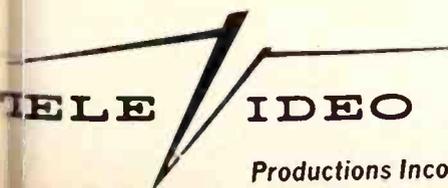
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Let's go to a good movie

last broadcast season, it was a foregone conclusion that any feature movie on television would get at least a 30 per cent share, and most would dominate their periods. The prices were set at \$60,000 to \$65,000 a minute for participations, on this premise.

But somebody forgot a simple rule of show biz: an anthology is only as good as the particular vehicle being presented on any given night. In the 1969 season, movies were in trouble—not big trouble but trouble nevertheless, particularly in justifying the high price tag per minute, which was based on infallibility.

The reason that the movies were such a smash hit in the last few years was simply that, in the composite, they were so much better than normal television programs. They were high-budget, carefully prepared features with star names and top production values that normal television weekly fare could never hope to duplicate economically.

The pictures were highly publicized and generally aesthetically acceptable to the viewing public. They also brought back the lost viewers in the upper-income, better-education brackets, and more men began viewing along with their wives.

Movies getting franker and fewer

Also in the beginning of the feature movie thing, there were fewer hours programmed and the networks could be more selective. But it turns out that the total product of U.S. movie making does not constitute an adequate supply for U.S. television consumption. Add to that the problem that movies are becoming increasingly frank and, therefore, fewer are acceptable to the wide-bending though it may be—and there is immediately an imbalance of supply and demand.

This tends to force movie prices close to the million-dollar-a-picture level for blocks in which bad movies are mixed with good movies. And the poor product becomes so common that it inevitably reflects in the ratings, since it must be presented on an equal level with superior product.

You can fool some of the movie viewers some of the time but you can't fool them all of the time. After a while, they aren't even going to sample your product.

One obvious answer is to go abroad for product. The problem here is the same as it is in the movie box office figures. Few foreign products are acceptable to U.S. audiences on a large scale. The actors act differently, the locales are unfamiliar, the point of view is incomprehensible, and the quality is generally not as good as U.S. product. This is not true of American made films not abroad; just pictures made by foreigners.

Another solution, and one that is working fairly well, is to make movies especially for television with theatrical distribution abroad. Last season, the Universal productions did extremely well. After all, it was a first night on television, and the shows had semi-star names and

certain production values superior to normal television fare.

This trend is increasing, and other studios are making \$1 million productions for television, which is considerably less than an average movie made for theatrical distribution, but a lot higher than the normal television budget for equivalent time. What is not yet known is whether or not this is going to be profitable enough for the studios and whether they will continue to want to make pictures on this basis.

Some of the danger signs are strange. Why, for example, did *Masquerade*, which was a critical success, get less than a 30 share on NBC's strong Saturday night? Or did *Dr. Strangelove* get only a 30 share because it was way out and scared the hell out of plain folk? *Karthoum* and *Help* also indicate that NBC hasn't got the message on Saturday, while on the same night *Hallelujah Trail* really mopped 'em up.

On Tuesday night, Bob Hope in *I'll Take Sweden* was a smash hit, and the next week *Blindfold* was only average against the same competition. One Monday on NBC, *Madame X* was super, yet *Art of Love* was a flopperoo the next week.

Anyone can explain Doris Day in *The Glass Bottom Boat* or Debbie Reynolds in *The Singing Nun* doing well, but, *The Night of the Iguana* (way out Tennessee Williams), *Becket* (as intellectual as you can get) and *Zorba, the Greek* (foreign, arty, and beatnik) all doing just as well? There's hope for all of us.

From the above examples, and the past season's comparisons and repeats, it is increasingly evident that viewers of movies on television are becoming as selective as they are when they have to leave the house, go to a



NBC's "Madame X" made it as a tv movie, but plenty bomb.

theatre and ante up. It's no longer a case of turn on the movies and let them run. Now it's what's playing tonight and what's the alternative.

Actually, contemporary variety shows opposite the movies are benefitting from this selective attitude. Make no mistake: the movies are going to be with us in quantity every night of the week. They are also going to command a high price per minute and a premium rating. But they are no longer the answer to all of the program man's problems. They will be increasingly more difficult to predict. Finally, the price per movie must drop, or the networks will have to run the good ones more often.—J.B.

Film/Tape Report

EUE/SCREEN GEMS HEAD

EUE/Screen Gems has finally named a president, Steve Elliot, one of the founders of EUE back in 1946. Replacing Elliot as vice-president and general manager of the New York-headquartered company will be Howard Cooney who joined EUE/Screen Gems in 1959. EUE (Elliot, Unger & Elliot) was acquired by Screen Gems that year.

The reason EUE/Screen Gems did not have a president before was that the function was seemingly covered by Elliot as general manager. Since he also functions as a director-producer, as time went on and business increased, it became obvious that his two functions made ever-increasing demands upon him. The solution was to name Elliot president so he can concentrate on the long-range thinking and direction of the operation as well as continue as a director/producer. Cooney will concentrate on the day-to-day activities of the organization.

EUE/Screen Gems, under Elliot, will focus particularly upon areas of special opportunity, and new creative possibilities. It has just added four directors, some new and some recognized, to its East and West Coast staffs. They are Tibor Hirsch, Bob Siegler, Howard Morris and Romj Kramer. It is constantly searching for special projects—feature films, short subjects or specials—that can occupy down-time at its studios.

EUE/Screen Gems has had a very good year in 1968. As a result it has expanded its facilities, as well as added to its staff. An editorial service has been opened in uptown New York for client's convenience. EUE/Screen Gems also has tape equipment on order, that will be moved into its present facilities.

At the parent company, Screen Gems, Edward S. Masket has been hired to take over top level duties. A former vice-president of business affairs at ABC-TV, he will be named a vice-president when Screen Gems merges with Columbia Pictures in December. His function will be wide ranging and he will cover tv production, feature distribution, commercials and music publishing among other fields.

ANTHONY'S IN

One of the newer syndicated sales properties is *The Ray Anthony Show*, an hour of musical variety filmed in color and produced by 21st Century Productions, a division of WLAC-TV Nashville.

The objective of the show is to blend old music with new. Anthony, while retaining his usual smooth sound, uses such rock groups as the Box Tops and the Vanilla Fudge. He also features such acts as Allen & Rossi, Anita Bryant and Godfrey Cambridge.

The series of 26 hours also makes considerable use of Miami Beach for outside locale shooting. General manager Roy Smith of 21st Century Productions heads the sales team now on the road.

CASSIANO HEADS PATHE

Newly named president of the Berkey Pathe division of Berkey Photo Inc., is Manual Cassiano, Jr., former president of Berkey Video Services, now consolidated into the new operation.

Berkey Pathe is now undergoing a major expansion program which involves substantial capital equipment investment, and improved quality control systems. Berkey Photo acquired the Pathe Laboratories in New York and Hollywood as well as Color Service, New York, from Perfect Film and Chemical Corp.

TRANS-LUCKY?

Though October ratings are far from conclusive, there are indications that Trans-Lux may have a winner on its hands in *That Show*, the new across-the-board comedy-talk half-hour starring Joan Rivers.

For one thing, the comedienne usually begins her tv career with a considerable assist from the critics who almost always write favorable reviews. For another, she generally has gotten good American Research Bureau ratings.

In the two largest markets in the country, New York and Los Angeles, she has gotten a plus and a minus. In the 9:30 a.m. strip on WNBC-TV New York, the program received a

4.2 rating and a 29 per cent share, making it the leading program in the time period.

In her first time slot on KCO-TV Los Angeles at 11 p.m., however, she did not do well, with a 1 rating and a 2 share. She has since been moved into the 10 p.m. time period, opposite KTTV and KLC news programs.

The Albany rating on WTEW was good, 5 and a 40 share; her rating on KXTV Sacramento was a 5 and a 23 share. In the 5:30 time period on KRON-TV San Francisco, Rivers got a 2 rating and an 8 share.

Trans-Lux has already produced 130 half-hours in the series, and has an option to renew for 130 more.

THE LION ROARS

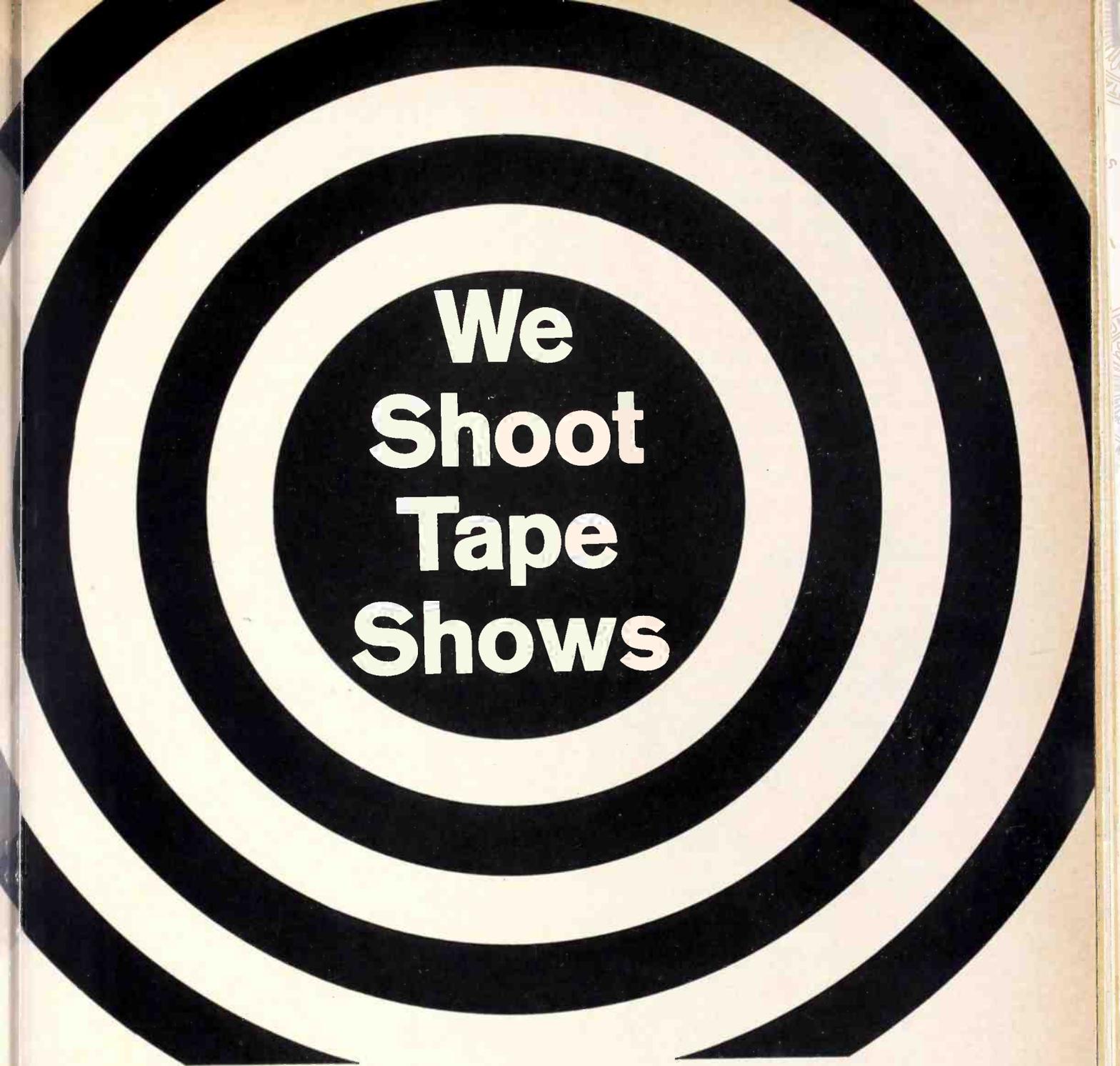
The market for British film products on American tv continues to grow ever larger. The best indication is the steady expansion of production by the Independent Television Corp. the production and distribution arm of Associated Television (ATV) of England.

ITC's production schedule for 1969 includes nine features, at least three of which will be seen on CBS. Already spending \$18,000,000 on its various filmed tv shows, ITC will spend an additional \$18,000,000 in the next year for the additions to its production schedule.

Two of the three films to be seen on CBS will be produced by Patrick McGoohan. He will star in *Brand*, an adaptation of the Henrik Ibsen play, and will produce *The Mercenary*. *The House of Spies*, the third film in this group, will be produced by Julian Wintle.

After introducing a new personality to the American public in an ITC-produced special, *This Is Tom Jones*, early in January, ABC will star the Welsh balladeer in his own weekly series in February. ITC will also produce several other properties. *Man of the Species*, stars Sir Lawrence Olivier and will be telecast on NBC as a special for the Prudential Life Insurance Co.; Quaker Oats will sponsor *Voyage to the Enchanted Isles*, a documentary about Charles Darwin on CBS, January 22.

Four tv series are in production.



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Strange Report, an hour adventure show in color, stars Anthony Quayle as a modern Sherlock Holmes. *Meet Millie* stars Millicent Martin. In *Strange Report*, the co-producers are Norman Felton's Arena Productions and NBC, and in *Meet Millie*, Sheldon Leonard and the same network.

Other ITC series in production are *Department S*, an hour adventure series starring Peter Wyngarde; and *Randall and Hopkins, Deceased*, a private eye series about two investigators, one alive and the other a ghost. Already completed are thirty half-hours of *Joe 90*, a fantasy adventure done in Supermarionation, the process used in *Thunderbirds* and *Stingray*.

BURRUD MAKES A SALE

Bill Burrud, one of the few remaining representatives of a dwindling tribe— independent tv film producers—has sold his first show for network sponsorship. The show is *Animal World* which has already been seen as a summer replacement on NBC and has run for 10 weeks on CBS. Buyer is Kal Kan Dog & Cat Food.

New episodes in the half-hour series are now being shot in Mexico, Africa, New Zealand and the South Pole. The program concerns itself with all kinds of wild and domesticated animals. Burrud will act as host. Negotiations are now under way to find a Sunday afternoon spot on a network for the film program beginning in January, once the football season has concluded.

A veteran tv film producer, Burrud went into the business in 1951 when he realized there was a programming vacuum—the travel-adventure film.

His first program, *Open Road*, was shot with a hand-camera. Its success was followed by *Assignment America, Vagabond, Wanderlust, Holiday, Treasure, True Adventure, Islands in the Sun*, and *The American West*, all of which are in color.

Five Burrud shows are now being run on KCOP Los Angeles. They are his latest, *The Wonderful World of Women*, plus two other first-run films, *The Challenging Sea*, and *Wanderlust*. The two older Burrud properties presented by the station are *The American West*, and *Wild Adventure*. Except in *The American West* Burrud

acts as host-narrator for all of them. As a result of the large increase in business, Bill Burrud Productions has added five new staffers to the organization: John Ireland Jr. (son of the actor), Bill Wadsworth, David Hagar, Lucille De Man and Joan Keller.

One of the first properties, they will work on is *Europe on \$9 A Day*, an hour special which Burrud will film next year. The travel editor of *The Los Angeles Times*, Jerry Hulse, will co-narrate and appear on the show. The program will concentrate on London and Paris.

WESTINGHOUSE SPECIAL

The Westinghouse Broadcasting Corp. is beginning to collect animated short subjects for a one-shot special on its seven stations.

Murakami Wolf Films has sold two of its prize winning short subjects, *The Box* and *Insects* to Westinghouse for one-time airing.

Incidentally, Murakami Wolf Films, now headquartered in Hollywood, will open a New York office about January 1. Eighty-five per cent of its work is on commercials and most of that is in animation. The animation firm also has a deal with Bing Crosby Productions. It is working on a children's series for Saturday mornings and also on several specials.

SIX FOR UNIVERSAL

Six new properties, not only feature films but also pilots of projected series, are in production this November at Universal Television. They are to be viewed on all three networks.

NBC's *World Premiere* will present *The Whole World Is Watching*, starring Burl Ives; *Summer Kill*, produced by William Sackheim; and *Bedeveled*, which features Louis Jourdan.

For CBS, Universal is producing *The Protectors* with Van Johnson as the star, and *Lost Flight*, a vehicle for Lloyd Bridges. The sixth property *M.D.* could mean the return of a series with a medical background to the medium.

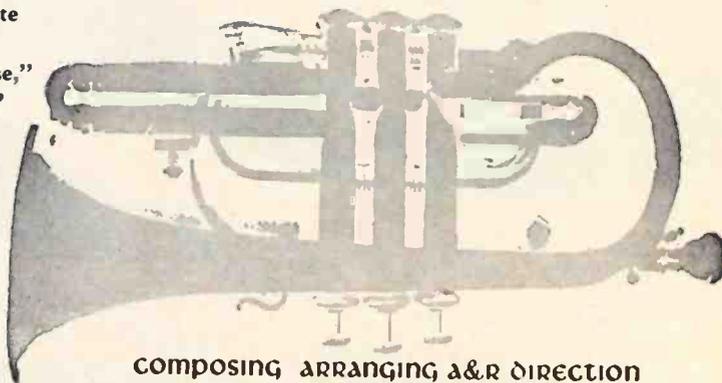
At the same studio, incidentally, Stuart P. Erwin Jr. has been named executive in charge of comedy development. Former director of advertising and marketing services for Ralston-Purina, Erwin will concentrate on building up Universal's comedy properties.

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Ah, the disadvantages of having a great commercial shot on Eastman color film. We can't think of any.

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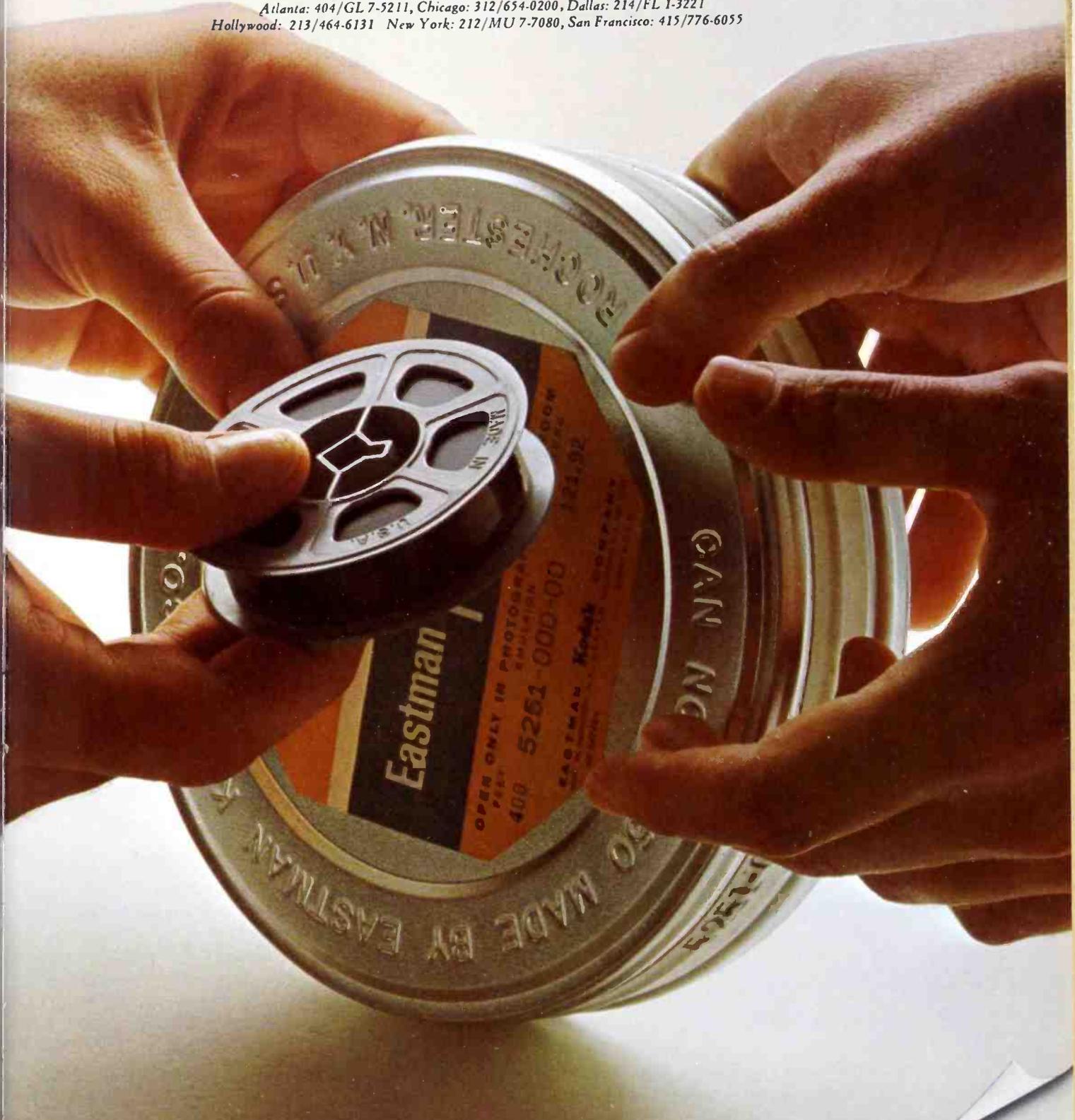
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COMMERCIALS MAKERS

BERT SPIELVOGEL has joined Pelican Films as director/cameraman. He has already served as director or cameraman on commercials for



SPIELVOGEL

Western Electric, Parker Brothers, Vermont Maid Syrup and Black Belt After Shave.

ARTHUR N. MELE has joined Kaleidoscope Productions as staff director of live action and animation.

The new manager of the industrial film division of Rose-Magwood Productions, Inc., is JOE HEVESI, formerly with United States Steel.

Calvin Productions of Kansas City, Mo., has expanded into an entire office building at 2233 Grand Ave. The bulk of its production staff will be headquartered at the new location, as will Calvin Cinequip Inc., a subsidiary which sells and leases photo equipment.

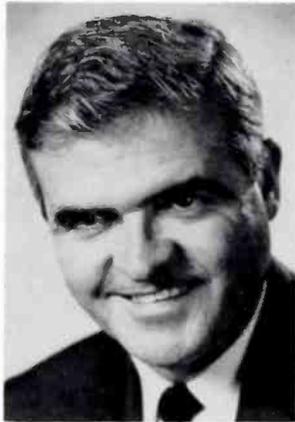
The U.S. State Department, through the cooperation of MPO,

arranged for a tour and film-making seminar at the studios of the commercial production firm in New York City. Participants included professional newscasters, producers, directors and programming executives from Barbados, Ecuador, Jordan, Mexico, South Africa, and others.

Guiding the group was ROGER COHEN Administrator of the Multi-National radio-tv project of the Newhouse Communications Center of Syracuse University.

A similar learn-in was conducted by Electra Film Productions for Kalman Kubinyi and a class of his students from the Stockbridge School. The focus here was the transition of print graphics to film.

DOUGLAS MCWEENY has been named general manager of the Chicago office of Cascade Pictures of California.



MCWEENY

Another advertising agency production executive has made the

switch to commercial production. Formerly vice president tv production, CHUCK LIOTTA has left Sullivan, Stouffer, Colwell & Bayles to go



LIOTTA

with MPO Videotronics as a film director. His first assignment will be a series of comedy spots.

JERRY ANSEL has opened his new studio in a reconverted carriage house at 305 East 38th St., New York. He is already producing commercials for My-T-Fine, Snack Mate and Eastman Kodak.

Two new additions to the staff of Film-Makers, Chicago are PEGGY DELAY, film editor, and MARK COWANS, assistant to the production manager, Richard Dobosz.

As part of a 10-minute experimental film, *Space Oddity* director Ed Seeman of Gryphon Productions blended live action with animation. The subject matter was nudes filmed from every angle against a black background.

Double and triple runs in the camera were used to produce animation effects that are not possible to do on the animation stand. The models seem to float weightlessly in space like spacemen. The film was shown at the Tin Lizzie Restaurant as part of its regular noontime displays of commercials, service created to build agency luncheon business.

BARRY'S BACK

Veteran producer Jack Barry has returned to tv after an absence of many years.

Barry has five properties on the fire, of which one has come to a boil. A pilot of his celebrity game show, *The Joker's Wild*, will be taped for CBS.

Barry's four other projects are *C.H.U.M.*, an animated children's

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program to be produced in association with Robert Lawrence Productions, *Winning Combination*, a merchandising show featuring celebrities and designed for syndication; *My Son, the President*, a half-hour situation-comedy; and *Brunch at the Barry's*, a celebrity interview show. *Barry's Concentration* is the longest running game show on daytime tv.

ZOOMING IN ON PEOPLE

ROBERT P. DOWD and JOHN RANDALL have been named account executives in ABC Films domestic division. At the same firm, GEORGE BACK has been transferred from the central division to the western division. He is an account executive.

HARVEY VICTOR has been appointed West Coast division manager-tv for Avco Embassy Pictures. He will headquarter in Los Angeles.

CHESTER L. STEWART, president of Reeves Sound Studios, has retired and JOHN N. VORISEK has been named new president.

Executive vice president of Group W. Films, HOWARD BARNES has been elected a member of the board of directors of Westinghouse Broadcasting Company, Inc. At Westinghouse Broadcasting's Group W Sales BEN A. DE AUGUSTA has been appointed sales service manager.

BUD COLE has been named director of programming for Western Video Productions, the production arm of Hollywood Video Center. HVC is providing facilities as well as extensive above-the-line services for *Fenwick*, the Henry Jaffe Christmas special which Motorola is sponsoring.

Four Star International has signed ERNEST GLUCKSMAN to an exclusive contract to produce motion pictures and tv properties. Four Star has moved its executive, administrative and principal production facilities to the MGM studios.

JERRY KURTZ joins Project 7 as an executive producer to develop specials.

The former story editor for Four-way Productions, BILL KELSEY, becomes executive assistant to Four-way's president, Marty Roth.

Auditions Unlimited will provide newcomers to tv with screen tests of themselves which they can show to directors, producers and talent coordinators.

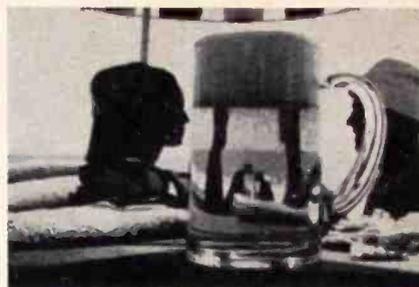
MORT GARSON will score *Untamed World*, a series of 26 half-hour color

AC Spark Plugs • Leo Burnett



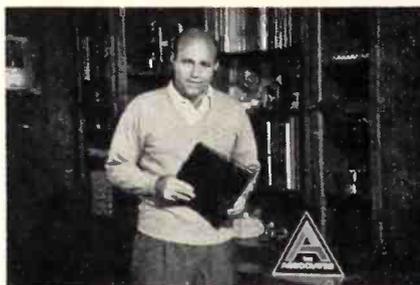
FILMFAIR, HOLLYWOOD

Falstaff Brewing Co. • Foote, Cone & Belding



N. LEE LACY/ASSOCIATES, LTD., Hollywood

Associates Investment Co. • Campbell-Mithun



SARRA, INC.

1st National Bank of Atlanta • McC-E



JAMIESON FILM COMPANY, Dallas

Chicagoland Rambler Dealers • Hiram Strong



WGN CONTINENTAL PRODUCTIONS, Chicago

Nalley's Fine Foods • Carson/Roberts



SANDLER FILMS, INC., Hollywood

Cracker Jacks • Doyle Dane Bernbach



ROSE-MAGWOOD PRODUCTIONS

Parker Pen Company



FRED A. NILES — Chicago, Hollywood, N.Y.

programs on vanishing wildlife and primitive peoples. He'll use an electronic synthesizer, the first time a tv series has been scored with this special technique. The series is being produced by Metromedia.

LEND-LEASE DIRECTORS

More name British feature film directors will now become available for work on American-made commercials.

An agreement between Toni-Ficalora Productions and Augusta Ltd. of London gives advertisers access to the services of John Slesinger, Gordon Flemyng and Ted Kotcheff whose major credits are *Darling*, *Split*, and *Life at the Top*, respectively.

Augusta, in turn, will have a call on the services of Toni-Ficalora for England. Toni-Ficalora also has an agreement with Gerald Schnitzer of Hollywood for co-representation in the East and West.

Primarily a still photography studio up to two years ago, Toni-Ficalora is one of a small group of still photographers that have made the switch successfully. An unusual part of its service is the hundreds of small props stored on its premises and available for commercials.

DOTTED LINE

Mahalia Jackson's *The Story of Christmas* has been sold in 10 markets so far this year by Warner

Brothers-Seven Arts. Among stations buying the half-hour Christmas special are KSTP-TV Minneapolis, WFBC-TV Altoona, WXXI Rochester, WGR-TV Buffalo, and WMHT Schenectady.

Since its release in 1963, the property has gone to 105 stations.

Ray Coniff's Christmas Show has been sold in 91 markets by **Metro-media Product's Corp.**, with the last 25 sales made in the first two weeks of November, an obvious acceleration of sales activity as holiday time approaches.

The property has been bought for sponsorship by Reliance Electric over WQXI Atlanta, WSBT South Bend, WTTV Bloomington-Indianapolis. Other stations on which the program will be viewed are WNYS-TV Syracuse, WITI-TV Milwaukee, WREC-TV Memphis, KBTW Denver and WDEF-TV Chattanooga. The musical will include traditional carols.

Eighteen stations have bought another Christmas special, *Christmas at F.A.O. Schwarz*, which is being syndicated by Trans-Lux. Most recent sales were made to WPIX New York, KHJ-TV Los Angeles, WFLD Chicago, WSB-TV Atlanta, WIBF-TV Philadelphia, KDTV Dallas and seven others.

Merv Griffin's Sidewalks of New England has been purchased from **Group W Program Sales** by 90 stations. The primetime color special has been filmed on a variety of locations in New England—a New Hampshire forest and a schooner sailing

from Gloucester, among others. title and concept the program is follow-up to *Merv Griffin's Sidewalks of New York*.

November has been a hot sale month for MCA TV. The syndicator made 30 new sales, including 10 for *Run For Your Life*, six of *Wagon Train*, and four of *Suspense Theatre*.

The other 10 sales were divided among *The Munsters*, *Mr. Ed*, *Alfred Hitchcock Presents*, and *Wide Country*.

Among stations acquiring *Run For Your Life* are KSL-TV Salt Lake City and KOA-TV Denver and WAST Albany.

WSBK-TV Boston has become fifth station to contract for the *Las Vegas Fight of The Week*. The two-hour boxing show produced in color, has also been bought by KTTV Los Angeles and KNEW San Francisco, the new UHF station there.

CBS Enterprises will take over for international distribution five Hanna-Barbera live action tv series.

They include *The Banana Splits Adventure Hour*, *Wacky Races*, *Space Kidettes*, *Space Ghost*, and *Young Gulliver*.

Aaron S. Bloom TV Productions made its first sale of *TV Crossword Quiz* to KUDO San Francisco. The live syndicated game show will be seen as an across-the-board strike in primetime. The format finds two local contestants competing for prizes along with the home audience.

REEVES AND VIDEOTAPE

Indications are that Reeves Broadcasting will change the operation of its recent acquisition, Videotape Productions.

The tape operation, acquired from MGM Telestudios and the 3M Company, has been a production operation. Reeves, however, has avoided production, and always leased its facilities to other producers. It has never been involved above-the-line.

Videotape Productions will be integrated into the video division of the broadcasting company which is also involved in real estate development and computer services.

HELP FOR THE DISABLED

Tv will play a major role in a public service campaign for the Department of Health, Education & Welfare, which seeks to reach between 3,700,000 and 5,000,000 disabled

NEW YORK
PL 7 - 7120

Key to Quality

FILM
OPTICALS
inc.

optical photography
aerial image
anamorphic photography
liquid gate
animation



for ROSES PRODUCTIONS

djm

FILMS INC.

582-2320

ED FRIEDMAN
DAVID BREEN

EDITORIAL SERVICE • PRINT DISTRIBUTION

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

Advertising Directory of SELLING COMMERCIALS

men and women who can be rehabilitated into jobs.

Purpose of the advertising drive, created by Warwick & Legler for the Advertising Council, is to reach the disabled, their friends, relatives and the general public to let them know that help is available and how to get it, and to persuade those who need it to take advantage of the rehabilitation programs.

Two 60-second spots in color, and one each 30, 20 and 10, have been produced. The narrator is George C. Scott. The spots feature disabled people, not actors, to increase realism.

Last year, the media donated 352,000,000 worth of time and space to campaigns conducted by the Advertising Council.

EQUIPMENT NOTES

A new rechargeable silvercel battery made by **Yardney Electric** is coming into increasing use in tv. It has become the power source for CBS Laboratories' new Minicam Mark VI portable color tv cameras used during both political conventions.

The new battery is also used in the Ampex Corp.'s new VR-3000 high-band color video tape recorder designed primarily for remote taping of news events by a single operator.

It is claimed that the battery gives up to 45 watt hours per pound, compared to 10 to 15 watt hours per pound for nickel-cadmium batteries, and 8 to 12 hours per pound for lead-acid batteries.

Lewron Television Inc. has developed the "Mini-Mobile," a complete videotape tv system in a 21-foot mobile unit. It can record while underway with cameras around the sides and top. The unit contains Plumbicon cameras (studio and hand-held), and Ampex VR-200 and VR-3000 video tape recorders, as well as virtually a professional control room operation.

AD MAKERS

NAT STROM has been appointed vice president tv program supervisor of Lennen & Newell Inc. He will supervise broadcast activities for Reynolds Metals, Consolidated Cigar and sports tv programs for other agency accounts.

Phillips 66 • J. Walter Thompson



PELICAN PRODUCTIONS, INC., New York

Stroehmann Bread • Dreher Adv.



ELEKTRA FILM PRODUCTIONS, INC., N.Y.

Salem Cigarettes • Wm. Esty Co.



SOL GOODNOFF PRODUCTIONS, INC., N.Y.

Volkswagen of America, Inc. • DDB



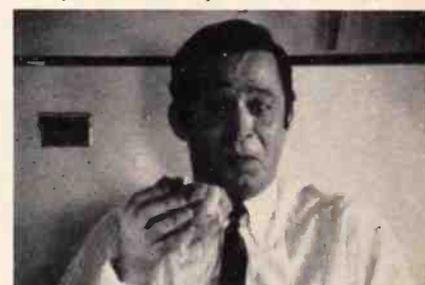
VIDEOTAPE CENTER, New York

Sanka • Young & Rubicam



PAUL KIM & LEW GIFFORD, New York

Whirlpool "24" • Doyle Dane Bernbach



WYLDE FILMS, INC., New York

Southwestern Bell Telephone • Gardner Adv.



GERALD SCHNITZER PRODS., Hollywood

Word Records • Russ Reid Company



JEFFERSON PRODUCTIONS, Charlotte

SANTO CAMBARERI and F. WILLIAM RATH have joined Ketchum, MacLeod & Grove as art directors. Cambareri is with the New York office, Rath with the Washington office.

Needham, Harper & Steers has promoted DAVID A. FAIRMAN to copy supervisor of the creative department in its Chicago office.

Masius, Wynne-Williams, Street and Finney Inc., has added five people to its creative staff. They are ROBERT PAUL SMITH, author of the nostalgic *Where Did You Go? Out. What Did You Do? Nothing*, and *The Tender Trap*, and a copywriter for many years; copywriters J. DOUGLAS BARTON and BETSY O'HARA and JUNE A. MANGUS, art assistant. A former copy trainee, PATRICIA BAUMAN, has been promoted to copywriter at the agency.

TIMOTHY HERR, former art director with Papert, Koenig & Lois, has joined Robinson, Donino & West in a similar post.

At Cargill, Wilson & Acree, Charlotte, N.C., MARK W. MOFFETT, associate creative group supervisor, becomes creative group supervisor.

WHAT JUDY SEES

"The 70's will see the advertising business emerge into full maturity. Instead of the present dominance of the creative teams, artists and writers will work in close collaboration with creative account executives. These three-way happy marriages will be the rule, not the present exception."

This was the substance of a speech made by advertising personnel specialist Judy Wald on November 19 before the Chicago Advertising Club's marketing workshop at the Water Tower Inn. Miss Wald was in Chicago to open an office of Judy Wald Associates there. She is also planning a London branch.

ANOTHER FOR NOXELL

The Noxell Corp. has made its second industrial film about modeling for distribution to tv stations.

Titled *Cover Girl: New Face In Focus*, the 28 minute film provides an insider's view of modeling through the eyes of the winner of the "Model of the Year" contest. It shows her in glamorous situations, and gives women authentic beauty information.

An earlier film, *Cover Girl in Paris*, received a large free pick up from tv stations which use it on their women's programs. Noxell manufactures Cover Girl products.

BOSTON TRIAL

Earlier this month, WNAC-TV Boston and the American Licensing Corp. kicked off *Ideas on Trial*, a weeknight half-hour strip featuring eminent trial lawyers, among them F. Lee Bailey, Donald Conn, and Joseph Oteri.

Appearing with the lawyers in each half-hour is a guest witness, who presents his opinion on a current issue of wide concern. One of the lawyers then sides with the witness and the other lawyer opposes him, very much in the fashion of a regular courtroom trial.

PROGRAM NOTES

Metromedia Producers Corp. will produce an hour special about conductor Leopold Stokowski and his American Symphony Orchestra.

Noted as producers of cartoons, Hanna-Barbera has produced 162 minutes of live action film about the Mexican Jungle. The footage will be integrated into its *Banana Splits Ad-*

venture Hour on NBC, Saturday mornings. The nine minute segments will be used in 18 shows.

Filming was done by Fouad Said a production house which specializes in on-location shooting. Both Hanna-Barbera and Fouad Said are owned by the Taft Broadcasting Company.

Auditions Unlimited will provide newcomers to tv with screen tests of themselves which they can show to directors, producers and talent coordinators.

GODARD IN AMERICA

Vanguard French film-maker Jean Luc Godard is currently traveling around the U. S. making a movie for PBL, the Public Broadcast Laboratory of NET.

Title of the film, which will be broadcast later in PBL's season which starts December 1, is *On American Movie*.

LEVIS FOR COWGIRLS

Levi Strauss & Co., the famous maker of Levi's, will sponsor Triangle's film of the Miss Rodeo America pageant on 185 stations this winter.

Triangle filmed the event in Las Vegas earlier this month. Hosting the special is Jim Lange, host of ABC TV's *Dating Game* series.

WATCH FOR THE EGG

In Southern California, a band of graduate students and undergraduates at the University of California at Los Angeles have set up a creative service outfit they're calling, creatively enough, *The Egg*.

"The Egg is creativity in its purest form," trumpets Bob Jackson, who bears the title of group coordinator and advertising director. He claims "We can draw on the creative resources of over 31,000 'specialists' on the UCLA campus, ten times more than the largest ad agency."

But *The Egg* doesn't plan to compete with an advertising agency, but rather "to solicit work from the overloaded West Coast agencies."

It looks like the University itself is in on the act, for Jacobson says that among the other services offered by *The Egg* are "the West's largest computer complex and UCLA's enormous library system." Understood that the kids can use the library, but how's that about nailing computer time to use for their own private projects?



**RALPH KESSLER
TOM ANTHONY**

**IDEAS IN MUSIC LTD.
19 E. 53 ST.,
NEW YORK 10022
PL 3-8313**

DECEMBER 2, 1968

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

The headache that some media buyers will have following the New Year's Eve celebration four weeks from now won't be from the refreshments. More likely, it will be from trying to adjust to the new consolidated tv spot time-buying methods that go into effect January 1 at the five agencies handling General Foods accounts.

Under the new plan, each of General Foods' advertising agencies will be given the responsibility for buying all GF spot announcements in several assigned markets. The planning will remain the responsibility of the brand agency.

This idea is not new to General Foods or to the advertising industry.

Several years ago, GF tried this method of assigned markets on a limited basis. According to a GF spokesman, "We knew in '65 that the idea was feasible, and would work for all GF products, but at that time we didn't think it was practical."

Today they think it is, and on January 1 when the changeover officially occurs, about 28 of the top 50 markets will be bought under this new system. Eventually all GF markets will be divided among Young & Rubicam, Grey Advertising, Benton & Bowles, Ogilvy & Mather, and Doyle Dane Bernbach.

The agencies will share the buying responsibility on the remaining mar-

kets until the changeover is entirely effected.

A GF spokesman could not say exactly when the changeover would be finished, nor could he disclose how it is determined which agencies will buy which markets. He did admit, however, that part of the basis for the decision for spot assignments was based on the amount of business each agency is currently doing with the company.

Under this new buying system, the agency of record prepares media plans and specifications for their particular products. Each specification is then sent to the agency which does the buying for the markets included in the plans.



Bud Foullois buys for Prince Matchabelli and Warner Lambert at Papert, Koenig, Lois, Inc., New York.

This agency checks availabilities and makes the arrangements for the buy, using, of course, all the bargaining power it will then have as the sole GF buyer in that market.

The agency of record's media director will then check the buy, and if it meets with his approval, the market will be bought.

In the case of Young & Rubicam, which is now changing its whole media department into a market specialist system, the buy will also be checked by the Y&R specialist who is responsible for that market.

Bristol-Myers has been using a buying setup similar to GF system for over a year now. While the system has been working well for the drug house, it may only be coincidental that Bristol-Myers manufacturers Excedrin.

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

American Cyanamid Co.
(SSC&B, Inc. New York)

A six week push for BRECK BASIC began prior to issue date in about 20 markets. Fringe 30s and minutes are being used to reach the women. Val Sauri made the buy and Claudette Roman is servicing it.

KMJ-TV HAS 1,345 FEATURE FILMS FOR FRESNO VIEWERS

KMJ-TV presents the finest motion pictures from its fabulous library of 1,345 movies from 28 film packages that includes:

PARAMOUNT —
Portfolios I & II

MGM 4, 5 & 6

MCA—UA—SCREEN GEMS
— and many others.

Put your message where the Fresno Movie audience is . . . at these times:

- 2:30 PM Nancy Allan's Movie Matinee
- 7:00 PM Monday Night At The Movies

BIG DOUBLE FEATURES

- 4:30 PM Saturday Cinema
- 5:30 PM Sunday Cinema

Plus NBC Monday, Tuesday and Saturday Night Movies.

Smart advertisers know KMJ-TV produces sales results in the \$1.98 billion Fresno Market.*

*Sls. Mgmt., '68 Copyrighted Survey (Effective Buying Income).

McCLATCHY
BROADCASTING



BASIC NBC AFFILIATE
REPRESENTED NATIONALLY BY
KATZ TELEVISION

Media Personals

RAYMOND KELLER has joined Needham, Harper & Steers' Chicago division as a media supervisor. He was formerly with the media department of the Leo Burnett Co.

CHARLES A. VENTURA, JR. has joined the Philadelphia advertising and public relations firm of Lewis & Gilman Inc. as a media buyer. Ventura has previously been with Gray & Rogers in charge of broadcast buying. In other department changes, MRS. SUSAN M. FELLOWS has been promoted to an assistant time buyer and SUSAN H. BUNTING has been promoted to broadcast media estimator.

MALCOLM B. GORDON has been named director of media and research at Ross Roy of New York, Inc. Previously he was with Fuller & Smith & Ross, Inc. where he headed the entire media operation.

RAYMOND L. FERTAKOS has been appointed associate media director at Sullivan, Stauffer, Colwell & Bayles, Inc. In his new position he will become a member of the SSC&B plans board.

JAN VAN EMMERIK has joined the media department of SSC&B as director of media research. He has been a research executive at several agencies, and began his career by joining the A. C. Nielsen Company Sydney, Australia office.

HOLLY SHIVELY has joined Arthur Meyerhoff Associates, Inc. Chicago, as a time buyer. Miss Shively was previously broadcast media director at a number of agencies including Erwin Wasey and Ruthrauff & Ryan.



Four new vice presidents at Compton Advertising, Inc., New York are Dolores Gould and Ruth Mansfield (l. and r. foreground), account executives, and copy group heads Norma Marmoci and Emilie Griffin, (l. and r. background.)

Spot (From page 47)

American Home Products Corp.
(John F. Murray Advertising Inc. New York)

A flight for ANACIN and DRISTA begins December 2 and continues through December 27. About 25 markets will view the piggyback 30s which will run in fringe time. Nancy Cutler worked on the buy.

Campbell Soup Co.
(BBDO Inc., New York)

Helping to introduce the national distribution of CAMPBELL'S NOODLE SOUPS is a 27 market buy that takes the air this month. The 30s and minutes will be bought on a month to month basis. How well retail distribution is established and monthly market sales figures will be used to determine the changing month objectives. Bob McDonald and Steve Wilson are the buyers.

Chesebrough-Pond's, Inc.
(Papert, Koenig, Lois, Inc. New York)

Commercials for WINDSONG began shortly before issue date in 40 markets and will continue until December 2. Primetime 10s and 20s are being used. Bud Fullois is the buyer.

The Colgate Palmolive Co.
(Ted Bates & Co., Inc. New York)

A four week flight for various COLGATE products began December 1. Fringe minutes are being used in a minimum of 9

(Continued on page 50)

WDTV

COVERING A
VITAL
area of
Central W. Virginia

WDTV

FAIRMONT,
CLARKSBURG,
WESTON,
WEST VIRGINIA

John North • Vice Pres. & Gen. Mgr.



Represented by
Avery-Knodel

HERE COMES THE NEGOTIATOR

The tireless efforts of agency media departments to maximize buying effectiveness, and recent reactions to prove superiority to outside media services, have generated a need to do things differently. Many agencies realize that repetitive day-to-day calling for avails, and other antiquated buying habits, just won't do when advertisers are asking for better schedules, better efficiencies.

Changes are being made. Methods of buying are being altered. Recently, a unique animal has materialized from agency media buying aisles. Touted as defender of the innocent advertiser and pursuer of media-buying justice, the *negotiator* has arrived.

ARB-bred from columns 5 and 10, this mighty force of law and order, programmed to dissuade hostile media buying hordes and do combat with barbarian broadcasters, suddenly appears as the agency "man of steel."

The negotiator, in most agencies where this method is being utilized, purchases time for all agency brands in specific markets. Not a brand buyer, the negotiator strives to maximize leverage against broadcasters, by using a combination of heavy dollar expenditures and knowledge of individual markets.

Consequently, the continuous purchasing of several major markets rather than the direction of occasional brand investment in as many as 100 markets will offer obvious knowledge values to the negotiator.

The rewards of this knowledge are reaped daily in dealing with specific market situations.

Suppose a negotiator who buys for products X, Y and Z is forced to cancel product X's entire schedule. However, product X has been running in certain areas which are superior to a number of spots on products Y and Z schedules. The negotiator should then shift the superior spots on the product X schedule to the Y and Z schedules, in turn cancelling sufficient weight on the two schedules to counter-balance the additive weight received from schedule X.

This procedure can continue *ad infinitum* so that, in theory, a schedule may eventually be obtained that cannot be improved.

Many stations offer outstanding spots on a Pending Non-Renewal basis only, and list the date when these spots may be secured. Usually, these spots are not available when that date is reached. When a station continually notifies a buyer that his PNR'S did not clear, one suspects that the spots were never available, but were offered in the hope that the buyer would accept different available areas as make-goods.

This sales technique will not work with a negotiator. Being in a market 52 weeks a year, a negotiator quickly determines which representatives are completely legitimate in their availability offerings, and which are less than honest. More importantly, negotiators will have time and leverage to react positively to cooperative stations.

By consistently buying and re-buying specific markets, negotiators will develop working relationships with station sales managers and even station general sales managers. Occasionally, these relationships will enable the negotiator to obtain special considerations which cannot be secured through the station representative.

Perhaps a client wishes immediate cancellation because of product shortage, or wants a hiatus because he considers his commercial inferior. Good working relationships with stations will usually permit a negotiator to achieve both requests.

Additionally, the tacit suggestion that future business may not be enjoyed by non-cooperative stations may allow negotiators significant rate advantages over brand buyers at other agencies.

The eventual effect of negotiator buying may not be realized for a time, but no one can say that agencies are not consistently rethinking their buying methodology.

KOVR-13

GREAT

EARLY EVENING

FALL SHOWS

Cap'n Delta's Comedy Hour

- 4:30 Gilligan's Island
- 5:00 I Love Lucy

KOVR EVENING NEWS

- 5:30 ABC News with Frank Reynolds
- 6:00 KOVR Evening News

Followed by the highly successful PERRY MASON at 6:30.

Get your message on KOVR-13, the station that is growing in California's 3rd TV Market* — a \$5.5 billion market**.

*SRDS Sept. '68 Areas of Dominant Influence
**Sis. Mgmt., '68 Copyrighted Survey (Effective Buying Income.)

McCLATCHY
BROADCASTING



BASIC ABC AFFILIATE
REPRESENTED NATIONALLY BY
KATZ TELEVISION

THINK

POWER . . .

Texas' highest maximum rated power . . . full color . . .

THINK POTENTIAL . . .

Greater buying opportunity reaches total market . . . not available on any other station in area . . .

THINK PROGRAMMING . . .

Stock Market . . . Business and World News . . . Children's Programs . . . Spanish Programming . . . Bullfights . . . Variety Shows . . . Movies . . .

THINK

BIG . . .

Covering Houston-Galveston . . . Texas' richest market.



Full Color and Texas' highest maximum rated power.

KVVV-TV

CHANNEL 16 / KVVV-TV
Executive Sales Offices at 1217 Prairie
Houston, Texas 77002
Represented by the Hollingbery Co.

Spot (Continued from page 48)

markets. Monique Stephens worked on this buy.

Continental Baking Co.

(Ted Bates & Co., Inc. New York)
Commercials for HOSTESS CAKES take off in 80 markets for 21 weeks beginning January 6. Day and fringe minutes will be used. WONDER BREAD commercials will also be seen in 80 markets beginning January 6 and running until July 13. Day and fringe minutes will also be used. The spots are designed to reach kids. Dan Monahan is the buyer for Hostess Cakes and Margaret Berkin worked on the Wonder Bread buy.

Cott Beverage Corp.

(J. M. Mathes Inc., New York)
A buy for COTT mixers is already underway in New York, Hartford, New Haven, Boston, and Portland, Me. Ten and 20 second spots are directed to adults in the campaign which will run through the end of the year. Day, fringe and primetime is being used in the following weekly weights: New York 227 grps; Hartford 216 grps; New Haven 266 grps; Boston 593 grps; Portland 565 grps. Mrs. Ruth Christenberry is the buyer.

Lehn & Fink Consumer Products Div. of Sterling Drug Inc.

(SSC&B, Inc. New York)
A six week buy for LYSOL spray disinfectant begins December 2 in about 30 markets. Primetime IDs will be used. Olga Hoffman placed this buy.

Minute Maid Co. Div. of Coca-Cola Co.

(The Marschalk Co., Inc. New York)
Commercials for HI-C will be seen for three weeks beginning December 3 in 50 markets. Day and early fringe minutes are being used. Rose Mazzarella is the buyer.

The National Biscuit Co.

(McCann-Erickson, Inc. New York)
The final four week flight of a test campaign for NABISCO CHICKEN IN A BISCUIT begins December 2. Nashville, Indianapolis, and Minneapolis-St. Paul are the markets that will see the day and primetime 20s and minutes. The spots are geared to sell women 35-49 on the new snack product. Mark Miller placed the buy.

New York Telephone Co.

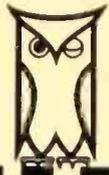
(BBDO, Inc. New York)
Christmas commercials for the NEW YORK TELEPHONE CO. began shortly before issue date and will continue until December 17. Eight markets will be seeing the prime and fringe 30s and 60s.

Pet, Inc. (Gardner Advertising Co., Inc., New York)

A two-week pre-Christmas push for
(Continued on page 51)

Who's Who

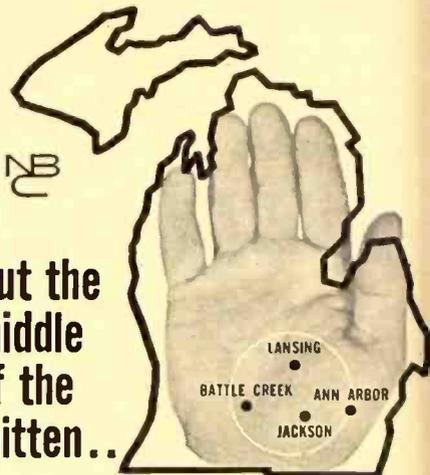
in Des Moines TV?



WHO TV

...that's who!

NB COLOR 13
DES MOINES, IOWA



Put the middle of the mitten..

in the palm of your hand

WILX-TV

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

WILX-TV
1048 Michigan National Tower
Lansing, Michigan 48933

Represented by
AVCO RADIO TELEVISION SALES, INC.

At an agency of this size, you get a better picture of the various aspects of advertising, than do many media people who are apt to be cubbyholed in the big shops.

That is the view of Robert Meehan, media buyer/planner at Rockwell, Quinn & Wall, Inc., New York, for the past year.

Meehan says, "I have the chance to get involved with creative and marketing objectives, then move into the media plan and finally see the media purchased."

A graduate of Saint Peter's College in Jersey City, New Jersey with a B.S. in marketing, Meehan made up his mind to go into advertising as the best means of getting a workable understanding of marketing problems and solutions.

This was a major decision, because Meehan was at college on a baseball scholarship and naturally spent many hours thinking about pro ball.

"I was a pretty fair glove man," he says, "but I didn't knock down any fences with the bat, so I'm sure



the big leagues didn't miss anything."

He began agency work at William Esty and Company as a media trainee. Later he moved into media research, then became a print buyer and eventually went on to broadcast buying.

Meehan finds the media field is an exciting business, because it's constantly changing.

"You never stand still. Somebody's always changing the mix, or the rat-

ing systems, or the discount rate, or the combos, and as soon as you think all the pieces fit together—watch out! That's the time they'll pick you off base."

Meehan sees the future media man as someone well versed in media, marketing, research and computer programming if he expects to go anywhere. He must continually seek new media and research concepts and build a working knowledge of marketing and computer programming, says Meehan, who will begin graduate studies at Fairleigh Dickinson University in Rutherford, New Jersey, next Spring.

Last Summer, Meehan was married to the former Laraine Hill. They live in Bogota, N. J. She's an English teacher and likes the theater.

"It works out well," Meehan says. "We have two tv sets to take care of both drama and football. And one day I even got around to reading a sonnet by Shakespeare. I liked it, but of course you can see why that stuff wouldn't get much of a Starch."

Spot (From page 50)

WHITMAN SAMPLER/ROSE begins December 11 in about 50 markets. Piggyback 30s will be used in fringe and primetime. Dick Macaluso placed the buy.

Charles Pfizer
(LaRoche, McCaffrey & McCall, Inc., New York)

A push for PACQUINS began shortly before issue date and will continue until the end of the year. Fringe 30s are being used in about 35 markets in an attempt to reach women. A similar buy is also underway for DESITIN ointment. Steve Murphy is the buyer.

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

Commercials for MEASURIN, a medication for the relief of arthritis, will be on the home screen through December 27. Day 30s will be used exclusively to reach women in Columbus, Greenville, Portland, Grand Rapids, Houston, Salt Lake City and Phoenix. Credit Lori Fure with the buy.

Supermarkets General Corp.
(Venet Advertising Agency, Inc., Union, New Jersey)

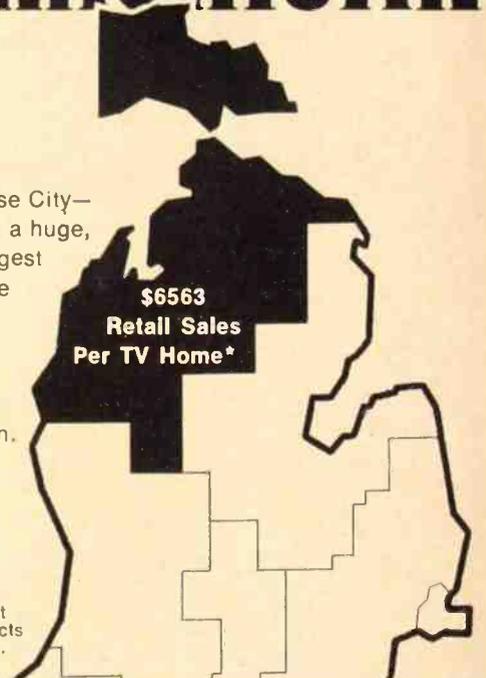
In an effort to call attention to the changing of the name from Shop-Rite to Pathmark, the supermarket chain is buying just about every availability there is on

(Continued on page 53)

UPSTATE MICHIGAN

Richest A.D.I. in the state per TV home — and that's not all!

When you look at the Cadillac—Traverse City—Sault St. Marie A.D.I., you're looking at a huge, 24-county area where Michigan's biggest spenders spend. And if you add the neighboring counties (11 more) where WWTV is the dominant CBS station, you're looking at a cool billion in consumer spendable income. Think about it—when you're thinking about Michigan.



*Source: ARB and SRDS. Audience measurement data herein are estimates only, subject to defects and limitations of source material and methods.



The Feltzer Stations

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

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

WWTV/WWUP-TV

CADILLAC-TRAVERSE CITY / SAULT STE. MARIE

Avery-Knodel, Inc., Exclusive National Representatives

Agency Appointments

ROBERT S. MARKER has been elected president at McCann-Erickson, Inc., New York. Marker, who was executive vice president until his election, joined the agency in 1963 as an account supervisor. He had formerly been a vice president at Leo Burnett Co.



MARKER

DAVID WOOD has been appointed assistant media director at Sullivan, Stauffer, Colwell & Bayles, New York. Wood previously was with Grey Advertising as an assistant group head.

JOSEPH CROWLEY has been elected a vice president at Batten, Barton, Durstine & Osborn, Inc., New York. Crowley, an account group head, has been with the agency since 1956.

FRED DUDAK and LAWRENCE FLINK have been named vice presidents at Dancer-Fitzgerald-Sample, Inc., New York. D. JAMES HUGHEY has been named to the same position at the Dayton office. Dudak, associate media director, has been with the agency for eight years. Flink has been with the agency for three years, and Hughey joined D-F-S in 1961.

EUGENE CASSIDY and WILLIAM RUSCH have been elected vice presidents of Foote, Cone & Belding, New York. Cassidy came to FCB from Sullivan, Stauffer, Colwell & Bayles in 1964. Rusch, an account supervisor, came to the agency from Benton & Bowles.

ROBERT F. BAKER, JR. has joined LaRoche, McCaffrey and McCall, Inc., New York as an account ex-

ecutive. Previously, he was with McCann-Erickson.

ROBY HARRINGTON III has been appointed a senior vice president at Young & Rubicam, Inc., New York.



HARRINGTON

Harrington, a management supervisor, has been with Y&R since 1961. Previously, he was with N. W. Ayer.

ROLAND WALLER has been promoted to brand supervisor at Leo Burnett Co., Inc., Chicago.

**You're only
HALF COVERED
in Nebraska...**

**if you don't use
KOLN-TV/KGIN-TV**

You have to reach the right people if you want to be *influential* in Nebraska.

You need Lincoln-Hastings-Kearney, the state's *other* big market. It's served best by KOLN-TV/KGIN-TV, the official CBS outlet for most of Nebraska and Northern Kansas. Avery-Knodel can *reserve* it for you.



Rep Report

TONY KIERNAN has joined NBC Television Spot Sales as an account executive. He had previously been an account executive with WBAL-TV Baltimore.

HARRY GODSIL has been appointed sales manager of the Detroit office of Tele-Rep, Inc. He had previously been assistant sales manager of KPTV Portland, Ore.

FRANK DEMARCO has joined the New York sales staff of Blair Television. He was formerly an account executive for Katz Television.

ROBERT HITCHENS has been appointed sales manager of Spanish International Network. Prior to assuming his new post, he had held various sales promotion posts at NBC.

DONALD C. MCGOVERN has been appointed account executive with NBC Television Spot Sales, Chicago. He comes to his new position from WMAQ-TV, where he was an account executive for the past year.

DICK HAYES will be transferred from Blair Television New York, to the company's Boston office. He has been with Blair since 1961.



The Feltzer Stations

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

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

KOLN-TV / KGIN-TV

LINCOLN, NEBRASKA
1500 FT. TOWER

GRAND ISLAND, NEBRASKA
1069 FT. TOWER

Avery-Knodel, Inc., Exclusive National Representative

BUYS IN BRIEF

SELCHOW & RICHTER, the 100-year-old games manufacturer, will begin running its largest tv schedule ever the first week in December. Close to 500 spots, either 30 or 60 seconds will be run during the three week pre-Christmas period. Vic Parttridge is the buyer at *Warwick & Legler*.

RONSON has an extensive holiday ad campaign planned which includes 60-second spots for the *Varaflame Comet* lighter, and commercials for Ronson appliances. The national campaign was prepared by *Grey Advertising*.

Alberto-Culver is introducing their new line of hair colors named **FOR BRUNETTES ONLY** on a national basis. Spot tv will form a part of what is billed as a multi-million dollar campaign.

American Machine and Foundry through *North Advertising* has announced its largest campaign ever for *SKI-DADDLER* snowmobiles. Spot tv will be used in over 100 markets within the snow belt of the U.S. and Canada. The spots are designed to encourage viewers to take a test drive. *North Advertising* is handling the account.

The **Coca-Cola Co.** is planning an extensive pre-Christmas tv campaign. *A Charlie Brown Christmas*, on the CBS tv network heads the national tv push. It will be supported by local bottlers who will be using spot tv.

A strong tv campaign will be used in the Northeast states to introduce **BIRDS EYE ORANGE PLUS** into new markets. *Benton & Bowles* is handling the advertising for General Foods. Women are the target.

Improved **JELL-O** instant puddings will be introduced by a heavy day and night network and spot campaign. The product is being introduced nationally. *Young & Rubicam* is the agency on the account.

Up at Metromedia

Metromedia, Inc., has promoted John B. Sias and Arthur Birsh to group vice presidencies. Sias has been president of Metromedia's Metro Tv Sales Division since 1963, while Birsh is president and publisher of *Playbill Magazine*, a recent Metromedia acquisition.

Metromedia has also appointed John Van Buren Sullivan, president of the company's Radio Division since 1965, to the new post of vice president-corporate relations. Merrill Myers has been named vice president-public relations.

According to board chairman and president John W. Kluge, the appointments were made to increase the divisional efficiency and coordination within Metromedia, which has 14 operating divisions with 110 offices in 26 cities.

Spot (From page 51)

three New York stations. Day and prime-time minutes are being purchased. The buy which began shortly before issue date is to run for a minimum of three weeks. Lorraine Schulze is the buyer.

Weight Watchers International (Ted Barash & Co, Inc. New York)

Commercials for **WEIGHT WATCHERS** frozen dinners are being seen in 12 markets and will continue through the end of the year. These will be renewed in January, and at that time an additional eight undisclosed markets will be added to the schedule. The spots are oriented to reach women 25-49.

Buyer's Checklist

New Representatives

WNJU-TV New York has appointed **Savalli-Gates, Inc.** as its exclusive sales representative in the Dallas, Atlanta, and San Francisco areas.

Network Rate Increases

ABC:

WPBN Traverse City, Mich. from \$325 to \$350, effective May 1, 1969.

NBC:

KOCO San Diego from \$1,050 to \$1,100, effective May 1, 1969.

WOC-TV... the brightest media serving the Quad-Cities*



The Quad-Cities are similar to the boroughs of New York. It is a combination of four large cities and six small ones. WOC-TV is the one media that effectively serves the entire area.

24th Market in Metro Area Consumer Spendable Income per Household (from 36th place last year).

34th Market in Metro Area Retail Sales per Household (from 38th place last year).

(SR&D Consumer Market Data, January, 1968)

Population: 1,666,400

Households: 511,200

EBI: \$4,744,409,000

Total Retail Sales: \$2,888,784,000 (SM Survey of Buying Power, 1968)

TV Homes in Area: 482,600 (ARB, 3/68)

COLOR SATURATION PENETRATION in DMA: 41%, **COLOR SET COUNT:** 103,600 — ranking 37th in the nation. (Broadcasting, October 7, 1968)

The largest market between Chicago/Omaha Minneapolis-St. Paul/St. Louis



*Davenport-Bettendorf, Iowa, Rock Island-Moline-East Moline, Ill.

CONTACT YOUR PGW COLONEL

WOC-TV ... where the NEWS is
WOC-TV ... where the COLOR is
WOC-TV ... where the PERSONALITIES are



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



GOODWILL AMBASSADORS

■ Chuck Richards, Community Relations (left), and Dave Stickle, Public Affairs Director . . . are WMAR-TV representatives to the public. They attend hundreds of meetings yearly . . . meet thousands face-to-face . . . are active in a wide variety of local and statewide community affairs. ■ Dave Stickle talks to the people who make the news . . . discusses current problems . . . interviews the candidates . . . develops background material in depth for his special reports. ■ Chuck Richards meets students at all levels, speaks at service clubs, churches, and to other groups. He explains the relationship of a leading television station to the public. ■ They bring WMAR-TV closer to its viewers . . . and its viewers closer to the issues of the day.

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

WMAR-TV 

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

Wall Street Report

Broadcast barometer. It's not official, but Wall Street has started using the broadcast industry as another "business barometer."

The reason: since broadcasting depends on advertising, it is extremely susceptible to changes in the economic wind.

"If broadcast revenues are falling off, you can be sure it's because profits in other industries are slipping, or that business leaders anticipate a decline," commented one analyst, who compiles a regular index on the broadcast group of stocks. "If a company's profits are slipping, advertising is the first thing that gets cut; if things are rolling along nicely, the ad budget is beefed up."

The recent record seems to prove the point. The economy has been in high gear most of the year, with consumers in a real buying mood well into the second half. And, as recently released earnings figures show, the broadcasters rode the crest. Because of different fiscal years, their quarters do not always coincide—one company may be reporting for its first fiscal quarter, 1969, another for the third fiscal quarter 1968—but they cover roughly the same time span, the boom period just after the calendar mid-year.

Up goes Corinthian. Corinthian Broadcasting, for instance, has just released a report of record sales and earnings for its second fiscal quarter and six months ended Oct. 31. Profits, even allowing for the surtax, were up 22 per cent to \$1,166,533, or 35 cents a share, for the second quarter, compared with results for the similar period a year ago. Six-month earnings were up 13 per cent, to \$2,049,029. Revenues were up 41 per cent and 24 per cent, respectively.

Metromedia's profits for its third fiscal quarter hit \$1,677,359, an increase of 28 per cent. Profit for the first nine months was up 56 per cent, to \$6,344,072. A per share gain to \$1.23 from 88 cents for the first nine months was recorded, in spite of the fact that there were 546,947 more shares outstanding.

One of the biggest percentage gains

was chalked up by John Blair & Co., which had profit of \$629,000 (59 cents a share) for the third quarter, a gain of 76 per cent. Revenues for the same period were \$8,007,000, compared with \$6,250,000. For the nine months, profit was \$1,761,000 (\$1.66 a share), compared with \$1,526,000 (\$1.40 a share).

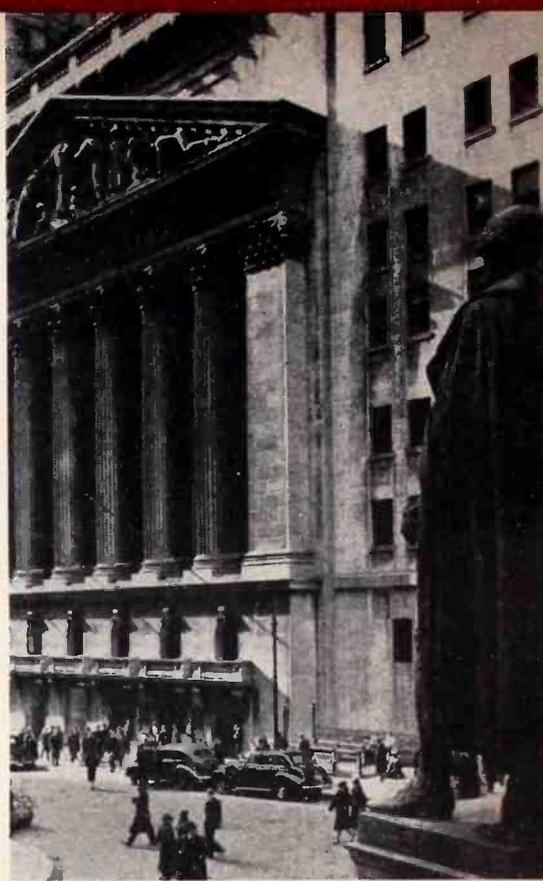
Even CBS, which some analysts had expected to slip, was up slightly, and Stanton and Paley predicted the momentum would continue through the fourth quarter. CBS had third-quarter profit of \$10,846,000 (43 cents a share) compared with \$10,451,000 (42 cents a share) for the year-earlier period. Without the surtax, CBS would have earned 48 cents a share in the latest third quarter.

Strong second half. CBS's results underline the pickup that occurred in the second half of this year. In the first nine months, for instance, it actually showed a decline in profit, to \$34,751,000 from \$35,566,000. The recovery in the third and fourth quarters, however, may not be enough to give CBS a gain on the year as a whole. It will show a good gain in revenues, but this may not be enough to offset increased taxes.

Cox, too, is showing good gains in revenues but is having trouble matching profits. Third-quarter revenues rose 13 per cent, to \$12,838,839, but profit dipped to \$1,218,992 (42 cents a share) compared with \$1,393,997 (49 cents) for the year-earlier period. Nine-month figures showed a similar pattern: revenues up 14 per cent, to \$40,461,719 and profits off at \$4,783,646, or \$1.66 a share, compared with \$5,000,288 (\$1.77).

J. Leonard Reinsch, president of Cox, mentioned the effects of the surtax, but said the earnings decline was also due to troubles in the program production and distribution division. These troubles, he added, were "temporary." Broadcasting and CATV all showed good gains in profit.

Storer Broadcasting, which also had been having its troubles, seems to be setting its house in order, too. In spite of heavy development costs (which probably will extend well in-



to 1969), Storer turned its subsidiary, Northeast Airlines, into a money-maker from a money-loser.

This turn-around, coupled with an increase in broadcast revenues of about 14 per cent or more from the record \$56.5 million of last year, looks as if it will give Storer a significant increase in per share profit for this year as a whole. Last year, Storer turned in a disappointing \$1.86 a share.

Start of something? Meanwhile, Wells, Rich, Greene's decision to "go public" may be the start of something big, as the principal shareholders of other agencies cast envious eyes at the \$6 million or so that Mary Wells Lawrence and partners carved off, following public sale of some of their shares.

Doremus & Co., the big New York-based advertising and public relations agency, is the first to follow suit.

It has just filed with the Securities And Exchange Commission a proposal to sell to the public 100,000 shares, or 25 per cent of its outstanding common stock.

This is to help cover the cost of buying back 9,880 shares, or 57 per cent of the outstanding common, from William H. Long Jr. Long will receive \$2,450,000 in cash immediately.

Doremus expects to get about \$1 million from its public sale (after expenses). ■

managers throughout the country.

Penney is currently overhauling its image—closing out many of the little green-awned units that were once so much a part of Main Street, USA, expanding others where the potential permits, and building beautifully designed and merchandised new units, many of them full-line department stores in the 150,000 to 200,000-square-foot class. And Penney's fashion-oriented, obviously professionally produced commercials are doing much to carry the new message.

The chains are not alone, of course. Independent department stores are coming into tv in ever increasing numbers and depth—and they're coming in color, almost exclusively.

At one—Dayton's in Minneapolis—the store's own broadcast staff creates and produces its own commercials. At others—Woodward & Lothrop in Washington, D. C., for example—ad agencies produce commercials, working closely with the store's advertising department.

For the past 10 years, Woodward & Lothrop's agency, Harwood Martin Advertising, has been producing all of the store's commercials in color.

Woodward & Lothrop allocates a major portion of its advertising budget to broadcast (most of that to tv, some to radio).

Management sees no logic in using black-and-white for commercials since so much of the store's merchandise—particularly women's apparel and home furnishings—is extremely colorful, and since color carries no differential in time cost, and only a relatively small one in production cost.

Action in IDs

Harwood Martin makes 60s, 30s and IDs for the store, which is considered the key retail account in Washington.

ID's are used to announce special sales, and to sustain interest in these events as they progress. "We use them," says agency president Harwood Martin, "to reach a lot of people quickly."

ID's usually begin with posters identifying the store and the event, and then go into a series of stills. The agency manages to get plenty of action effect into the 10-second spots by dissolving quickly from one transparency to the next or, in the case of model rooms of furniture, closing in on a transparent to give the illusion of entering the room, then backing off to "leave" it. Two or three room settings (or other examples of sale merchandise) can be shown in this way, and the ID ends with an out-poster.

During the spot, copy is read live from the booth and can thus be

changed and kept current as the scene moves forward from one day to the next. Every ID gets a musical background.

The Martin agency's extensive morgue of background color transparencies representing much of the world, and its large collection of props (enough to fill several storerooms), come into play in the 30-second spots taped for Woodward & Lothrop. Utilizing live models, these are nearly always produced around fashion, home furnishings or furniture.

From the background shots, which have been transferred to rear-screen slides, an appropriate scene is selected and thrown on a huge screen with a color rear-screen projector. Then, with the agency's props, (and perhaps a few borrowed from the store) the foreground is built forward three or four feet on a riser and an on-location illusion is created in which to showcase models of merchandise. Taping is done with two color cameras.

Nothing is left to chance, all is minutely planned by agency and store—since cost control depends largely on speed in getting in and out of the studio where the commercial are produced. Ahead of time, models have been fitted at the store, operable merchandise has been tested, the set has been built, the entire operation has been timed.

A 30 can be shot in about two hours if all goes smoothly, as it generally does.

Departments, not items

Usually taped on Thursday and shown for the first time the following Sunday, the 30-second spots are designed to show departments, not to sell specific merchandise.

"They sell," Martin says, "but in a broad sense—sportswear, not just bell bottoms; children's wear, not just snow suits. Like that."

The 60-second spots that Harwood Martin Advertising does for Woodward & Lothrop are purely institutional. Shot in 16mm color film, they're actually mini-movies which show as many as a dozen departments in several of the company's stores, and utilize from 15 to 25 actors in the process. The minute spots underscore breadth and quality of stock, and the multiplicity of services which are offered by the big Washington store.



Pre-production huddle late last month during filming of a 60-second Penney holiday fashion spot includes director Vince Geary (second left), cameraman Joe Wolff, and Penney's television and radio specialist Bob Whittington (right).

Martin shoots them at night, moving into the stores with a 10-man motion picture crew, plus personnel from Woodward & Lothrop's display department to help set it up. It takes two weekends to shoot a 60, with about 24 hours of actual production time. A 30-second lift is taken from each 60 to give the store institutional 30s.

Says adman Martin, "We don't think of ourselves as competing with newspapers; we're simply another part of Woodward & Lothrop's sales operation. The only thing we're interested in is making the store's advertising work."

This department store television operation works, but many fail. Why? Because too many stores insist on doing too much of the job by themselves, rather than make use of professionals.

How Dayton's does it

But, as indicated, at least one major store produces its own commercials with signal success—Dayton's, huge-volume five-store operation in and around Minneapolis. Dayton's accomplished broadcast group, headed by executive broadcast producer Martin G. Fowler, has produced 64 commercials for the store in the past 18 months, all of them were in color.

Fowler's not alone. On his staff are an associate broadcast producer, a radio producer, a timebuyer and a business manager. Beyond that, he has access, for copy and art, to an advertising department that may well be the best in the department store business. All of Dayton's advertising is handled internally.

The store took no sudden leap into tv. For six months it experimented with the medium and explored its possibilities.

"We had to make sure," says Fowler, "that we could produce commercials on the quality level of the rest of the store's advertising, and that we could compete in tv, which is where the major leaguers play."

During the test period, Dayton's broadcast specialists set out to determine, as Fowler puts it, "how much overload a commercial could contain."

They double-tracked the music and the announcements, and tossed in a sound effects track to boot. They threw three or four visuals on the screen at once, superimposing them

New Yorkers get release prints fastest



from Reela in Miami.

Three things make it possible for Reela to beat anybody's time on release prints: 1. Sophisticated new equipment. 2. Competent, dedicated people. 3. The jet age.

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REELA OFFERS: *Complete* Editorial Services • *Complete* Producer's Services—Animation—Titling—Sound Services • *Complete* 8 mm, 16 mm and 35 mm Laboratory Services, including black and white or color dailies for Florida filming.

Reela

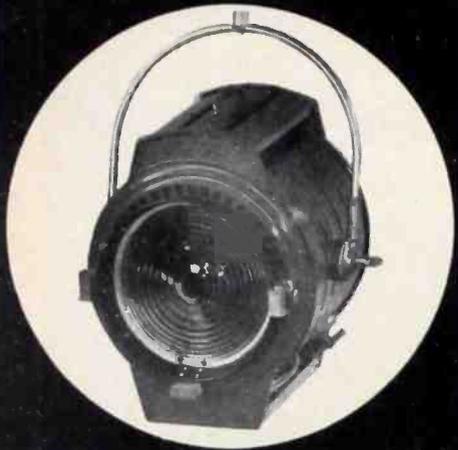
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better spotlight than a
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& McAlister**
at any price...

DON'T BUY THIS ONE!



**NO OTHER PRODUCT
HAS THESE FEATURES:**

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Provides optimum ventilation through housing, regardless of tilt angle.
- ✓ **NEW DOUBLE VENTED REFLECTOR** (Patent pending)
Allows additional airflow in critical area between lamp and reflector.
- ✓ **NEW BI-POST SOCKET** (Patented) Factory pre-set, toggle operated, spring loaded; provides four times more contact with lamp prongs. Prevents arcing and deformation.
- ✓ **NEW OPTIONAL FEATURES**
Your choice of front or rear opening, left or right door hinge, paint colors, cables, switches and plugs.

Send for illustrated catalog and prices of our complete line of controlled studio lighting equipment—spot lights, softlights, stands and accessories, etc.

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ESTIMATES
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A DIVISION OF F&B/CECO INDUSTRIES, INC.

Dept. 510, 1117 N. McCadden Place
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Phone: Area Code (213) 463-3253

and dissolving them into each other. They worked toward the maximum speed at which edits and cuts could be made while retaining continuity.

"It seemed pretty wild at the time," Fowler recalls, "but we distilled a lot of good effects out of it, and developed a psychedelic approach that got attention."

The store also tested the effect of tv on its customers by airing commercials made during the experimentation period and withholding all other advertising on the products featured. One, a hosiery spot, sold out an entire season's stock of the brand in two weeks. A children's shoe series clicked even better.

The Dayton style

A current 60-second spot for home sound film projectors opens with eight seconds of old home movies in sepia, running in complete silence. Then, with a blare of French horns, "Break the sound barrier in '68 with Bell & Howell," and the screen burst into color—a Christmas interior. The sound track carried the announcer's pitch; behind that, background music; and behind that, the indistinct babble of children's voices.

Sometimes shooting in the field, but often using the facilities of KTCA-TV, St. Paul's educational station, Dayton's makes minutes, 30s and piggyback 10s—and may go to 40s in the future. Though local actors are generally used, Fowler is free to cast from as far away as New York, and has had models flown in from Chicago (the girl for a lingerie spot, for example—the first commercial of its type produced in the U.S.)

Fowler finds that most of the store's commercials have an average life of four weeks, although some of the institutional spots can be rejuvenated for a second year.

"But," he concludes, "if we do the right job—with timing, rhythm, pulse, color and mood—we feel that we get all the mileage we need out of a spot the first time around."

In 1959-60, Robert Hall was television's largest retail spot advertiser. The men's, women's and children's apparel specialty firm peaked at about 150 stations in 125 markets, with a total of some 3,000 spots a week. Then, in 1962, it abandoned all but six or eight tv markets in an abrupt about-face to print.

Why? Rising time costs, the approval by SAG of major increases

for talent, high-budget production Robert Hall's films (each had from two to 10 actors, and a sound track that included announcer, orchestra playing an original score, chorus and sometimes soloists).

Early on, the company's commercials were shot with a stand-up announcer, and a stand-up model against a photo mural. Then they progressed to location shooting—Florida, Bermuda, Nassau—to get background and weather, and to combat the old "plain pipe racks" image as Robert Hall strove to upgrade.

Then, after a five-year absence, the company began moving back into television in Fall, 1967. The return has been gradual—market by market with each decision evaluated on the basis of the best medium or mix for each. Now, some Robert Hall markets are pure tv, the rest are various combinations of tv, radio, newspapers and circulars.

Last Fall, the company was in 11 markets with television; this Fall it is in 53.

"We're on the move again," Jack Wilcher, executive vice president of Arkwright Advertising, the company's agency, told TELEVISION AGE "and just as long as station rates stay where they should be, and are based on audience rather than supply



Donald Mercer (l.), vice president of station relations, NBC and F. E. Busby, president, WCWB-TV, sign agreement making the Macon station an NBC affiliate. Looking on are James Cathey (l.), WCWB-TV station manager, and Pierson Mapes, NBC station relations regional manager.

and demand, we'll keep on coming back."

Everything Robert Hall does is in color. "We looked forward for years to being able to use color," says Arkwright vice president Thomas G. Mannos, "and now we're making the most of it."

Wilcher and Mannos are convinced that color significantly increases Robert Hall's market potential, since color sets tend to be in the homes of consumers that the company hasn't heretofore had, but wants—a higher economic stratum, in line with the effort to upgrade.

"We'll get our percentage out of the black-and-white sets, and increase it with color," Mannos remarks.

Wilcher and Mannos believe the color/black-and-white differential to be about 20 per cent. "But we don't even ask," Wilcher says. "We just automatically shoot everything in color. There's no other way to go on tv if you're trying to merchandise apparel."

Of its 53 tv markets, Robert Hall is currently using films in only five. Production cost-control and the need to stay flexible dictate that a combination of slides, video tape, voice-over and background music be employed in the other 48.

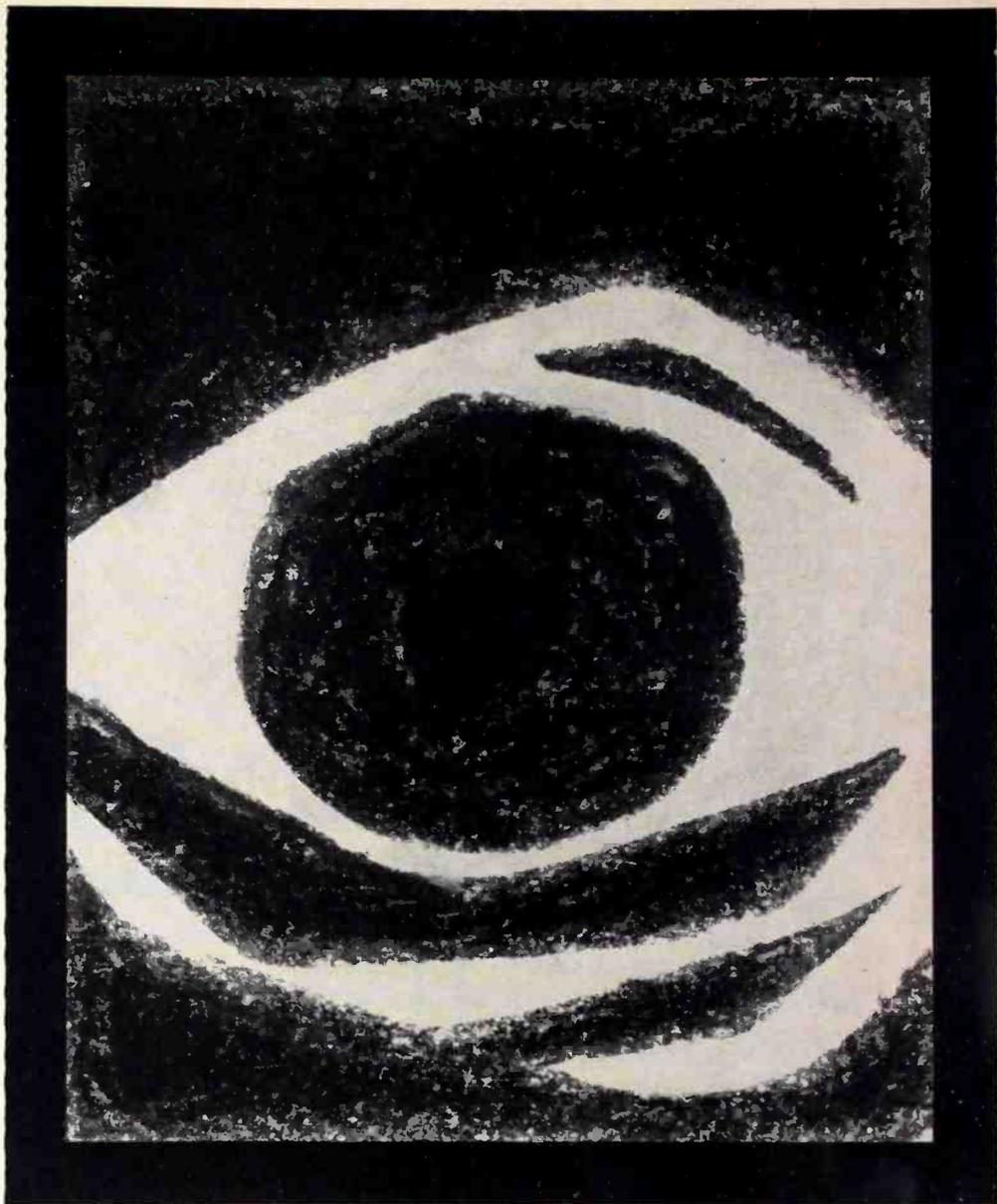
Plenty of action

In a typical Fall week, four to eight items go on tv in each market. Women's and children's items require daytime scheduling, men's are usually placed in or adjacent to sports and news.

Arkwright, which buys for all the stores, uses minutes, 30s and 20s. Materials are sent directly to stations, which put them together (sometimes recording voice-over, and sometimes color taping the whole spot), and screen them for store managers. Stations are sent stand-by scripts and slides on basic merchandise to cover out-of-stock situations.

Production of the Robert Hall spots are a tour de force on the part of writer-producer Wilcher, who creates the concepts, writes all the jingles and most of the music, sometimes sketches storyboards, is in on the casting, supervises filming, and takes part in the editing and dubbing sessions. He has worked with Robert Hall since the company went into business in 1940, and has been only in broadcast ever since.

Is Robert Hall's upgrading pro-



Secret weapon.

Channel 40's NEWSbeat keeps such a sharp eye on the local scene that it has become southern

New England's favorite news medium.

No less than 22 local reports each week keep over 1,000,000 New Englanders watching NEWSbeat.

That's \$2 billion worth of customers, hey.

Now isn't that an advertising buy worth keeping an eye on?



WHYN TELEVISION / SPRINGFIELD, MASS. 01101

MR. STATION MANAGER:

If your call letters are not on this list, please contact
TELEVISION AGE immediately— (212) 757-8400.

CKLW-TV Detroit
KAYS-TV Hays
KBOI-TV Boise
KCAU-TV Sioux City
KCMO-TV Kansas City
KCST-TV San Diego
KDAL-TV Duluth
KDKA-TV Pittsburgh
KELO-TV Sioux Falls
KERO-TV Bakersfield
KFBB-TV Great Falls
KFDA-TV Amarillo
KGBT Harlingen
KGNC-TV Amarillo
KGUN-TV Tucson
KGVO-TV Missoula
KGW-TV Portland
KHJ-TV Los Angeles
KHOU-TV Houston
KIFI-TV Idaho Falls
KING-TV Seattle
KLOE-TV Goodland
KLZ-TV Denver
KMBC-TV Kansas City
KMEG-TV Sioux City
KMJ-TV Fresno
KMOX-TV St. Louis
KMTV Omaha
KNEW-TV San Francisco
KNXT-TV Los Angeles
KOCO-TV Oklahoma City
KODE-TV Joplin
KOGO-TV San Diego
KOLN-TV Lincoln
KOMO-TV Seattle
KOTI-TV Klamath Falls
KOTV-TV Tulsa
KQVR-TV Stockton
KPHO-TV Phoenix

KPIX-TV San Francisco
KPRC-TV Houston
KREM-TV Spokane
KRON-TV San Francisco
KSAT-TV San Antonio
KSLA-TV Shreveport
KSTP-TV St. Paul
KTBS-TV Shreveport
KTRK-TV Houston
KTTV-TV Los Angeles
KTUL-TV Tulsa
KTVC-TV Ensign
KTVH-TV Wichita-Hutchinson
KTVT-TV Fort Worth-Dallas
KTVU-TV Oakland
KTWO-TV Casper
KTXS-TV Sweetwater-Abilene
KUAM-TV Guam
KULR-TV Billings
KVOO-TV Tulsa
KVVV-TV Houston-Galveston
KWGN-TV Denver
KWTV-TV Oklahoma City
KWVL-TV Waterloo
KXTV-TV Sacramento
KYTV-TV Springfield
KYW-TV Philadelphia
WAGA-TV Atlanta
WANE-TV Fort Wayne
WBAL-TV Baltimore
WBAP-TV Fort Worth
WBBM-TV Chicago
WBEN-TV Buffalo
WBTV-TV Charlotte
WBZ-TV Boston
WCAU-TV Philadelphia
WCBS-TV New York
WCCO-TV Minneapolis
WCEE-TV Rockford

WCSC-TV Charleston
WCTV Tallahassee
WDBJ-TV Roanoke
WDEF-TV Chattanooga
WDIO-TV Duluth
WDSU-TV New Orleans
WDTV Weston-Clarksburg
WEAU-TV Eau Claire
WECT Wilmington
WEHT-TV Evansville
WFAA-TV Dallas
WFBM-TV Indianapolis
WFIL-TV Philadelphia
WFLD-TV Chicago
WGAL-TV Lancaster
WGN-TV Chicago
WGR-TV Buffalo
WHBF-TV Rock Island
WHBQ-TV Memphis
WHDH-TV Boston
WHEN-TV Syracuse
WHIO-TV Dayton
WHO-TV Des Moines
WHYN-TV Springfield
WIBW-TV Topeka
WICS Springfield
WILX-TV Lansing
WIS-TV Columbia
WISC-TV Madison
WISH-TV Indianapolis
WITI-TV Milwaukee
WJAC-TV Johnstown
WJBF Augusta
WJBK-TV Detroit
WJHL-TV Johnson City
WJKS-TV Jacksonville
WJTV Jackson
WJW-TV Cleveland
WJXT Jacksonville
WJZ-TV Baltimore
WKBD Detroit
WKBF-TV Cleveland
WKBG-TV Boston
WKBS Philadelphia
WKEF Dayton
WKJG-TV Fort Wayne

WKRG-TV Mobile
WKY-TV Oklahoma
WKZO-TV Kalamazoo-Grand Rapids
WLEX-TV Lexington
WLUK-TV Green Bay
WLW-C Columbus
WLW-D Dayton
WLW-I Indianapolis
WLW-T Cincinnati
WMAQ-TV Chicago
WMAR-TV Baltimore
WMTV Madison
WNAC-TV Boston
WNBF-TV Binghamton
WNCT-TV Greenville
WNEM-TV Flint
WNJU-TV Newark
WOAI-TV San Antonio
WOC-TV Davenport
WOOD-TV Grand Rapids
WOR-TV New York
WOW-TV Omaha
WRBL-TV Columbus
WRCB-TV Chattanooga
WRDW-TV Augusta
WROC-TV Rochester
WSAU-TV Wausau
WSBK-TV Boston
WSJV-TV Elkhart-South Bend
WSPD-TV Toledo
WSTV-TV Steubenville
WSVA-TV Harrisonburg
WTAE Pittsburgh
WTIC-TV Hartford
WTMJ-TV Milwaukee
WTOK-TV Meridian
WTOP-TV Washington, D.C.
WTRF-TV Wheeling
WTTG Washington, D.C.
WTVM Columbus
WTVR-TV Richmond
WTVY Dothan
WVEC-TV—Norfolk Hampton
WWJ-TV Detroit
WWTV Cadillac
WXTV New York

gram working? Today, the company is successfully promoting men's suits for \$77.95 and women's coats for \$89.99 on tv—a far—and profitable—cry from its former \$29.95 price point.

Color's a necessity

Ask Duke Marx, president of Marx Advertising, Milwaukee, if color is important in retail commercials, and he says, "There's no alternative to color for retail tv. You've got to have it."

Marx Advertising, whose department store accounts include such key operations as The Boston Store in Milwaukee, Burdine's in Miami, Shillito's in Cleveland, Macy's of California and Winkelmanns in Detroit, turns out an average of 30 store commercials a month—and hasn't made one in black-and-white for more than four years.

Last month, the agency produced 54 commercials. "The Christmas rush," says Marx.

What goes best in color? "Fashion, of course," Marx says, "and home furnishings. But also intimate apparel, shoes, fun furs and imports like knits and leather handbags."

Marx shoots everything on film, and does about 80 per cent of its stuff on location, working fast. Last May, a team went to Italy for three weeks and shot 18 commercials for Italian promotions staged by Winkelmanns and The Boston Store. Next, it'll be off to Hong Kong, England, Greece and Italy again, to shoot for Shillito's, Winkelmanns and The Boston Store.

The agency shoots a lot of backgrounds abroad for studio projection later, using live models. Careful to avoid photographing cars or crowd scenes in which hem-lengths stand out, Marx is able to get about three years out of a background.

Marx Advertising does the whole job, except for the final film printing. The agency has its own studio, director, sound men, editors, animators. It owns \$100,000 worth of equipment, including Aeroflex 16mm color cameras, Magnasync and Ampex tape recorders, Movieola editors.

Also in stock at the agency: more than 1,000 pairs of earrings, 500 to 600 bracelets, 200 pairs of stockings ("Nothing looks worse in a commercial," says Marx, "than a girl who's not totally and correctly accessorized.

Women can spot them a mile away."

What are the pitfalls of shooting a retail commercial in color? "First and foremost," Marx points out, "you've got to be very much aware of what it will look like in black and white. A film can come off great in color, and die dead in black and white. Colors are tricky. Light blues, greens and pinks will slide into gray in black-and-white and gutsy reds will go black.

"What you've got to remember is that, color or no color, 70 per cent of the people are seeing your stuff in blushing black and white."

Kaufman Carpet's 35 outlets make it the country's biggest carpet specialty chain. Until last Fall, Kaufman had sunk its entire ad budget into newspapers. "But," as vice president of advertising and marketing Jerry Barr puts it, "we began to realize that we were in a shrinking newspaper market—not only in terms of the number of newspapers available to us, but in the number of readers, too."

So Kaufman took the plunge, cutting the 14 newspapers it had used down to eight and putting the differential (30 per cent of budget) into television.

To date, Barr has made four basic commercials—all in color—but via what he calls the "sandwich technique" (four interchangeable openings and four interchangeable mid-positions) the company has, in effect, 16 different spots.

Note of urgency

Kaufman uses mostly minutes, averaging about 24 spots a week (some IDs are also aired). The carpet company's commercials swing on a note of urgency, a "special sale tomorrow" pitch for fast action.

"We expect tv to give us a fast payout," says Barr, "and that's exactly what it does."

He's eminently satisfied with the medium, and there's more television—color, that is—in the cards for Kaufman.

"A product like ours belongs in color," Barr concludes. "It's pointless not to use it."

As far as the big guys in the retail game are concerned, color television is no longer around the corner. It's here, and it's made to order for the high-fashion, high-quality merchandise with which they want their stores to become identified. ■

Hot news

(From page 33)

Film speeds (exposure indexes) for both films are the same, but EF image quality—low graininess, sharpness, "deepeness" of the colors—are regarded as a vast improvement. Also processing of EF film can be "forced" to the extent that, in normal use, it can be exposed at double the rate speed (tungsten, 125; daylight, 80, with a filter). In fact, says Kodak, while some quality is lost, the film can be pushed up two f-stops, which is quadruple the normally rated speed.

New processing system

When Ektachrome EF came out, Kodak had already developed an improved processing "system." Dubbed ME-4, it was originally developed to process Ektachrome ER and to replace the ME-2A system. Kodak considers the ME-4 processing system an even more important photographic advance than that of Ektachrome EF.

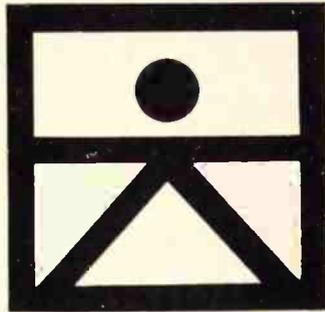
The big step forward with ME-4 was pre-hardening of the emulsion gelatin. This controls swelling through the processing, and permits higher processing temperatures. This, in turn, means that processing speed can be increased. What now takes 40 minutes used to take more than at 80 degrees, it is now done at 100 degrees.

The TELEVISION AGE survey found that, among the respondents, processors from 12 different manufacturers are in use. The names mentioned most often are, in order of frequency of mentions, Houston-Fearless, Filmline, Pako, Jamieson, Hills (the last two tied) and Allen.

Houston-Fearless machines are in use among 35.2 per cent of the stations which have color processors. The figure for Filmline is 13.3 per cent and for Pako, 11.4 per cent. Whether this is close to market shares is uncertain, since the data is in units, not dollars. Also, about 10 per cent of the stations with processors did not list the manufacturers' names.

Last year's TELEVISION AGE study of how many stations owned their own color film processors indicated the figure was about 40 per cent. This year's increase is not a large one, but the outlook for sales to smaller stations may result in a sizeable jump in 1969. ■

Credit for Creativity



The American Research Bureau is proud to announce a special awards program to recognize outstanding applications of audience research by television stations.

We cordially invite you to submit your effective uses of audience research as entries for an ARB Innovator Award. Any project employing the use of syndicated report data or special audience research from any source may be entered—projects which you may have used as sales presentations, programming improvements, trade or newspaper advertising campaigns, facility decisions, promotion planning, audience building, image improvements, rate card construction or any other purpose.

Your entries will be judged by a panel of industry leaders, and gold, silver and bronze plaques will be awarded based on creativity, originality and effectiveness.

Entry Deadline: February 28, 1969.

For complete information and entry forms on the ARB Innovator Awards program, clip and mail this coupon now!

To: Chairman
ARB Innovator Awards Program
4320 Ammendale Road
Beltsville, Maryland 20705

Yes. We're interested in achieving industry-wide recognition for our creative use of audience research. Please send me complete information and entry forms.

Name _____

Title _____

TV Station Call Letters _____

Street _____

City _____

State, Zip _____

Color's profile (from page 34)

Occasionally sharp differences crop up, though these are exceptions which prove the rule. For example, in Buffalo, NSI surveys show color penetration rising slightly from 20 to 22 per cent during the year measured. ARB figures show a rise of from 18 to 28 per cent in the same period. The NSI figure for July, 1968, is 25 per cent, though this is still lower than ARB's February-March, 1968, figure.

Nielsen shows difference

An analysis of the Nielsen color penetration figures for the top 25 markets in February-March, 1968, shows some differences by region. Average penetration (unweighted) of six eastern markets came to 25.5 per cent; for nine midwestern markets, 28.7 per cent; for six southern markets, 27.7 per cent and for four western markets, 34.5 per cent.

The latest information available at presstime on color penetration from both ARB and Nielsen, covering October, 1968, is shown below; (A) indicates ARB, (N), Nielsen:

- Albany-Schenectady-Troy—29 (A)
- Atlanta—30 (N)
- Baltimore—27 (A), 34 (N)
- Boston—28 (A), 28 (N)
- Charlotte—26 (A)
- Chicago—32 (A), 32 (N)
- Cincinnati—37 (A), 36 (N)
- Cleveland—38 (A), 39 (N)
- Columbus, O.—42 (A)
- Dallas-Ft. Worth—32 (N)
- Detroit—33 (A), 36 (N)
- Grand Rapids-Kalamazoo—33 (A)
- Hartford-New Haven—27 (A)
- Houston—33 (N)
- Indianapolis—38 (A)
- Kansas City—26 (N)
- Los Angeles—42 (A), 44 (N)
- Louisville—26 (A)
- Miami-Ft. Lauderdale—38 (N)
- Milwaukee—35 (N)
- Minneapolis-St. Paul—26 (N)

- Nashville—26 (A)
- New Orleans—32 (N)
- New York—24 (N)
- Philadelphia—33 (A), 33 (N)
- Pittsburgh—27 (A), 31 (N)
- Portland, Ore.—37 (A)
- Providence—30 (A)
- Sacramento-Stockton—41 (A)
- St. Louis—22 (N)
- San Diego—40 (A)
- San Francisco-Oakland—35 (A), 38 (N)
- Seattle-Tacoma—33 (A), 35 (N)
- Syracuse—30 (A)
- Tampa-St. Petersburg—33 (A)
- Washington—28 (A), 27 (N)

As in the case of St. Louis, a few NSI markets showed a decline in color penetration from July to October, 1968. These were Kansas City, Minneapolis-St. Paul and Seattle-Tacoma. Obviously, there was no such decline. But these figures are a reminder of the need as in all aspects of media buying, to stir judgment into the marketing mix. ■

Market	Total tv homes*	Per cent 2-3/67	Per cent color 2-3/68
Cheyenne-Scottsbluff-			
Sterling	129,300	18	28
Chicago	2,463,500	17	27
Chico-Redding	137,500	26	32
Cincinnati	828,500	26	32
Clarksburg-Weston	145,800	16	20
Cleveland	1,368,000	26	35
Colorado Springs-			
Pueblo	124,200	22	28
Columbia, S.C.	225,400	17	24
Columbia-			
Jefferson City	143,100	13	21
Columbus, Ga.	291,500	16	24

Columbus, Miss.	94,700	9	16
Columbus, Ohio	538,200	27	37
Corpus Christi	125,900	18	29
Dallas-Ft. Worth	878,900	21	30
Davenport-Rock			
Island-Moline	342,600	19	32
Dayton	532,900	28	36
Denver	489,000	23	32
Des Moines-Ames	301,600	17	27
Detroit	1,605,000	21	31
Dickinson	30,200	6	17

Dothan	121,700	16	23
Duluth-Superior	146,600	14	28
El Paso	126,300	18	32
Ensign-Garden City	49,000	18	30
Erie	205,300	18	24
Eugene	138,100	22	34
Eureka	51,400	20	29
Evansville-			
Henderson	215,200	16	27
Fargo-Valley City	159,300	13	22
Flint-Saginaw-			
Bay City	469,900	23	31

Market	Total tv homes*	Per cent 2-3/67	Per cent color 2-3/68
Florence, Ala.	35,500	13	17
Florence, S.C.	218,000	17	24
Ft. Dodge	57,200	15	20
Ft. Myers	45,300	22	31
Ft. Smith	96,400	12	15
Ft. Wayne	237,800	25	36
Fresno	235,100	29	37
Glendive	4,200	6	16
Grand Junction-			
Montrose	50,400	13	20
Grand Rapids-			
Kalamazoo	605,200	21	31

Great Falls	56,900	17	27
Green Bay	379,600	19	29
Greensboro-High			
Point-Winston			
Salem	502,800	15	22
Greenville-New Bern-			
Washington	230,900	15	23
Greenville-Spartan-			
burg-Asheville	670,900	16	23
Greenwood	96,500	17	21
Harlingen-Weslaco	80,700	12	21
Harrisburg, Pa.	430,500	25	35
Harrisonburg	108,500	12	23
Hartford &			
New Haven	1,049,900	20	28

Hattiesburg	124,200	19	25
Hays-Goodland	64,200	15	22
Honolulu	169,000	14	23
Houston	632,500	21	30
Huntsville-Decatur	143,500	17	22
Idaho Falls-Pocatello	64,000	25	33
Indianapolis	776,900	25	33
Jackson, Miss.	277,900	18	26
Jackson, Tenn.	93,600	9	18
Jacksonville	270,700	19	24

Market	Total tv homes*	Per cent 2-3/67	Per cent color 2-3/68
Johnstown-Altoona	1,075,600	17	25
Jonesboro	102,700	15	21
Joplin-Pittsburg	176,800	15	19
Kansas City	643,000	14	23
Klamath Falls	26,200	21	28
Knoxville	290,600	17	21
La Crosse-Eau Clair			
	226,700	ND	28
Lafayette, Ind.	58,100	26	28
Lafayette, La.	215,300	17	27
Lake Charles	87,300	18	24

Lancaster-Harrisburg-			
Lebanon-York	582,800	26	36
Lansing	555,000	25	33
Laredo	15,600	8	15
Las Vegas	84,900	33	43
Lexington	149,300	14	20
Lima	95,200	24	36
Lincoln & Hastings-			
Kearney	233,000	16	26
Little Rock-			
Pine Bluff	310,700	17	25
Los Angeles	3,591,700	29	37
Louisville	432,400	15	21

Lubbock	126,600	35	37
Lufkin	50,200	12	15
Macon	121,700	14	24
Madison	281,000	22	30
Manchester	1,132,400	17	22
Mankato	120,900	13	20
Marquette	65,300	11	20
Mason City-Austin-			
Rochester	247,300	15	24
Medford	63,400	23	31
Memphis	532,700	14	20

Meridian	116,700	16	20
Miami-Lauderdale	628,400	23	31

Coming Soon!

1969 TEN CITY MAJOR MARKET GUIDE

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- Atlanta
 - Dallas-Fort Worth
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Now!**

Television Age

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New York, N.Y. 10020

Gentlemen:

Please send me copies of the 1969
TEN CITY MAJOR MARKET GUIDE at \$1.00 per copy
\$5.00 per 10 copies.

Name _____

Address _____

City _____ State _____ Zip _____

Payment Enclosed

Market	Total tv homes*2-3/67	per cent color	
		2-3/67	2-3/68
Milwaukee	613,600	23	30
Minneapolis- St. Paul	737,800	13	23
Minot	41,800	7	14
Missoula	59,700	16	24
Mitchell-Reliance	57,000	11	15
Mobile-Pensacola	292,400	18	27
Monroe-El Dorado	213,900	18	22
Monterey-Salinas	950,700	24	35
Montgomery	179,700	17	23
Muncie-Marion	129,900	30	44
Nashville	513,300	14	22
New Orleans	457,600	22	27
New York	5,651,500	17	25
Norfolk-Portsmouth- Newport News	346,000	16	24
North Platte- Hayes-McCook	58,100	16	27
Odessa-Midland- Monahans	133,600	29	37
Oklahoma City	387,600	15	24
Omaha	342,100	15	28
Orlando-Daytona Beach	405,200	20	30
Ottumwa	99,600	14	22
Paducah-Cape Girar- deau-Harrisburg	296,400	14	23
Panama City	137,800	17	26
Parkersburg	43,800	17	20
Pembina	23,900	7	13
Peoria	245,800	21	31
Philadelphia	2,234,900	22	30

Market	Total tv homes*2-3/67	per cent color	
		2-3/67	2-3/68
Phoenix	344,600	18	28
Pittsburgh	1,303,700	18	25
Portland- Poland Spring	415,700	13	22
Portland, Ore.	552,800	21	36
Presque Isle	24,000	10	17
Providence	1,526,700	17	22
Quincy-Hannibal- Keokuk	139,200	21	28
Raleigh-Durham	378,100	14	24
Rapid City	64,700	11	21
Reno	84,300	27	33
Richmond- Petersburg	328,900	12	19
Riverton	14,600	14	16
Roanoke- Lynchburg	310,700	15	23
Rochester, N.Y.	368,600	20	25
Rockford	227,300	24	34
Roswell-Carlsbad	73,100	24	32
Sacramento- Stockton	666,000	32	39
St. Joseph	188,400	12	22
St. Louis	841,900	16	24
Salisbury	56,300	14	21
Salt Lake City	294,100	20	29
San Antonio	413,200	15	20
San Diego	356,400	28	36
San Francisco- Oakland	1,546,900	23	33
Santa Barbara	200,700	27	40

Market	Total tv homes*2-3/67	per cent col	
		2-3/67	2-3/68
Savannah	121,200	14	22
Seattle-Tacoma	635,100	22	29
Selma	15,200	16	22
Sherman-Denison	76,200	13	19
Shreveport	307,300	17	26
Sioux City	192,200	15	24
Sioux Falls	173,700	12	17
South Bend- Elkhart	266,000	25	38
Spokane	289,900	22	30
Springfield, Mo.	179,800	13	18
Springfield- Holyoke	406,500	18	25
Syracuse	570,000	19	25
Tallahassee	177,400	15	23
Tampa- St. Petersburg	497,100	22	28
Terre Haute	212,600	20	29
Toledo	425,900	22	35
Topeka	141,900	13	19
Tri-Cities, Tenn.-Va.- (Bristol-Johnson City- Kingsport)	217,200	14	21
Tucson	153,100	19	29
Tulsa	395,900	15	24
Tupelo	69,900	8	12
Twin Falls	33,000	20	29
Tyler	129,200	14	21
Utica-Rome	233,900	18	22
Waco-Temple	160,200	15	21
Washington, D.C.	1,585,200	16	23
Watertown	75,500	17	23

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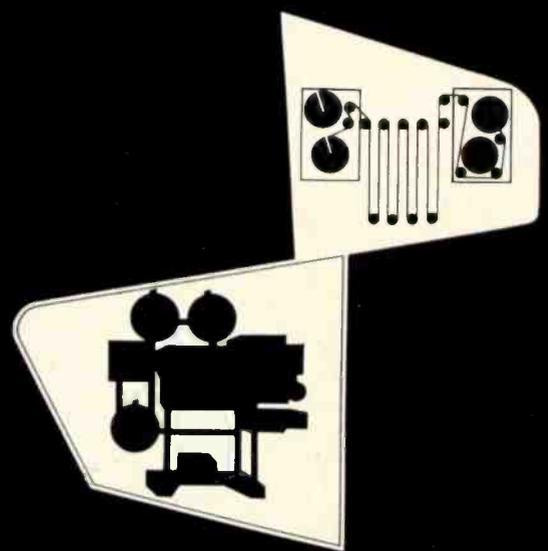


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THE CAMERA MART INC.

1845 BROADWAY (60th ST.) NEW YORK, N.Y. 10023 • 212-757-6977

SALES • SERVICE • RENTALS

Market	Total tv homes*	per cent color 2-3/67	per cent color 2-3/68
Wausau-Rhineland	163,700	11	24
West Palm Beach	281,800	24	35
Wheeling-Stuebenville	990,200	18	26
Wichita Falls-Lawton	168,900	20	25
Wichita-Hutchinson	264,200	18	26
Wilkes-Barre-Scranton	406,600	24	33
Williston	31,700	9	18
Wilmington	186,700	18	26
Worcester	181,900	22	29
Yakima	139,400	25	30
Youngstown	275,500	25	35
Yuma	32,500	19	25
Zanesville	51,300	22	39

* As of Sept. 1967

ND = No data or area changed

The viewers ask

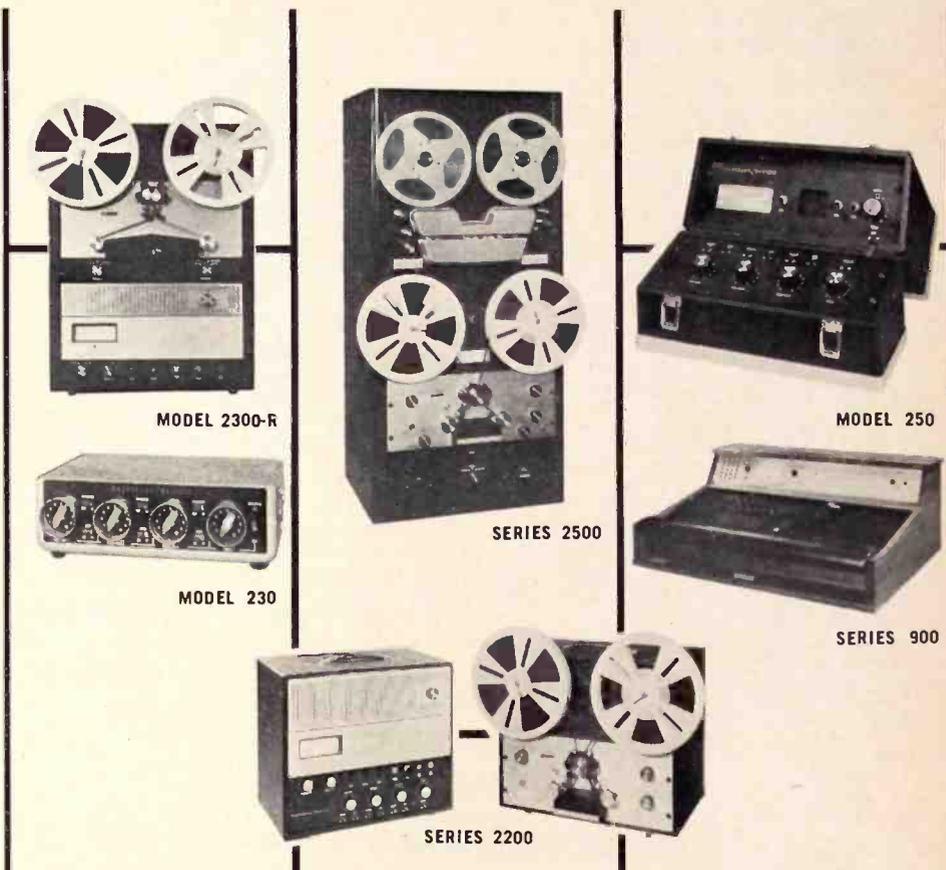
Let Me Speak to the Manager returns to WFAA-TV Dallas-Fort Worth on December 8 after an eight-month absence. The show, hosted by station chief Mike Shapiro, started seven years ago.

It gave viewers a chance to question the station about events and policy. Last February, though, the show was cancelled because station management thought questions were getting too repetitive.

Over 100 letters weekly to Shapiro and innumerable phone calls to others, however, convinced the station to put the show back on.



Alvina M. Britz, formerly business and program manager, has been named general manager of KTVO (TV) Kirksville, Mo.-Ottumwa, and KBIZ radio, Ottumwa.



MODEL 2300-R

MODEL 250

SERIES 2500

MODEL 230

SERIES 900

SERIES 2200

MAGNASYNC SOUND EQUIPMENT FOR MOTION PICTURES & TELEVISION

MODEL 2300-R SOLID STATE DISPLACEMENT RECORDER — makes single system editing possible. Automatically re-positions the sound track of a processed 16mm single-system release print film to "editors sync" . . . sound and corresponding picture "in line" . . . for rapid, accurate editing, and then automatically re-positions sound track to "printer's sync" or "projection sync" for immediate projection. The unit may be interlocked with other magnetic film recording equipment and projectors including conventional TV chain projectors. \$2350.00

MODEL 230 MIXER — NAGRA COMPATIBLE SOLID STATE MICROPHONE MIXER — Specifically designed to conform to the input characteristics of the Nagra 1/4" tape recorder, with special consideration given to their aesthetic compatibility. \$395.00

SERIES 2500 SOLID STATE TRANSFER SYSTEM — 16mm, 17.5mm or 35mm synchronous magnetic film. Unit consists of a heavy-duty quarter-inch magnetic-tape reproducer, a solid state sync pulse amplifier, and a sprocket magnetic film recorder/reproducer, all mounted in a single rack cabinet. This system is capable of transferring a pre-recorded quarter-inch tape to sprocketed film without tying up the field recorder. From \$3995.00

SERIES 2200 SOLID STATE PORTABLE RECORDER — for 16mm, 17.5mm or 35mm synchronous magnetic film. Utilizes Magnasync Transport Mechanism. Available with all standard film speeds and voltages for complete international compatibility. Extremely versatile input switching circuits allow use of three low or high level microphones and line, or up to four line inputs. Input and output transformers on all channels for complete isolation and minimum noise. Modular plug-in construction. The unique "quick slip" head cover permits sync marking directly over head gap. From \$2225.00

MODEL 250 — SOLID STATE PORTABLE FOUR CHANNEL MICROPHONE MIXER — is designed for motion picture sound recording and remote broadcast transmission. The high level mixer features dialogue equalization on each incoming channel, master gain control, built-in microphone talk-back system. Versatile input circuitry allows various combinations of microphones and lines (high & low level) to be mixed. Portable. Self contained rechargeable batteries provide economical operation where A.C. power is not available. \$795.00

SERIES 900 SOLID STATE STUDIO MIXING CONSOLE — Features non-obsolete solid state circuitry, modular construction. This unit is capable of fulfilling the requirements of any studio . . . large or small. Other special features include up to 12 microphone or line inputs, complete 6-position equalization with echo send and cue on each input channel, up to 4 program output channels with large illuminated VU meters and echo & cue channels as required. \$4150.00

SERIES 2400 "ALL-IN-ONE" SOLID STATE PORTABLE RECORDER — for 16mm, 17.5mm or 35mm synchronous magnetic film. A quality, lightweight, sound system for the "on-the-go" producer who wants to minimize set-up time. Recorder is also adaptable to standard rack mounting. From \$1795.00 (not shown)

Send for complete information & descriptive literature.

Multi-set homes (From 29)

vision receivers.

Non-whites are almost twice as likely to buy a portable set as a console tv. Those people who live in metropolitan areas and rent their apartments or homes are also considerably more likely to purchase a portable set. Those who earn under \$5,000 or over \$10,000 a year are the likeliest to buy a portable as are those in clerical positions. In addition people under 25 and single are among the most probable purchasers of portable sets.

A future for mini

Combine this information with that of a report published by the Advertising Research Foundation based on June 1967 Bureau of Census information, and you have an even stronger case for the future success of mini-color.

Single persons, according to this report, are not as likely to have color sets as those who are married, or where two people live together. This substantiates the information in the NICB report.

The report goes on to indicate that while almost 90 per cent of those who earn under \$5,000 a year owned at least one television set, only one in nine had color. Combined with the previous information it would seem to indicate that the sets owned by people in the under \$5,000 bracket were generally b&w portables. The ARF report goes on to show that among those who earn over \$10,000 a year almost half had more than one set. Of those people who earned \$5-



James T. Lynagh has become vice president and general manager of WJXT Jacksonville. He was previously general manager of WKBC-TV Boston. WJXT is a Post-Newsweek station.

\$10,000 the percentage of multi-set homes was only about 25 per cent.

Almost 90 per cent of those under 25 owned a television set, but only one in ten was a color set.

Although over 95 per cent of persons in clerical positions owned a television set, only a fifth of these were color. Combined with the NICB report which showed a preference for portables among this group, this is another area which might well be attracted to the mini-color sets.

The figures in the ARF report also show that almost 90 per cent of non-white homes owned television sets, but of these only seven per cent were color. The NICB report showed that the non-white group was almost twice as prone to own a portable set as a console.

There is then, the figures show, a large group of portable set owners who do not have color tv. A portable color set might sell very well among this group, which the figures indicate are not console purchasers.

While the data points to a large market among those who prefer or can only afford portables, there is no reason to believe that multi-set owners won't beat a path to the store to purchase a mini-color portable.

According to the ARF study almost 40 per cent of multi-set households had a color set. It's been well established that as the income of the family increases there is a greater likelihood that it will own a color set.

The second or third set in a multi-set home is generally a portable. Although the more than 700,000 households with more than one color set have the larger tube sizes, it is not unreasonable to expect that the new smaller and cheaper sets will be an attractive item when the time comes for them to replace their ailing b&w portables.

Exactly which size color set the public will want or will be available is unclear, for it was only last year that the manufacturers were proclaiming that it would be some time before sets got smaller and cheaper. A spokesman for RCA said however that while their 23-inch model is their biggest seller, their 18 and 14-inch set sales have gained momentum. Of these two the 18-inch is expected to enjoy the better sales year.

Westinghouse feels their 18-inch set will eventually become their best seller with their 14-inch set picking

up in sales also.

The Japanese-made Panasonic is most popular in the 15-inch size. Sales of their three screen sizes, 15-, and 18-inch are fairly close however.

Considered a major advance color television this year is the Sony one-gun color tv tube. If this tube can be mass produced at reasonable cost it may revolutionize the production of color sets.

A major manufacturer of color picture tubes and receivers said that the company evaluated the system years ago but decided to stick with the three-gun picture tube because the other system was too difficult to manufacture. In fact he doubted if Sony could produce its new tube as cheaply as the three-gun picture tube which has been used in color set production since the very beginning of the tinted medium.

In any case, Sony has announced plans to make the set available here in the Spring. An executive of one U.S. manufacturer admitted that the Sony prototype that he saw did have beautiful color but said his company was a "fat cat" and it would wait to see what would happen.

Sony's simple tube

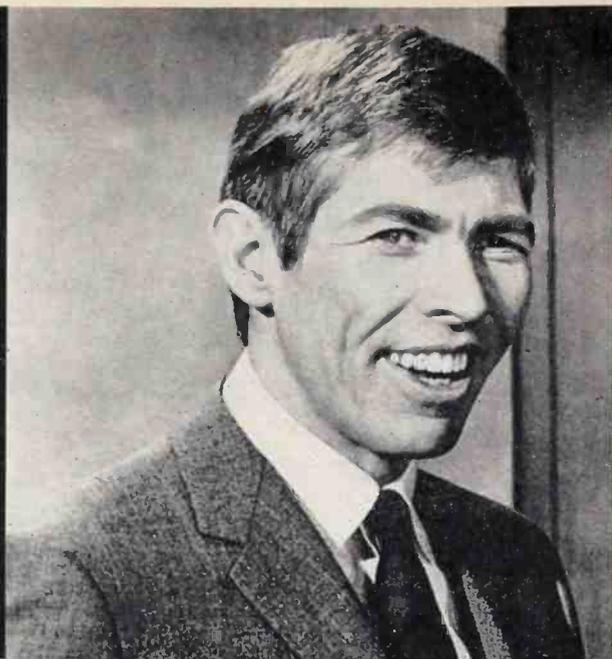
Sony claims that its new picture tube is simpler in construction and requires less complex circuitry than the three-gun type. If this is true, and the set can be manufactured at competitive prices, then this may only be the beginning of a change that may revolutionize the color set industry.

Details of future color sales trends are only speculation. It depends not only upon what types of sets are available, but on many other elements. Aside from such economic factors as the 10 per cent tax surcharge and inflation, which may curtail large appliance purchases the industry will have to convince the consumer about certain basic points.

First, the set manufacturers must show that the mini-color sets are as reliable and dependable as their big brothers. This should not be too difficult as a large number of the mini-color sets are manufactured with transistorized and integrated circuits. These have already proven themselves to be dependable and rugged.

Secondly, manufacturers will have

**The Nation Will Breathe Easier
Because You...The Broadcaster...
Are "Airing The Matter"
"It's A Matter Of Life And Breath"**



JAMES COBURN

**T
E
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N**

These stars have contributed their talent to make this public service material available to the broadcast media.

ROD STEIGER, JAMES GARNER, FRANK BLAIR
(all available in 1-minute spots and 30-second variations, in color)
JAMES COBURN (movie trailer)
TWO DOCUMENTARY SPOTS (1 minute, with 20-second variation) (in color)

PLUS SLIDES, TELOPS, FLIP CARDS AND POSTERS, GREYED AND COLOR.

Produced by
NOWAK ASSOCIATES, New York, N. Y.
WARNER BROTHERS-SEVEN ARTS, Burbank
METRO-GOLDWYN-MAYER, Culver City
FRANCIS CARTER WOOD PRODUCTIONS, New York City and New Canaan, Conn.

**R
A
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O**

15-minute transcribed programs starring:
LESLIE UGGAMS, JIMMY DEAN, MORTON GOULD,
LOU RAWLS, EDDY ARNOLD, GORDON MacRAE,
FIFTH DIMENSION, ANDY WILLIAMS,
plus reminder show with JOEL GREY.

5-minute transcribed programs starring:
GEORGE HAMILTON IV, TONY BENNETT,
HERB ALPERT AND THE TIJUANA BRASS,
RIGHTEOUS BROTHERS.

Transcription of All-Time Great Hits,
featuring outstanding artists.

Transcription of 27 Celebrity Spot Announcements.

Transcription of 23 Recording Artists'
Announcements for Disc Jockey Shows.

Transcription of 21 Celebrity Reminder
Announcements.

Special Christmas Seal Theme Song
featuring ANDY WILLIAMS.

**Tuberculosis Is Still A Clear
And Present Danger.**

**Emphysema And Other Respiratory
Diseases Take A Deadly Toll Of
Lives Each Year.**

**Our Christmas Seal Campaign Is
Designed To Alert The Nation To
Causes, Symptoms, And Medical
Treatment.**

**The Recorded And Filmed Material
Is Produced With The Highest
Professional Standards. It Is
Fitted To The Holiday Season:
It Seeks To Alert The Viewer
And Listener Without Employing
Sensational Approaches, Morbid
Reflections Or Inducing Fear
Or Panic.**

62nd ANNUAL CHRISTMAS SEAL CAMPAIGN NOVEMBER 12th through DECEMBER 1968

For network use: Contact Milton Robertson
Director, Radio/TV/Films
National Tuberculosis and Respiratory Disease Association
1740 Broadway, New York, N. Y. 10019
Circle 5-8000

For local use: Contact your local TB and RD Association
in your own community

Approved by Advertising Council of America



National Tuberculosis and
Respiratory Disease Association

to cope with such consumer attitudes as, "I don't think they're perfected yet," or its companion statement, "I'll buy one when they're easy to tune."

Far too many consumers have been turned-off when it comes to color-tv, say industry observers, because their only contact with it has been row on row of poorly adjusted models in a department store.

Some consumers continue to wait for "prices to come down." General Electric has already broken the \$200 price barrier but it is difficult to believe that prices can undergo substantial cuts beyond this, unless some technological breakthrough occurs.

The mini-color set may well get around these problems as it continues to shrink and sales continue to grow. The small set may be the quickest way for color penetration to increase.

One key question: Will those who haven't been able to afford a console color tv rush out to get their first mini-color receiver, or will the multi-set color home become a new level of achievement?

No one knows for sure. But 1969 should be an interesting year for color set sales. ■

Technology *(From page 31)*

coming as it did after the years he had spent (and continues to spend) in both underground and special-interest film-making. Recently, Warhol and his producer, Paul Morrissey, turned up at New York's Videotape Center with a couple of the Warhol ensemble actors, and proceeded to spend the day experimenting.

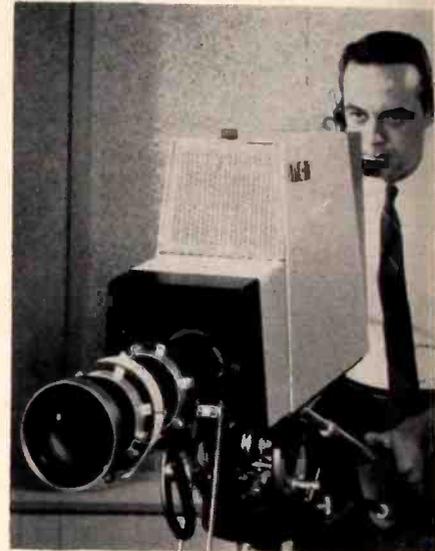
The results were said to be startling: an observer could see Warhol "paint" with video tape high-band color, and compose fantastic images, washing screens with a wide palette of colors and effects.

Such experimentation is rare in the making of color commercials. Faced with tight production deadlines and fast-closing airdates, commercials makers generally concentrate on getting the best possible color rendition, whether in tape or film, of the colors they had in mind in conceiving the commercial, and the colors they had in front of their eyes in filming or taping the commercial. In short, speed and sureness is the upmost consideration.

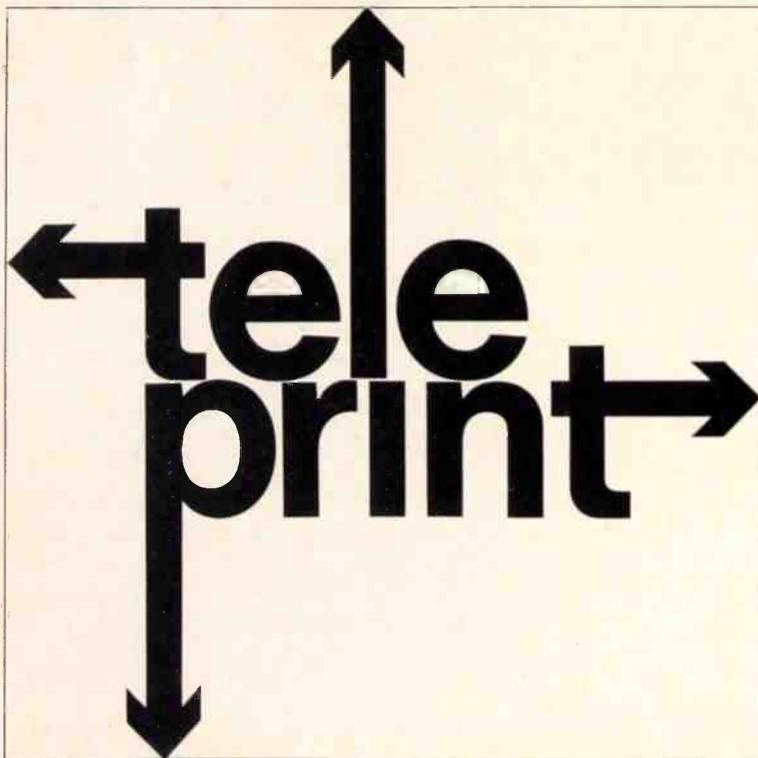
That's one reason why the new

Eastman video color analyzer will be of interest to commercial makers and labs. Coming into a field dominated by the Hazeltine color analyzer, Kodak is going after the small labs as well as the big ones.

The Eastman product differs from the Hazeltine in that it uses the color sequential rather than the NTSC system. Made with all-solid state circuitry, the video analyzer displays color positive image of a 16 x 35 mm color negative or positive and provides printing information for photographically matching the d



New RCA one-tube, low-cost camera may have application in testing ideas for color commercials via CATV.



We make life a little easier.

The most reliable post-production services in North America.

Offices in: New York, 630 Ninth Avenue, N.Y. 10036 / Chicago, 18 East Erie St., Illinois 60611
Los Angeles, 6043 Hollywood Blvd., Calif. 90028

played image. It enables the operator to determine quickly the necessary color and density corrections.

In the tape area, new editing machines, introduced earlier this year provide added flexibility.

RCA's tape editing programmer, ordered by some studios, is said to make the editor more efficient since it presets editing points. This means the editor can preview his editing before he makes any changes.

The Ampex HS-200 is a computer controlled disk system and is described as the only recording system designed specifically for producing tv commercials. The system plays back recorded material at normal fast and slow speeds, down to stop action both forward and reverse.

At the rate technology is galloping, it could be said that color tv commercials making is in a permanent revolution. But as said before, the shakedown cruise is indeed over. Color, adman have found once they've learned the techniques, is no burden. Color them happy. ■

“Properly conceived sales messages, strategically placed in SRDS, motivate buyers of advertising to initiate placement of schedules”

That is why 31.5% of all advertising pages placed by U. S. television stations are placed in SRDS — why 43.2% of all pages placed by U. S. radio stations are placed in SRDS.*

In SRDS

YOU ARE THERE — selling by helping people buy.

*Advertising of broadcasters to promote time sales in 24 business and advertising oriented publications in the first nine months of 1968.



STANDARD RATE & DATA SERVICE, INC.
The national authority serving the media-buying function
5201 OLD ORCHARD ROAD SKOKIE, ILLINOIS 60076



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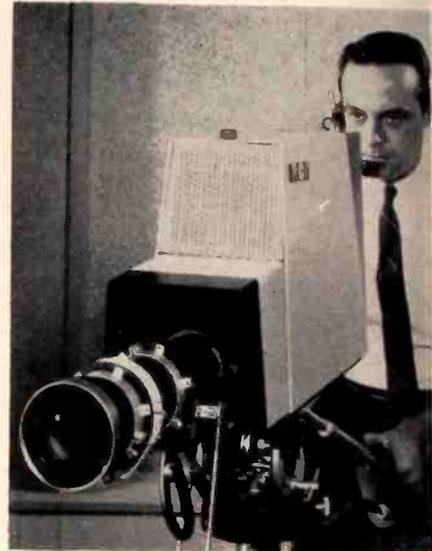
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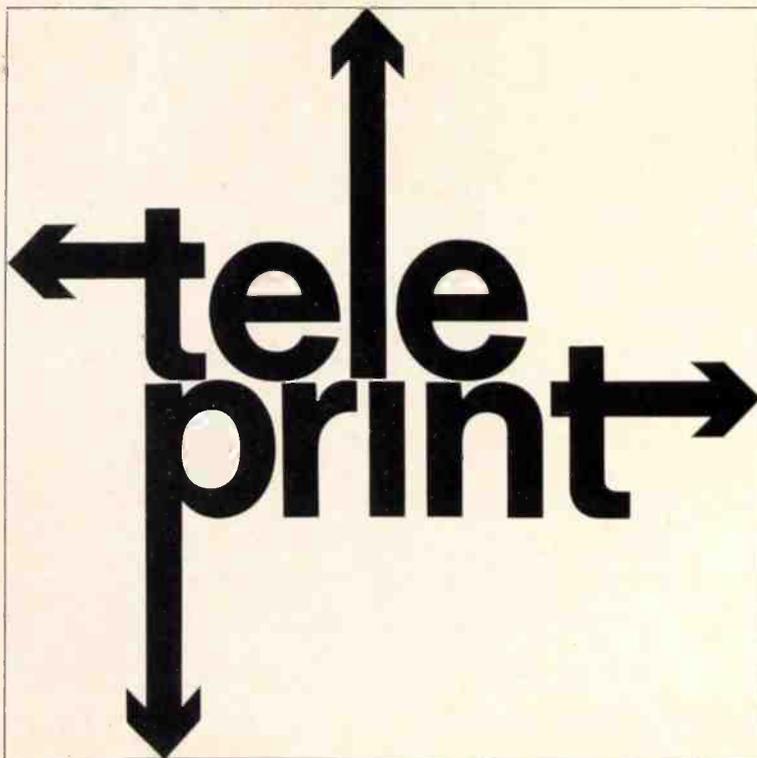
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STANDARD RATE & DATA SERVICE, INC.
The national authority serving the media-buying function
5201 OLD ORCHARD ROAD SKOKIE, ILLINOIS 60076



They just don't make 'em like they used to



Darned right they don't. Especially NSI. In fact, NSI's new package this year includes four distinct improvements in reporting—to further simplify your choice of best buys.

1. For all markets, a newly-formatted and combined *V.I.P.-Target Audience Guide*, to quickly obtain data used most often.
2. Exclusive new *Pre and Post Guide* provides historical data and HUT figures necessary for share and audience projections.
3. *Potential Consumer* data shows you the total number of people represented when the Lady of House is viewing.
4. *Expanded ratings for men and women* now let you compile gross rating points for persons as well as households.

But, the new improvements don't end here. New data, such as spot rankings and persons cumes, continue NSI's course record of regular improve-

ment in concept—backed always with measurable quality of performance. You can get the entire story now by just dialing . . .

New York 212-956-2500
Chicago 312-372-3810

San Francisco 415-986-6437
Hollywood 213-466-4391



Nielsen Station Index

a service of A. C. Nielsen Company

In the picture



Jeremy D. Sprague
Media man with a mission

My first job is to integrate media into the total agency."

That's the top item on the priority list that **Jeremy D. Sprague** has set for himself as the new director of media at Foote, Cone & Belding, New York.

Sprague, who has been with the agency since 1965, has had sufficient opportunity to view it in action, and to plan new programs.

He says he would like to see more communication between the middle management of various departments. Media supervisors and creative staffers would work more closely under his new plan. By doing this, he believes, each will have a better idea of what the others' problems are.

"We each know *what* the other is doing. Now it's a matter of letting each other know *why* we do certain things. *How* we do things is also another area in which we should become more familiar with each other's duties."

Sprague joined the agency in 1965 as an associate media director. He was elected a vice president in 1966, and promoted to his present position as director of media last month.

His career began in 1948 when he tried to make it on his own as a freelance photographer. Unfortunately, he was free more than he was a photographer, and in 1949 decided to give up the field.

A friend of his was at Compton Advertising. Media estimating was the training ground at that agency, and with no experience in advertising, Sprague decided he'd try to get into it.

He began at the bottom at Compton—the mail room. It was not long, however, before he was promoted to the media estimating training area.

As he has a habit of doing, Uncle Sam soon stepped into the picture, and Sprague was forced to leave his promising slot at Compton for a less desirable job with the U.S. Navy in Korea.

During his two years of Korean service, Sprague worked in the Pay & Finance Department. Recalling his military service and years of working in media, he is able to quip, "I've always been able to play around with

somebody else's money."

His tour of duty ended, he returned to Compton and stopped playing with money long enough to go to work in the media research department.

Eventually, Sprague worked his way up to a position as a media buyer—and went back to spending money.

In 1954, he left Compton to join Cunningham & Walsh as a media buyer. Three years later, he was promoted to media supervisor, and in 1961 became an associate media director. During this time, he worked on a wide range of consumer, corporate and industrial accounts.

Sprague sees the incorporation of the regional negotiator-buyer into day-to-day agency operation as an innovation that will work on some accounts and not on others.

He points out that Foote, Cone & Belding has been using a variation of this system for some time on the Bristol-Myers account.

"In this system," he explains, "seven agencies share the buying responsibility for the Clairol account."

He went on to add that, while this system works well for Clairol, it will not necessarily work for others.

"Some clients aren't large enough," the media director pointed out, "while others aren't active enough. In addition, some accounts have specific requirements. They might be after a certain audience which is not easily determined.

"If the client or the media planners are after something that can't be explained in terms of households, or women 25-49, you may have a problem translating what you want to the other agency.

"If you try to buy time for a product using your insight into the specific problems of the account, while trying not to rely on the numbers, it is quite difficult to translate to another buyer what you are after."

Sprague pointed out that, as far as buying is concerned, one of the agency's strengths lies in the fact that the media department is divided into three groups, each with a media supervisor and an associate media

director. Under this system, the media department is able to function as a tighter, more closely organized group.

When Sprague has free time he invests it in politics. The native New Yorker, who makes his home in Manhattan, has found time to serve as a Republican County Committeeman for New York. He was also the campaign manager for a friend who was running for a judgeship.

Sprague admits that he doesn't have the time to spend in politics that he once had (it was while working on a city council campaign during the days when he was not so burdened with responsibility, that he met his wife).

One of the many hobbies he and his wife share is an ardent interest in jazz music.

Foote, Cone & Belding's media director is also an ardent skeet shooter. At least once a month he finds time to go to Westchester or Connecticut and blaze away at clay pigeons. He's a keen competitor, and regularly scores an average of 80 points out of a possible 100.

Sprague has also been active in 4A affairs since 1959, and is currently a member and ex-chairman of the association's newspaper committee. He is a member of the National Academy of Television Arts & Sciences, and the Broadcast Pioneers organization. ■

From KTTV Los Angeles' program schedule:

"MONDAY, NOV. 25, 1968

"Correction in I LOVE LUCY title at 6:30 PM.

"DELETE: 'Changing the Boy's Ward.'

"INSERT: 'Changing the Boys' Wardrobes.'"

The first one sounds better.

* * *

"The reason we call our language the mother tongue is because father never gets a chance to use it," says Art Linkletter.

* * *

Ena Hartman, a contract player with Universal City Studios, where she also serves as honorary mayor, whatever that means, appeared recently in *It Takes a Thief*. This occasioned a press release, which noted that "Ena was introduced to the glamorous world of show business by a chance encounter with a movie magazine at a local drug store."

That's really a chance in a million.

* * *

The CBS-TV promotion department sent the following via TWX to its affiliates last month:

TRIPLETS ARRIVAL DELAYED

THE ARRIVAL OF EXPECTANT KATIE'S TRIPLETS ON "MY THREE SONS," SCHEDULED FOR SATURDAY, NOV. 9, HAS BEEN POSTPONED FOR THAT DATE DUE TO THE PRE-EMPTION OF THE PREVIOUS WEEK'S EPISODE, EVENTFULLY CONNECTED TO THE BIRTH, BY A PAID POLITICAL ANNOUNCEMENT BY NIXON-AGNEW VICTORY COMMITTEE. THE TRIPLETS WILL ARRIVE INSTEAD ON THE FOLLOWING SATURDAY NIGHT'S BROADCAST OF "MY THREE SONS," NOV. 16/8:30-9:00 PM, EST/. BECAUSE OF THE DELAY IN THE TRIPLETS ARRIVAL DATE, THE CLOSED CIRCUIT PREVIEW OF THE BIRTH, SCHEDULED FOR FRIDAY, NOV. 1, IS ALSO BEING CHANGED. IT WILL BE CARRIED ON THURSDAY, NOV. 7/5:25-5:55 PM, EST/. AS PREVIOUSLY ADVISED, YOU MAY INVITE LOCAL TV EDITORS, WOMEN'S PAGE EDITORS,

OTHERS, TO THE CLOSED CIRCUIT, WHICH SHOULD SUGGEST MANY LOCAL ANGLE STORIES TO THE VIEWING PRESS AND MANY PROMOTION TIE-INS TO STATION PERSONNEL.

* * *

Frustrated and fed up with all the political pre-emptions and special programs preceding the election,



WIBW-TV Topeka came up with a special slide (see photo) which the station ran on every station break starting on Wednesday following the election and continuing through the following Saturday evening.

* * *

The following press release came out of the publicity mills:

"Want a part in Universal Television's *Ironsides* series? You might jump on a motorcycle and buzz around San Francisco in hopes you'll meet executive producer Cy Chermak, who prefers to tour the Bay area on his own 'bike.'

"Not only can I mix business with pleasure," says Chermak, "but I have the opportunity to investigate closely the obscure locations that really interest me for future productions.

"To add realism and negate the use of studio background photography, our cast and crew will continue to make extended visits north to shoot local scenery," relates Chermak, who admitted filming in San Francisco has increased for this season's *Ironsides*.

"Whether he's threading his way through the narrow streets of Sausalito or traversing broad avenues of Nob Hill on his motorcycle, Chermak blends in so well with the surround-

ings he's never sidetracked with questions about his purpose."

First they tell you to go looking for the guy and then they tell you you can't pick him out of the scenery.

* * *

Public relations expert Jim Moran who's been trying to donate an 18 foot statue of Myra Breckenridge to New York City, carried his campaign recently to tv.

Jim Moran is one of those marvelous p.r. types who somehow manages to focus more attention on himself than on his clients.

* * *

Looking back on his experiences in covering the western U.S. during the election campaign, CBS News correspondent Joseph Benti recalled an experience in Idaho.

"When I was in Coeur d'Alene," he said, "I wanted to film a report on voting attitudes in an area that could be most easily reached on horseback. I found a couple willing to let me borrow a horse.

"I told them I hadn't ridden since I was a kid in Brooklyn and used to ride at a stable in Prospect Park. They promised me their oldest, most dependable horse, so dependable they said they could put their child on it. It would get where I wanted to go.

"I got on the horse and tried to get it to respond to my directions—none of which I was sure of. The horse, who knew a city kid from Brooklyn when he saw one, suddenly took off in his own direction, fast.

"He headed back to the corral, under the boughs of some pine trees, apparently determined to brush me off. I held on tight, petrified and convinced that I had, somehow, unknowingly infuriated the 'old, dependable horse' into a mad frenzy. When he got to the fence, he suddenly stopped short and charged off in another direction. I thought I'd had it.

"The owner of the horse finally caught up with us. It turned out they hadn't given me their old nag, but an Arabian quarter horse. It seems they didn't want friends to see me on television riding their old horse and instead saddled up their best one.

"I eventually filmed some interviews—on foot."

The first
increase in early-
evening information
programming in
the Twin Cities...

KSTP NEWS

5 O'CLOCK REPORT

This flexible half-hour is a new communications concept, live and in color, Monday through Friday on Channel 5.

Anchored by veteran newsman Bob Ryan, the KSTP NEWS 5 O'CLOCK REPORT presents brief summaries of late news developments but concentrates on coverage in depth of "special interest" areas: agriculture, arts, law, medicine, religion, science, education and more—the Twin Cities' first regular television coverage of these areas.

The entire, award-winning KSTP NEWS staff participates with the specialist in each field reporting in his area.

The KSTP NEWS 6, 10 and Midnight REPORTS remain as scheduled.

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