



Broadcasting

THE BUSINESSWEEKLY OF TELEVISION AND RADIO

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The FCC's farm problem: Aviation vs. tall towers. p120

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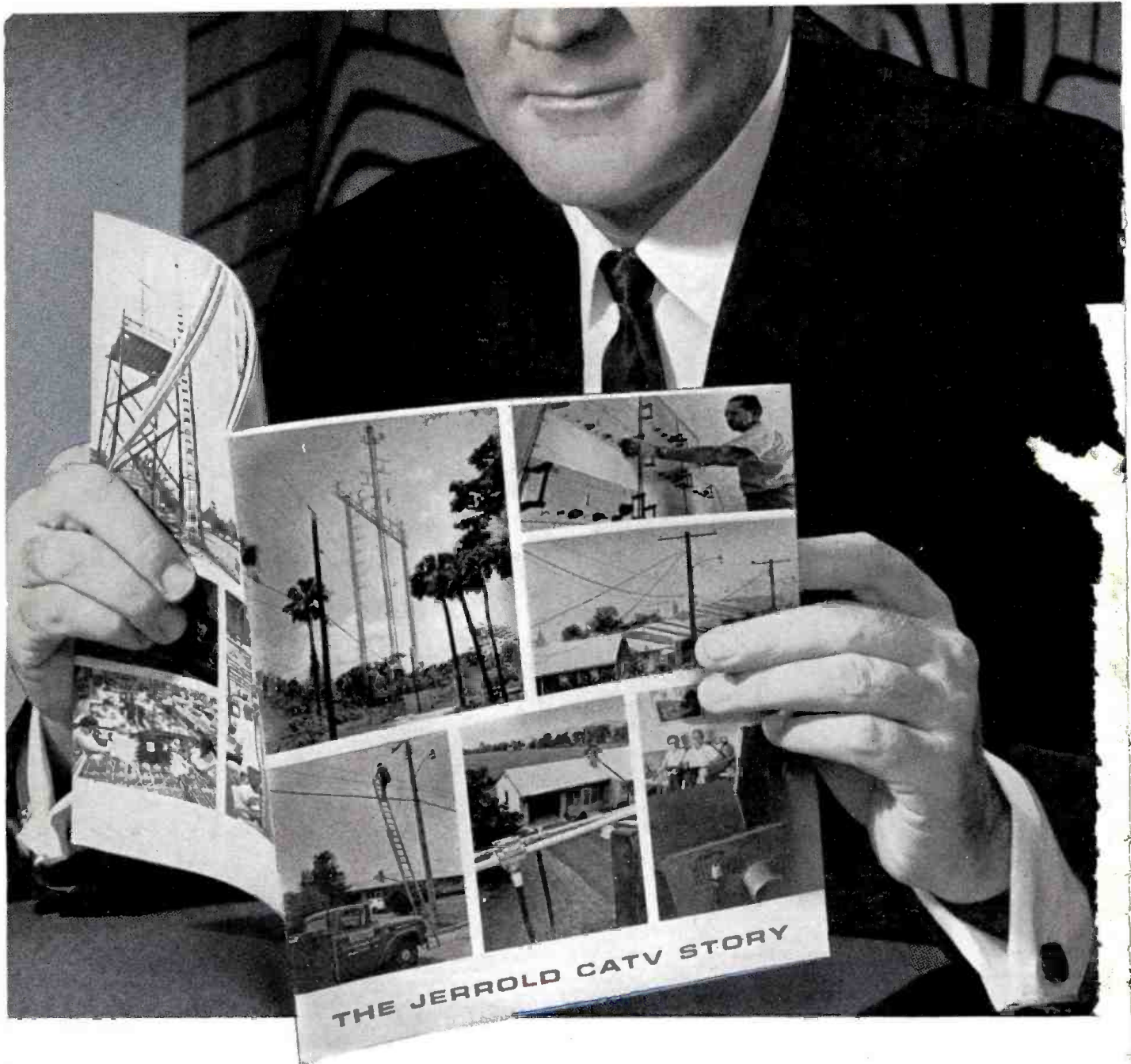
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CLYDE W. REMBERT, President

Steam's still up

Overmyer Network which, according to its namesake head, D. H. Overmyer, expects to meet all deadlines on both network and owned-station operations, may go public during 1967. Mr. Overmyer said Friday outside financing is indicated because of projected \$100 million expenditure to make his basically UHF operation competitive with other networks.

With Ollie Treyz, former ABC-TV president, in driver's seat, Overmyer operations have been tightened up with departure of several department heads, but, according to Mr. Overmyer, with replacements in wings. Outside financing, he indicates, will be sought to program for fall of 1967 and spring of 1968 with anticipated full network schedules.

Drop-outs

Apparently widening gap between Nielsen and American Research Bureau figures on homes using television in New York market has at least some broadcast researchers worried. They say that ARB's New York figures, which only few weeks ago were showing HUT levels about 6-7% lower than Nielsen's, recently have been trailing by closer to 18-20%. ARB and Nielsen officials in New York so far can offer no explanation for discrepancies.

Scouts out

First meeting between representatives of Association of National Advertisers and Television Bureau of Advertising looking toward cooperative study of common problems (BROADCASTING, Nov. 21, 1966, et seq), has been set for Jan. 10. Meeting is regarded as exploratory, designed primarily to canvass areas where joint-study approach would be most fruitful and feasible. American Association of Advertising Agencies, invited to make it three-way venture, hasn't indicated whether it will.

Another test

Major court test of what FCC's role should be in programing looms in case of KTYM Inglewood, Calif., which has been accused of broadcasting anti-semitic programs. But, as in case of WLBT(TV) Jackson, Miss., which was accused of discriminating against Negroes in its programing, action will be brought by those wanting commis-

CLOSED CIRCUIT®

sion to take tougher—not softer—line. Commission, in landmark decision in June, renewed KTYM's license despite protests of Anti-Defamation League of B'nai B'rith that some of station's programs slandered Jews. Commission said that licensee's responsibility was to offer all sides opportunity on air. ADL was offered time, but refused it.

Commission, in order due out this week, will deny ADL's petition that FCC reconsider original decision and set renewal application for hearing. ADL counsel, anticipating this, was reported last week preparing appeal. Civil rights groups followed that route in successful effort to force commission to hold forthcoming hearing on WLBT's renewal application.

Hitch in 'Flesh'

"Flesh and Blood," new full-length William Hanley play which was acquired by NBC-TV for early 1967 presentation as two-hour color special, is having casting troubles. As result production has been held up by at least two months and will air late in year at earliest. Production is under direction of John Frankenhiemer. NBC paid reported \$112,500 for Hanley script which had been headed for Broadway production this winter (BROADCASTING, Aug. 29).

Budget squeeze

Along with most other government agencies, FCC will have to tighten belt in fiscal 1968. Commission had submitted budget request of \$23,143,171 (CLOSED CIRCUIT, Oct. 17, 1966) in hopes of expanding its operations, but Budget Bureau, it's understood, is recommending that President ask Congress for only some \$19 million, and President, in final review could cut that figure. FCC is now operating on \$17,338,000 appropriation, and would need \$19 million merely to continue operations at present level.

One for access

Add to list of those endorsing TV coverage of House committee hearings Representative Claude Pepper (D-Fla.), only member of House who previously has served in Senate. He has advised constituent Florida TV stations he will introduce resolution to that end on ground that real work

of Congress is done in committee and "we cannot afford to exclude the American people from this cornerstone of our democratic government."

While Senate has permitted televising of hearings at discretion of chairmen, House has excluded even radio pickups. But move has been afoot since last session to lift ban. Mr. Pepper's approach is that television must be made "a part of the legislative process" and that present ban is "unwise and unjust."

Mail call

Some 6,000 questionnaires have been returned in Senate Communication Subcommittee's mammoth survey on fairness doctrine and public-affairs programing (BROADCASTING, Oct. 31). Detailed questionnaire was sent to all radio and TV stations. With stragglers still coming in, subcommittee staff expects nearly 100% response. Results, to be tabulated by computer, may be available by end of month.

Shapiro to code

Good bet to be named to National Association of Broadcasters television code board is Mike Shapiro, WFAA-TV Dallas-Fort Worth, former chairman of NAB television board. Code board vacancy will be created when Doug Manship, WBRZ(TV) Baton Rouge, finishes his second two-year term at NAB convention in April. Mr. Shapiro's name will be offered by NAB President Vincent Wasilewski to parent TV board for ratification at Mexico City meeting later this month.

Grind begins

Pilot-making activity on behalf of three TV networks should be nearing production peak. Best estimates now indicate that each network will turn out about 20 pilots, totaling some 60 for 1967-68 campaign. This is about one-third less than was turned out in preparation for current season.

Chances are that just about all of new pilots will be delivered to networks in New York by end of February. Off to fastest start is Guns of Will Sonnet, produced by Thomas/Spelling and starring Walter Brennan. Not only pilot but two other segments in series already have been filmed and five additional scripts written.

H-R knows Iowa like the back of its hand.

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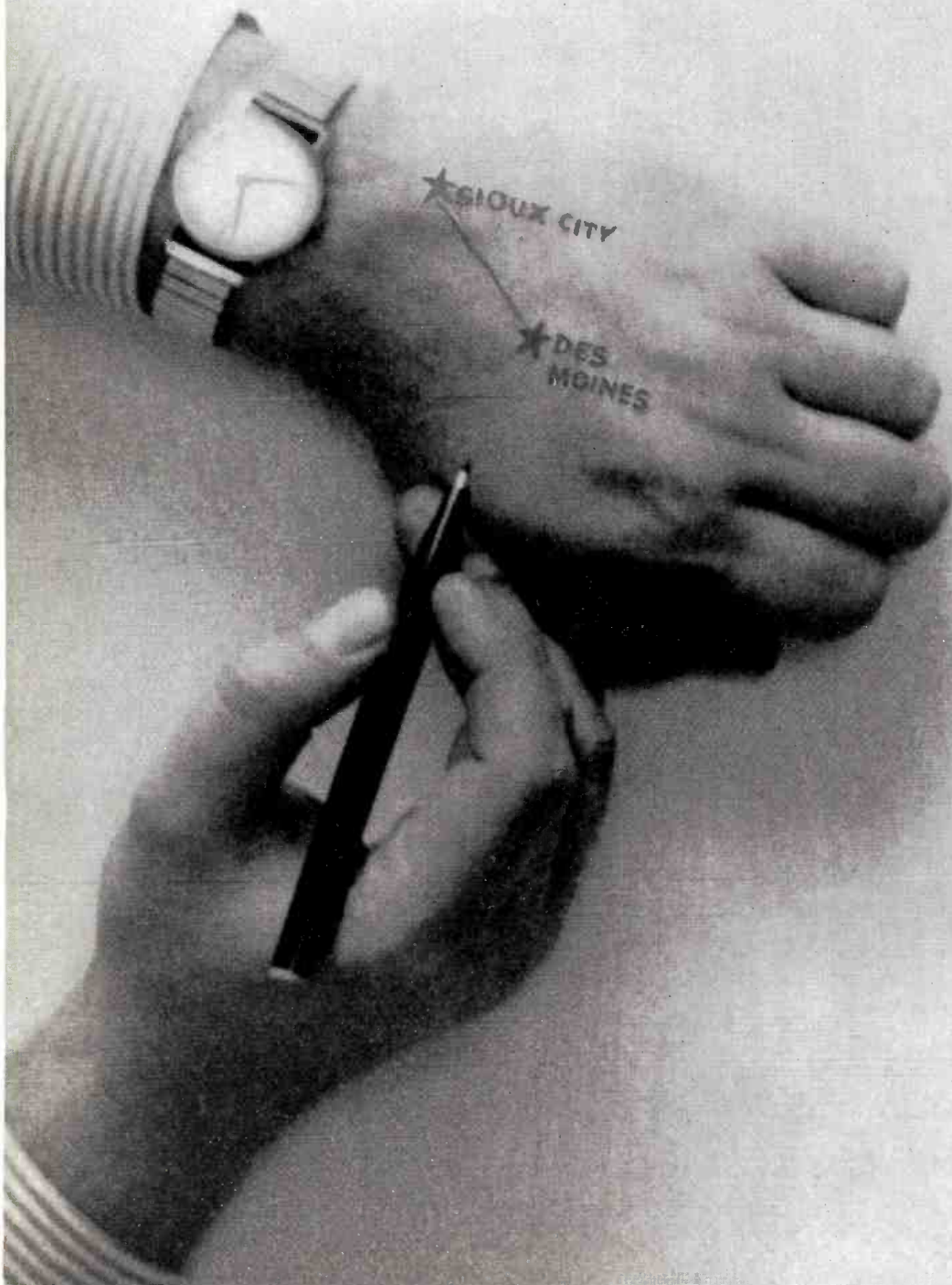
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WEEK IN BRIEF

Color television, which emerged from its cocoon to blossom into a butterfly in 1966, has an even brighter future ahead. Equipment makers are delivering gear as promised and public is buying every set in sight. BROAD-

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Survey of TV film commercial producers heralds surge in use of video tape. After almost decade of failing to live up to expectations, video-tape use shows signs of blooming in 1967. See . . .

TAPE WINS PLACE . . . 96

FCC told to cut back on length and number of its forms, speed up its handling process and allocate more space for land-mobile users: Comments are in report of House small-business subcommittee. See . . .

FCC GETS PROD. . . . 105

Sales, profits for RCA set new records in 1966; firm sees further growth in '67. Profits climb 28% as sales rise to \$2.5 billion. Color TV, NBC, noted as top contributors to banner year. See . . .

RCA PROFITS UP . . . 117

CASTING Special Report takes in-depth look at where color stands in opening days of 1967; its growing penetration; how it is used by advertisers, agencies, stations and networks, and what new gear is on horizon. See . . .

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Consent decree settling U. S. suit against BMI is signed. Broadcasters retain ownership in music licensing firm, but court imposes curbs which BMI says won't hamper operation. See . . .

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FCC claims it doesn't have to bow to Federal Aviation Authority when it comes to approving tower sites. Commission may have to prove statement in pending case of Minneapolis stations. See . . .

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Four radio networks join in commissioning survey to measure national audience. Project, to be known as RADAR, will measure both cumulative and quarter-hour size of audience. See . . .

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WQAM Miami
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Kaiser becomes full owner of Kaiser-Cox

Kaiser Aerospace and Electronics Corp. became sole owner of Kaiser-Cox, CATV manufacturing firm Friday (Dec. 30, 1966), with announcement that Kaiser had acquired Cox's Broadcasting Corp.'s half of firm.

Cox spokesman said CBC would have estimated net non-recurring loss of \$1.5 million from the transaction.

Kaiser-Cox, with headquarters in Phoenix, was formed in fall of 1965 and was capitalized at \$3 million (BROADCASTING, Oct. 4, 1965).

J. Leonard Reinsch, CBC president, said Cox expects to continue expansion of CATV system ownership. Firm now has 72,000 subscribers in 20 communities in five states. "Our experience to date," Mr. Reinsch said, "confirms the substantial earnings potential in this growing market and we intend to strengthen our position as the leading broadcaster in the cable field."

Cox said its decision to get out of CATV manufacturing was related to its concentration of management and financial resources in other fields.

Friday's Cox announcement came less than three weeks after CBC announced it had acquired production firm of Walter Schwimmer Inc. for \$2.75 million plus annual payments for five years to Mr. Schwimmer (BROADCASTING, Dec. 19, 1966).

Clay P. Bedford, president of Kaiser Aerospace which, along with Kaiser Broadcasting, is wholly owned subsidiary of Kaiser Industries, said its acquisition of Cox's share "reflects Kaiser's strong confidence in future of CATV."

Farlie, Oakes, Humphries go west for Westinghouse

In wake of Westinghouse Broadcasting's takeover of KFWB Los Angeles last week number of high-level personnel changes have been made.

William N. Farlie Jr., Robert Oakes and Herb Humphries, all have been appointed to key management and operation positions at radio station.

Mr. Farlie, Westinghouse's director of management development in New York, was appointed business affairs manager. Mr. Oakes, member of Westinghouse's program department, was made program manager. Mr. Humphries, newsman for Westinghouse-

owned WINS New York, was named news director.

As previously announced, James R. Lightfoot (see page 123) also moves from New York, where he was national radio program manager for parent organization, to become general manager of new radio property.

There's no indication yet as to what program format KFWB, now rock 'n' roller, will follow.

FM'ers are given short duplication exemptions

FCC has announced call letters of 18 FM stations given temporary exemptions from FM-AM nonduplication rule. Rule became effective Saturday (Dec. 31, 1966), for some 90 other FM's (see page 111).

Eighteen stations, which were given until April 1 to abide by rule, had asked for time in order to obtain equipment and make other arrangements needed to permit compliance.

Stations are WKRG-FM Mobile, WHHY-FM Montgomery, both Alabama; KARM-FM Fresno, KFOX-FM Los Angeles, KFMB-FM San Diego, KABL-FM San Francisco, KEZR(FM) Anaheim, all California; WDRC-FM Hartford, Conn.; WOLF-FM and WTOP-FM, both Washington; WEEI-FM and WRKO-FM, both Boston; WROC-FM Rochester, N. Y.; WCUE-FM Akron and WBED(FM) Youngstown, both Ohio; WILS-FM Lansing, Mich.; KOIN-FM Portland, Ore., and KIXI-FM Seattle.

Commission said licensees of seven of 18 who had asked for longer or permanent exemptions "may if necessary" secure additional time by showing "substantial good cause" in subsequent peti-

Out and in with Sahl

Comedian Mort Sahl was man in revolving door last week. His regular two-hour Friday evening program on KTTV(TV) Los Angeles had been canceled early in week. Then at eleventh hour station reversed its decision and said it would take show for another 13 weeks.

Reason for cancellation: audiences had been steadily decreasing for 36 weeks. Reason for renewal: American Research Bureau November report showed increase in audience.

tions. Stations are KFOX-FM, WCUE-FM, WOLF-FM KIXI-FM, WILS-FM, WROC-FM and WRKO-FM.

Western New Year fetes going live to Japan

Two-hop color transmission using both Early Bird and Lani Bird communications satellites were scheduled for midnight, Saturday (Dec. 31, 1966) in Japan.

Japan's Tokyo Broadcasting System and government-owned NHK were planning special live New Year's programs from New York, Paris and London. Effort marks first commercial use of satellites by Japanese broadcasters.

NHK's live colorcast was to be transmitted via NBC-TV's New York facilities. TBS's program, also live but in monochrome, was scheduled for relay by CBS-TV's studios in New York.

Both transmissions were planned to integrate European holiday scenes with U.S. vignettes for Japanese audiences that, it is said, see "deep emotional and religious significance" in occidental New Year celebration.

Japanese transmissions linking three continents follows by two days first commercial color telecast seen in U.S. over NBC-TV when network presented *Projection 67*, half-hour analysis of world developments by its correspondents in U.S., England and Japan over Early Bird and Lani Bird satellites.

Second thoughts on WCBS-TV sex series?

WCBS-TV New York has postponed for further consideration planned 12 half-hour series on sex. Three segments already had been taped. Series was announced to start Saturday, Jan. 7 (2:30-3 p.m.). Mrs. Helen F. Southard, sex education consultant and associate director of research and program resources bureau of YWCA, had been engaged.

Mrs. Southard said WCBS-TV would make decision this week on new starting date for series. George Nicholow, WCBS-TV community services director, said Friday (Dec. 30, 1966) that "sex education in the home is a delicate subject—we want to be sure we are doing the right thing."

Ladies day on NBC-TV

Women will have their day on two-hour *Today* special on NBC-TV next week (Jan. 10, 7-9 a.m.) that's titled,

WEEK'S HEADLINERS



Mr. Picker

Eugene Picker, VP of United Artists Corp., named president and chief operating officer of Trans-Lux Corp.'s entertainment division, consisting of TV and theatrical distribution activities, theater exhibition opera-

tions and in-flight entertainment functions. Before joining UA in 1961, Mr. Picker was president of Loew's Theatres Inc. for two years.

Alan Axtell, Oliver Blackwell and Gerald Jones elected VP's of Katz Agency, station representation firm. Mr. Axtell, with Katz since 1955, has been manager of firm's Chicago office since 1963. Mr. Blackwell, director of audience development for Katz Television, joined company in 1951 as member of

TV sales staff and moved to audience development department in 1961. Mr. Jones joined San Francisco office of Katz as TV salesman in 1950 and moved to Los Angeles in 1962, becoming manager of Katz Television office there.

Gerald Carrus, controller, Metropolitan Broadcasting division, Metromedia Inc., New York, elected VP of that division, which is multiple-station owner. He will continue to serve as controller.

John T. Landry elected VP-group director of marketing, tobacco products for Philip Morris domestic, and Donald S. Harris elected VP-media and programming. Mr. Landry served as group marketing director for Philip Morris since October 1965 and earlier had been director of brand management. Mr. Harris has been director of media and programming since July 1963 and is responsible for development and execution of all media plans at company.

For other personnel changes of the week see FATES & FORTUNES

"Women, the Discriminated-Against Majority." Show includes panel featuring Senator Maureen Neuberger (D-Ore.) among others, filmed interviews with career girls in New York, survey of status of women in arts and historical review of women's rights from 1840 to present.

WTEV-TV preparing for higher antenna, power

WTEV-TV, Steinman Stations outlet in New Bedford, Mass., has broken ground for new antenna that will enable station to improve service to Providence 28 miles away.

Commission earlier approved application providing for relocation of transmitter and for tower height increase from 430 feet to 938 feet above average terrain. Power increase of from 65.8 kw visual to 83 kw was also approved.

New site, two miles west of present one, increases by some three miles existing six-mile short spacing to WRGB (TV) Schenectady, N. Y.

Move was opposed by Association of Maximum Service Telecasters. Relocation leaves virtually unchanged existing shortages to WCSH-TV Portland, Me. (11½ miles), and WHDH-TV Boston (10½ miles).

AMST said tower-height increase of

400 feet would enable station to put city grade signal over 90% of Providence. None of Providence now gets city grade signal from station. Total additional population of more than 1.2 million is expected to be brought within station's service area by new facilities.

Three down, one up

Three television stations withdrew and one station joined the National Association of Broadcasters television code between Oct. 15 and Nov. 15, 1966.

Withdrawals were: WTOG-TV Savannah, Ga.; KNDO(TV) Yakima, Wash., and KNDU(TV) Richland, Wash. Joining was KPLR-TV St. Louis.

Wins handicapped award

Art Edgerton, blind Negro newsman and music director at WTOL-TV Toledo, Ohio, has been chosen "Handicapped American of the Year" for 1966.

Mr. Edgerton's reaction at news: "It's ability, not disability; it's availability that really counts in the work for the handicapped."

Native of Philadelphia, holding degrees from St. Joseph's College, Philadelphia, and Julliard School of Music in New York, he entered broadcasting as disk jockey at WMGM and wov New

York, and WNJR Newark, N. J. before joining WTOL after jazz combo he was with disbanded in that city.

CBS Foundation grants open for competition

Opening of competition for eight CBS Foundation news fellowships to Columbia University for academic year 1967-68 is being announced today (Jan. 2).

Eligible are news and public affairs employees of CBS News, CBS-owned radio and television stations, CBS affiliates, noncommercial stations, and teachers of broadcast news and public affairs in colleges and universities.

Grants average \$8,000 apiece for university costs and living expenses. Program, in addition to one year's study, includes lectures and dinner discussions at Columbia U. and at CBS. Applications are being accepted by CBS Foundation Inc., 51 West 52d Street, New York 10019.

Last quarter turnabout

Chris-Craft Industries has indicated that 1966 earnings will be only about 10% less than 1965 earnings of \$3.3 million (\$2.07 a share).

In nine months ended Sept. 30, company reported earnings of some \$1.7 million, down from about \$2.3 million year ago. Thus fourth quarter figures to be highly profitable one. Increased revenues from company's three television stations—KCOP(TV) Los Angeles, KPTV (TV) Portland, Ore. and WTCN-TV Minneapolis-St. Paul—was given partial credit for turnabout.

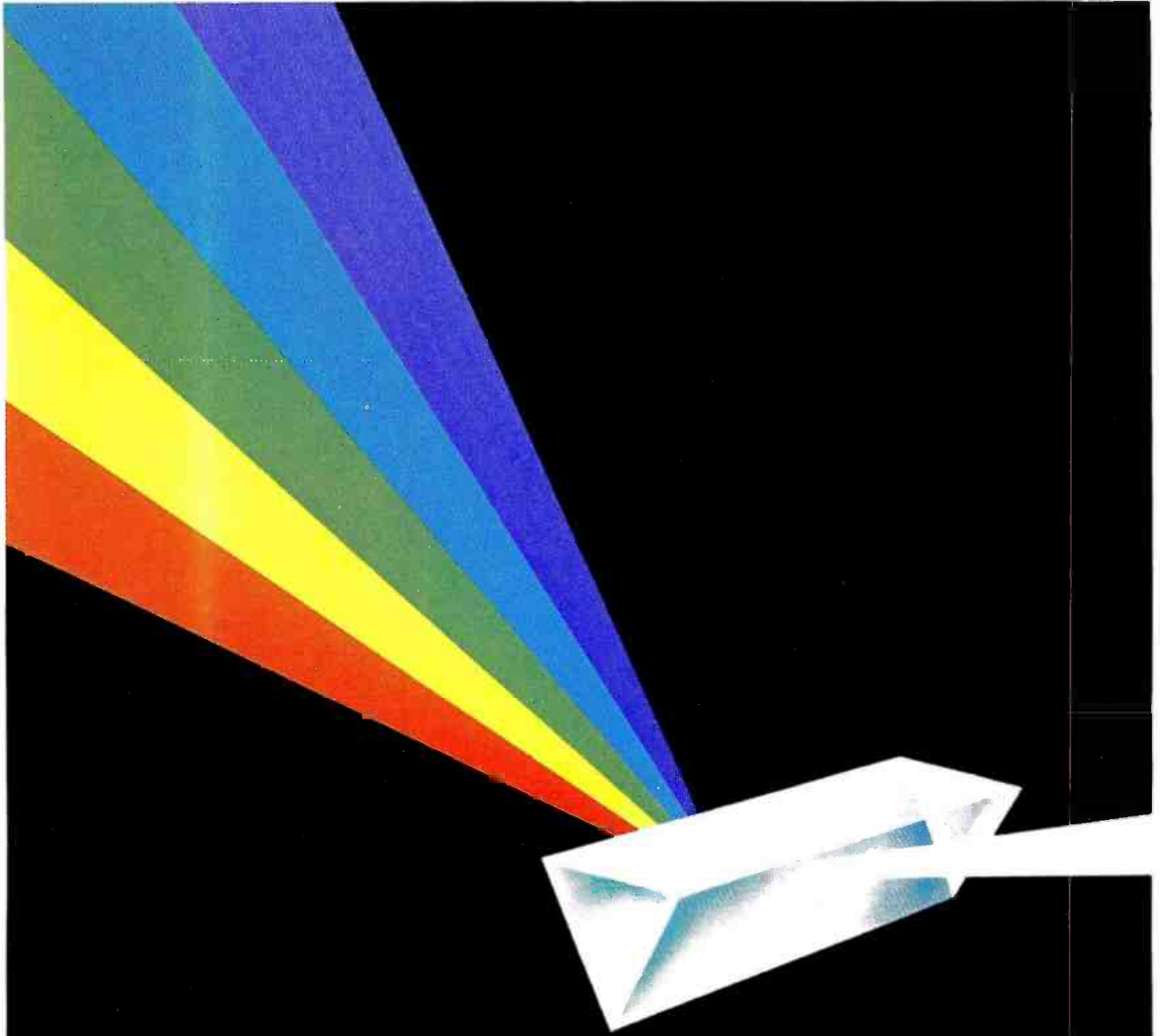
A grace for viewing

A Scottish minister who is trying to revive worship at home has advocated saying grace before settling down to watch television.

Reverend Robert S. MacNicol reasons that if grace is said before meals it should also precede other family activities such as watching TV.

He suggests as popular prayer: "God be in my head and in my understanding. . ." before beginning evening's viewing.

"Families all over the world watch television and it undoubtedly can have bad influence as well as good influence on some people," he said. "A prayer puts you in a responsible frame of mind."



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In January. Salvador Dali on the tube; are viewers ready for this trip? The growing importance to advertisers of the mushrooming young-adult audience. A guided tour of the networks' executive suites. Hertz talks back to Avis's "We try harder" campaign in the TV battle of the year. How the networks cover Washington, the news capital of the world. Call or write Television Magazine, 1735 DeSales Street, N.W., Washington, D. C. 20036. (202) 638-1022. Or bureaus in New York, Chicago, Hollywood.

TV NETWORK SHOWSHEETS

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

SUNDAY MORNING

9:30 a.m.-Noon

ABC-TV 9:30-10 *Beany and Cecil* (C), part.; 10-10:30 *Linus the Lionhearted* (C), Gen Foods; 10:30-11 *Peter Potamus* (C), part.; 11-11:30 *Bullwinkle* (C), DeLuxe Reading, Gen. Mills; 11:30-12 *Discovery '67* (C), part.
CBS-TV 9:30-10 No network service; 10-10:30 *Lamp Unto My Feet*, sust.; 10:30-11 *Look Up and Live*, sust.; 11-11:30 *Camera Three*, sust.; 11:30-12 No network service.
NBC-TV No network service.

SUNDAY AFTERNOON-EVENING

Noon-1 p.m.

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

1-2 p.m.

ABC-TV 1-1:30 *Directions*, part.; 1:30-2 *Issues and Answers*, part.
CBS-TV No network service.
NBC-TV 1-1:30 *Meet the Press* (C), part.; 1:30-2 *The Eternal Light*, sust.

2-5 p.m.

ABC-TV 2-4 *NBA Basketball*, part.; 4-5 *American Sportsman*, part.
CBS-TV 2-2:30 No network service; 2:30-5 TBA.
NBC-TV No network service.

5-6 p.m.

ABC-TV No network service.
CBS-TV 5-5:30 *Password*, part.; 5:30-6 *Amateur Hour* (C), J. E. Williams.
NBC-TV 5-5:30 *Wild Kingdom* (C), Mutual of Omaha; 5:30-6 *GE College Bowl* (C), Gen. Elec.

6-7 p.m.

ABC-TV No network service.
CBS-TV 6-6:30 *21st Century*, Union Carbide; 6:30-7 No network service.
NBC-TV 6-6:30 *The Frank McGee Report* (C), part.; 6:30-7 *Actuality Specials* alt. with *Bell Telephone Hour* (C), AT&T (alt. weeks).

7-8 p.m.

ABC-TV *Voyage to the Bottom of the Sea* (C), part.
CBS-TV 7-7:30 *Lassie* (C), part.; 7:30-8 *It's About Time*, part.
NBC-TV 7-7:30 *Actuality Specials* alt. with *Bell Telephone Hour*, cont.; 7:30-8 *Walt Disney's Wonderful World of Color* (C), RCA, Ford, Kodak.

8-9 p.m.

ABC-TV *FBI* (C), Ford.
CBS-TV *Ed Sullivan*, (C) part.
NBC-TV 8-8:30 *Walt Disney* cont.; 8:30-9 *Hey Landlord!* (C), P&G.

9-10 p.m.

ABC-TV *Sunday Night Movie*. Gillette, L&M R. J. Reynolds, part.
CBS-TV *Smothers Brothers' Comedy Hour*

(C), part.
NBC-TV *Bonanza* (C), Chevrolet.

10-11 p.m.

ABC-TV *Sunday Night Movie*, cont.
CBS-TV 10-10:30 *Candid Camera* (C), L&M, part.; 10:30-11 *What's My Line* (C), part.
NBC-TV *Andy Williams* (C), R. J. Reynolds, Buick, Colgate, part.

MONDAY-FRIDAY

7-10 a.m.

ABC-TV No network service.
CBS-TV 7-8 *CBS Morning News*; 8-9 *Capt. Kangaroo*, part.; 9-10 No network service.
NBC-TV 7-9 *Today Show* (C) part.; 9-10 No network service.

10-11 a.m.

ABC-TV No network service.
CBS-TV 10-10:30 *Candid Camera*, part.; 10:30-11 *Beverly Hillsbillies*, part.
NBC-TV 10-10:25 *Reach For The Stars* (C), part.; 10:25-10:30 *News* (C), part.; 10:30-11 *Concentration* (C), part.

11-Noon

ABC-TV 11-11:30 *Supermarket Sweep*, part.; 11:30-12 *The Dating Game*, part.
CBS-TV 11-11:30 *Andy of Mayberry*, part.; 11:30-12 *Dick Van Dyke*, part.
NBC-TV 11-11:30 *Pat Boone* (C), part.; 11:30-12 *Hollywood Squares* (C), part.

Noon-1 p.m.

ABC-TV TBA; 12:30-1 *Donna Reed*, part.
CBS-TV 12-12:25 *Love of Life*, part.; 12:25-12:30 *News*, part.; 12:30-12:45 *Search for Tomorrow*, P&G; 12:45-1 *The Guiding Light*, P&G.
NBC-TV 12-12:30 *Jeopardy* (C), part.; 12:30-1 *Eye Guess* (C), part.

1-2 p.m.

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

2-3 p.m.

ABC-TV *The Newlywed Game*, part.; 2:30-2:55 *Dream Girl '67*, part.; 2:55-3 *News*, Purex.
CBS-TV 2-2:30 *Password*, part.; 2:30-3 *House Party* (C), part.
NBC-TV 2-2:30 *Days of Our Lives* (C), P&G, part.; 2:30-3 *The Doctors*, Colgate, part.

3-4 p.m.

ABC-TV 3-3:30 *General Hospital*, part.; 3:30-4 *The Nurses*, part.
CBS-TV 3-3:25 *To Tell The Truth*, part.; 3:25-3:30 *News*, part.; 3:30-4 *Edge of Night*, P&G, part.
NBC-TV 3-3:30 *Another World* (C), P&G, part.; 3:30-4 *You Don't Say* (C), part.

4-5 p.m.

ABC-TV 4-4:30 *Dark Shadows*, part.; 4:30-5 *Where the Action Is*, part.
CBS-TV 4-4:30 *The Secret Storm*, part.; 4:30-5 No network service.
NBC-TV 4-4:25 *The Match Game* (C), part.; 4:25-4:30 *News* (C), part.; 4:30-5 No network service.

5-6 p.m.

ABC-TV *Peter Jennings News* (various half-hour feeds) (C), part.
CBS-TV 5-5:10 *Late Afternoon News*; 5:10-6 No network service.
NBC-TV No network service.

6-7:30 p.m.

ABC-TV *Peter Jennings with the News* (various half-hour feeds) (C), part.

What Price Color...?



The next revolution in television, we're told, will bring three-dimensional pictures into our living rooms through the magic of laser beams. Imagine what an advertising medium television will be then.

By comparison, the addition of color to TV may be only a pale miracle. But miracle it is. For color has already proved its extraordinary value to viewers and advertisers. And, as the audience for color grows, it will bring bright rewards to the nation's advertisers and TV stations.

The Controversy

Some advertising executives disagree that stations should share in the rewards. They argue that color should have no bearing on a station's rate structure. Stations, they say, have an obligation to their communities to offer the best possible TV service. And that means color is one of their costs of doing business.

While Katz Television agrees that stations have that responsibility, we also take the position that someone offering a better product is entitled to charge a higher price for it. Color television, when seen by a big enough audience, meets that test.

Individual station investment in color

equipment ranges as high as \$1,000,000. From the advertisers' viewpoint, this investment was worthwhile. Every survey confirms the added impact and effectiveness of color commercials. Schwerin, Crosley and Gallup-Robinson studies all demonstrate that color commercials are from 33 to 78 percent more effective than black-and-white announcements.

A New Look

Color television, in short, offers advertisers a new sales medium of unparalleled value. The time has come for advertising agencies to accept new cost-per-thousand guide-lines for color television that reflect its added value. The old cost-per-thousand standards for black-and-white TV no longer apply.

This is not to suggest a premium for color. It simply suggests that buyers pay for value received.

In fact, as color viewing becomes more commonplace, stations may be giving discounts to old-fashioned black-and-white advertisers.

Question-and-Answer

The only question is: At what level is color set circulation sufficient to justify increased rates? We think the answer must be determined market-by-market, station-by-station.

But the fact is, color adds value to television as an advertising medium. And stations, therefore, have a right to charge for that added value.

Now, when it comes to figuring out a policy for 3-D TV commercials...



Katz Television

Station Representatives
666 Fifth Avenue / New York, New York 10019





SITUATION WANTED

MAID, 5 yrs. exper. Gd with children, can handle adults. Excell. ref.: Ford, Bristol-Myers, Kodak, P&G, Philip Morris. Avail. day work, Mon.-Fri. or evenings. Work in color. 154 Hall. Hours. Call HAZEL, Plaza 1-4432.

SCREEN GEMS

Architectural Language Plans Conference in Memphis City

BRISTOL FOX



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

11 p.m.-1 a.m.

ABC-TV No network service.
 CBS-TV No network service.
 NBC-TV 11-11:15 No network service; 11:15-1 Tonight Show starring Johnny Carson (C), part.

MONDAY EVENING

7:30-9 p.m.

ABC-TV 7:30-8:30 Iron Horse (C), Brown & Williamson, part.; 8:30-9 Rat Patrol (C), R. J. Reynolds, part.
 CBS-TV 7:30-8 Gilligan's Island (C), part.; 8-8:30 Mr. Terrific (C), part.; 8:30-9 Lucy (C), Lever Bros., Toni.
 NBC-TV 7:30-8 The Monkees (C), Yardley, Kellogg; 8-8:30 I Dream of Jeannie (C), Colgate, Amer. Home; 8:30-9 Capt. Nice (C), part.

9-10 p.m.

ABC-TV 9-9:30 The Felony Squad (C), L&M, part.; 9:30-10 Peyton Place I (C), Amer. Tobacco, part.
 CBS-TV 9-9:30 Andy Griffith (C), Gen. Foods; 9:30-10 A Family Affair (C), Philip Morris, P&G.
 NBC-TV The Road West (C), Kraft.

10-11 p.m.

ABC-TV The Big Valley (C), Amer. Tobacco, P. Lorillard, Armstrong Cork, part.
 CBS-TV 10-10:30 To Tell the Truth (C), Gen Foods; 10:30-11 I've Got A Secret, (C), Amer. Tobacco, part.

NBC-TV Run For Your Life (C), Brown & Williamson, part.

TUESDAY EVENING

7:30-9 p.m.

ABC-TV 7:30-8:30 Combat (C), Brown & Williamson, part.; 8:30-9 The Invaders (C), L&M, part.
 CBS-TV 7:30-8:30 Dakarti (C), part.; 8:30-9 Red Skelton (C), Philip Morris, Amer. Home, Reynolds Metals, part.
 NBC-TV 7:30-8:30 Girl From U.N.C.L.E. (C), part.; 8:30-9 Occasional Wife (C), Brown & Williamson, Lever Bros.

9-10 p.m.

ABC-TV 9-9:30 The Invaders, cont.; 9:30-10 Peyton Place II (C), part.
 CBS-TV 9-9:30 Red Skelton, cont.; 9:30-10 Petticoat Junction (C), P&G.
 NBC-TV Tuesday Night at the Movies (C), Met. Life, Amer. Tobacco, P. Lorillard, part.

10-11 p.m.

ABC-TV The Fugitive (C), Brown & Williamson, part.
 CBS-TV CBS News broadcasts (C), part.
 NBC-TV Tuesday Night at the Movies, cont.

WEDNESDAY EVENING

7:30-9 p.m.

ABC-TV 7:30-8 Batman I (C), part.; 8-9 The Monroes (C), Armstrong Cork, part.
 CBS-TV 7:30-8:30 Lost In Space (C), part.; 8:30-9 Beverly Hillbillies (C), R. J. Reynolds, Kellogg.
 NBC-TV The Virginian (C), R. J. Reynolds, part.

9-10 p.m.

ABC-TV Wednesday Night Movie, part.
 CBS-TV 9-9:30 Green Acres (C), P&G, Gen.

Foods; 9:30-10 Gomer Pyle (C), P&G, Lorillard.
 NBC-TV Bob Hope Chrysler Theater (C), Chrysler.

10-11 p.m.

ABC-TV Wednesday Night Movie, cont.
 CBS-TV Danny Kaye (C), part.
 NBC-TV I Spy (C), Brown & Williamson, part.

THURSDAY EVENING

7:30-9 p.m.

ABC-TV 7:30-8 Batman II (C), part.; 8-8:30 F Troop (C), Quaker Oats, part.; 8:30-9 Bewitched (C), part.
 CBS-TV 7:30-8:30 Coliseum (C), part.; 8:30-9 My Three Sons (C), Toni, Hunt Foods, part.
 NBC-TV 7:30-8:30 Daniel Boone (C), Brown & Williamson, part.; 8:30-9 Star Trek (C), Brown & Williamson, part.

9-10 p.m.

ABC-TV 9-9:30 Love on a Rooftop (C), part.; 9:30-10 That Girl (C), L&M, Bristol Myers, Armstrong.
 CBS-TV Thursday Night Movies (C), part.
 NBC-TV 9-9:30 Star Trek, cont.; 9:30-10 Dragnet (C), Lever.

10-11 p.m.

ABC-TV ABC Stage '67 (C), part.
 CBS-TV Thursday Night Movies, cont.
 NBC-TV Dean Martin (C), Amer. Tobacco, P. Lorillard, Amer. Home, part.

FRIDAY EVENING

7:30-9 p.m.

ABC-TV 7:30-8 Green Hornet (C), part.; 8-9 The Time Tunnel (C), part.
 CBS-TV 7:30-8:30 Wild, Wild West (C).

Family Pet

- Each week the exciting adventures of Lassie and his pal Timmy are watched with fascination by kids—and their families. According to Nielsen,* 56% of the Lassie audience are adults. That's why Lassie is a pet of TV families all over the U.S. year after year for 12 years.
- Lassie has won 2 Emmy Awards and a Peabody award. That's Blue Ribbon championship class for any show!
- 156 episodes for stripping. Ideal for that afternoon spot—a tested attraction for sponsors!

*Jan. 1966 Nielsen Audience Composition Book.



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

Telesynd

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

A DIVISION OF
 WRATHIER





We're tremendous frogs in an AMAZING pond!

SERIOUSLY and no joke — until you've really heard the story of our operations in the Red River Valley . . . well, you *honestly can't imagine* what goes on out here. This area is RICH. Our almost bottomless topsoil is so productive that even the Encyclopedia Britannica *raves* about it.

Farmers drive in to Fargo from as much as

95 miles (often in cars even *you* would envy). They buy in shops and dine in restaurants so elegant as to open even *your eyes*. And when our people are home, they tune to — well, do we need say?

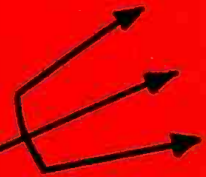
Sincerely — we ask you to let your PGW Colonel tell you our story. It explains some things you OUGHT to know! Will you?

WDAY-TV • WDAY-AM WDAY-FM / Stereo

The Know-How Stations in
FARGO, N. D.



PETERS, GRIFFIN, WOODWARD, INC., *Exclusive National Representatives*



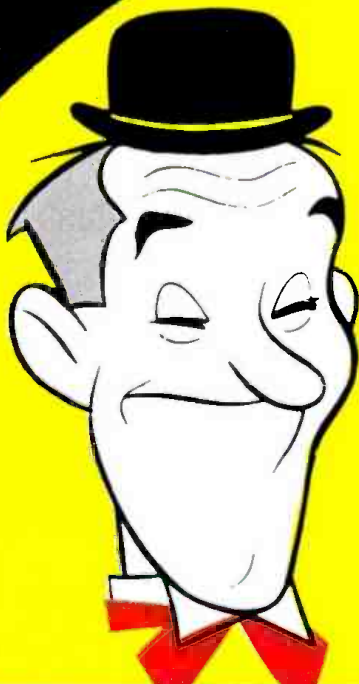
TRUTH OR CONSEQUENCES

130 ALL NEW

HALF-HOURS IN COLOR

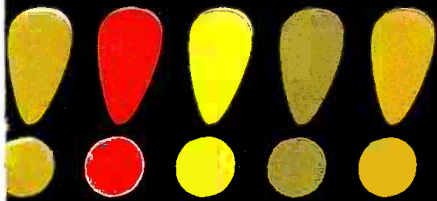
COLOR!!!!

LAUREL & HARDY



156
BRAND NEW
COLOR EPISODES





from



WOLPER TELEVISION SALES

A Metromedia Company

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

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CRUSADER RABBIT

260 COLOR EPISODES*

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

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

Special programs for the winter

ABC-TV

Jan. 4: 10-11 p.m.
Stage 67: The Trap of Solid Gold.
 Jan. 5: 10-11 p.m.
Pro Football's Shotgun Marriage.
 Jan. 10: 7:30-8:30 p.m.
The Beatles at Shea Stadium.
 Jan. 12: 10-11 p.m.
Stage 67: Sex in the Sixties.
 Jan. 19: 10-11 p.m.
To Save a Soldier (Repeat).
 Jan. 21: 6-7:30 p.m.
Bing Crosby's Pro-Amateur Golf Tournament.
 Jan. 26: 10-11 p.m.
Stage 67: People Trap (Repeat).
 Jan. 28: 9:30-10:30 p.m.
Hollywood Stars of Tomorrow Awards.
 Feb. 2: 10-11 p.m.
Stage 67: David Frost's Night Out in London.
 Feb. 8: 8-11 p.m.
Guys and Dolls (Movie)
 Feb. 9: 10-11 p.m.
Stage 67: The Light Fantastic.
 Feb. 16: 10-11 p.m.
Stage 67: The Military Churchill.
 Feb. 23: 10-11 p.m.
Stage 67: C'est La Vie.
 Feb. 28: 9:30-10 p.m.
The Mini-Skirt Rebellion.
 March 2: 10-11 p.m.
Stage 67: Rodgers and Hart Today.
 March 9: 10-11 p.m.
Stage 67: Trilogu: The American Boy.
 March 16: 10-11 p.m.
Stage 67: One Hundred Years of Laughter.

March 23: 10-11 p.m.
Stage 67: On the Flip Side (Repeat).
 March 30: 10-11 p.m.
Stage 67: Documentary TBA.

CBS-TV

Jan. 18: 7:30-9 p.m.
Cinderella.
 Jan. 22: 4-5 p.m.
Emlyn William's Dickens.
 Jan. 27: 7:30-8:30 p.m.
Young People's Concert, AT&T.
 Feb. 7: 7:30-8:30 p.m.
National Geographic.
 Feb. 12: 6-8 p.m.
Wizard of Oz.
 Feb. 13: 7:30-8:30 p.m.
Pinocchio.
 Feb. 21: 8:30-9:30 p.m.
Andy Griffith.
 Feb. 23: 7:30-8:30 p.m.
Young People's Concert, AT&T.
 March 26: 7-8 p.m.
Marineland Carnival.

NBC-TV

Jan. 13: 10-11 p.m.
An Island Called Ellis (C).
 Jan. 18: 9-10 p.m.
Bob Hope Christmas Show (C), Chrysler Corp.

Jan. 18: 10:30-11 p.m.
The Barrump-Bump Show (C).
 Jan. 25: 9-10 p.m.
Perry Como's Kraft Music Hall (C), Kraft.
 Jan. 29: 10-11 p.m. *Royal Palaces (C).*
 Feb. 2: 9:30-11 p.m.
Hallmark Hall of Fame (C), Hallmark.
 Feb. 10-8:30-9:30 p.m.
Danny Thomas Show (C)
 Feb. 13: 8-9 p.m.
Ice Capades (C).
 Feb. 15: 9-10 p.m.
Bob Hope Comedy Special (C), Chrysler.
 Feb. 15: 10-11 p.m.
Golden Globe Awards (C).
 Feb. 22: 9-10 p.m.
Perry Como's Kraft Music Hall (C), Kraft.
 Feb. 26: 7:30-8:30 p.m.
Jack and the Beanstalk (C).
 March 15: 9-10 p.m.
Bob Hope Comedy Special (C), Chrysler.
 March 16: 7:30-8:30 p.m.
End of the Trail.
 March 16: 8:30-9:30 p.m.
Ringling Brothers and Barnum and Bailey Circus (C).
 March 17: 9:30-11 p.m.
Hall of Fame (C), Hallmark
 March 18: 8-9 p.m.
Junior Miss Pageant (C).
 March 20: 9-10 p.m.
Perry Como's Kraft Music Hall (C), Kraft.

part.: 8:30-9 *Hogan's Heroes (C), Philip Morris, Gen. Foods.*
 NBC-TV 7:30-8:30 *Tarzan (C), part.: 8:30-9 The Man From U.N.C.L.E. (C), P. Lorillard, Colgate, part.*

9-10 p.m.

ABC-TV 9-9:30 *Rango (C), part.; 9:30-10 Phillips Diller Show (C), part.*
 CBS-TV *Friday Night Movies (C), part.*
 NBC-TV 9-9:30 *The Man From U.N.C.L.E. (C), cont.; 9:30-10 T. H. E. Cat (C), R. J. Reynolds, Lever Bros.*

10-11 p.m.

ABC-TV *The Avengers (C), part.*
 CBS-TV *Friday Night Movies, cont.*
 NBC-TV *Laredo (C), Amer. Tobacco, part.*

SATURDAY

8-10 a.m.

ABC-TV No network service.
 CBS-TV 8-9 *Capt. Kangaroo, part.; 9-9:30 Mighty Mouse & The Mighty Heroes (C); part.; 9:30-10 Under Dog (C), part.*
 NBC-TV 8-9 No network service; 9-9:30 *Super 6 (C), part.; 9:30-10 Atom Ant (C), part.*

10-11 a.m.

ABC-TV 10-10:30 *King Kong (C), part.; 10:30-11 The Beatles (C), part.*
 CBS-TV 10-10:30 *Frankenstein Jr. & The Impossibles (C), part.; 10:30-11 Space Ghost, part.*
 NBC-TV 10-10:30 *Flintstones (C), part.; 10:30-11 Space Kidettes (C), part.*

11-Noon

ABC-TV 11-11:30 *Casper Cartoons (C), part.; 11:30-12 Milton the Monster (C), part.*

CBS-TV 11-11:30 *Superman (C), part.; 11:30-12 The Lone Ranger (C), part.*
 NBC-TV 11-11:30 *Secret Squirrel (C), part.; 11:30-12 The Jetsons (C), part.*

Noon-1 p.m.

ABC-TV 12-12:30 *Bugs Bunny (C), part.; 12:30-1 Magilla Gorilla (C), part.*
 CBS-TV 12-12:30 *Road Runner (C), part.; 12:30-1 The Beagles (C), part.*
 NBC-TV 12-12:30 *Cool McCool (C), part.; 12:30-1 The Smithsonian (C), sust.*

1-2 p.m.

ABC-TV 1-1:30 *Hoppity Hooper (C), DeLuxe Reading, Gen. Mills; 1:30-2 American Bandstand, part.*
 CBS-TV 1-1:30 *Tom & Jerry (C), part.; 1:30-2 No network service.*
 NBC-TV 1-1:30 *Animal Secrets (C), sust.; 1:30-2 No network service.*

2-5 p.m.

ABC-TV 2-2:30 *American Bandstand, 2:30-3:30 No network service; 3:30-5 Pro Bowlers' Tour, part.*
 CBS-TV 2-4 No network service; 4-5 *CBS Golf Classic, part.*
 NBC-TV 2-4:30 No network service; 4:30-5 *Vietnam Weekly Review, part.*

5-7:30 p.m.

ABC-TV 5-6:30 *ABC's Wide World of Sports, part.; 6:30-7:30 No network service.*
 CBS-TV 5-6:30 No network service; 6:30-7 *CBS News with Roger Mudd (C), (1st feed), part.; 7-7:30 CBS News with Roger Mudd (C) (2nd feed), part.*
 NBC-TV 5-6 *Shell's Wonderful World of Golf (C), Shell Oil; 6-6:30 No network service; 6:30-7 Scherer-MacNeil Report (C), (1st feed), part.; 7-7:30 Scherer-MacNeil Report (C) (2nd feed), part.*

7:30-9 p.m.

ABC-TV 7:30-8 *Dating Game (C), part.; 8-8:30 Newlywed Game (C), part.; 8:30-9 Lawrence Welk (C), Brown & Williamson, J. B. Williams, part.*
 CBS-TV 7:30-8:30 *Jackie Gleason (C), part.; 8:30-9 Pistols 'n' Petticoats (C), Amer. Tobacco, P&G, part.*
 NBC-TV 7:30-8 *Flipper (C), part.; 8-8:30 Please Don't Eat the Daisies (C), Bristol Myers, part.; 8:30-9 Get Smart (C) Amer. Home, Lever Bros.*

9-10 p.m.

ABC-TV 9-9:30 *Lawrence Welk, cont.; 9:30-10 The Hollywood Palace (C), Amer. Tobacco, part.*
 CBS-TV *Mission: Impossible (C), part.*
 NBC-TV *Saturday Night at the Movies (C), Met. Life, Amer. Tobacco, P. Lorillard, R. J. Reynolds, part.*

10-11 p.m.

ABC-TV 10-10:30 *The Hollywood Palace, cont.; 10:30-11 ABC Scope (C), part.*
 CBS-TV *Gunsmoke (C), part.*
 NBC-TV *Saturday Night at the Movies, cont.*

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

RT

WJW-TV

80



10

This year, 25% more Cleveland viewers will be seeing things our way.

Our way is color. Color programming — lots of it. WJW Television color is a large and important dividend for advertisers in the Northeastern Ohio area. For, by early 1967, about 25% of the TV homes in the Cleveland market will own a color television set and represent purchasing power far greater than their number. As our new signature attests, we're leading the color trend in Cleveland. So join us. Cleveland is.

WJW-TV CLEVELAND

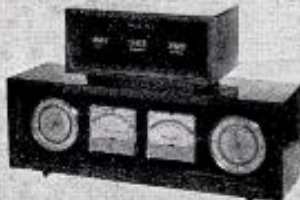
NEW YORK WJN	LOS ANGELES KGBS	PHILADELPHIA WIBG	DETROIT WJBL	MIAMI WGBS
TOLEDO WSPD	CLEVELAND WJW	CLEVELAND WJW-TV	DETROIT WJBL-TV	MILWAUKEE WTFE-TV
ATLANTA WAGA-TV	TOLEDO WSPD-TV	STORER BROADCASTING COMPANY		

**NBC GOES
ONE MILLION
WATTS
IN
ROCKFORD,
ILLINOIS
WTVO CHANNEL 17**

WEATHER INSTRUMENTS



(Colorful dials for color TV)



**Manufacturers of Precision
Meteorological Instruments
In Use Around the World
TEXAS ELECTRONICS, INC.**

P. O. Box 7151
5529 Redfield Street Dallas, Texas

DATEBOOK

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

■Indicates first or revised listing.

JANUARY

Jan. 3-4—Executive committee, National Community Television Assn. Madison hotel, Washington.

Jan. 10—Closing date for 1966 entries for George Foster Peabody Radio and Television Awards. Entries will be considered in the following categories: news; entertainment; education; youth or children's programs; promotion of international understanding; and public service. Entries should be sent to Dean John E. Drewry, Henry W. Grady School of Journalism, University of Georgia, Athens, Ga.

Jan. 10-12 — 1967 Reliability Symposium sponsored by the Institute of Electrical and Electronics Engineers. Reliability education panel includes H. C. Jones, Westinghouse Electric Corp.; S. R. Calabro, Aerospace Technology Corp.; Dimetri Kececioglu, University of Arizona; Charles Lipson, University of Michigan; and W. H. Von Alven, ARINC Research Corp. Sheraton-Park hotel, Washington.

Jan. 11—Annual meeting of the stockholders of C-E-I-R Inc. to elect eight directors and to transact other business. Marriott Twin Bridges motor hotel, Arlington, Va.

■Jan. 13-15—Annual meeting of the Florida CATV Association. Hawaiian Inn, Daytona Beach, Fla.

Jan. 14—New deadline for comments on proposed FCC rulemaking to amend part 73 of the commission rules to specify, in lieu of the existing MEOV concept for AM stations, a standard method for calculating radiation for use in evaluating interference, coverage and overlap of mutually prohibited contours. The MEOV method is used to measure radiation from directional antennas.

Jan. 14—Annual midwinter meeting of Florida Association of Broadcasters. Far Horizons, Sarasota.

Jan. 14-15—15th Annual Retail Advertising Conference sponsored by the Retail Advertising Conference Inc. A session on electronic advertising is included in the program. Hotel Knickerbocker, Chicago.

Jan. 15—Deadline for entries for the 1967 Ohio State Awards sponsored by the Institute for education by radio and television of the telecommunications center, Ohio State University. The awards are open to all radio and television broadcasters producing programs whose primary intent is to educate or inform rather than to entertain. For information and entry materials write: Institute for Education by Radio-Television, 2470 North Star Road, Columbus, Ohio 43221.

Jan. 15-17—Annual winter meeting and election of officers of the Oklahoma Broadcasters Association. Speakers include Robert Cahill, legal assistant to FCC Chairman Rosel H. Hyde. Skrivin hotel, Oklahoma City.

Jan. 16—Deadline for reply comments on proposed FCC rulemaking to establish a table of assignments for the 20 educational FM channels (channels 201 through 220, 88.1 through 91.9 mc).

Jan. 16—Annual winter meeting and election of officers of Idaho Broadcasters Association. Downtowner motel, Boise.

Jan. 16-17 — Seminar sponsored by the Canadian Radio Sales Bureau and Radio Advertising Bureau. Toronto.

Jan. 17—Annual winter meeting of the Utah-Idaho AP Broadcasters Association. Downtowner motel, Boise, Idaho.

Jan. 17—Luncheon meeting of the New York City chapter of the American Women in Radio and Television. Program will be on "The Sex Syndrome." Plaza hotel, New York.

Jan. 18—Annual winter meeting of Colorado Broadcasters Association. Brown Palace hotel, Denver.

Jan. 19—Broadcasters day in North Dakota. Vincent Waslewski, president of National Association of Broadcasters, will address joint legislative session. Legislative reception to be sponsored by North Dakota Broadcasters Association. Bismarck.

Jan. 19-20 — First annual winter meeting of Virginia Association of Broadcasters. Sheraton Motor Inn, Richmond.

Jan. 19-20—Meeting of National Association of Broadcasters radio code board. Century Plaza hotel, Los Angeles.

■Jan. 20—Annual dinner, Federal Communications Bar Association. Shoreham hotel, Washington.

Jan. 23-27—National Association of Broadcasters joint board meeting. Continental Hilton, Mexico City.

Jan. 24-26—22d Georgia Radio-TV Institute sponsored by Georgia Association of Broadcasters and University of Georgia. Speakers include Fred Friendly, professor of Journalism, Columbia University; Peter Jennings, ABC News, New York; Admiral Wallace McDonald, chief of Naval Operations. University of Georgia, Athens.

Jan. 26—First annual dinner dance of Pacific Pioneer Broadcasters, featuring installation of officers. Beverly Hilton hotel, Beverly Hills, Calif.

Jan. 26-29—Meeting of the board of directors of the American Women in Radio and Television. Century Plaza hotel, Los Angeles.

Jan. 27—Annual awards dinner of the UPI Broadcasters Association of Massachusetts. Sheraton-Boston hotel, Boston.

Jan. 27-28—Technical conference on color television broadcasting sponsored by the Detroit, Toronto, Rochester (N.Y.) and Chicago sections of the Society of Motion Picture & Television Engineers in cooperation with the University of Michigan. Rackham Memorial Building, Detroit. For further information contact Howard W. Town, NET Inc., 2715 Packard Road, Ann Arbor, Mich.

Jan. 27-29 — Midwinter conference of the Advertising Association of the West. Sahara hotel, Los Vegas.

Jan. 30-Feb. 2—24th annual convention of the National Religious Broadcasters. Speakers include Paul Comstock, vice president for government affairs of the National Association of Broadcasters. Palmer House, Chicago.

FEBRUARY

Feb. 1—New deadline for reply comments to FCC on question of whether private entities should, or legally can, be authorized to operate their own private communications satellite systems.

Feb. 1—Deadline for 1966 entries, including radio and TV, in the George Polk Memorial Awards sponsored by the department of Journalism, Long Island University. Applicants send letters containing background descriptions. Radio and TV program entries require disk, sound tape or film supplemented when possible with scripts. Material should be submitted to Professor Jacob H. Jaffe, curator of the awards, Long Island University, Zeckendorf Campus, Brooklyn, N. Y. 11201.

Feb. 1—Deadline for entries for the 33d annual Headliner Awards for outstanding achievement in news reporting and writing.

If people don't believe in the station, they won't believe your new paint won't drip.



WINS found a need that New Yorkers had. And filled it. The need was to know. To have a constant, reliable stream of information available. Immediately. WINS found a way to satisfy this unusual hunger for news. This station introduced the all-news-all-the-time format in New York. Now Asia, Africa, and Europe are just a short spin from New York on a radio dial. They come to the station directly from the Group W Foreign News Bureau. Our on-the-spot people use the major wire services only to complement their coverage. And Washington is watched with a fixed, unblinking stare by the Group W Washington News Bureau. If Washington makes any news, WINS immediately lets New Yorkers know it. WINS gives the New York news very special handling. And it's not just because this station, like all Group W stations, is intensely interested in the community. It's because this city's local news often doesn't remain local. It may reverberate across the land until it shakes countries or continents. This city which hosts the U.N., Wall Street, the theatre, and many other significant institutions, often gives the world more news than it takes. Perhaps all this explains why the New Yorker is so news-conscious and demanding. It's because he's so often in the news. People like these search for the most responsible, authoritative news source. People like these have accepted WINS in great numbers. Aren't these the kind of people you want to reach? And wouldn't WINS be the best way to do it?

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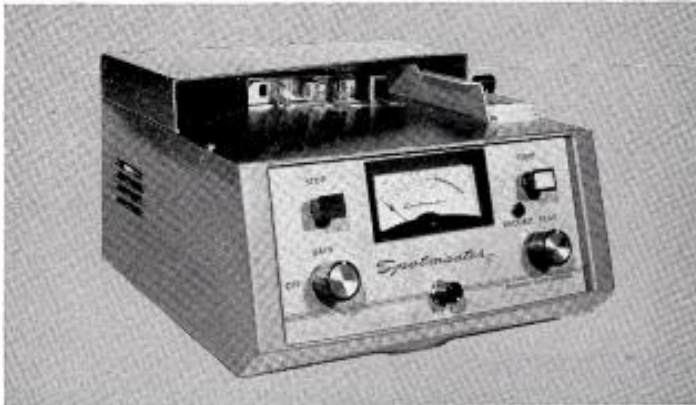
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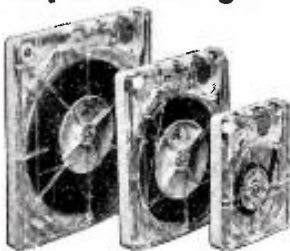


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news photography, feature writing and pictures, and radio and television reporting sponsored by the National Headliners Club. Awards are included for broadcast editorials and public service by a station or network. For rules, regulations and entry blanks write: Mall Dodson, executive secretary, National Headliners Club, Convention Hall, Atlantic City 08401.

Feb. 1—Deadline for entries for the 35th annual Sigma Delta Chi Distinguished Service Awards. Entries may be submitted in the following categories: general reporting, editorial writing, Washington correspondence, foreign correspondence, news photography, editorial cartoon, magazine reporting, journalism research, radio and television reporting and editorializing, and public service by newspapers, magazines, radio stations or networks and television stations or networks. Entry blanks may be obtained by writing to Sigma Delta Chi, 35 E. Wacker Dr., Chicago 60601.

Feb. 1—Deadline for receipt of entries for 1968 Medical Journalism Awards sponsored by the American Medical Association. All entries must be sent to the Medical Journalism Awards Committee, American Medical Association, 535 North Dearborn St., Chicago 60610.

Feb. 2—Annual winter convention of Michigan Association of Broadcasters. Jack Tar hotel, Lansing.

Feb. 2—Annual winter meeting and election of officers of Wisconsin Broadcasters Association. Park Motor Inn, Madison.

Feb. 3-4—19th annual radio-TV news seminar sponsored by the Northwest Broadcast News Association and the school of Journalism and mass communication, University of Minnesota. Speakers include Bruce Dennis, WGN-TV Chicago and president, Radio-Television News Directors Association; Dr. Donald Gillmor, author of *Free Press and Fair Trial*; and Wisconsin attorney general Bronson La Follette. University of Minnesota, Minneapolis.

Feb. 6-7 — Seminar sponsored by the Canadian Radio Sales Bureau and Radio Advertising Bureau. Vancouver, B.C.

Feb. 6-8—Meeting of National Community Television Association board of directors. Jack Tar hotel, Clearwater, Fla.

Feb. 6-8—Ninth annual Conference on Advertising/Government Relations, sponsored by the Advertising Federation of America and Advertising Association of the West. Shoreham hotel, Washington.

Feb. 13—Mike Award Dinner of Broadcast Pioneers and Broadcasters Foundation, honoring WOR New York. Hotel Pierre, New York.

Feb. 15—New deadline for reply comments on proposed FCC rulemaking to amend part 73 of the commission rules to specify, in lieu of the existing MEOV concept for AM stations, a standard method for calculating radiation for use in evaluating interference, coverage and overlap of mutually prohibited contours. The MEOV method is used to measure radiation from directional antennas.

Feb. 16—Radio workshop sponsored by the Radio Advertising Bureau and the Association of National Advertisers. St. Regis hotel, New York.

Feb. 17-18—Annual winter meeting of New Mexico Broadcasters Association. Speakers include Vincent Wasilewski, National Association of Broadcasters president. White Winrock motel, Albuquerque.

Feb. 17-19—Fifteenth annual meeting of the New England chapter of the American Women in Radio and Television. Hotel Statler-Hilton, Boston.

Feb. 21-23—20th annual conference of the Western Radio and Television Association. Disneyland hotel, Anaheim, Calif.

Feb. 22-23—Meeting of National Association

■Indicates first or revised listing.

CBS FOUNDATION INC. NEWS FELLOWSHIPS FOR 1967-1968

CBS Foundation established in 1957 at Columbia University in New York a group of one-year CBS Foundation Fellowships for eligible persons engaged in news and public affairs in the radio and television field. The Fellows have all University expenses paid and, in addition, receive a stipend designed to cover living and other necessary costs during the fellowship year. Eight fellowships are offered for 1967-1968.

Purpose of the Fellowships

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

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

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

The Fellowship Year

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

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

The eleventh series of fellowships, for the academic year 1967-1968, will start in September, 1967.

Requirements for Applicants

1. Qualification in one of the following categories:
 - a. News and public affairs staff employes of (1) CBS News, (2) CBS Owned radio stations, (3) CBS Owned television stations, (4) U.S. stations affiliated with CBS Radio, but not owned by it, and (5) U.S. stations affiliated with the CBS Television Network, but not owned by it.
 - b. Regular members of the staffs of non-commercial educational radio and television stations who are engaged for a substantial portion of their time in news and public affairs programs.
 - c. Teachers of courses in the techniques of radio and television news and public affairs at colleges and universities.

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

2. Completion of an official application form including:
 - a. A statement by the applicant's employer promising the applicant his present job, or an equivalent job, at the end of the fellowship year.
 - b. A statement covering the applicant's personal history; educational background; experience in news and public affairs; and the studies the applicant desires to pursue and their relation to work performed or contemplated.

Address request for an application form and other correspondence to:

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

Applications must be postmarked not later than February 22, 1967. The Selecting Committee will announce its selections early in April.

The Selecting Committee (for 1967-1968)

Public Members

MARK ETHRIDGE, Lecturer in Journalism, University of North Carolina; Former Trustee, Ford Foundation; Retired Publisher, Courier Journal and Louisville Times; Director and Consultant to the Publisher, Newsday; Former President, National Association of Broadcasters; Former Director, Associated Press; Former Chairman, U.S. Advisory Commission on Information.
JOHN F. WHITE, President, National Educational Television; Member, Board of Directors, Station WNDT; Co-Chairman, Advisory Committee to U.S.-Japanese TV Information Exchange Center; Co-Chairman, Cultural and Intellectual Exchange Section of White House Conference on International Cooperation; Director, Foreign Policy Association; Former Vice President, Western Reserve University.

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

Columbia University Members

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

CBS Foundation Members

RICHARD S. SALANT, President, CBS News.
GORDON MANNING, Vice President and Director, CBS Television News.

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

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

Are you up to date on trading stamps and prices?

HYPOTHESIS: If trading stamps lead to higher food prices, then wouldn't prices be higher where stamps are given and lower where they are not given?

Only one way to settle that one. Go out and check prices.

A fellow named Verne A. Bunn did just that in 1965. He was a research analyst at the Midwest Research Institute of Kansas City, Mo., and a former professor at the University of Wichita.

He used an ideal laboratory: The Kansas/Missouri area. Trading stamps are used freely in Missouri, but not in Kansas, the only state that prohibits stamps.

He checked prices in non-stamp stores in Topeka and Kansas City, Kansas. Then he compared them to prices in the same chains' stores across the state line in Kansas City, Missouri, where stamps are freely

used.

Conclusion: Food prices in stamp giving stores in Missouri were actually a tiny bit lower than prices charged by stores in the very same chains on the non-stamp side of the border.

This didn't surprise Mr. Bunn very much. He had made similar studies four times in the past, beginning in 1960. Got the same results each time.

And that pretty well agrees with other studies going back nearly a decade that also fail to establish that trading stamps do, in some systematic way, lead to higher prices for food, drugs, gasoline or anything else.



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of Broadcasters television code board. Phoenix.

MARCH

March 1-3—Annual National Association of Broadcasters state presidents conference. Sheraton-Park hotel, Washington.

March 2-4—Region II conference of the National Association of Educational Broadcasters. Robert Meyer hotel, Jacksonville, Fla.

March 6-7—Executive committee, National Community Television Association. Madison hotel, Washington.

March 9—International Radio and Television Society awards its Gold Medal for 1967 to Robert W. Sarnoff, RCA president, Waldorf-Astoria hotel, New York.

March 17—Annual spring meeting of Indiana Broadcasters Association. Marriott hotel, Indianapolis.

March 25—Deadline for entries for awards for the best use of radio, television and film productions to make known on-going programs in library radio-television-film public relations, sponsored by the American Library Association. Five awards will be offered: radio spot, radio program, television spot, television program, and film. Rules and entry blanks may be obtained from, and entries should be submitted to: Miss Kathleen Molz, c/o Television Information Office, 745 Fifth Avenue, New York 10022.

March 31—Deadline for comments in FCC inquiry into possibilities of using radio for the promotion of highway safety. The commission has urged that the comments be tendered on the broadest possible basis.

APRIL

April 2-5—45th annual convention of National Association of Broadcasters. Conrad Hilton, Chicago.

April 2-5—Annual convention of the Television Film Exhibit organization. Conrad Hilton hotel, Chicago.

April 7-8—Meeting of the Alabama AP Broadcasters Association. Carriage Inn motor hotel, Huntsville.

April 7-13—Third annual MIP-TV International Television Program Market. Palais des Festivals, Cannes, France. For information contact Mr. Charles Michelson, 45 West 45th St., New York 36. Telephone PLaza 7-0695.

April 15—National convention of the eastern section of the Intercollegiate Broadcasting System. Bronx campus of New York University, New York.

April 15-16—Annual national convention of the western section of the Intercollegiate Broadcasting System. University of California, Berkeley.

April 17-18—Program meeting sponsored by National Educational Television. Statler Hilton hotel, New York.

April 18-20—Fifth instructional radio television conference sponsored by the instructional division of the National Association of Education Broadcasters, the Electronics Industries Association and the Educational Media Council. New York.

April 19—Educational Television Stations division meeting of the National Association of Educational Broadcasters. Statler Hilton hotel, New York.

April 20—Peabody Awards Luncheon. Hotel Pierre, New York.

April 20-21—Annual spring meeting of Oregon Association of Broadcasters. Maverick hotel, Bend.

April 20-23—Annual spring meeting of Mississippi Broadcasters Association. Edgewater Beach hotel, Biloxi.

April 21-22—Annual spring meeting of West Virginia Broadcasters Association. Holiday Inn, Huntington.

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Write Mr. Roberts, Cambridge School
632 Beacon Street, Boston, Massachusetts 02215

April 24-27—32d national convention of the Audio Engineering Society. Hollywood Roosevelt hotel, Hollywood.

MAY

May 2-3—Annual spring meeting of Missouri Broadcasters Association. Speakers include Sherril Taylor, vice president for radio of National Association of Broadcasters. University of Missouri, Columbia.

May 3-7—16th annual national convention of the American Women in Radio and Television. Marriott hotel, Atlanta.

■ May 4-6—Annual spring meeting of Kansas Association of Radio Broadcasters. Speakers include FCC Commissioner Kenneth Cox; Douglas Anello, general counsel of National Association of Broadcasters. Ramada Inn, Topeka.

May 6—Distinguished Service Awards Banquet sponsored by Sigma Delta Chi. San Francisco.

May 8-10—Annual spring meeting of Kentucky Broadcasters Association. Stauffer's Inn, Louisville.

May 17-19—Annual spring meeting of Illinois Broadcasters Association. St. Nicholas hotel, Springfield.

OPEN MIKE®

Salute from Defense

EDITOR: We are in receipt of a letter from WMPS Memphis outlining a program consisting of a series of salutes to our fighting men in Vietnam, which we thought had considerable merit.

Secretary [of Defense Robert S.] McNamara has sent the attached letter to Allan Avery, vice president and general manager, WMPS, complimenting him on the program.

This kind of support materially aids the morale factor of our troops in Vietnam as well as those who patiently wait here in this country for their return. . . It may serve as an excellent idea to broadcasters in other parts of the country.—Arthur Sylvester, assistant secretary of defense, public affairs, Washington.

[Secretary McNamara's letter:]

Dear Mr. Avery: President Johnson has given me a copy of your very interesting letter describing the programing efforts of WMPS in saluting the military men who are fighting in Vietnam. I join him in placing high value on the importance of such public support for our servicemen and their families.

The manner in which you have accomplished this provides a real contribution by WMPS in keeping the public informed of the valor and patriotism demonstrated every day by the young men of this nation.

May I extend my best wishes to you and WMPS for the future success of this program.—Robert S. McNamara, secretary of defense, Washington.

(Mr. Avery described the WMPS program in a letter to President Johnson. The station asks its audience to provide the names of family members serving in Vietnam, along with a short profile and photograph of the serviceman. The station's production department records salutes based on this material, which are broadcast many times throughout the day. Tapes are sent to those who provide the information on which the salutes are based.)

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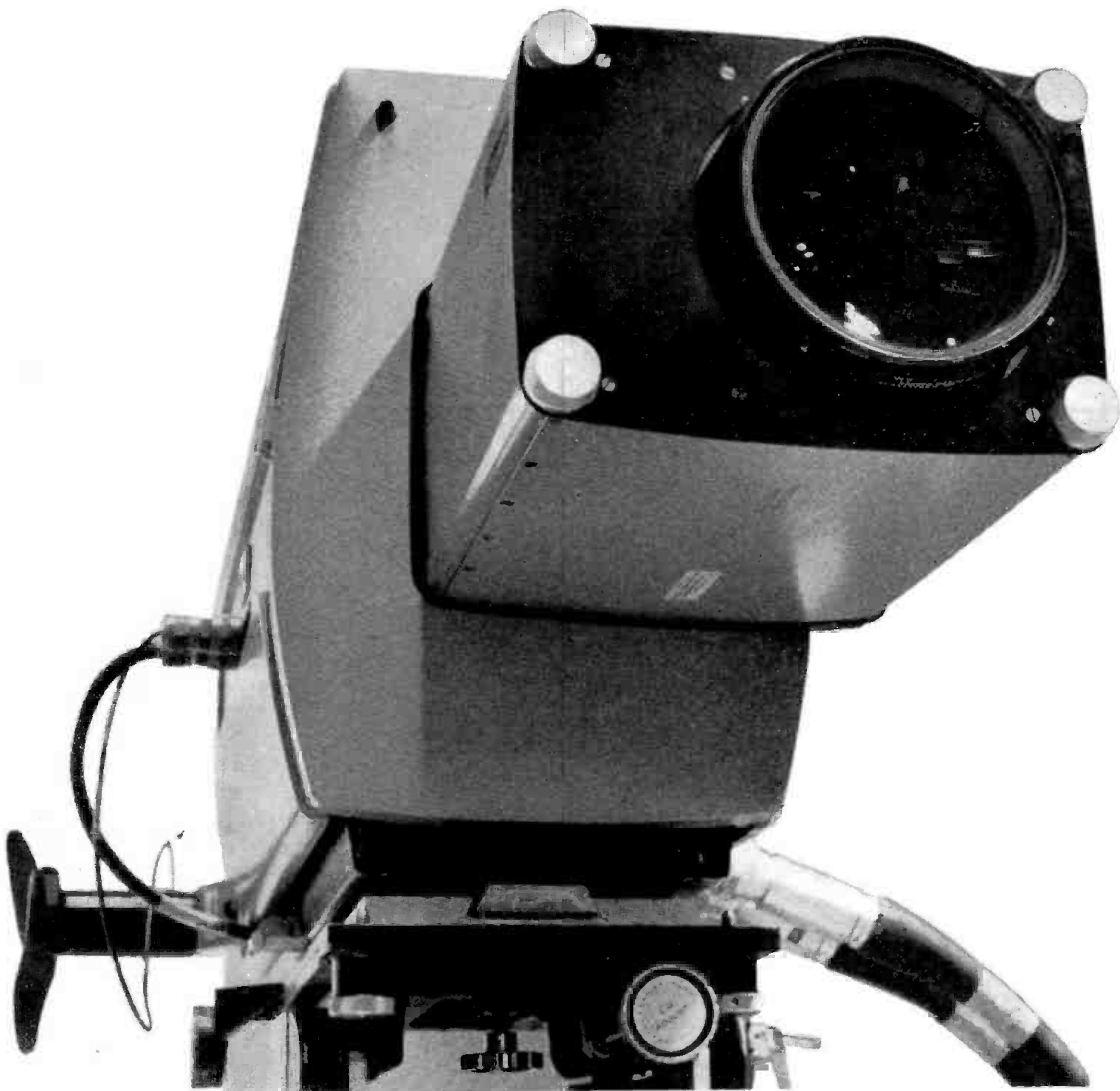
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BROADCASTING* Magazine was founded in 1931 by Broadcasting Publications Inc., using the title, BROADCASTING*—The News Magazine of the Fifth Estate. Broadcasting Advertising* was acquired in 1932, Broadcast Reporter in 1933 and Telecast* in 1963. BROADCASTING-TELECASTING* was introduced in 1946.

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KBMT appoints Blair Television

Television 12, KBMT Beaumont, Texas, has appointed Blair Television as national representative, effective January 1, 1967. Television 12, an ABC affiliate, is the key station in growing Beaumont-Port Arthur-Orange... a market with more than \$720 million in buying power. Now to buy Television 12 in East Texas, call the number one station representative, John Blair & Company. **Blair Television**



Radio promotions can serve client, stations too

Interested in getting more mileage for your advertising dollar? Silly question, with an obvious answer, but it's been our observation that many agencies are missing a bet in their radio buys. They totally ignore the interesting possibilities radio affords for merchandising and promotion of their client's products or services.

We're talking about "free" merchandising and promotion provided by the station as a part of the package offered to the advertisers.

Let me hasten to add that we are suggesting that such promotions are a two-way street and are only of value if the station as well as the advertiser benefits.

What's new about station merchandising and promotion for a client? Nothing, except that the stations and advertisers think of it only in relation to food products. We think it should be used for all kinds of clients.

We have a simple two-step policy of radio buying at our agency: The station has to be a good one—right audience, right format for what we are selling—and the station should be prepared to offer us promotional support.

While we will buy a major station that does not give us promotional support, if it is a toss-up between stations, we choose the one who will merchandise for us.

Why do we consider this so important?

Stretching Dollars ■ Unlike the major national agencies and the major national accounts, we are dealing in an area of much smaller budgets, smaller companies. They need extra advertising mileage to make the dollars go a little farther.

Does this make us tough, "grinders" when it comes to buying radio time? Yes. Our job is to serve our clients, not to win popularity awards from reps.

Our hardest job is to convince some station managers that what we are suggesting is of "mutual" benefit, that the station can gain from it as well as the advertisers.

Here are some examples of that two-way street:

One of our clients is PSA (Pacific Southwest Airlines). PSA operates 600 flights a week between the Bay Area and Southern California. After taking a long, hard look at top-40 radio audience for PSA, we recently recommended (and the client approved) a campaign aimed at this younger audience.

We selected KLIV in San Jose, Calif., as a test for our rock-'n'-roll promotion. KLIV developed a contest among their DJ's offering free scenic jet flights to those who wrote in to their favorite DJ. Names of those selected were broadcast on each show. Each DJ had his own flight and on a given Saturday the airline flew eight flights of KLIV listeners and in addition had several thousand people at the airport watching and dancing to local rock-'n'-roll bands.

'Invade' Los Angeles ■ We did a similar promotion with KYA in San Francisco. "Emperor" Gene Nelson, their morning man, announced plans to "invade" Los Angeles in a PSA 727 jet and invited 122 listeners to join him. They did and everyone went to Disneyland and had a ball.

In both instances, PSA contributed the aircraft and crew, but as far as the audience of the stations was concerned, they probably thought the stations had chartered the aircraft.

What do you do if you don't happen to have an airline account? For Conklin Bros., a retail floor covering chain, we cooked up a series of gags aimed at Dave McElhatton, KCBS San Francisco morning man. Each week for several weeks we sent him various nutty items. Mr. McElhatton never knew what was coming and it made for fun on his show and a little "plus" for our client.

KCBS works with another of our clients, SFO Helicopter Airlines, providing traffic commuter reports in the morning. While commuter reports by 'copter are nothing new, this is the only one in the U. S. using the facilities of a scheduled helicopter passenger airline. Naturally, we cross-promote, plugging KCBS to the 25,000 helicopter passengers

carried every month by SFO.

It's been our observation that both agencies and stations think of merchandising only in relation to food products. If you plan to approach a station for support on a nonfood item or service you can be prepared for a blank look and the question: "How do we do it?"

The agency has to come up with the promotional idea and if it makes sense, the station will usually agree. If you keep in mind the cardinal rule that it has to be good for both parties, the ideas are not too hard to develop. You can't score 100% either. There are a couple of stations we buy because they are dominant in their field and are so successful they do not deign to do any promotions. (When they were younger and hungrier, they did!)

Guide or Bible? ■ Does this raise a question about the soundness of our radio buys—dare we spurn the top-rated station in a market? That depends on the type of station, the type of audience and what you think of ratings.

If you use ratings as a guide and depend more on knowledge of the stations, the market and common sense, then we're on the same wave length. If you use ratings as a bible, then we don't agree with you.

We'd rather buy an aggressive, eager No. 2 station in a market than a fat cat No. 1, with the exceptions noted above.

You want to buy by ratings? Go ahead. We'll take an aggressive station willing to work as hard for our clients as we do, willing to help us make sales through good commercials and interesting promotions.

"Numbers" worshippers need not apply.



Leonard B. Gross, president of Gross, Roberts and Rockey, formed the agency 15 years ago under the name of Len Gross and Associates. Before opening the agency, he was with NBC Radio and was director of advertising and public relations for the Fairmont hotel in San Francisco. Gross, Roberts and Rockey is based in San Francisco with a branch office in Los Angeles and affiliates in New York, London, Frankfurt, and Honolulu.



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- ② Color fidelity. Exceptional. Original optical design delivers superior color performance—limited only by the capability of existing pickup tubes. Separate luminance channel assures excellent color and monochrome results.
- ③ Design. Rugged magnesium housing trims size and weight down to what you'd expect to find only with monochrome equipment. Viewfinder is removable for added mobility and accessibility. Bold contemporary styling and textured door panels mark a fresh departure from old fashioned, bulky look.
- ④ Electronics. All camera and processing circuitry is fully transistorized with plug-in module construction throughout. More? There's plenty. Like 10:1 zoom lens. Looks built-in, but detaches readily. Powered zoom, focus and remote iris for smooth control. The list is nearly endless.

Exciting? You bet it is. Why waste time. Call today—collect. We're anxious to fill you in on the details. Area Code is 812/332-7251. That's Sarkes Tarzian, Inc., Broadcast Equipment Division, Bloomington, Indiana.

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Color is a must in 1967 television

No station can afford to be without it; few advertisers choose to use black-and-white commercials even though penetration is still only 17% of TV homes

Great! So you're sitting there with \$300,000 worth of new color equipment—cameras, video-tape recorders, film chains, film processors—and only 10% or 20% of your audience can see all the pretty tints, shades and hues. What do you do?

If you're the average station operator, who has invested the \$300,000, or the account executive, who recommended that his new client increase his budget by 20% to produce color commercials, you pray that the consumer electronics divisions of the industry can deliver the 7 million-plus sets they're talking about for 1967.

You stop for a moment and ask: Does it really mean that much? After all, the new equipment was needed anyway and it will be depreciable. Then the answer comes. If your competitors have color, you better have color—especially if some of your shows are not among the most popular in the market but are in color opposite black-and-white competition.

Need a case in point? You can find it in the nation's largest city.

It might be considered an understatement to say that the CBS Inc.-owned New York Yankees did not fare too well in the American League pennant race last year. They finished 10th in a 10-team league. Yet WPIX(TV) New York, which carries the Yankees games, didn't feel the letdown as much as the team. The average ratings were off less than one point for the season.

Color Woos Audience ■ The reason: WPIX feels that "colorcasts sustained audience interest." Of the 115 games aired, 73 were in color—from Yankee Stadium, Chicago, Washington, Baltimore and Anaheim, Calif.

Television stations, production houses and networks have put hundreds of millions of dollars into color gear already and they have almost as much on order. By the end of 1967 most operations will be at or near color satur-

ation.

How long it will take the viewing public to be saturated with color is another story. In 1966, about 4.6 million color sets were sold, a hefty gain

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from the 2.5 million sold in 1965. With the sales jump, penetration has increased to the point where latest figures from the American Research Bureau place national penetration at 17%, up from the 9.5% of a year earlier (see page 35).

The step-up in penetration can be shown in figures for the past few months. A U.S. Census Bureau survey in August placed color TV in 7.1 million households or 13% of all TV homes (BROADCASTING, Dec. 19). The ARB figures for its September-October reports said there were 8.9 million color TV households or 16.4% penetration. ARB's November figures show 9.37 million color households.

Los Angeles was the leader in the 1966 ARB figures with 28% penetration and 974,700 color homes. A year earlier it had only 17% penetration and 585,300 color homes.

Production Up ■ The industry outlook for 1967 is production of 7.1 million color TV sets, equalling or bettering the monochrome output for the year. If this comes true, it will put the consumer manufacturers at least a year ahead of their estimates since they had set 1968, or possibly 1969, as the year color becomes boss.

Station operators may find reason to smile with the word that color set prices may also drop slightly and that the variety of sets being offered will increase. There will be more 19- and 21-inch sets available, and 15-inch sets are expected on the market in the spring.

Through 1966 virtually all sets were 21-, 23- or 25-inch models and their prices were relatively high. They will continue to be steep in comparison with black-and-white models, but they are coming down.

In addition Japanese-made sets are making their way on the market and in some instances are going for up to \$100 less than a comparable U.S. set.

All these forecasts indicate that color

COLOR IS MUST IN 1967 TELEVISION continued

penetration will continue to make giant strides, that the leveling off period isn't in sight yet and that apparently money isn't "that" tight.

And when all these John and Jane Publics get their color sets tuned correctly and settle down at home to watch multihued programing, what will they find?

In virtually all the top 100 markets, and many smaller ones, they'll find more color than they know what to do with. The networks have already spent an estimated \$142 million on color gear and the end isn't in sight. Stations have put an additional \$170.4 million in the manufacturers' pockets and they have \$54 million in outstanding orders.

From the transmitting end, the big

news of 1967 is that the production backlog that greeted 1966 is virtually nonexistent. There are stations, networks and production houses waiting for gear, but it is moving out steadily. Deliveries of new cameras, new tape recorders, new film chains are being made—in some instances sooner than expected.

Equipment Forecast ■ While the TV set curve will continue to rise, the equipment manufacturers are looking towards 1967 as the leveling-off year.

They'll be selling equipment right and left through the year, but no one expects the onrush of orders they received when the 1966 gold rush hit.

The problem for the equipment manufacturers will be to come up with

something new—give the industry something it needs or didn't know it needed until the product was invented.

As of Jan. 1, 1967, the manufacturers don't indicate too much new will be forthcoming this year. They will be making the usual refinements and minor additions to existing gear, but anything radically new doesn't appear to be on the immediate horizon.

One development, which is due to be announced shortly and which will be shown at the April convention of the National Association of Broadcasters, is RCA's lightweight color camera. The unit is expected to weigh only about 125 pounds.

There will be few, if any, markets without some type of color during 1967. Even if a station doesn't have local capability it will be picking up network programs, and by the time the 1967-68 season starts just try and find a network program that is not in color if it is technically possible.

In an effort to convert everything to color, stations are even taking AP Wirephoto and UPI Telephoto pictures, which are transmitted in black and white, and using art sets to color them.

All-Out Effort ■ Monochrome transparencies used on rear screen projectors are getting tinted backgrounds; stringers are being supplied with and told to shoot color film—anything to get color on the air.

Before the year is out, it is feasible to expect that Lani Bird II, assuming it achieves its proper orbit, will be bouncing color TV signals across the Pacific between the U.S. and Japan. It will also mean that the Hawaii-mainland link will be even stronger.

The appetite for live programing from the mainland was whetted when Hawaii got the Michigan State-Notre Dame and Green Bay Packers-Chicago Bears football games in November.

And mainland appetites for Hawaiian vistages—most often seen these days in commercials and old Dorothy Lamour movies—were whetted by the live pickup from Waikiki Beach during the Notre Dame-MSU game.

The sand, sky and surf at Waikiki was transmitted on a day when much of the northern half of the nation looked out its windows on snow, rain and frost. But the most noticeable features of that Hawaiian pickup were the girls. One presented a lei to Mason Altiery of KHVH-TV Honolulu, who handled the Hawaiian narration. The most prominent—and it wasn't lost on the cameramen—was a young bikini-clad brunette lounging on the sand.

To historians, those Hawaiian pictures may not have been color television's finest hour in 1966, but to Joe Public they were probably the most attractive.



Color helps sell National Geographic series

Color is the catalyst that moved the National Geographic Society into television, putting its reputation on the line and proving that patience and perfection in production detail need not equal dullness in a documentary type series. Audiences have agreed.

Color may be nature's medium. But it's the salesman's too, whether he be educator, publisher, insurance man or candlestick maker. So agreed this executive foursome as they gathered at the society's headquarters in Washington for series ceremonies.

Inspecting exhibits of relics from expeditions featured in the programs are (l to r): Maurice B. Mitchell, president of Encyclopaedia Britannica Inc., program co-sponsor; John A. Schneider, then CBS-TV president and now CBS vice president-broadcast group; Robert Hill, president of Aetna Life & Casualty, co-sponsor, and Melville Bell Grosvenor, presi-

dent of the National Geographic Society.

Mr. Mitchell explained last week that color played a large part in the decision of his firm to sponsor the National Geographic series of specials on CBS-TV, renewed this year for the second season. "Britannica is proud of the many color illustrations in our publications and wanted our TV programs to be shown in full color." All commercials have been in color too, through McCann-Erickson, Chicago.

Encyclopaedia Britannica first entered network TV with a color show, NBC-TV's *Exploring*, in 1963. Although the audience on Saturday morning was chiefly children, the sponsor felt the commercial should be in color. EB Education Corp. distributes the National Geographic television series in color to schools and libraries in 16mm format.

Aetna Life & Casualty's agency is Chirug & Cairns, New York.

Color homes pass nine million

ARB's November national sweep shows 17% of television households now have color receivers; Los Angeles leads with 974,700, followed by New York, 884,600

More than one-sixth (17.07%) of the nation's 54.8 million television households are now equipped to watch color television. As of November 1966, 9,366,000 TV households owned color receivers, according to the American Research Bureau.

These figures compare with the 5.2 million households and 9.5% penetration figures, ARB announced in its November 1965 report.

Of the current color households, 4,353,300 are located in the top 10 TV markets. The figures, taken from ARB's November national sweep of markets, showed Los Angeles with the most color TV households (974,700) and the highest penetration figure (28%).

New York had the next highest num-

ber of homes (884,600), but had only 14% penetration. Philadelphia had color in 511,500 homes for a penetration of 18%. Next was Chicago with 376,300 homes and 15%, and San Francisco with 348,700 homes and 20%.

Among the other leaders were these markets with 26% penetration: Fresno, Calif., 88,500 homes; Las Vegas, 24,200; Marion, Ind., 15,700, and San Diego, 232,500. (In the 1965 report, San Diego's 18% penetration was the highest in the nation.)

Santa Barbara, Calif., with 145,200 homes had 25% penetration. At 24% were: Bakersfield, Calif., 72,600 homes; Fort Pierce-Vero Beach, Fla., 22,200; Munice, Ind., 27,000, and South Bend-Elkhart, Ind., 73,800.

With 23% were: Akron, 75,300 homes; Dayton, 218,200; Lubbock, Tex., 37,900, and Lafayette, Ind., 22,300. At 22% were: Cincinnati, 219,200 homes; Fort Wayne, Ind., 63,400, and Reno, 17,500.

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

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

COLOR TV HOMES IN SURVEY AREA

MARKET NAME	HOMES	%
Aberdeen, S. D.	4,800	8
Abilene-Sweetwater, Tex.	26,300	16
Ada, Okla.	15,400	10
Akron, Ohio	75,300	23
Albany, Ga.	29,000	12
Albany-Schenectady-Troy, N. Y.	120,000	13
Albuquerque, N. M.	28,000	13
Alexandria, La.	32,600	13
Alexandria, Minn.	14,800	9
Amarillo, Tex.	38,500	20
Ardmore, Okla.	12,900	9
Atlanta	119,600	15
Augusta, Ga.	45,600	14
Austin, Tex.	20,800	9
Austin-Mason City-Rochester, Minn.	47,800	12
Bakersfield, Calif.	72,600	24
Baltimore	282,200	15
Bangor, Me.	15,300	9
Baton Rouge	65,700	17
Beaumont-Port Arthur, Tex.	34,100	15
Bellingham, Wash.	68,900	15
Billings, Mont.	8,400	11
Biloxi, Miss.	33,900	12
Binghamton, N. Y.	71,400	15
Birmingham, Ala.	61,500	10
Bismarck, N. D.	8,000	7
Bluefield, W. Va.	23,900	10
Boise, Idaho	17,300	14
Boston	264,800	14
Bowling Green, Ky.	25,600	11
Bristol-Johnson City, Tenn.	45,600	11
Buffalo, N. Y.	136,800	15
Burlington, Vt.—Plattsburgh, N. Y.	21,600	9
Butte, Mont.	7,500	11
Cadillac-Traverse City, Mich.	84,200	17
Cape Girardeau, Mo.—Paducah, Ky.—Harrisburg, Ill.	40,400	11
Casper, Wyo.	7,700	11
Cedar Rapids-Waterloo, Iowa	80,700	16
Champaign-Decatur-Springfield, Ill.	76,200	16
Charleston, S. C.	44,800	13
Charleston-Huntington, W. Va.	71,900	13
Charlotte, N. C.	130,700	12
Chattanooga	49,300	13
Cheyenne, Wyo.	16,000	11
Chicago	378,300	15
Chico-Redding, Calif.	81,900	21
Cincinnati	219,200	22
Clarksburg-Fairmont, W. Va.	38,500	11
Cleveland	268,800	19
Colorado Springs-Pueblo	21,900	16
Columbia-Jefferson City, Mo.	15,500	8
Columbia, S. C.	71,600	14
Columbus, Ga.	68,000	13
Columbus, Miss.	10,800	7

COLOR TV HOMES IN SURVEY AREA

MARKET NAME	HOMES	%
Columbus, Ohio	196,900	23
Corpus Christi, Tex.	20,900	13
Dallas-Fort Worth	138,700	16
Dayton, Ohio	218,200	23
Denver	85,700	16
Des Moines, Iowa	47,600	13
Detroit	294,800	17
Dickinson, N. D.	1,800	5
Dothan, Ala.	44,700	13
Duluth, Minn.—Superior, Wis.	19,500	10
El Paso	16,900	13
Ensign, Kan.	6,400	13
Erie, Pa.	59,400	17
Eugene, Ore.	39,900	19
Eureka, Calif.	7,500	13
Evansville, Ind.	43,400	14
Fargo, N. D.	15,100	9
Flint-Saginaw-Bay City, Mich.	139,000	18
Florence, S. C.	36,200	13
Ft. Dodge, Iowa	7,000	11
Ft. Myers, Fla.	9,300	20
Ft. Pierce-Vero Beach, Fla.	22,200	24
Ft. Smith, Ark.	11,900	9
Ft. Wayne, Ind.	63,400	22
Fresno, Calif.	88,500	26
Glendive, Mont.	300	4
Grand Junction-Montrose, Colo.	3,700	6
Grand Rapids-Kalamazoo, Mich.	132,100	18
Great Falls, Mont.	10,400	14
Green Bay, Wis.	60,600	13
Greensboro-Winston-Salem-High Point, N. C.	85,400	10
Greenville-Spartanburg, S. C.—Asheville, N. C.	109,600	13
Greenville-Washington-New Bern, N. C.	46,200	12
Greenwood, Miss.	17,700	12
Hannibal, Mo.—Quincy, Ill.	34,300	17
Harrisburg, Pa.	164,400	19
Harrisburg-Lancaster-Lebanon-York, Pa.	286,600	17
Harrisonburg, Va.	28,800	13
Hartford-New Haven, Conn.	279,900	16
Hattiesburg-Laurel, Miss.	19,500	11
Hawaii	17,200	11
Hays, Kan.	7,100	11
Helena, Mont.	1,200	12
Houston	99,100	16
Huntsville-Decatur-Florence, Ala.	11,700	8
Idaho Falls-Pocatello, Idaho	14,900	17
Indianapolis	182,200	21
Jackson, Miss.	38,100	11
Jackson, Tenn.	8,700	9
Jacksonville, Fla.	54,800	16
Johnstown-Altoona, Pa.	173,000	13
Jonesboro, Ark.	11,900	10

COLOR TV HOMES IN SURVEY AREA

MARKET NAME	HOMES	%
Joplin, Mo.—Pittsburg, Kan.	21,000	11
Kansas City, Mo.	70,300	11
Klamath Falls, Ore.	9,200	17
Knoxville, Tenn.	53,100	12
La Crosse-Eau Claire, Wis.	28,100	10
Lafayette, Ind.	22,300	23
Lafayette, La.	42,800	16
Lake Charles, La.	37,800	15
Lansing, Mich.	179,300	17
Laredo, Tex.	500	3
Las Vegas	24,200	26
Lexington, Ky.	23,500	12
Lima, Ohio	24,800	18
Lincoln-Hastings-Kearney, Neb.	56,700	13
Little Rock, Ark.	49,800	12
Los Angeles	974,700	28
Louisville, Ky.	81,300	15
Lower Rio Grande Valley, Tex.	9,300	11
Lubbock, Tex.	37,900	23
Lufkin, Tex.	5,800	9
Macon, Ga.	13,500	9
Madison, Wis.	102,900	16
Manchester, N. H.	213,300	13
Mankato, Minn.	19,900	12
Marion, Ind.	15,700	26
Marquette, Mich.	7,700	8
Medford, Ore.	18,400	17
Memphis	59,100	10
Meridian, Miss.	15,400	9
Miami	126,400	19
Milwaukee	153,400	17
Minneapolis-St. Paul	77,900	10
Minot, N. D.	3,100	6
Missoula, Mont.	6,700	12
Mitchell, S. D.	3,000	6
Mobile, Ala.—Pensacola, Fla.	53,000	14
Monroe, La.—El Dorado, Ark.	34,500	11
Montgomery, Ala.	44,900	13
Muncie, Ind.	37,000	24
Nashville	58,200	11
New Orleans	106,700	18
New York	884,600	14
Norfolk-Portsmouth-Newport News-Hampton, Va.	48,800	12
North Platte, Neb.	3,200	10
Oak Hill, W. Va.	30,900	11
Odessa-Midland, Tex.	30,000	18
Oklahoma City	65,700	15
Omaha	50,200	13
Orlando-Daytona Beach, Fla.	78,400	20
Ottumwa, Iowa	29,100	14
Panama City, Fla.	34,400	17
Parkersburg, W. Va.	8,100	15
Pembina, N. D.	3,100	6
Peoria, Ill.	64,800	20
Philadelphia	511,500	18
Phoenix	61,800	14

COLOR TV HOMES IN SURVEY AREA		
MARKET NAME	HOMES	%
Pittsburgh	196,800	13
Portland, Ore.	119,800	21
Portland-Poland Spring, Me.	61,300	12
Presque Isle, Me.	1,600	6
Providence, R. I.	231,400	14
Quad City	81,100	17
Raleigh-Durham, N. C.	65,700	11
Rapid City, S. D.	6,700	9
Reno	17,500	22
Richmond, Va.	50,100	11
Riverton, Wyo.	1,800	10
Roanoke, Va.	74,100	12
Rochester, N. Y.	62,900	14
Rockford, Ill.	102,700	17
Rosewell, N. M.	19,800	18
Sacramento-Stockton, Calif.	299,900	21
St. Joseph, Mo.	67,200	11
St. Louis	135,700	14
Salinas-Monterey-Santa Cruz, Calif.	353,000	20
Salisbury, Md.	7,100	12
Salt Lake City-Ogden-Provo	75,900	18
San Angelo, Tex.	3,000	8

COLOR TV HOMES IN SURVEY AREA		
MARKET NAME	HOMES	%
San Antonio, Tex.	40,100	10
San Diego	232,500	26
San Francisco	348,700	20
Santa Barbara, Calif.	145,200	25
Savannah, Ga.	17,700	11
Seattle-Tacoma	92,700	15
Selma, Ala.	5,900	12
Shreveport, La.	44,600	11
Sioux City, Iowa	34,500	13
Sioux Falls, S. D.	26,800	10
South Bend-Elkhart, Ind.	73,800	24
Spokane, Wash.	62,100	18
Springfield, Mo.	25,000	11
Springfield-Holyoke, Mass.	66,200	13
Syracuse, N. Y.	85,400	13
Tallahassee, Fla.—Thomasville, Ga.	30,200	13
Tampa-St. Petersburg, Fla.	90,400	18
Terre Haute, Ind.	62,700	17
Toledo, Ohio	280,100	17
Topeka, Kan.	34,200	12
Tucson, Ariz.	55,700	14

COLOR TV HOMES IN SURVEY AREA		
MARKET NAME	HOMES	%
Tulsa, Okla.	68,900	14
Tupelo, Miss.	4,500	5
Tuscaloosa, Ala.	4,300	11
Twin Falls, Idaho	4,900	14
Tyler, Tex.	15,000	9
Utica, N. Y.	81,000	14
Waco-Temple, Tex.	27,100	10
Washington	232,300	13
Watertown-Carthage, N. Y.	24,100	14
Wausau, Wis.	31,600	10
West Palm Beach, Fla.	120,800	19
Wheeling, W. Va.—Steubenville Ohio	197,600	14
Wichita-Hutchinson, Kan.	53,100	14
Wichita Falls, Tex.—Lawton, Okla.	25,500	14
Wilkes-Barre-Scranton, Pa.	107,300	18
Wilmington, N. C.	28,600	13
Yakima, Wash.	30,200	18
Youngstown, Ohio	133,000	21
Yuma, Ariz.—El Centro, Calif.	5,600	15
Zanesville, Ohio	21,100	17

The costs of coloring a television station

Gear averages about \$300,000 per outlet, while annual operating costs climb \$30,000 to \$40,000

First-hand insights into the costs of color television to a broadcaster are provided in a study made by The Katz Agency and being released today (Jan. 2).

The study encompassed 35 Katz-represented TV stations in various stages of color equipment and operation and also explored the extent of color programming and color advertising as well as equipment and operating costs.

Of the 35 stations surveyed, all have color film equipment, 31 have color tape equipment and 25 are equipped for live color. They average 15 hours of local color programming a week, or about 27% of their nonnetwork programming, and color commercials represent more than half—57%—of the total advertising on the average station.

Reviewing its findings, Katz concluded that "while initial [color] equipment costs are burdensome, the increase in station operating expenses related to color is probably more significant in the long run."

The findings included:

- Equipping fully for color costs the average station approximately \$350,000. But the investment varies widely: One station, for example, said it had spent almost \$1 million on color equipment.

- Counting all stations in the survey, including those not yet completely color-equipped, the average investment in color gear to date is \$293,000.

- Approximately \$205,000 of this amount, or about 70%, has been invested since the fall of 1964 and repre-

sents more than 12% of the station's national spot revenues during that period. Again, on a station-by-station basis the color-equipment costs varied widely as a percentage of national spot sales: From a low of 3% to a high of 87%.

- At current levels of color activity, color adds \$30,000 to \$40,000 to the annual operating costs of the average station in the survey—and at one station it increased operating costs by \$94,000 a year. On stations equipped for live color, the extra cost of operating in color averages \$35,000 to \$47,000 a year, 18% more than the average for all stations in the survey.



Examining the Katz Agency survey are (l to r) Ro Grignon, WDAF-TV Kansas City; Oliver T. Blackwell, director of advertising development, Katz, and Jay Berkson, WTCN-TV Minneapolis.

- A nonnetwork hour costs, on the average, \$40 more to broadcast in color than in black and white. The cost of live color production averages 29% higher than production of a similar hour in black and white.

- Although the study was unable to isolate operating expenses related directly to color commercials, Katz said "it was noted that stations with the highest percentages of advertising time in color reported the highest operating expenses."

The study found "no correlation" between color set penetration and either station investment in color equipment or the number of commercials broadcast in color.

"Stations in markets with low color penetration are often fully equipped and carry a high percentage of color advertising," the report said. "The converse also is true in some instances.

"Generally, however, stations are equipping in advance of public demand for color and advertisers are using color commercials without any apparent regard to penetration figures."

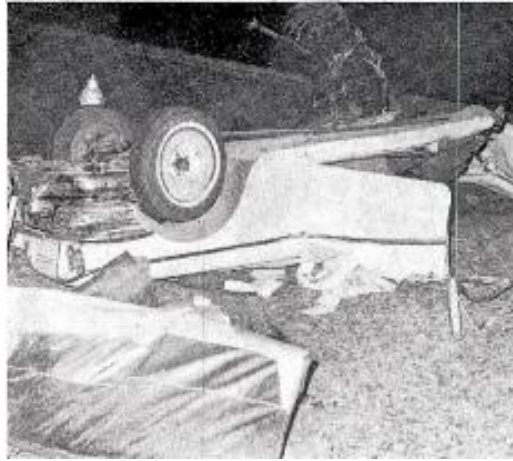
Color penetration average for the 35 markets was 12% as of last spring, according to Nielsen estimates. By market, the penetration figures ranged from a high of 22% to a low of 6%.

Two-Year Comparison ■ The study found a "dramatic" increase in the surveyed stations' color capabilities between the fall of 1964 and the fall of 1966, when the survey was made. Where only 15 of the stations had color film equipment two years ago, all 35 have it now; in the same period the number with color tape equipment rose from three to 31, and those equipped to produce live color rose from seven to 25.

While the stations reported an average of 27% of local programming was being broadcast in color in the fall of 1966, Katz said there were indications that the percentage would rise in mid-season.

Some 35% of all local colorcasts in the fall schedule were being done live—and the 25 stations equipped for it were averaging more than 15 live color

**We're
knocking 'em
dead
in New Orleans . . .**



. . . but we don't like it!

The automobile drivers of New Orleans are knocking 'em dead at a record rate.

And we are going to do something to stop it.

To halt this slaughter, to reverse this trend, WWL-TV has committed up to \$250,000 in time and talent throughout 1967 in a massive educational campaign to save lives.

We call our campaign **PROJECT LIFE!**

And to make it effective we have doubled the staff of our Special Projects Department. Right now writers, photographers, researchers and technicians are busy producing the special documentaries, fatality profiles, news features and spot announcements that are the ammunition in our fight for lives.

This is the kind of fight television was made for—WWL-Television.



WWL-TELEVISION
SERVING NEW ORLEANS PROUDLY



THE KATZ AGENCY, Inc.
STATION REPRESENTATIVE

hours a week.

Although the study found no correlation between color set penetration and the use of color commercials, it did suggest that color advertising rises as color programing increases. "Those stations with extensive color programing," Katz said, "tend to have a higher percentage of color advertising, and vice-versa."

In evaluating color's effect on operating costs, Katz said the "total impact" was hard to measure precisely, "because of the variables from station to station." But the estimates derived from the study, it said, "indicate the continuing expense to stations for color broadcasting."

Katz said its "average" equipment costs were based on information supplied by RCA. "A formula was devised to represent fairly the average station costs in equipping for color," the report explained. "Minimum requirements were

used in estimating costs (e.g., two live cameras, conversion of existing video tape recorders, etc.). In this way, averages are provided which we believe conservatively reflect conditions in most markets."

In computing its stations' color costs in relation to their volume of national spot sales, Katz relied on its own billing data, using figures reflecting net sales after agency commissions. In selecting stations to participate in the study, Katz set as one of the criteria a track record of Katz representation long enough to insure that the necessary billings data would be available.

Other criteria, designed to permit "conclusions that are indicative of general station conditions," related to size of market, number of stations in the market, color penetration, geographic location and network affiliation or lack of it.

The participating stations were:

WRGB(TV) Schenectady, N. Y.; WMAR-TV Baltimore; WBRC-TV Birmingham, Ala.; WMT-TV Cedar Rapids-Waterloo, Iowa; WSAZ-TV Huntington, W. Va.; WKRC-TV Cincinnati; WTVN-TV Columbus, Ohio; KTVT(TV) Dallas-Ft. Worth; KLZ-TV Denver; KRNT-TV Des Moines, Iowa; WFIE-TV Evansville, Ind.; KMJ-TV Fresno, Calif.; WOOD-TV Grand Rapids, Mich.; WFRV(TV) Green Bay, Wis.; WFBM-TV Indianapolis; WJTV(TV) Jackson, Miss.; WAVE-TV Louisville, Ky. WREC-TV Memphis; WTCN-TV Minneapolis; WLAC-TV Nashville; WWL-TV New Orleans; WVEC-TV Norfolk-Hampton, Va.; WKY-TV Oklahoma City; WEEK-TV Peoria, Ill.; KPHO-TV Phoenix; WCSH-TV Portland, Me.; WSLS-TV Roanoke, Va.; KCFX-TV Salt Lake City; KONO-TV San Antonio, Tex.; KOGO-TV San Diego; KOMO-TV Seattle; KTBS-TV Shreveport, La.; WHEN-TV Syracuse, N. Y.; WTVT(TV) Tampa-St. Petersburg, Fla.; KAKE-TV Wichita, Kan.

Agencies convinced of color's plus

HARD-TO-DEFINE FACTOR IS WINNING MORE FRIENDS ON MADISON AVENUE.

The year 1966 may be put down as a period when most emotionalism left color television advertising, reason and statistics took its place and yet color commercials proliferated.

As the portion of agency commercials produced in color takes aim at the 100% mark, sponsors are finding more and more justification for the extra expenses involved.

Latest industry estimates of 17% as the national color set circulation average seems incongruous at first glance against the high proportion of color commercials relative to black-and-white ones. But that 17% can mean different things to different sponsors because color-equipped households are accorded "up-scale" demographic characteristics such as high income and city dwelling.

At the same time agencies seem to feel more willing to define color's drawbacks than previously, perhaps partially because the positive arguments for color are now more easily documented and color justification to clients may be a less difficult task.

It's generally agreed that a big daytime television sponsor such as Procter & Gamble is holding back a complete color changeover until daytime programing is all colorized to match. And some agencies say their advice runs along similar lines: color commercials for color programs and black-and-white spots for black-and-white shows.

Decided Plus ■ While few agencies are ready to document a color success

story—most say the benefits of color can't be separated from other media factors—all feel sure that color adds to commercial impact and some hold that a black-and-white commercial in a color show may create a negative reaction for the sponsor's product.

Agencies questioned by BROADCASTING

Color for Alberto-Culver

One big TV advertiser, Alberto-Culver Co., was moving only slowly into color earlier because monochrome could do the sales job for some products just as well, especially during the daytime. But now the toiletries firm is heavy in color and expanding, according to George Polk, advertising vice president. Test commercials usually are done in black and white, he noted, but then when the final form is approved the spot is remade in color.

seemed to feel that a virtual 100% color commercial level might be reached within one or two years. But there was general agreement that color for color's sake no longer applies to TV commercials.

Some advertisers aren't going to be swung to color until they see a higher color set circulation figure, it was noted. Color commercial production costs are

generally believed to run 15% to 20% higher than black and white but some agency officials have pointed to instances where the extra cost was considerably above that.

Here are the views of some leading agency executives:

The Ted Bates agency, which has about 75% of its clients using color commercials, expects that percentage to jump to 90 or so by the beginning of the next television season.

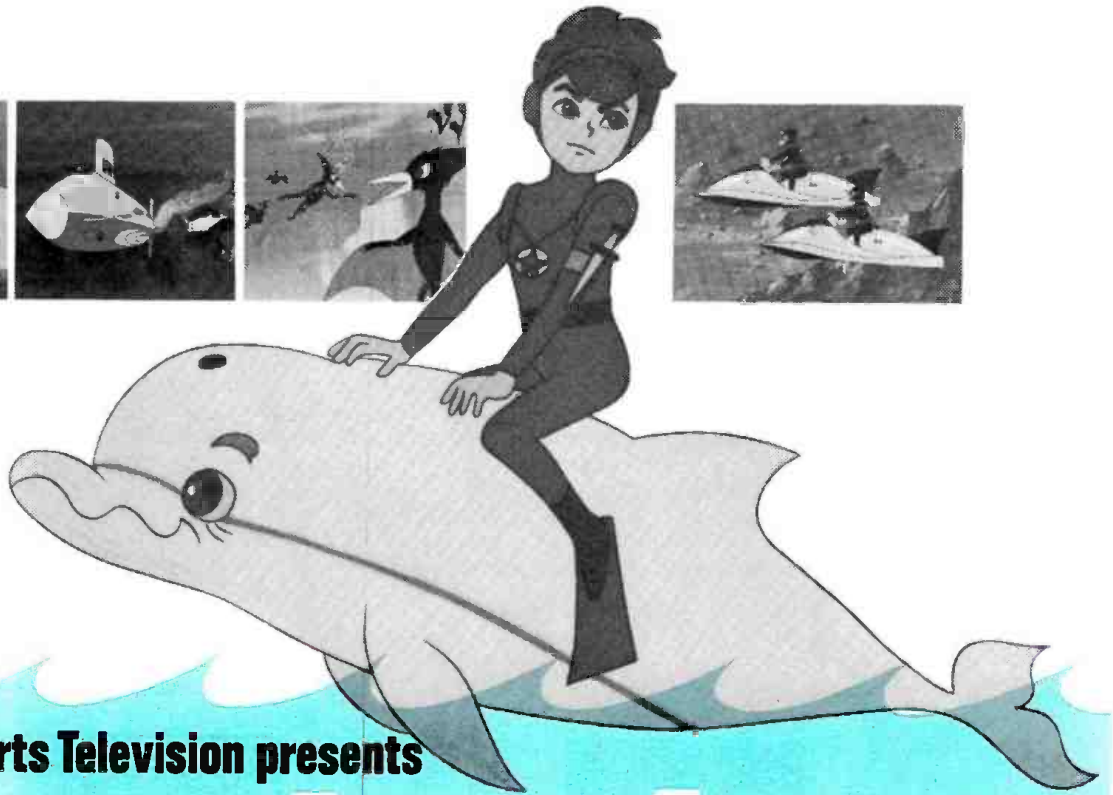
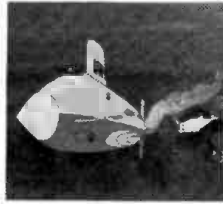
Sam Vitt, vice president and executive director of the media and programing department at Bates, says the agency will have an updated report on color TV distributed to clients early this year. It suggests that they use color commercials in most cases.

Mr. Vitt explains that the size of TV campaign has a great influence on the decision to use color. As the size of a campaign increases, the cost of producing in color decreases as a percentage of the overall TV expenditure. Ideally, he notes, the decision to use color would be made when the value of added viewer retention in a campaign provided by color surpasses the loss in extra cost.

There are other factors as well, says the Bates official, such as optical effects in a commercial which may make color production too difficult or too expensive.

The BBDO agency estimates about 75% of its commercial placements are now running in color.

Herb Maneloveg, vice president and



Seven Arts Television presents

marine boy

52 new animated half-hour underwater color adventures

VARIETY

Television Review

MARINE BOY

Producer: Minoru Adachi

Syndicator: SEVEN ARTS TELEVISION

30 Mins.

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

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

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

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

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

10/12/66

SOLD!

Argentina	Finland	Liberia	Saudi Arabia
Brazil	Guatemala	Mexico	Singapore
Canada	Honduras	Nigeria	Thailand
Costa Rica	Hong Kong	Panama	Uruguay
Curacao	Iran	Puerto Rico	Venezuela
Cyprus	Kuwait	Rhodesia	
New York (WNEW-TV)	Los Angeles (KTTV)	Chicago (WGN-TV)	Philadelphia (WPHL-TV)
Detroit (CKLW-TV)	Washington, D.C. (WTTG)	Cincinnati, O. (WLW-TV)	Denver, Colo. (KWGN)
Rochester, N.Y. (WROC-TV)	Columbus, O. (WBNS-TV)	Dayton, O. (WLW-D)	Hartford, Conn. (WTIC-TV)
Orlando, Fla. (WFTV)	Saginaw-Bay City (WNEM-TV)	Lexington, Ky. (WLEX-TV)	Green Bay, Wis. (WLUK-TV)
Paducah, Ky. (WPSD-TV)			

Action, Magic and Excitement!

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



Seven Arts Television

NEW YORK: 200 Park Avenue • YUkon 6-1717

LOS ANGELES: 9000 Sunset Boulevard • CRestview 8-1771

TORONTO: 11 Adelaide Street West • EMpire 4-7193

Seven Arts Productions International Limited

Roberts Bldg., East St., Nassau, Bahamas • Cable SEVINT

AGENCIES CONVINCED OF COLOR'S PLUS continued

director of media at BBDO, notes some agencies who have color commercials advise their clients not to use them in black-and-white programs because they reason that TV sets usually aren't pretuned for color and that muddled colors can be worse than a conventional black-and-white delivery.

Mr. Maneloveg feels that the added value of the relatively small number of commercials that get through to viewers in proper color outweigh such negative considerations.

Bullish on Color ■ Benton & Bowles, which has stated that even taking the extra cost of color commercial production into account, the cost efficiency of a color program is more favorable to the sponsor than a black-and-white program, now does about 75% of its commercials in color.

Bernard Kanner, senior vice president and director of media management, says color commercial produc-

tions in color at Burnett was but 3% or 4%, he said, and this past year had grown to about 85%.

Others at Burnett noted it still takes twice as long to produce a color spot as black-and-white and indicated costs average about one-third more. Laboratory work still is the principal headache and black-and-white answer prints are ordered first while awaiting color so air dates always are assured.

Frank Kemp, senior vice president in charge of media and programing for Compton Advertising, says approximately 50% of the commercials produced for Compton clients now are in color but he expects this percentage "to grow appreciably in 1967." Compton's approach is to use color on color programs and black and white on b & w shows, he said.

Mr. Kemp says color is important in reaching the larger, more affluent, more venturesome households, and believes

that of black and white, and "a little research" on the demographics of color set households, but the results of both efforts are being kept confidential.

B&W the Exception ■ At Foote, Cone & Belding only one commercial produced in the last several months was made in black and white and this was for a client who planned to use the spot only for a short period.

Peter Bardach, FC&B vice president, broadcast media, notes that color households are showing much the same profile as those homes that first had black-and-white sets. In demographic terms they are "up-scale," he says, adding that this doesn't necessarily make them prime prospects for all advertisers even though they may be big-city, high-income and high-education.

While FC&B clients have turned almost completely to color commercials, Mr. Bardach says, there is a school of thought—statistically oriented rather than emotionally—which holds that set color circulation doesn't always counterbalance higher costs. He cites a case



BERNARD KANNER
Benton & Bowles



FRANK KEMP
Compton Advertising



SAM VITT
Ted Bates & Co.



WILLIAM WHITE
Cunningham & Walsh



LLOYD HARRIS
SSC&B

tion at B&B should reach close to 100% within a year or two. However, the list of sponsors who have not gone all-color yet includes some of TV's biggest sponsor names, among them, Procter & Gamble, S. C. Johnson, Sterling Drug and Norwich Pharmacal. Mr. Kanner thinks an advertiser such as P&G, with heavy daytime schedules, may go all-color when daytime programing gets closer to all-color.

Mr. Kanner says some television stations are undoubtedly trying to amortize their color equipment costs with new rate cards although they may not call them color rate cards.

Leo Burnett Co., Chicago, recognized the marketing significance of color commercials long ago and began testing them as early as 1953, the agency's executive vice president and creative director, Don Tennant, recalled. Five years ago the volume of commer-

they represent a target for all types of goods and services.

Compton handles a large assortment of P & G products, he reported, and about 25% of the commercials are produced in color. This percentage is expected to rise considerably in 1967, according to Mr. Kemp. He noted P & G's low percentage can be explained in part by its heavy participation in daytime programing, which, he said, is "still pretty much black and white." He voiced the opinion that once color set saturation reaches 40%, virtually all commercials will be in color.

William White, vice president and media director, Cunningham & Walsh, says that all his agency's clients except one are in color, and that more than half of its spot placements are in color. C&W has conducted "a number of account-oriented studies" of the effectiveness of color in comparison to

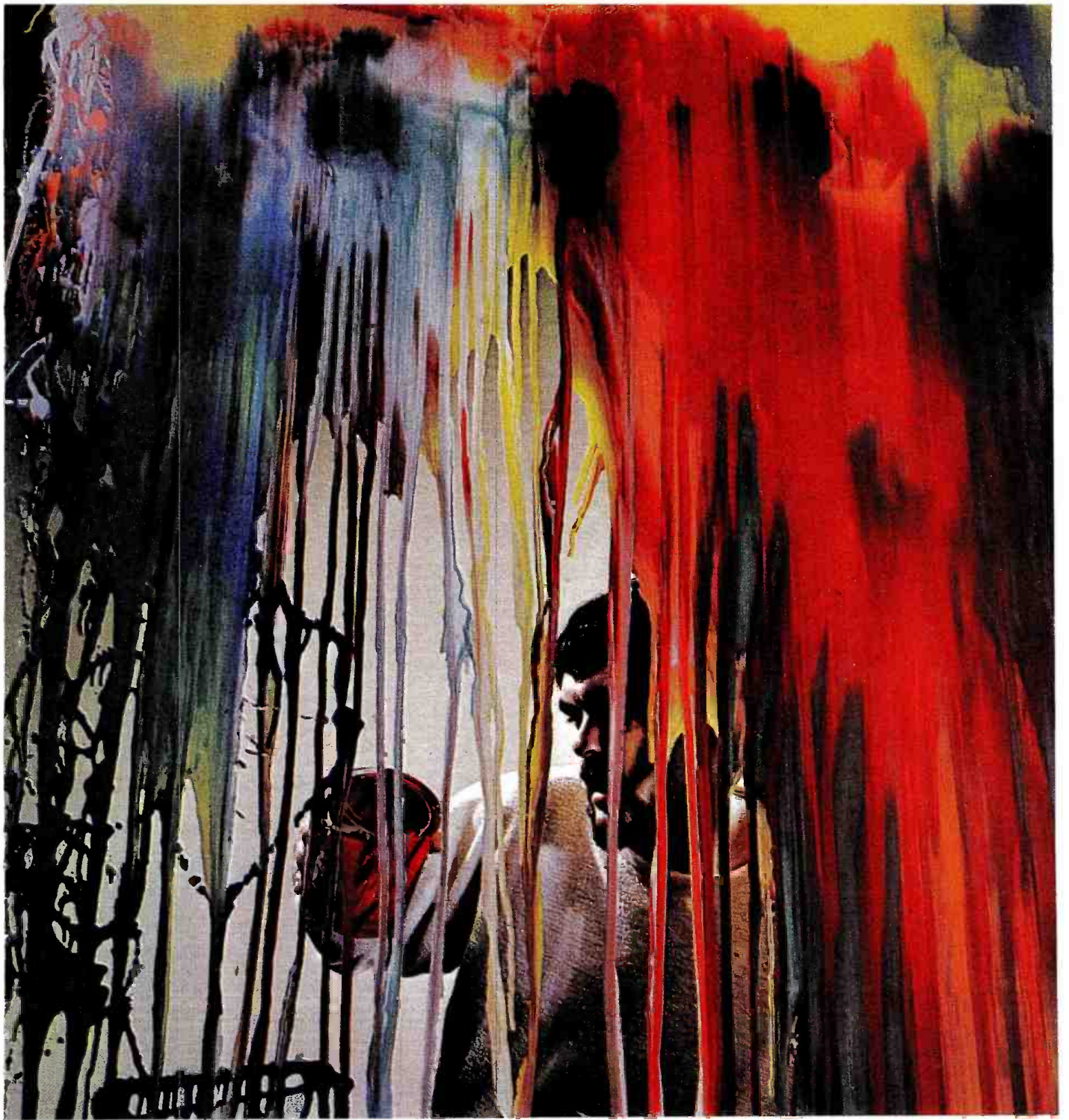
in which a color version of a particular spot cost 50% more to produce than the same commercial in black and white.

Among significant extra expenses mentioned by Mr. Bardach is the "network integration" charge that a sponsor must pay to have his color spot placed in the network schedule.

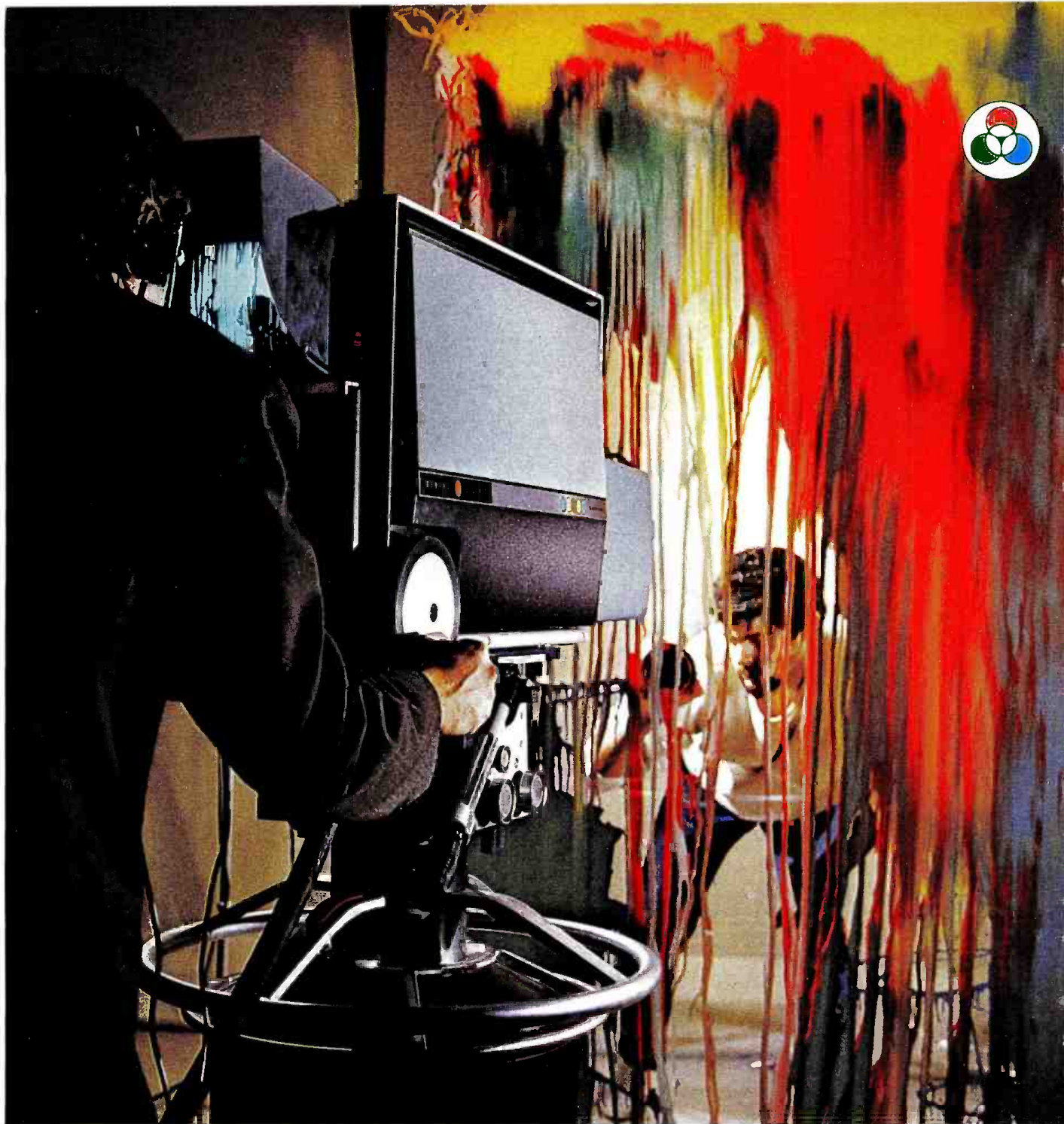
He also voices some reservations about color set circulation figures and notes that often network programs reaching stations on a delayed basis are delivered to those stations in black and white.

Mr. Bardach says FC&B is pressing the networks to discontinue their pre-program announcements that "the following show is brought to you in color." With practically all shows in color this becomes unnecessary, he says, and just adds to clutter.

Production houses in Los Angeles



For colorful happenings...



General Electric is what's happening in color broadcasting.

Colorful happenings happen more colorfully on General Electric cameras. Live or film, they never miss a red, a blue, a green or a black.

The General Electric PE-250 live color camera's advanced design gives you the highest color fidelity in television today. For example, it has four lead-oxide Plumbicon* tubes, including a separate one for superior luminance. And a unique combination of advanced electrical, optical and

mechanical features. The result is beautiful, precise color pictures.

And the General Electric PE-240 second-generation 4-vidicon film camera gives you consistently sharp pictures in both color and black and white. That's why it's the most widely accepted color film camera in the industry.

General Electric cameras are on the air for four of the five U.S. and Canadian networks, many group own-

erships and numerous other stations throughout the country.

But see for yourself. Let G-E color cameras make your happenings more colorful. General Electric Company, Visual Communication Products Department, Electronics Park, Syracuse, New York 13201.

GE-41

*Registered Trademark of N. V. Philips' Gloeilampenfabriek of The Netherlands.

GENERAL  ELECTRIC

AGENCIES CONVINCED OF COLOR'S PLUS continued

are now "urging" agencies to use 16mm color prints, according to Harry Doolittle, senior vice president, corporate creative director, Geyer, Morey, Ballard. This 16mm idea is new, just as effective as 35mm film, and much cheaper, he said. In fact, he indicated, a \$17,000 color commercial on 35mm could be done for \$14,000 on 16mm.

Mr. Doolittle said GMB now does 80% of its commercials in color and predicted 100% would be in color within the next few months.

As color TV set penetration grows, more advertisers not now in TV will start budgeting for color commercials, Mr. Doolittle said. For example, he guessed advertisers now heavily committed to magazines—for such products as flowers, cake frosting and mixes, dress materials, furniture and books—may begin exploring the effectiveness of color on TV.

John Libberton, vice president of

product to be sold.

Grey has not made a study of the comparative effectiveness of tint and monochrome commercials as a whole, but from time to time has studied individual commercials through "attitude shift" studies. These studies are made for b & w commercials too.

Mr. Miller is not convinced that the growth of color set ownership will help TV to the detriment of magazines. He believes that TV and magazines have attributes other than color and with the "widespread growth of color TV in the past year, each medium has tended to stabilize." It is his opinion that color never will be considered a "must" for all advertisers, since b & w has values for certain products, depending on the circumstances.

Honig-Cooper & Harrington, San Francisco, reports that for the last year all commercials produced for all of its clients have been in color. This in-

the expense of magazines.

Mr. Roth said he would not single out color as a prime factor in rising spot TV costs, though tint might contribute its share. He felt that spiraling sales prices of stations is of more vital consideration, adding that "somebody has to pay when a station is sold for two or three times what it would have cost a few years ago."

John B. Lauria, associate creative director, Ketchum, MacLeod & Grove, says color output at his agency totaled 95% in 1966, as opposed to a 60% margin the year before. Almost everything at KM&G is in color with emphasis placed on how it's used, he says. Color, he continues, is "inherent" in the product advertised.

Big Gain in 1966 — The Richard K. Manoff agency's use of color has increased from 75% to 90% of placements in the last year, according to Richard Trea, media director. The only black-and-white commercials currently in use are in regional spot.

Mr. Trea thinks his agency's cam-



HARRY DOOLITTLE
Geyer, Morey, Ballard



HAROLD MILLER
Grey Advertising



PAUL BLUSTAIN
Post-Keyes-Gardner



RICHARD TREA
Richard K. Manoff



WALTER A. TIBBALS
Norman, Craig & Kummel

Foote, Cone & Belding, Chicago, said virtually all of his agency's commercial output now is in color and like most others film processing is the major hurdle. He reported FC&B has learned, however, that short air dates can be met successfully by taking the A and B rolls of the partially completed color spot to a video tape producer and turning out the answer print on tape.

Sees Leveling Off — Harold Miller, vice president and media director of Grey Advertising, reported that more than 80% of the agency's commercials are produced in color and released to network and spot in that proportion. He does not believe that percentage will increase appreciably in 1967, pointing out "it is already high," and that black-and-white commercials under many circumstances can be as effective as color, or more so, depending on the

cludes both network and spot advertisers.

Paul Roth, vice president and media director of Kenyon & Eckhardt, New York, estimates that more than 90% of the agency's commercials are produced in color and that the same proportion is placed on the networks in tint. A slightly lower percentage is placed in spot in color, he said.

Mr. Roth reported that K & E has not undertaken any studies to gauge the comparative effectiveness of color and black-and-white commercials but his own judgment is that color accentuates motion and promotes warmth to a degree that b & w cannot approach and, in short, is "a better medium."

He expressed the view that it is "a real possibility" that as color set penetration grows, more and more advertisers will turn increasingly to TV at

campaign for Welch's grape juice in conjunction with the syndicated *Flintstones* is its most strikingly successful use of color.

Mr. Trea looks at a 50% level of color penetration as the point at which almost all advertisers will have to get into color, and toward increasing use of tape in color production. "It's faster and cheaper," he says.

"Color is virtually automatic today since we are so heavily in package goods accounts, particularly grocery products," said Blair Vedder, senior vice president of Needham, Harper & Steers, Chicago. The extra cost of color is no longer a factor in the planning, he noted, because color is so accepted at the client level.

Paul Blustain, vice president of Post-Keyes-Gardner, Chicago, reported his agency has "made an amazing dis-

covery of a film process that licks the color bottleneck, it's called black-and-white." The reversion to monochrome works well for documentary type commercials such as some recently done for American Cyanamid, he noted, but admitted only color is the answer today for many clients.

Sees More Results — Walter A. Tibbals, senior vice president, director broadcast & media operations, Norman, Craig & Kummel, believes color commercials are approximately 30% more effective than black-and-white versions. During 1966, he said, NC&K produced over 200 commercials—all of them in color.

Mr. Tibbals observed that putting a black-and-white message in a color program could prove "deadly," and in fact hurt the advertiser's prestige. NC&K, he indicated, makes all its Chanel perfume commercials in color, simply because they "look pretty" and help the buyer relate colors she sees on

TV to the package she buys.

Distinguished from magazine advertising, color TV "moves and talks" for Chanel, he said. Chanel's magazine advertising is all in black and white.

Sullivan, Stauffer, Colwell & Bayles is doing more than 80% of its commercials in color, according to Vice President and Media Director Lloyd Harris, and is planning to do more and more.

"If the criterion was advertising weight," he said, "the percentage would be even higher—better than 90%. I put out a memo to account executives more than 18 months ago, urging every client to get into color. Every sensible agency is heavily into color by now. The only problem is to have and use the imagination necessary for good color spots."

Ronald Klein, radio-TV director of Edward H. Weiss & Co., Chicago, said that in the past year the color share of his agency's commercial output went up to at least 90% "and in most cases

the client doesn't even consider black-and-white any more." Production time is more of a problem than costs, he indicated, and there are no rule-of-thumb averages in either case. However speed is possible if necessary, he said, recalling one recent 20-second animated color spot was put on the air within nine days of original story board approval.

Retailers ready for color in '67

Chicago department store's long-range test comes up with some favorable results

Those who have been closely watching this fall's test of color television advertising by Chicago's Carson Pirie Scott & Co. concur in a single significant observation: The dam has broken and 1967 will be the year major retailers will seriously consider using television—with color.

Item: As color set saturation increases, the circulation in many markets this year will match or surpass the circulation of the local daily newspaper.

Item: Newspapers in market after market, especially where mergers have resulted in but one surviving paper, have already gone or are considering going to one rate, eliminating the lower local retail rate. Also, the Federal Trade Commission is probing whether the newspapers' double-rate practice is discriminatory—a government trend some retailers think newspapers actually welcome because it gives them a valid excuse to dump the retail rate and adopt one higher rate.

Item: Adding up points one and two, retailers this year will have strong economic reasons to review their media spending and a stronger incentive to consider television—with color—than ever before. The clincher may well be results of the long-range test of color TV now underway in Chicago by Carson Pirie Scott & Co., of which favorable preliminary study findings may be released some time later this month.

The Carson test began in September in cooperation with the NBC-owned WMAQ-TV Chicago with a series of video-tape color commercials promoting specific items. The test since has included Chicago's other major TV outlets and is being handled by Carson's television agency, Powell, Schoenbrod & Hall.

"We're in color television to stay," Richard B. Schlesinger, Carson's vice



PREVIEW: To ham it up, color it delicious

If any product needs color to sell itself best it's meat.

Take color and mix with comedian Louis Nye and the combination is hard to beat, according to Rath Packing Co. and its agency, Earle Ludgin & Co., Chicago.

Starting in mid-January they will generously sprinkle several daytime programs on both CBS-TV and NBC-TV with a new series of color spots featuring Mr. Nye and Rath ham and bacon products. The expanded TV schedule will run through the year's first quarter and include selected spot markets as well.

During the past few years most of Rath's advertising has been in national magazines, selected market newspapers and some spot TV but not network. Color is the magic factor which has brought the firm into its heavy new network run, agency officials said.

The new color spots were produced for Rath by John Urie & Associates, Hollywood. Representing Ludgin's efforts in the production were Terry Galaway, vice president and creative director, and producers Ed Chapman and Mimi Fleming. Mr. Chapman is a vice president.

That's the spirit

"Business needs more of the PROFESSIONAL SPIRIT. The professional spirit seeks professional integrity, from pride, not from compulsion. The professional spirit detects its own violations and penalizes them." Henry Ford said it. We agree, and try to fulfill his spirit.



The Fetzer Stations

WKZO
Kalamazoo

WKZO-TV
Kalamazoo

KOLN-TV
Lincoln

KGİN-TV
Grand Island

WJEF
Grand Rapids

WWTV
Cadillac

WWUP-TV
Sault Ste. Marie

WJFM
Grand Rapids

WWTV-FM
Cadillac

president-advertising director, said last week, "but what we'll do for spring will be a lot different than what we've done this past fall. We know we belong in this medium but we're still not sure of the method."

Needs Right Format ■ Admitting Carson feels it now sees more problems than it thought were there before the test began, Mr. Schlesinger nevertheless believes color TV can be effective if the right format can be found.

"So far we have been involved pretty much with item selling, using what we call the nuts and bolts type of commercial," he explained. "We're going to have to alter them to get faster viewer involvement," he continued, "and to inject more drama into the message."

But apart from the commercial format itself there is an even bigger problem involved with major market television, Mr. Schlesinger noted, and this is the inability to get exposure frequency. The television industry itself is going to have to work out some sort of compromise to help meet retailers half-way if they expect to win a larger share of this business, he said. For long-range prosperity stations will have to think in broader terms than merely putting their eggs in one basket of a few big national advertisers, he added.

Hiram Strong, senior vice president



of Power, Schoenbrod & Hall, said one important achievement this fall is that the Carson campaign has proved that high-quality color-video-tape commer-

icals can be handled with the same speed and flexibility as the production of ads for newspapers.

"We've turned out some 40 commercials from scratch in the last three months at a reasonable cost that was very close to our original estimates," he said, "and some of the commercials were even more elaborate than we had anticipated."

Robert Lemon, NBC vice president and general manager of WMAQ-TV, was equally optimistic that 1967 would be the year of color TV for the nation's major retailers. He wasn't the least bit unhappy that Carson is spending much of its best money on other local stations after his outlet had generated the test campaign.

"The Carson project has attracted a lot of attention," he said, "and the result has been it brought us a lot more new dollars from other sources this fall."

Evidence of growing retailer interest in color TV was reported last month in one of the industry's trade papers, *Home Furnishings Daily*. Its Dec. 14 issue presented a roundup of stores across the country that have been winning new sales through the use of color TV and highlighted some of the key do's and don'ts for using the medium.

As Carson's Mr. Schlesinger empha-

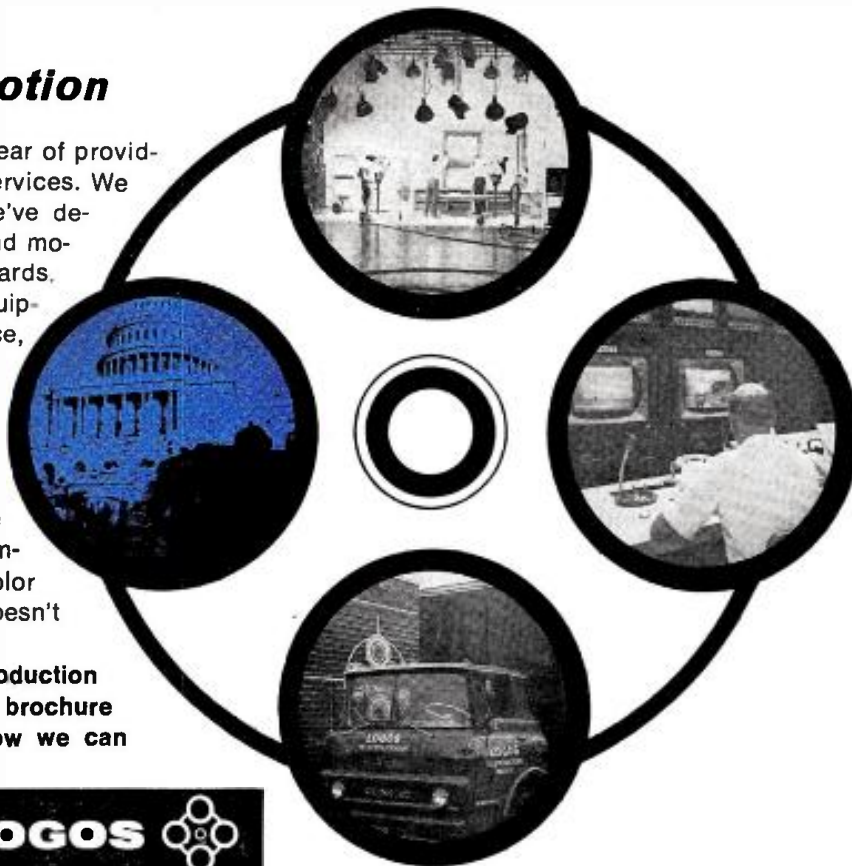
LOGOS . . . quality color in motion

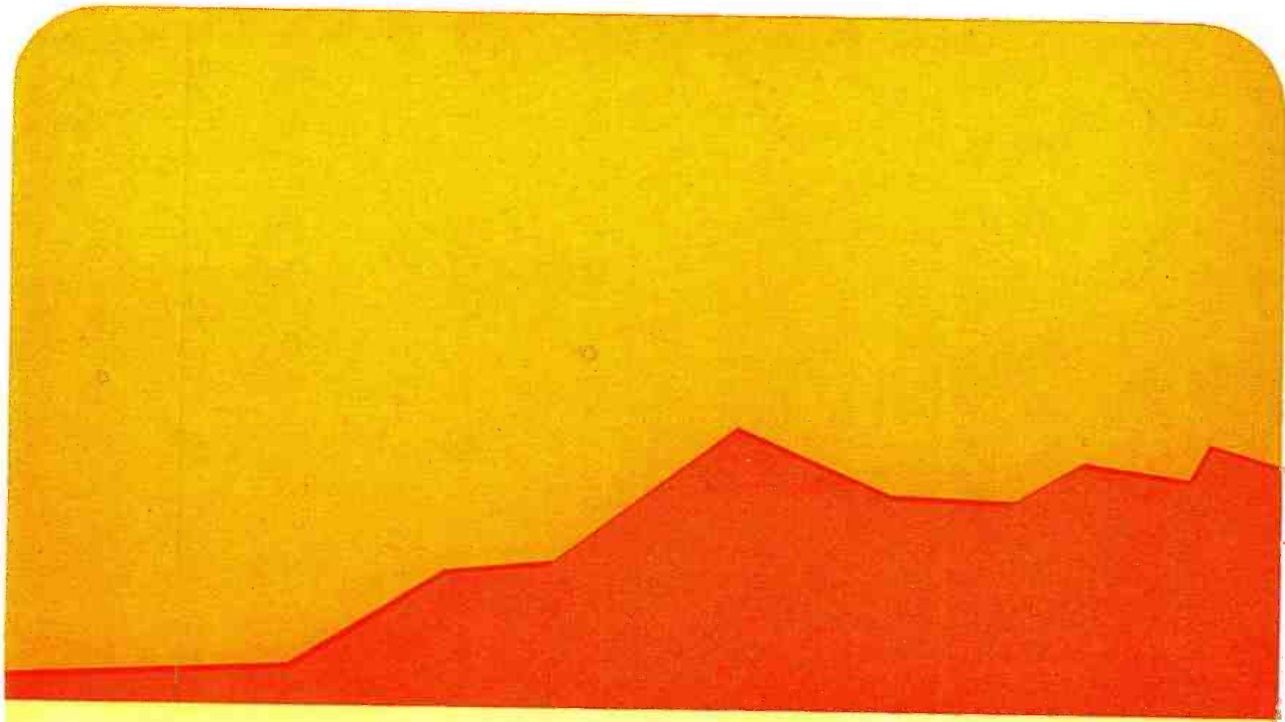
✻ LOGOS is now in its fifth year of providing TOTAL TELEVISION services. We pioneered color kinescopes. We've developed our "in-house" studio and mobile services to the highest standards. Logos can provide the men, equipment and knowledge to produce, tape and develop anything from a closed circuit television program to a space launching—and we do. Just ask NBC, ABC, CBS or any one of hundreds of broadcasting companies and producers. We use only the best equipment—Ampex Hi-Band Color, RCA TK-41C Color Cameras, and so on. Logos doesn't short-cut quality.

LOGOS . . . First "all color" production house in the country. For a free brochure telling the LOGOS story and how we can help you, write . . .

LOGOS TELEPRODUCTION CENTER
3620 SOUTH 27th STREET
ARLINGTON, VIRGINIA (703) 671-1300

LOGOS





Craig Breedlove World Land Speed Record 600.601 MPH, Bonneville Salt Flats, Utah

THE BONNEVILLE GROUP

MOVING FORWARD FASTER

In color television, as in racing, it takes the right combination of equipment, imagination and experience to be a winner. Bonneville Stations have this winning combination—total color facilities teamed with creative ability and know-how. Benefit from years of market leadership in color technology.

IN THE NORTHWEST:

KIRO 7

Seattle

- 2-Live Color Cameras
- 2-Color Slide and Film Chains
- 4-Color Video Tape Recorders
- Remote Color Facilities

IN THE MOUNTAIN WEST:

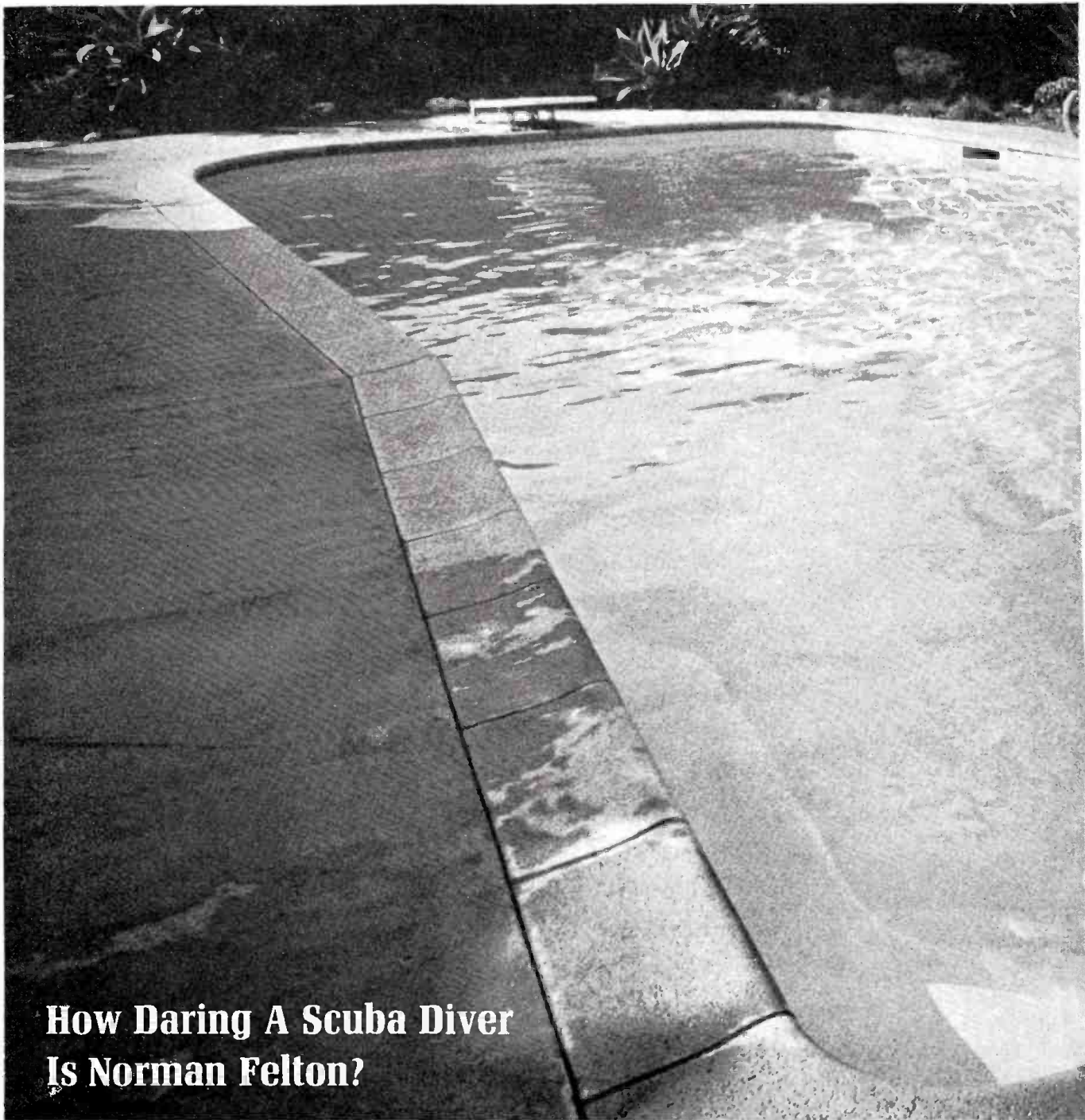
KSL 5

Salt Lake City

- 2-Live Color Cameras
- 2-Color Slide and Film Chains
- 4-Color Video Tape Recorders
- Remote Color Facilities

The Bonneville Group includes:

KIRO—AM/FM TV • KSL—AM/FM TV • WNYW RADIO NEW YORK WORLDWIDE • WRFM • KID—AM/FM TV • KBOI—AM/FM TV



How Daring A Scuba Diver Is Norman Felton?

Not very.

Let other divers poke around for long-lost Spanish galleons, exotic coral formations or underwater combat. When Mr. Felton puts a tank on his back, it's to make that long descent all the way to the bottom of his pool.

And there he stays, for as long as an hour at a stretch—light years away from the nearest phone, and free to meditate undisturbed within his chlorinated nirvana.

Does it bother the NBC Television Network that Norman is not one of the world's most exciting scuba divers? No. Because he happens to be one of the world's most

exciting television producers. That's why, earlier this year, we signed him to a long-term, exclusive contract for the development of new programs.

As an executive producer, Norman is already represented on NBC with such standout series as "The Man from U.N.C.L.E." and "The Girl from U.N.C.L.E." But these are simply the most recent hits with which he's been connected.

His very first network TV affiliation was with NBC. In five years with "Robert Montgomery Presents," he not only directed more than 100 of the plays, but wrote



many originals and adaptations for the series.

Since then, Felton's triple-threat talent has kept him busy enough to make those bottom-of-the-pool interludes a necessity. In the last six years alone, he's been responsible for such NBC-TV series as "Dr. Kildare," "The Eleventh Hour," "Mr. Novak," "Sam Benedict," "The Lieutenant" and the two "U.N.C.L.E." series.

Mr. Felton is one of four front-rank producers whose exclusive services have been recently committed to the NBC Television Network. The other three: comedy-and-action wizard Sheldon Leonard; "Bonanza's" David

Dortort; and variety specialist Bob Finkel.

Together, they're a key element of this network's continuing interest in program development. We're confident that, starting with the 1967-68 season, all these producers will bring important additions to our schedule.

As for Mr. Felton's underwater meditating, we hope he'll continue to give it the same dedication he's shown so far. Say, does anyone know a better way to conceive of a series with depth?

NBC Television Network



sized, retail promotion people everywhere are seriously thinking about television now that color is here. Their chief concern is how to use the medium properly and how to get their news-

paper-steeped advertising staffs to shift gears smoothly so as to become all-media communicators without losing sales efficiency in the process.

As the Carson official put it, tele-

vision must do like the newspapers did, learn to "think retail" and be willing to help the merchant in the educational process. "Like one great paper said," he recalled, "it takes two."

Public served better through color TV

DOCUMENTARIES IN TINT HAVE BROADER APPEAL, STATIONS DISCOVER

Anyone who doubts that television station licensees really take a long, hard look at their communities and then come up with programing that is aimed at their needs, should take a look at the type of locally produced locally oriented color specials and documentaries of the nation's TV stations.

Some of the programs are half-hours, others run 60 minutes. Some are sponsored. Many, because of content, run as sustaining public service. A few can be produced for under \$1,000. Some run up to \$15,000 to \$20,000.

Not all stations are equipped for local color production. Those that are, however, have used more than just money in coming up with a product. They have used ingenuity, creativity and their knowledge of people and places.

Unlimited in Scope ■ Their programs cover everything. Stations have sent reporter-photographer teams to Vietnam to bring back the pictures and voices of area servicemen. They have profiled outstanding citizens. They have

studied health and civic problems. They have done documentaries based on hard news items. They have looked at the land in which they live and the people who live there. They have opened new vistas to talented youngsters, giving them a chance to perform.

The following capsule stories of station documentaries and specials are representative of those from all stations responding to BROADCASTING's questionnaire on color programing. They are presented alphabetically by city of license.

Carrier's Mission ■ KGNC-TV Amarillo, Tex., set out to film the history and present mission of the aircraft carrier U.S.S. Lexington for the special *Grey Ghost*. After the camera crew was aboard the carrier and at sea on a routine cruise, the story developed further into the problems of expanded pilot training at the Corpus Christi Naval Air Station and what would have to be done in the future, and the death of a pilot whose plane crashed on take-

off. About 80 man hours were spent on the production, which was presented in August.

For its first all-color show produced entirely on film, WLOS-TV Asheville, N. C., presented *Scenes and Styles for 1966*, featuring fall fashions for older teen-agers and up. Co-sponsored by the Asheville Merchants Association and Coca-Cola bottlers, the prime-time program was filmed on location in the mountains of Western North Carolina. Each group of new fashions was shown in a different setting and after the models showed off the clothes, the camera panned over the countryside. With cessation of the modeling, the narration was dropped and music background accompanied the scenic shots. The program was filmed in a week two days were spent on editing, and two in transferring the film to video tape along with the sound track. The special was aired twice—on a Monday night and the following Saturday night. The success of the first venture has led WLOS-TV to plan two similar shows next season.

The client wanted to show off fall fashions for girls going to college in a half-hour color TV show. So WJBF(TV) Augusta, Ga., created the show, *Sharon Goes to College*, for Davison's department store. Using just one model, who had 65 changes of costumes in the program, the filming began two-and-a-half months prior to the Aug. 29 airing. Three to five scenes were filmed daily in such locations as dormitory, stadium and library. The idea was to provide plenty of motion. In one scene, Sharon appeared in an empty stadium dressed as a fan, cheerleader and water girl. The accompanying narration did not describe the fashions in detail and prices and brand names were not used. Music made up 90% of the audio for the show. The filmed sequences, music and narration were transferred to tape for the air presentation. Davison's later showed the program in prime time in Atlanta, Macon, Ga., and Columbia, S. C., other cities where it has outlets.

In April 1966, WMAR-TV Baltimore presented a documentary in music and poetry, *A Carnival in Ugly*. The film was aimed at showing the type of civilization that the 20th century has created with automobile graveyards, air and water pollution, urban slums and litter. The documentary was conceived, filmed,



The broadcast of the Michigan State-Notre Dame football game was the occasion for KHVH-TV Honolulu to present a 90-second remote from the beach at Waikiki live in color to the

mainland. Arranged via Comsat the game was fed live by ABC to Hawaii and the station reversed the process for the beach scene which was fed by the network to its affiliates.

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Market

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

PUBLIC SERVED BETTER THROUGH COLOR TV continued

edited and scored in four weeks. It was transferred to video tape for airing. Composite prints of the raw material were later made for showing to civic and service groups and educational organizations across the country.

Talent in Color ■ To afford local talent, other than rock 'n' roll groups, the chance to get exposure, WBTV(TV) Charlotte, N. C., developed a series of specials, *The Newcomers*. The station tapes the half-hour shows and airs them in prime time. The initial color production of the series in November was sponsored by Pilot Life Insurance. Start-with chorus and dancing ensemble of 16 to 20 teen-agers who appear on every program, auditions are held for each show. A full orchestra and professional choreographer are part of the production scene. To the outstanding performers of the season, WBTV furnishes scholarships to schools in the state. The color special took 25 studio hours, 60 hours of choreography rehearsal, 40 hours of choral rehearsal, six hours of audio taping for lip syncing the music, and 40 hours for set design and construction. Apart from the teen-age participants, 21 people took part in the production. In future seasons, WBTV plans to offer the show to other stations in the Carolinas.

WSOC-TV Charlotte, N. C., put a cameraman on a small island off the Carolina coast for one full week and three weekends. His sojourns turned up as a half-hour documentary, *Just Like It Is*, the story of an unspoiled private island that has become the subject of considerable dialogue between the owner and conservationists. The owner wants to develop it as a commercial resort area and conservationists want it left as a preserve for marine and bird life. The film showed the island through the eyes and voice of a 12-year-old child, the daughter of the island's caretaker. Lead-in statements were supplied by directors of museums and universities. Editing and production took about 150 man hours.

When the question of whether the city should issue \$6 million in bonds to build a health and welfare complex was under study, WMT-TV Cedar Rapids, Iowa, produced a documentary on the subject. Titled *The Comprehensive Health Center*, the program mixed sound and silent film footage to show the 70-year-old county home which would be replaced as part of the project; sequences of retarded children, and interviews with state and local officials. The color played an important role in showing the present county home condition and also in looking at architect drawings of the proposed complex. The program was transferred to video tape for airing. A copy of the special is being shown at

civic meetings in the community to acquaint the public with the proposed center.

Showcase for Talent ■ An ambitious one-hour filmed special, *Illinois Sings*, was conceived by a staff director at WBKB-TV Chicago. His idea was to showcase amateur talent doing specialty numbers on location in well-known or scenic Illinois locations. The idea was presented to Illinois Bell Telephone Co. which sponsored the show on WBKB-TV and seven other Illinois stations. Talent was auditioned throughout the state and particularly at the Illinois State Fair. Final cast, with Eddie Albert as host, included 225 people appearing in 13 scenes. The filmed program was in production about four months. Following its TV showing, the program was made available to schools, service and civic clubs. About 50 prints are now in circulation.

When professional hockey came to Columbus, Ohio, WLWC(TV) thought it would be fitting to take a look at the



Selection of Miss Teen-Age Wichita is an annual promotion of KTVH(TV) Hutchinson-Wichita, Kan. Each year the station shows a profile of the winner as an all-color presentation. Here is a scene from the 1966 finals.

new International Hockey League and whether the city would support it, and at the same time explain basic rules of the game. The project took more than 300 man hours, including trips to the training site in St. Catharines, Ont. Films of the training camp, interviews with officials of the Columbus Checkers and league officials, and game shots of an exhibition contest with the Chicago Blackhawks were included in the finished product which was transferred to video tape for airing. The one-hour prime time special, *Checker Check-off*, was shown on Oct. 20 and sponsored by Western Electric.

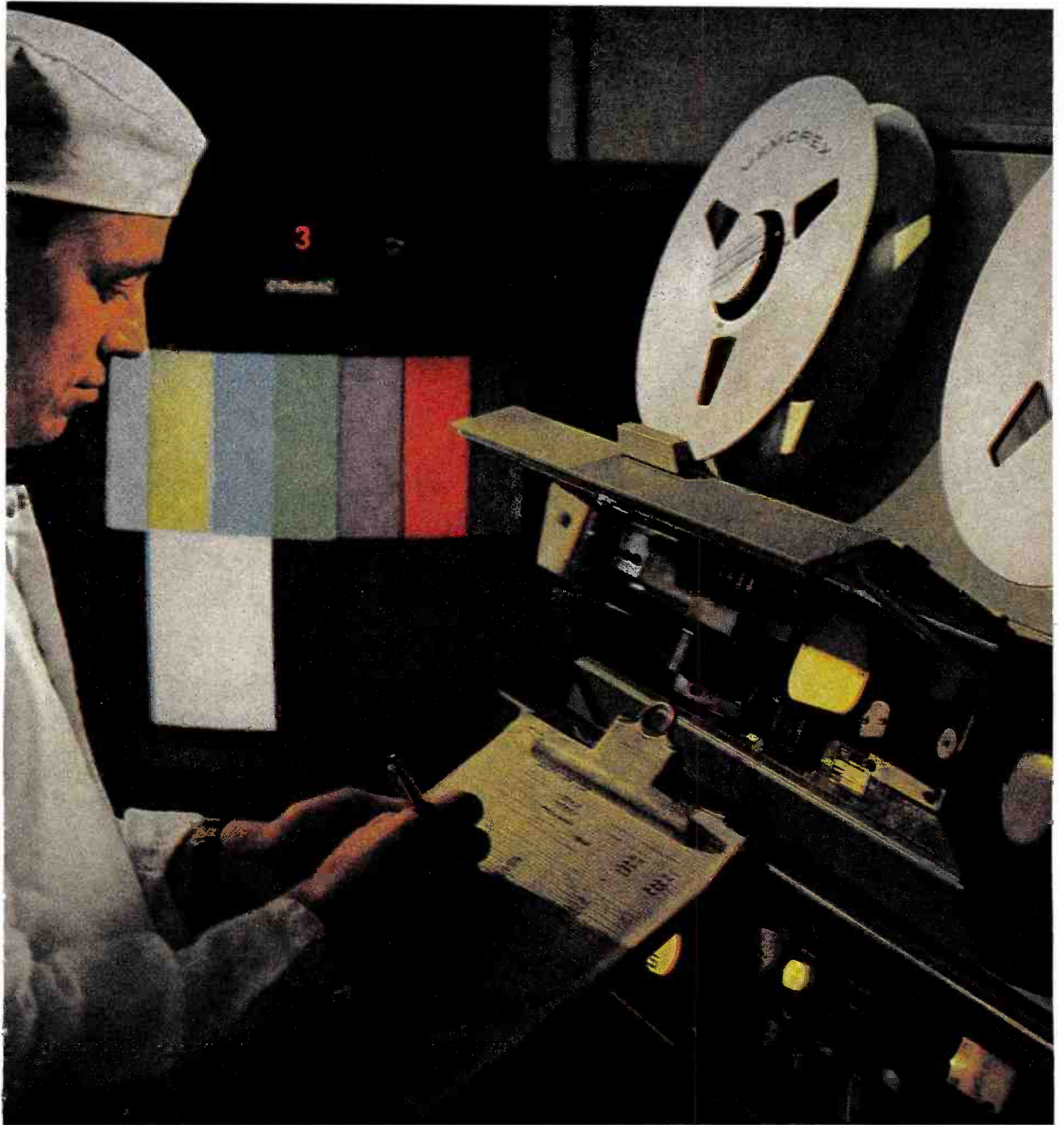
KTVT(TV) Fort Worth-Dallas turned up a one-hour sports special, *The Wild Wonderful Winter*, last month to take Texans around the world at wintertime. Included were films of ski jumping, hockey, snowmobiles, boat races on the frozen St. Lawrence River, dog sled racing in the Yukon, mountain climbing on Mount McKinley and a bear wrestling contest on ice.

A National Figure ■ WOOD-TV Grand Rapids, Mich., spent three weeks shooting and six weeks editing, processing, writing and narrating a special, *Closeup: George Romney*. The filmed half-hour production, shown last spring, was a detailed look at the Michigan governor's public and personal life. A three-man team followed the governor from a 5:30 a.m. solo golf date to keeping up with him on foot during a five-mile long parade route. The program was telecast just before the opening of the 1966 election campaign and was carried in prime time.

As part of its weekly half-hour *Focus* series, carried in prime time, WFRV-TV Green Bay, Wis., told the story of "Becky," a retarded child. The program attempted to show that while a child might be retarded, she is still a human, capable of giving and receiving love, and in the particular case, very much a part of the family. A total of 85 man hours were spent on the program which dealt with Becky in the context of her family life, at a school for the retarded and with friends. "Statistics were avoided like the plague." The filmed episode was video-taped for airing.

The Second Diploma was a half-hour special by WFBC-TV Greenville, S. C., on the Reserve Officers Training Corps program at Clemson University. Presented in July, the documentary was filmed at university locations and at Fort Bragg, N. C., showing aspects of cadet training. About three weeks of planning went into the program. It was filmed by two photographers, one from the university, one from the station, in four days. Editing and final production took three days.

On Christmas night 1966, from 6:30 to 7 p.m., WTIC-TV Hartford, Conn., carried a filmed special on the Revitalization Corps. The corps, founded by



Don Ellington has a stubborn streak. Try to set up a shipping schedule on an upcoming Memorex video tape product before Don has given it his okay. Can't be done. Not with any number of previous approvals — from lab performance trials, field tests or production line checks. Don's job is to make sure, beyond all doubt, that when you screen a reel of a new Memorex video tape, it will look as good on the monitor as it does on paper. It's no job for a yes-man.

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PUBLIC SERVED BETTER THROUGH COLOR TV *continued*

Edward T. Coll in 1964, is made up of individuals who seek to help others. Titled *A Single Step—a Story for all Seasons*, the program showed some of the Revitalization Corps' volunteers, the work they do and where they do it. Among the sequences is one of the organization's founder in the Hartford jail where he has often entertained the inmates. More than 200 citizens of the Hartford area are in the program which took 528 man hours to produce.

Story of a Sniper ■ Within hours after the shooting had stopped on the University of Texas campus in Austin, KPRC-TV Houston was on the air with a filmed half-hour program, *Nightmare at Noon*. The documentary traced the background of sniper Charles Whitman and featured interviews with witnesses to the campus shootings. Two reporter-cameraman teams took chartered flights to Austin and Whitman's hometown of Needville to get the footage. The teams were back in Houston by 5 p.m. and at 7:30 p.m., KPRC-TV carried the processed, edited film as a special.

James A. Hilburn is a producer, director, actor and staff member of KTRK-TV Houston. *The Many Faces of Fear*, a documentary telecast in prime time last April, is the story of his battle against cancer. Mr. Hilburn depicted his own fears and hopes from the time he learned he had cancer to his cure, retracing each step. Much of the film was shot at the M.D. Anderson Hospital and Tumor Institute in Houston. Greg-

ory Peck, 1966 chairman of the National Cancer Crusade, introduced and closed the program. In addition to its on-air showing, the program has been seen by some 2,500 patients, family and staff members at the hospital. It is also being used in patient therapy and to give staff members an insight into the patient's point of view. Doctors in Italy and Switzerland have also requested prints.

Using color photography, appropriate music and the sounds of nature, WFBM-TV Indianapolis forsook dialogue in its half-hour special, *Ain't God Good to Indiana*. First shown on Thanksgiving Day 1965, the program was repeated on Christmas 1965 and in prime time last Thanksgiving. The show was filmed throughout the state during a one-month period, covering scenic areas and the people of Indiana. The show was filmed with a hand-held camera and free sound was picked up on a tape recorder.

To emphasize the need for dialysis or artificial kidney centers in Florida, WFGA-TV Jacksonville spent six months in production of *The Great Oversight*, a filmed special. The production took an estimated 250 man hours. Originally conceived by a member of the station's advertising copy department, the program centered on a 12-year-old Jacksonville girl, who was stricken with chronic kidney failure—only four months after she had received a clean bill of health in a routine examination. The program followed her progress and the workings

of the dialysis program at the University of Florida, which can treat only 11 patients at a time. Music and narration were added to the film when the show was put on tape for airing. Response to the program has resulted in WFGA-TV ordering additional prints for use by schools, civic and service clubs.

Short Course in Art ■ WJAC-TV Johnstown, Pa., followed a young girl to an art studio and stayed with her as she learned the *Anatomy of a Painting*. The special was designed to explain the various types of paintings. A portrait came to life and took the girl on a tour showing her what is involved in making sketches, water colors, oils and pastels. The concept of the program was that only art is alive; people are only onlookers. The program was produced by the Allied Artists of Johnstown and was presented in conjunction with the Johnstown Area Arts Council.

When the Louisville United Appeal asked for help in producing a kickoff program, WAVE-TV offered its studios and facilities to make a color one-hour special. Bil and Cora Baird's marionettes were brought from New York to provide the entertainment in the show. Soft-sell spots for the united fund were integrated into the program. On Aug. 27 the Baird crew moved into the station, set up its props—and from then until the final taping was completed on Sept. 2, all the WAVE-TV regularly scheduled color programs were moved to another studio. The show was taped in three days in more than 30 separate segments. Two days of editing followed and prints of the program went to the other Louisville stations for a three-station telecast, Oct. 4 from 7:30-8:30 p.m. Some 25 people were used at various times in the production, including two writers who were on the project for more than a month.

Before the first foot of film could be shot, 200-250 hours of research was spent by WBIR-TV Knoxville, Tenn., on a series of eight "baby" documentaries on water pollution. The documentaires were shown within the regular 6 p.m. newscasts. They will be re-edited and rescripted into a 30-minute prime-time production. Each of the documentaires covered a specific pollution problem and suggested solutions. Using color film for the productions was the only way that the pollution in the waterways would show up distinctly. In monochrome the green scum would have blended with the water, both showing up on TV screens as a gray.

Seeking to show an aspect of the Vietnam war not covered in the daily network dispatches, KNXT(TV) Los Angeles last May sent a five-man film team to Vietnam for five weeks to produce a one-hour documentary. *Vietnam: The Village War* was the result and it was shown on Aug. 14 with a repeat on



The story of the five civilized tribes was featured in a color documentary on KTUL-TV Tulsa, Okla. Called 'The

Five Civilized Tribes—an Unfinished Journey,' the film used paintings to illustrate much of the action.



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KSD-TV doesn't feel or act like the oldest TV outlet in St. Louis. The same spirit that put us years ahead of competition, when we started broadcasting in February 1947, is still setting the pace in the St. Louis market. Maybe that's why we were first to broadcast color film, color video tape... and local, live color. In the St. Louis market, you have to move pretty fast to stay even a respectable distance behind us.



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Thanksgiving Day in prime time. Edited down from the original 20,000 feet of film, the program examined the efforts of American servicemen to befriend South Vietnamese. It showed U.S. servicemen giving food, clothing and medical aid to the villagers. The audio was primarily the story of their work as told by the GI's. Toyota Motor Sales U.S.A. Inc. sponsored the documentary, called it "outstanding" and said it produced "a most rewarding association from a sponsor's viewpoint."

Life in Juvenile Prison Camp - The work of Lifeline Camp in central Florida was shown by WLBW-TV Miami through the eyes and voice of one Dade county youth who was sent there by juvenile court. Juvenile authorities send wayward youths to the unguarded, unfenced camp for two-week periods. The filmed half-hour special, *Lifeline*, follows one youth from his crime (stealing a car) through his arrest, his juvenile court appearance, his stay at the camp and his return to Youth Hall in Miami. He describes his reactions to each of these events. The on-location shooting took three weeks.

Including 70 station personnel used as extras for crowd scenes and general color, almost 100 people were involved in the production of *Holiday at the Seaquarium*, a one-hour taped variety special shown on Thanksgiving afternoon by WTVJ(TV) Miami. The show was taped on location at the Miami Seaquarium using five color cameras and two video-tape units. The 10-man remote crew spent two days on location and logged 230 man hours in the production. Music and sound effects were post-recorded and synched in editing sessions that ran 67 hours.

A Christmas special of WITI-TV Milwaukee is *Sights and Sounds of Christmas*. The program was shown on Christ-



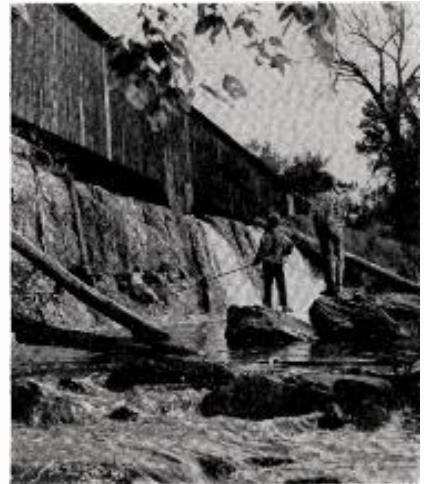
The Navy finally agreed to let WTAR-TV Norfolk, Va., do a color documentary on the secret Seal teams which are based at Little Creek in Virginia. The 30-minute special shows the rugged training the men undergo and includes a Seal-team mission in the Caribbean.

mas Day and is a composite of snow scenes, Christmas shopping, children with Santa Claus, on-the-street interviews, Christmas choirs and Christmas plays presented in the schools.

WCCO-TV Minneapolis-St. Paul won an award from the Radio-Television News Directors Association for its half-hour documentary, *Our Men in Vietnam*, which was carried in prime time last January. The special was filmed by a two-man reporter-photographer team that spent a month with Minnesota servicemen, interviewing them and going on their missions. More than 8,000 feet of film was shot, some used on WCCO-TV's regular newscasts, but most of it edited into the half-hour program. The show was sponsored by the First National Bank of Minneapolis, which has signed up for additional Vietnam coverage in the form of five 10-minute programs plus another half-hour show. The new material came from a second trip to Vietnam by the news team, which left the U.S. on Nov. 10 for a six-week overseas tour of duty. The 10-minute shows were shown at 10:30 p.m. and the 30-minute special was scheduled in prime time.

Men in Vietnam - WQAD-TV Moline, Ill., sent its news director to Vietnam to interview servicemen from the station's viewing area. Accompanying him were a cameraman, a complement of new photographic gear and the names of more than 1,600 American servicemen from the Moline area. The filmed interviews were flown from Saigon to Chicago for processing and were aired nightly on WQAD-TV's 10 p.m. newscasts. The interviews that were not on the newscasts were later combined with additional film from Vietnam of a patrol, a pacification program and a trip through a booby-trap school for three prime-time specials. More than 500 viewers and families of soldiers who were interviewed have written expressing their thanks. The project was co-sponsored by Chicken Delight; Community Savings and Loan of East Moline; Eagle Food Centers. and Learner Sales, Chrysler-Plymouth Dealer.

To coincide with the 20th anniversary of the Strategic Air Command, which has its headquarters in Omaha, WOW-TV there is producing *15 Minutes from War*, a one-hour filmed documentary on SAC, which will be aired early this year. Conceived early in 1966, the production has involved sending a two-man reporter-cameraman team to New York; Washington; Palm Springs, Calif.; Colorado, and SAC bases in the Dakotas. The special will feature for the first time—on the same program—the only four men who have commanded SAC, discussing the past, present and future of the command.



The Parke county covered bridge was the centerpiece of WTHI-TV Terre Haute's 'October in Indiana' color film documentary presented on a Saturday afternoon. The half-hour program made the annual Parke County Covered Bridge Festival its theme.

A half-hour special, *Connecticut at Christmas*, was presented by WNHC-TV New Haven, Conn., in prime time on Christmas Eve and repeated on Christmas Day. The filmed program showed how the holiday is celebrated in the Nutmeg state with civic decorations, shopping scenes, top exhibits, a visit to Santa's workshop, a sleigh ride, a festival in Avon, and shots of large outdoor Christmas trees and church spires at night. Four people spent about 70 man hours in production. Audio was traditional music and short voice-over narration.

Last month's CBS-TV production of *Jack and Beanstalk* was originally a special presented in April 1966 by WCBS-TV New York. The program was co-produced by the Prince Street Players Ltd., a children's theater group in the New York area. The special was one of 10 original musicals adapted from fairy tales. After three weeks of preproduction work, the show was in the studio three days—one for lighting and setting, a second for rehearsal and the third day for taping on two high-band video-tape recorders. The program was sold to Best Foods, Singer Sewing Machines and Standard Brands.

Navy's Secret Mission - WTAR-TV Norfolk, Va., spent two years negotiating with military personnel in an attempt to do a documentary on the U.S. Navy's super-secret Seal (sea-air-land) teams, which are based at Little Creek, Va. After it was produced and aired, the Navy received copies for use in its information and public-relations program. *The Human Seal*, a 30-minute special, was conceived, produced and written by John Ennis, WTAR-TV's military reporter. It depicts the rugged training these commando-type teams re-

WNEW-TV goes **COLOR** with ColorTran

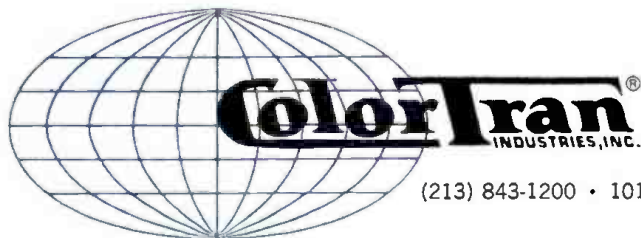


The Sonny Fox *Wonderama* show being televised in color in WNEW-TV's Studio 5.

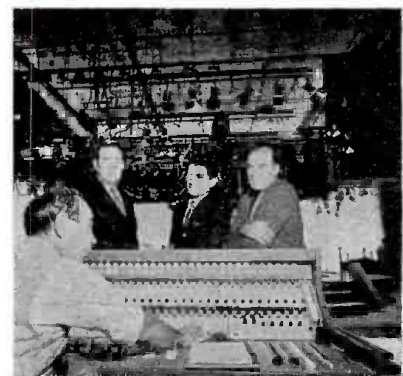
To meet the increasing demand for *live* color programming, WNEW-TV, Metromedia's New York City outlet, is converting its entire studio production facilities to color.

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

A BERKEY PHOTO COMPANY



ceive and follows them on a practice mission in the Caribbean. The documentary follows the team from home base to a submarine, an aircraft carrier, transport plane, life raft and a typical jungle mission. Naval cooperation was described as "outstanding" with the Navy constructing and then blowing up a building for the documentary's final scene. A major portion of the program had to be shot with filters between 11:30 a.m. and 1:30 p.m. to simulate night activity.

WKY-TV Oklahoma City went to the campuses of the University of Oklahoma, Oklahoma State University, Oklahoma City University and Oklahoma Baptist University to produce *Christmas on the Campus*. The program featured choral groups from the schools, with some shown outdoors at night and others indoors during the day. Before filming, audio tapes were made of all the numbers, then the groups were shot on silent film and the audio was dubbed onto the film. After editing, the program was transferred to video tape. Western Electric sponsored the special.

Originally scheduled to be covered live in monochrome, KETV(TV) Omaha quickly moved the production to color when its new live gear arrived in time to cover the 72d annual coronation of Ak-Sar-Ben's king and queen. The one-

hour special was carried in prime time on Friday, Oct. 21 and replayed on tape the following Sunday. Both shows were sponsored by the Omaha National Bank. Ak-Sar-Ben (Nebraska spelled backwards) is a nonprofit civic and charitable organization with some 40,000 members. The planning and organizing for the telecast covered three months and 14 members of the KETV staff had a hand in it. Total man hours for the project were 280.

A story of Peace Corps workers, their life in Ecuadorian slums and their thoughts on the Peace Corps, was produced as *The Not So Ugly American* by WHC-TV Pittsburgh last January and was repeated in July. The program was also used by a sister station, KTVU(TV) Oakland-San Francisco in March and repeated two weeks later. A writer-photographer team spent two weeks in Ecuador filming the actions of three Peace Corpsmen. The Peace Corps has taken 100 prints of the special for use in its training programs.

Political Picture ■ To inaugurate its new prime-time public-affairs series, *Project: Ten*, last month, WAVY-TV Portsmouth-Norfolk, Va., produced a documentary on changes in political structure of surrounding cities, counties and other municipalities. Titled *The First Thousand Days*, it was conceived

as a report on success and failures of the mergers of governmental units that form Virginia's two newest large cities, and was then expanded to become a projection on the possibility of metropolitan-style government for the entire region. On-location filming made up 70% of the program, the remaining 30% was studio production. Research and writing required three weeks.

In mid October KCRA-TV Sacramento presented *Dialogue '66*, a 90-minute taped special produced at the station while a group of NBC correspondents were in Sacramento. The correspondents—Pauline Frederick, Ron Nessen, Richard Valeriani, Wilson Hall, Bernard Frizell and Robert Goralski—made appearances at area universities and colleges, at aero-space centers and at a dinner attended by publishers of northern California newspapers. After the dinner KCRA-TV carried the special, which featured members of the newspaper industry questioning the network news people.

To illustrate the problem caused by railroad crossings in downtown Flint, WNEM-TV Saginaw - Bay City - Flint, Mich., produced a half-hour documentary, *Flint's Iron Curtain*. The idea for the program originated with Arthur Summerfield, former U.S. postmaster general; Tom Kay, Flint city manager, and other civic leaders. Combining interviews and scenes of the problem areas, the program resulted in action from the state highway department. The tracks will be removed and the street on which they now run will be repaved.

From basic idea to broadcast, KMOX-TV St. Louis spent a year on its one-hour film special *Where the West Began*. The program told of the expansion period after the Louisiana Purchase and it covered the Missouri Valley to show what the U.S. purchased from France for \$14 million in 1803. The KMOX-TV unit traveled 1,200 miles, shooting 7,500 feet of film in 22 days. Another 20 days were required for editing. Portions of the film were shot aboard a Coast Guard cutter on the Mississippi and Missouri rivers, from Taumsauk Mountain and Marvel Cave, Missouri's highest and lowest spots, respectively.

Infant Mortality ■ *The Lengthening Shadow*, a study of the high infant mortality rate in St. Louis was presented as a one-hour filmed special by KSD-TV. The program, aired on Nov. 25, documented the causes of baby deaths and presented some of the corrective measures being taken. The program was filmed and edited over a three-month period, following three months of research and two months of preparatory production. Another airing of the show is planned and later it will be shown to the Missouri state legislature.

KGO-TV San Francisco produced a one-hour musical special featuring 110 young entertainers from the Bay area.



WTVJ(TV) Miami's color production of 'Holiday at the Seaquarium' was presented on Thanksgiving afternoon.

Here host Chuck Zink matches smiles with canine members of one of the acts.

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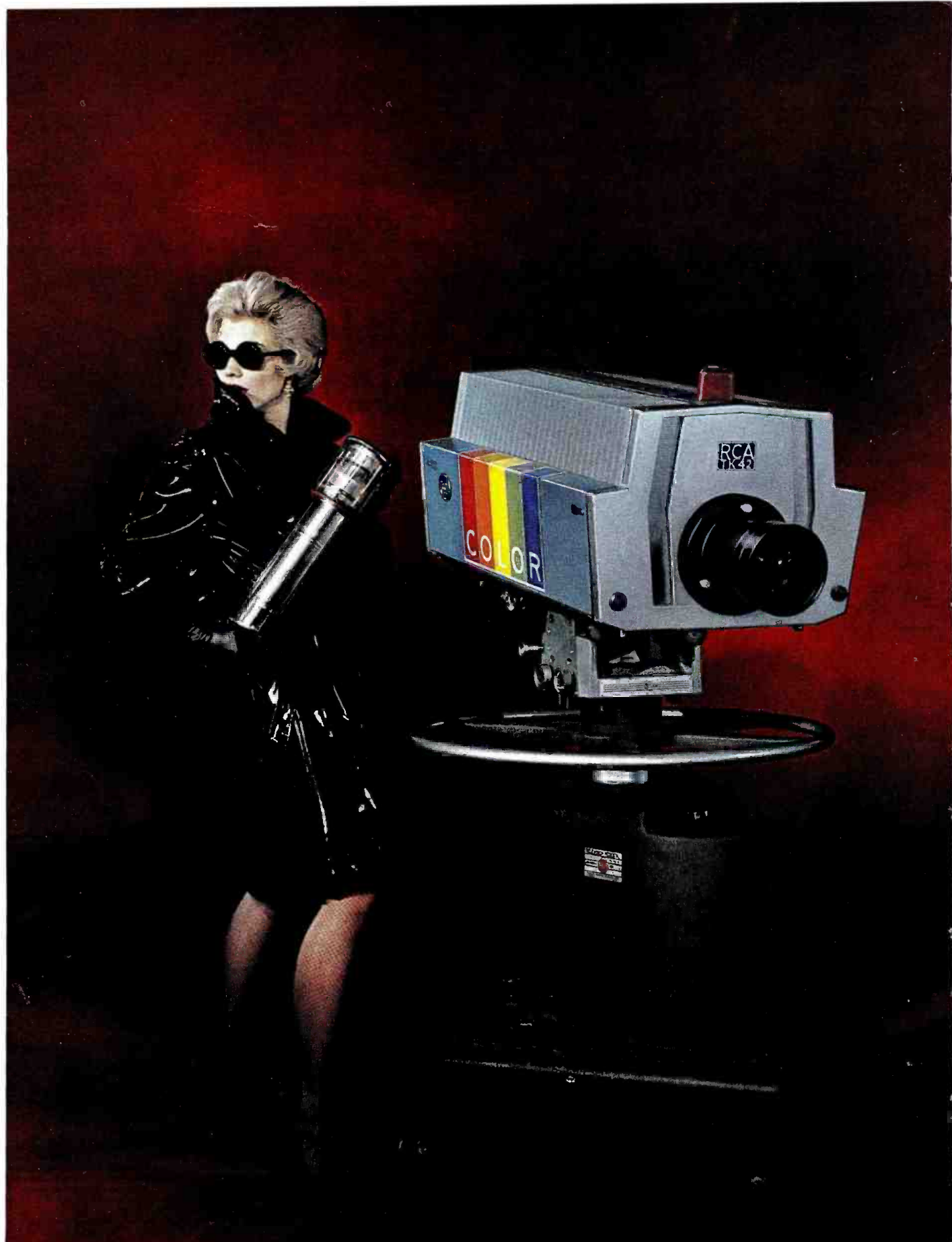
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The young people, students from junior high school through junior college, are members of the San Leandro Fine Arts Workshop. Presented on Christmas Eve, the cast included 21 dancers, a 40-member chorus and a 36-piece orchestra. The production was too big to be cut at KGO-TV, so it was filmed over two weekends on the 75- by 75-foot sound stage of Stage A Studios.

Interviews with servicemen from its coverage area were featured by WRGB (TV) Schenectady, N. Y., on its one-hour filmed special, *Byline: Ernie*

on location, the production was coordinated to produce both an airable program and one that could be made available to school groups. The program idea originated when a study group was formed to determine the present and future uses of the area in development of oceanography. Pacific Northwest Bell sponsored the two programs.

Say It with Flowers ■ A half-hour filmed report on the Blossomtime Parade in southwestern Michigan was presented by WSBT-TV South Bend, Ind. The parade climaxes Blossom Week in



'The Sound of Young America' was the title given to KGO-TV San Francisco's teen-age musicale presented

on Christmas Eve. Here is one of the scenes from the hour-long holiday program.

Tetrault—Vietnam 1966. Carried in prime time on Nov. 4, the program featured interviews with servicemen stationed in Vietnam. The film was shot by a WRGB reporter-photographer team that spent a month in Vietnam.

A group of local mountain climbers who wanted to tackle Mount Seattle in Alaska found a willing backer in King Broadcasting Co., Seattle. In turn, KING-TV got a half-hour filmed documentary of the 10,195-foot, 16-day climb and KING received daily audio reports of the progress. Part of the film was shot by Al Stenson, KING-TV photographer. The remainder was shot by the climbers, directed by radio from the base camp by Mr. Stenson. *Mount Seattle Conquest* was sponsored by the Sicks' Ranier Brewing Co., which uses as its symbol Mount Rainer. The commercials were shot and edited to be integrated into the program.

KIRO-TV Seattle produced *The Treasure of Puget Sound*, a two-part documentary (two half-hours) on oceanography and its relationship to the economy in the Puget Sound area. Filmed

Benton Harbor and St. Joseph, Mich. The production was handled by five station personnel in a total of 150 man hours. Color commercials for RCA, which sponsored the program, were also shot by WSBT-TV and integrated into the show.

WSPA-TV Spartanburg, S. C., used a half-hour documentary in prime time last fall to present the story of Dr. Archibald Rutledge, for 32 years poet laureate of the state. The program idea was conceived when the state general assembly paid homage to Mr. Rutledge by hanging his portrait in the state house. Portions of the program were filmed at the Rutledge family home in the coastal area and with Dr. Rutledge at his Spartanburg home. The special was sponsored by Humble Oil. WSPA-TV is supplying prints for showings by civic and social groups and in considering repeating the program on air.

Working against a deadline, KOVR (TV) Stockton-Sacramento, Calif., turned two-and-a-half hours of filmed news coverage into a 30-minute prime-time special. KOVR covered a board of super-

visors hearing on the Sacramento county tax assessor from 1 to 3:30 p.m. The film was rushed back to the station and processed by 5:30. From then until 8:55 it was edited, and at 9 p.m. the special went on the air pre-empting regular network programming. To accomplish the task, KOVR used three film photographer-producers, two newsmen, a news writer and two film editors.

Baroque Thunder, a half-hour filmed special about the Ringling Museum's Ansolto Theater in Sarasota, Fla., was created by WFLA-TV Tampa-St. Petersburg. The theater was taken from an ancient Italian castle and rebuilt at the Florida museum. Using silent and sound film, the shooting was accomplished by a five-man crew in five days. Voice and a special baroque music track were added after the shooting. The film covered all of the theater's operations from its inception, its personnel, its teaching school, life backstage, to shots of three major plays. Editing took more than a week. Prints of the special are being released through the Florida State Development Commission's film library.

Fashions for Sailing ■ Tying in a scenic location, a fashion show and publicity for future yacht-club charity events, WTVT (TV) Tampa-St. Petersburg, Fla., took its live color cameras and video-tape recorders to St. Petersburg's "Million-Dollar Pier." The one-hour special *St. Petersburg Yacht Club Fashion Show* was taped on Nov. 17 and replayed the following morning from 7-8 a.m. In addition to the two live cameras, the on-scene gear included a 20 by 40-foot barge stage, a 45-foot motor yacht, two 40-foot sailing yachts and assorted smaller craft from the yacht club.

October in Indiana, a half-hour film documentary on the events of the annual Parke County Covered Bridge Festival, was presented by WTHI-TV Terre Haute, Ind. The program covered the activity in Rockville, Ind., the county seat, where the festival was in full swing. and it took a look at all of the covered bridges in the county. Three weeks after its Saturday afternoon TV showing, the film was screened for 300 area citizens at the Parke County fair grounds. A print of the program was presented to the festival committee.

A 55-minute fashion show edited to a 30-minute special was presented by WDHO-TV Toledo, Ohio. The fashion show was sponsored by the department store that held it. Aimed at teen-agers, the show had 140 models and was filmed with sound and still cameras. Music, sound effects and narration plus some interviewers were added when the film was edited.

Indians of Today ■ The history and current status of Oklahoma's five civilized Indian tribes, the Cherokee, Choctaw, Chickasaw, Creek and Seminole,

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PUBLIC SERVICE BETTER THROUGH COLOR TV continued

were examined by KTUL-TV Tulsa, Okla., in a one-hour documentary, *The Five Civilized Tribes—an Unfinished Journey*. Using paintings, the program dramatized the historic events of those tribes in the 19th century. For the current status, the principal chiefs of the five tribes were interviewed on the social and economic pressures confronting the Indian today. In production for seven months, six staff members worked on the special, which received the first Edward R. Murrow Award of the Radio-Television News Directors Association. Phillips Petroleum Co. sponsored the special and later placed it on stations in Oklahoma City, Lawton and Ada.

Under discussion as a possible program topic since 1962, the old Chesapeake & Ohio Canal was featured last year by WMAL-TV Washington as *The Magnificent Ditch*, the first color production of WMAL-TV's news and public affairs department. The preproduction work entailed two weeks of research in libraries and 10 days studying the 185-mile canal for shooting sites. This was followed by three 10-day stretches of on-location shooting. Telling the story in the program was a 75-year-old man who had once been a mule skinner on the canal. Narration and an original harmonica music score were added later. The program received a local Emmy and other awards. During November it was shown to groups at a park on the canal. Other prints are being made available to educational and civic groups.

A half-hour filmed special on the life and music of John Philip Sousa, *Sound of a Giant*, was shown in June by WRC-TV Washington and later received two local Emmys. A total of 66 personnel, including the 46 members

of the Marine Corps Band, were involved in the production. Film footage from the Library of Congress and the Marine Corp archives were combined with current film of the places Mr. Sousa had lived and worked and with the band playing his martial music.

WTOP-TV Washington received two local Emmys for its production of "Interstate 495," part of the *WTOP Reports* series. The program was filmed entirely on location on the 60-mile beltway that encircles the city. It pointed out the use of the highway made by motorists while drawing attention to some of the route's shortcomings. Some staging was employed by using two cars in demonstrations of what not to do in expressway traffic.

Why Auto Racing? • What makes auto racing tick from the points of view of drivers, their wives and racing fans was studied by KWWL-TV Waterloo-Cedar Rapids, Iowa, in its special *The Spirit of the Indy*. KWWL-TV sent a four-man team to Indianapolis on the two weekends of qualification heats. Included in the filmed production were shots of cars in action, interviews with drivers and owners, wives of drivers and racing fans, who were asked just what they had come to see. Sound and silent film was shot and during editing up to four audio feeds were being added at one time to get the proper effect. The film was aired twice on Sunday, the day before the Indianapolis 500. The commercials for a local Ford dealer were shot at the race track.

A 30-minute film that was first presented on Christmas Day 1965, was repeated last month on Christmas by WBRE-TV Wilkes-Barre/Scranton, Pa. The production of *Christ in Glass* depicts the story of the Nativity using

scenes on stained glass windows of area churches to illustrate the story. The commentary is taken directly from the Bible and the musical background consists of three sacred Christmas hymns. About 40 hours were spent finding usable windows in a 50-square-mile area. Filming by a two-man team required 50 man hours, editing took 10 hours and adding the narration was another two hours.

KARD-TV Wichita, Kan., and its three satellites that make up the Kansas State Network sent a two-man team to Vietnam to film interviews with Kansans and come up with additional footage of the country and its people. The interviews were flown back to Wichita where they were processed and included in daily newscasts. The special additional material was included in the daily major newscast. Later three specials were prepared from the 15,000 feet shot by the team. The advertisers who bought the first special were impressed with the program and reaction, and bought the subsequent specials. As a sidelight to the on-air work, the photographer-and-reporter team made the rounds of organizations to speak about their trip. The proceeds from these speaking engagements were put in a fund and sent to orphanages operated by a U. S. military police unit in Vietnam.

Using live color to the hilt, KAUZ-TV Wichita Falls, Tex., set up its 1966 election night coverage so that viewers didn't even have to read names to learn the vote. It used different colors to denote the political affiliation of all candidates. Democrats' names were printed in green, Republicans' in red and all others in yellow. Following this theme, the reporters for each major party wore green and red coats, respectively. The tally girls were similarly attired, so when the camera caught one putting up new figures, color viewers could tell which party was getting the vote change. CBS News correspondents made audio introductions to the KAUZ-TV coverage and color slides of these personalities were integrated with their intros. Sound-on-film coverage of each local and state candidate, shot in the weeks preceding the election, was also integrated into the election night report which was sponsored by the Williams-Dwyer Insurance Agency.

A new General Motors plant for Chevrolet bodies went into Lordstown, Ohio, and at WKBN-TV Youngstown, Ohio, the plant was seen as being significant to the resurgent economic picture of the area. To tell the story of what the plant meant, from the view of people working there, was the aim of *Lordstown: The Story is in the Difference*. About 10 people were involved in the production, from location filming to creation of special art work. The show was put on video tape for airing.



KSTP-TV St. Paul-Minneapolis cameras shoot a fashion show, 'Welcome

to Spring,' at the Como Park conservatory.

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

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

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

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



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

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

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Don Ferguson, Chief Engineer,
KXTV, Sacramento, California

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Local programs in syndication

Successful series often go on to repeat their records in new markets

The call reverberates across the country: "More programing. We need more programing—different programing." Stations look first to networks and syndicators. Then they look at what other stations have on the air locally.

Sometimes they find what they want, and a locally produced program suddenly becomes a property for use in other areas and where stations often find themselves making copies of their programs for use in other markets.

Following are examples of this type of programing.

Produced for local showing, WGN-TV Chicago found itself with a local Emmy winner and a solid syndication product in *An Evening with . . .* Stars in the first series of the half-hour specials run the entertainment gamut from Phyllis Diller to Hildegard and from Eddy Arnold to Xavier Cugat. The basic production crew for each of the programs, taped before live audiences, numbers 17 with eight-hour production time: three hours for setup and five hours for rehearsal and taping. The series is being syndicated through WGN Continental Productions Inc., a subsidiary of the parent broadcast licensee.

WLWT(TV) Cincinnati put its weekly one-hour country music program, *Midwestern Hayride*, in color in August 1957. The series, with a basic 30-member cast, has been on the air for 18 years and was moved into syndication last spring by ABC Films. WLWT had been feeding *Hayride* live to the other



Murl Deusing (r) is host on 'Murl Deusing Safari' on WTMJ-TV Milwaukee. With him here is one of his guests on the syndicated series.



Popular color program on WGN-TV Chicago is its weekly 'Chicagoland Church Hour' which is telecast live from Protestant churches within the area from 11 to 12 noon each Sunday.

Avco stations, WLWC(TV) Columbus, WLWD(TV) Dayton, both Ohio, and WLWI(TV) Indianapolis. Now the program is taped for syndication.

A gospel singing group, *The Le-Fevres*, had been syndicated in the South and Southeast as a black-and-white show and the appeal was considered marginal. When the group appeared on WBAP-TV Fort Worth-Dallas for several shows in color, they offered those shows for syndication and the product was quickly gobbled up. Today the program is in 44 markets and is syndicated through Programing Inc., Atlanta. The taping presents something of a problem since the group is constantly doing one-nighters. However, once every three months it is booked into the Fort Worth-Dallas market and, working in 10-to-12 hour stints, it cuts 10 to 15 half-hour programs at WBAP-TV in a few days. Usually the taping begins at midnight after the group's evening show.

In *Fourth Year* ■ WTMJ-TV Milwaukee presents the *Murl Deusing Safari* series Monday and Wednesday nights, 6:30-7:30 p.m. Now in its fourth season, the program features a nationally known photographer-adventurer, who presents his own color films with commentary. Several times a season Mr. Deusing uses his own films. Taped at WTMJ-TV, *Safari* is now in syndication and is currently on stations in Cleveland and Portland, Ore.

At WSM-TV Nashville, syndicated production is a fulltime job. The station produces six syndicated weekly color programs which are aired by 125 stations. The senior member of the programs is the *Grand Ole Opry* series, from the Opry House in Nashville. This one alone is carried in 40 major markets including Los Angeles, San Francisco, St. Louis, Detroit, Atlanta, Houston and Fort Worth.

A program that is due to enter the syndication market is the *Val De La O Show*, a one-hour variety program in

Spanish. KOB-TV Albuquerque, N. M., now carries the program, which is produced by Valentine De La O, who also acts as host. A musical variety program, KOB-TV says it is completely sold out. The station is planning to syndicate the show on tape.

Station series go to color

Most began in B&W, but more and more are going all out for new medium

Travelogues, church services, wrestling, featurettes, interview-news-variety shows aimed at the women. These are all a part of the regularly scheduled color series produced by the nation's TV stations.

Some shows turn up once a week, others are on a monthly basis and some are on the screens five days a week. Most, if not all of them, began in black-and-white. But when the stations took delivery of color gear, these were among the first shows to make the transition from monochrome to polychrome.

FROM BROADCASTING'S survey of stations, the following is a sample of what series are being produced in color at the local level.

WFLD(TV) Chicago carries *Panorama*, a series of programs based on feature stories and articles appearing in the *Chicago Daily News' Panorama*



WLWI(TV) Indianapolis's 'Of Land and Seas' all-color series appears on the station from 5 to 6 p.m. Monday through Friday. Here Vaun Wilmott (l), host to the show, and Earl Brink, a guest, examine film for one of the programs.

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Magazine. The TV version has three separate segments, each about seven minutes, on three unrelated subjects. The programs, with Richard Christensen, editor of *Panorama Magazine*, as host, are a mixture of color and black-and-white-film, depending on subject matter. The opening show in the series had color segments on a visit to an art exhibit and a visit to a Chicago neighborhood, and a monochrome segment with an author.

For 11 years the film portions of George Pierrot's programs on WJW-TV Cleveland have been in color. Last year, with the installation of live color gear, the studio portions of the program also went to color and his program marked the first show on WJW-TV to go all color. The Pierrot travel programs are on Monday through Saturday, 5-6 p.m., with a special half-hour edition on Mondays, 7-7:30 p.m. Mr. Pierrot not only is host of the program, which features guests and films of other lands, he also contacts the guests and selects program content.

Texas History ■ Every fourth Tuesday from 9-9:30 p.m., KHOU-TV Houston presents *Profile*, a series dealing with the lives of prominent Texans. Production began in the spring of 1966 with the basic portions of a number of programs filmed simultaneously. The subjects are interviewed at their home or place of business and additional footage illustrates their lives. A 10-man team works on the series, which has already covered Judge Roy Hofheinz, owner of the Houston Astros, with much of the interview filmed at the Astrodome where a baseball game provided background; Sir John Barbirolli, conductor-in-chief of the Houston Symphony; Senator John G. Tower (R-Tex.), and George Blanda, quarterback of the Houston Oilers AFL team.

When the first year's run of the

OLAS Corp's syndicated *Of Land and Seas* ended for WLWI(TV) Indianapolis last August, the station began production of its own second year's run. Taped on Friday and Saturday, the programs are aired Monday through Friday, 5-6 p.m. Vaun Wilmott is the host and a new guest film traveler appears each week. A representative from the OLAS Corp. is also involved in the production. All films used in the program have been in color. The live interview portion went to color last month.

Monday through Friday, 1-1:30 p.m., WJXT(TV) Jacksonville, Fla., presents *Midday*, now going into its sixth year. The live program began with an aim to present various talent and to give civic groups a chance to present their projects and activities to the public. The series has followed that plan and also includes news and weather with separate sets for each.

WKBS-TV Burlington, N.J.-Philadelphia, had been doing a wrestling remote weekly. When the station received its live color gear, the wrestling matches moved into the WKBS-TV studios where a ring and bleachers seating 150 were erected. Originally telecast live on Wednesday and repeated on Saturday, the series is now shown Saturday afternoons and repeated Sunday nights. The taped *Philadelphia Color Wrestling* is now being carried by other Kaiser stations, WKBD-TV Detroit and WKBG-TV Cambridge-Boston.

Since 1960 KRON-TV San Francisco has been producing a series of half-hour documentary programs as part of its *Assignment Four* series on Mondays, 7-7:30 p.m. Starting in January 1966, the series went to full color. One program in the series was "Highway through Time," an exploration of California's Route 1, which runs along the Pacific Coast. The production involved



WSJS-TV Winston-Salem's live color 'Today at Home' features interviews and other special material. Gail Puzak and Jim Tucker are host and hostess of the morning program.

300 man hours and the talents of a writer-producer, three cameramen, a film director, two engineers and two artists. Sound and silent film was used. To promote the show, KRON-TV used a 5½ by 8½-inch color postcard, showing the Golden Gate Bridge, over which Route 1 passes.

Carries on for Network ■ In October 1960 ABC-TV carried a half-hour series, *Expedition*, three weeks a month and urged affiliates to follow the same theme with a local production on the fourth week. KOMO-TV Seattle went that route with such success that when the network dropped the series two years later, the station picked it up as a weekly series. Since receiving its color video-tape equipment, the series, renamed as *Exploration Northwest*, has been filmed in color with studio color added. It is carried Mondays 7-7:30 p.m. and has a permanent three-man team. A special production lab has been created to handle the series.

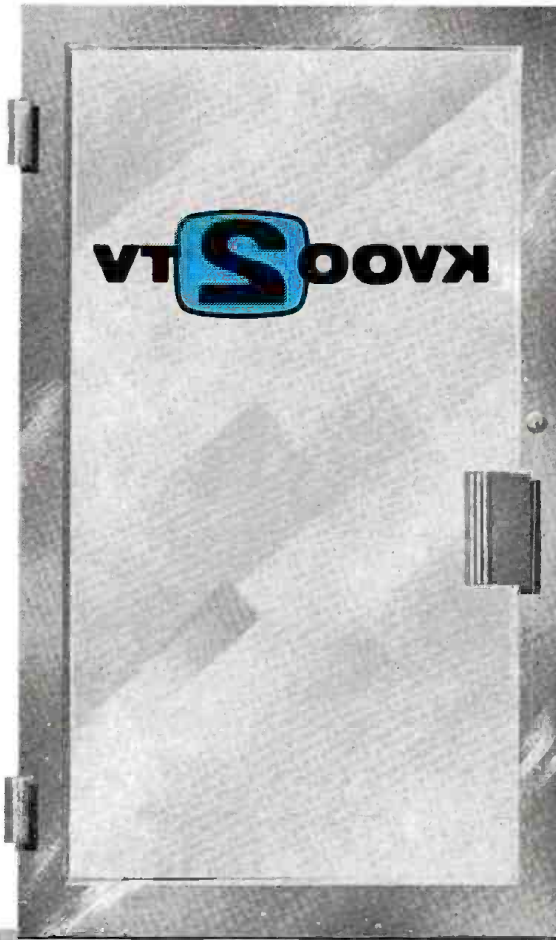
For Catholics dispensed for physical reasons from attending Sunday services, WHEN-TV Syracuse, N. Y., is presenting *Mass: for Shut-ins* on Sunday mornings at 11. The mass is taped before a live congregation in the studios on Wednesday with a different priest, choir and lay commentator each week. The Most Rev. Walter A. Foery, bishop of Syracuse, said the mass on the first broadcast.

For the past two years KTVH(TV) Hutchinson-Wichita, Kan., has sponsored the Miss Teen-Age Wichita promotion and out of this KTVH has come up with a number of specials built around the promotion. The culmination of this series is a profile of the winner of the local contest. Beforehand four one-hour Saturday afternoon programs are set up to show the contest applicants. Then the eight finalists appear on the one-hour program where the final judging takes place. Films of these five programs, plus film taken when applicants were originally interviewed in



The picturesque and historic Potomac River Valley provided the backdrop for WMAL-TV Washington's award-

winning documentary on the Chesapeake and Ohio canal, 'The Magnificent Ditch.'



“Who’s Behind Tulsa’s Craze for **Color**?”

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August, was mixed with film shot after the winner was named. After being chosen, the winner is filmed for two weeks at home, at school and at other activities. All the film is then combined into a half-hour special, which was transferred to video tape for airing on

the Kansas station.

As an extension of NBC's *Today* program, WSJS-TV Winston-Salem, N.C. presents *Today at Home*, daily from 9-9:30 a.m. The program features interviews, news and entertainment. In addition, Jim Tucker and Gail Puzak,

host and hostess, often venture out of the studio for special material. A recent program featured color film of a glider flight (Mr. Tucker's first) and a five-day series on the fall furniture market from High Point, N.C., narrated by Miss Puzak.

Syndication color still short of demand

SUPPLY IS ON THE UPGRADE; OFF-NETWORK B&W STILL FINDS MARKET

Though color fever has infected the program syndication business, the black-and-white blockbuster TV series and features still can command the interest and dollars of stations throughout the nation.

"They want everything in color," syndicators chorused last week. "And from now on in, all new syndicated product will be produced in color."

But the supply of color still has not caught up with the demand.

Approximately 25% to 30% of all syndicated programs bought this past fall have been in color, though no more than 2% of all syndicated programing is in tint.

The best estimates are that this past fall the color supply totaled about 2,000 half-hour segments, 300 one-hour episodes, more than 6,000 cartoon segments and about 2,600 feature films.

Increased Output ■ During 1967, the number of tint episodes should increase substantially as new programs and specials are produced; new-to-TV features and off-network features are released and some off-network series are placed in syndication.

Ironically, the top dollars in syndication are still being paid for the outstanding series released recently in black and white. The reason is that these are the programs with proved track records and with the large numbers of episodes required by stations for "strip" programing. Typical series are: *Alfred Hitchcock*, *Perry Mason*, *The Defenders*, *Mr. Ed*, *McHale's Navy*, *Dr. Kildare*, *Patty Duke Show*, *Rawhide*, *Dennis the Menace* and *Route 66*.

The off-network color bonanza is two to three years off, according to a consensus of syndicators. The popular series currently on the networks will be ending their cycles at that time, it was pointed out.

Distributors begin 1967 with mixed feelings on the outlook for program syndication. On one hand, they are heartened by the upsurge in the number of UHF outlets, opening up a virtually new market. On the other hand they are fearful that the advent of the new Overmyer Network and the new *Joey Bishop Show* on ABC-TV will cut into the vital late-evening time

periods often occupied by syndicated programs and features.

To sum up, color in syndication will trail other facets of the television business. The demand is there, but a satisfactory supply of tint programs is still missing. It will catch up, to be sure, as set penetration grows, additional product becomes available and black-and-white series become obsolescent through repeated use.

Available in Color ■ A listing of color programing now on the syndication market follows:

ABC Films—Current: *Harvey Cartoons*, 170 five to eight minutes in length; 14 dubbed features in color. New: *Girl Talk*, weekday half-hour taped series is set to go in color on or about April 1.

American International Television—Current: *Sinbad Jr.*, 130 five minute episodes; 14 packages of 128 features.

CBS Films—Current: *America!*, 65 half-hours; *The Astronaut Show*, 104 cartoon segments; *Deputy Dawg*, 312 cartoon episodes.

Desilu Sales Inc.—Current: *Journey of a Lifetime*, 38 15-minute and 19 half-hour shows; *Trick & Treat*, 130 five-minute episodes; *Porter Wagoner Show*, 26 half-hours; *Wilburn Bros. Show*, 26 half-hours; *Ballet for Sceptics*, 1 hour

special; *Nutcracker Suite*, 1 hour special; 30 motion pictures.

Embassy—Current: 82 features in color.

Field Communications Corp. (Syndication Division)—Current: *Hawaii Calls*, 26 half-hours; *Faces & Places*, 26 half-hours; *Quest for Adventure*, one hour, 18 half-hours; *Adventure Calls*, 26 half-hours; *George Pierrot's World Adventure*, 26 half-hours; *Andy Devine's Philippine Adventure*, 1 hour special; *Ghost Towns of the West*, 15 15-minute shows; *Yesterday's World Today*, 18 15-minute shows; *Explore the World*, 65 5-minute shows. New: Miss Frances, of *Ding Dong School* fame, will do a series, *Time for Children*, and Burr Tillstrom is producing some color video-tape specials for 1967 release.

Firestone Film Syndication Ltd.—Current: *Branded*, 49 half-hours, 35 in color; 28 features. New: *Country Music Caravan* (formerly titled *Grand Ole Opry*), 91 hours or 185 half-hours. Latter series handled jointly with TV Cinema Sales, Beverly Hills, Calif., which distributes west of the Mississippi, while Firestone distributes east of the Mississippi.

Four Star International—Current: *PDQ*, 455 half-hours; *Something Special*, 22 one-hour programs.

Hartwest Productions—Current: *Joe Pyne Show*, 39 episodes, 90 minutes each.

Independent Television Corp.—Current: *Stingray*, 39 half-hours; *Mr. Piper*, 39 half-hours; *Forest Rangers*, 78 half-hours; *Best of the Post*, 26 half-hours; *Golf Tips of the Day*, 195 five-minute segments; more than 20 features in color. New: *The Baron*, 30 half-hours; two one-hour dramas (*Present Laughter* and *The Tormenters*) and two one-hour documentaries (*A Tale of Two Streets* and *All The Queen's Men*); new package of 18 features, all in color.

Krantz Films—Current: *Marvel Superheroes*, 195 6½ minutes (65 half-hours). New: *Fight For Life*, half-hour medical documentaries; 52 half-hours of cartoon-adventure series, and six original 90-minute features.

Larry Harmon Pictures Corp.—Current: *Bozo*, 156 six-minute color car-

United Nations film color

The *International Zone* TV film series, prepared by United Nations Television, is moving into color to accommodate needs of stations showing the series in this country.

Six or seven of 13-half-hour episodes filmed abroad for telecast in the U. S. in 1967, and all 13 in 1968, will be in color. The series, telecast by more than 50 stations around the country, is supported by the United States Broadcasters' Committee for the United Nations. Stations have agreed to increase their payments for the films produced in color.

SPIRITED

CHICAGO'S PICASSO. Urgent. Emblematic. Personifying the exciting and stimulating atmosphere that inhabits the city. Helping serve this atmosphere is WGN Television with quality color programming: children's shows, movies, musical features, award-winning public service programs and documentaries, responsible news coverage, sports—the finest entertainment for every interest of the family.

Spirited color in Chicago is WGN Television. That's why we say with pride . . .

WGN
IS
CHICAGO

the most respected call letters in broadcasting



SYNDICATION COLOR STILL SHORT OF DEMAND continued

toons; *Laurel & Hardy*, 156 five-minute cartoons; *Bozo's Big Top*, 130 half-hour, live-action video tape shows.

King Features Syndicate—Current: 220 five-and-a-half minute *Popeye* cartoons; 50 five-and-a-half minutes each of the *Beetle Bailey*, *Barnie Google and Snuffy Smith*, and *Krazy Kat* series.

MCA TV—Current: Universal Post-50 features, 60 in color; Paramount pre-1948, 34 in color.

MGM-TV—Current: *Northwest Passage*, 26 half-hours; theatrical cartoons, 120 eight and nine minute cartoons, and 103 feature films.

NBC Films—Current: *Forest Ranger*, 104 half-hours; *Laramie*, 60 half-hours in color; 10 NBC News Specials; *Kimba*, 52 half-hours; *Cameo Theater*, 26 hours; *Danger Is My Business*, 39 half-hours, and *Cinema Greats*, 23 features in color.

Official Films Inc.—Current: *Across the Seven Seas*, 39 half-hours and "Official Film Festival," 48 feature films, 22 in color. New: *Crossword*, half-hour film series now in production.

Olas Corp.—Current: 207 one-hours color video tape of travel-adventure, *Of Lands and Seas*. Also one-hour color Vietnam special, *Or Give Me Death*. New: One-hour program additions to *Of Land and Seas* are in production, based on contributions of 50 cameramen in the field all over world.

Programing Inc., Atlanta—Current: The LeFevres, 191 half-hour taped segments of gospel singing group.

Walter Reade Organization—Current: *Cinema 200* package of 30 features, 15 in color. New: Two 30-feature packages, of which approximately half are in color.

RKO General Productions, division of RKO Pictures—Current: *Hollywood Backstage*, 39 half-hours; *Surf's Up*, 26 half-hours; *Firing Line With William F. Buckley Jr.*, 52 one-hours, 13 in color; "Murray the K at Sea," 90 or 60 minute special. New: "Meet Marcel Marceau," one-hour special; 17 feature films; "Mini-Skirt Rebellion," half-hour special; "Fiesta Italiana," one-hour spectacular; and various live sports events including boxing, hockey, track and field, and racing, wrestling, basketball, dog show.

Walter Schwimmer Inc.—Current: 156 half-hours of *Cisco Kid*; 26 half-hours of *Let's Go to the Races*; 26 half-hours of *Harness Sweepstakes*; 26 one-hours of *Championship Bowling*; 13 half-hours of *Championship Billiards*; 26 half-hours of *Championship Racing*; 52 one-hours of *World Famous Hunting and Fishing*; 38 one-hours of *All-Star Golf*; 623 hours of *Sports*

Package of which more than one-third is color. New: *Name Game* telephone and studio audience participation package with building-block open format and including all entertainment and quiz elements such as Billy Williams quartet in color; one-hour pilot, *Wonder Circus*.

Screen Gems—Current: 52 five-minute cartoon episodes each of *Wally Gator*, *Touche Turtle* and *Lippy The Lion*; *The Flintstones*, 166 half-hours; 156 five-minute segments of *Ruff 'n' Reddy*; 150 feature films. New: *Hazel*, 120 of 154 half-hours.

Seven Arts Associates—Current: 324 features in color.

Seven Arts Television—Current: *Gypsy Rose Lee Show*, daily, weekday half hour series; *Marine Boy*, 52 half-hours; *Johnny Cipher*, 130 six-minute cartoons; *Out of the Inkwell*, 100 five-minute cartoons; *Man In Space*, six one-hour documentaries.

Teledynamics Corp.—Current: *True Adventure*, 78 half-hours; *Wanderlust*, 117 half-hours; *Islands In the Sun*, 117 half-hours; *Holiday*, 39 half-hours; *Treasure*, 39 half-hours; *Vagabond*, 39 half-hours. New: *Wonderful World of Women*, 60 half-hours (January 1967); *The Roving Kind*, 78 half-hours (Spring 1967).

Telesynd—Current: *Lone Ranger*, 39 half-hours in color. New: *Sergeant*



Because it backed local mountain climbers attempting to scale Mount Seattle KING-TV Seattle found itself with an all-color filmed documentary that attracted considerable acclaim. Here's a scene from the film.

Preston of the Yukon, 78 half-hours which will be color dupes of originals.

Trans-Lux Television Corp.—Current: *It's a Wonderful World*, 39 half-hours; *Mighty Hercules*, 130 five-and-a-half minute cartoon segments; *Felix the Cat*, 260 four-minute cartoon episodes.

Triangle Program Sales—Current: *Auto Racing*, 12 half-hour films; *Colorful World of Music*, 65 five-minute films; *Exercise with Gloria*, 130 half-hour tapes; *High and Wild*, 52 half-hour films; *The Longest Tunnel*, a one-hour special; *Podrecca's Piccoli Theater*, one-hour special; *Tell Me, Dr. Brothers*, 139 half-hour films and 39 half-hour tapes; *These Are Americans*, 16 half-hour films; *This is America*, 13 half-hour films; *Parachute Championships*, four half-hour films; *The Wonder of Birds*, 65 five-minute films; and 12 half-hour films of sporting events.

New: *Jerry Blavat*, 52 one-hour tapes of teenage DJ; *Auto Racing* 15 half-hour films; *Exercise with Gloria*, 39 half-hour tapes; *This is America*, 26 half-hour films; *America the Beautiful*, 102 half-hour films; *High and Wild*; *Tell Me, Dr. Brothers*; and the company is exploring possibility of daily color tape show, each one-hour or more in length.

20th Century-Fox Television—Current: *My Friend Flicka*, 39 half-hours; *Big Bands*, 26 half-hours; *Jim Thomas Outdoors*, 52 half-hours, and *12 O'Clock High*, 17 hours in color.

United Artists Associated—Current: 335 feature films.

United Artists Television—Current: *Everglades*, 18 half-hours; *Keyhole*, 37 half-hours; *Ripcord*, 38 half-hours; *Science Fiction Theater*, 39 half-hours; *Lee Marvin Show—The Lawbreaker*, 32 half-hours; *Favorite Story*, 38 half-hours. New: *My Mother The Car*, 30 half-hours; *Circus Parade*, 140 three to four minute segments; *Mr. District Attorney*, 50 half-hours; *1 Led Three Lives*, 39 half-hours; *Boston Blackie*, 26 half-hours.

Warner Bros.—Current: *Mr. Roberts*, 30 half-hours; *Warner Bros. I*, 25 feature films, 17 in color; *Warner Bros. 2*, 22 feature films, 13 in color; and *Warner Bros. Cartoons 64*, 100 animated films, each 6 to 6½ minutes duration.

Westinghouse Program Sales—Current: *Mike Douglas Show*, 90 minutes, will go color Feb. 1; *Merv Griffin Show*, will go color before June '67; *Carry On* . . . features, four.

WGN Continental Productions Inc.—Current: 26 half-hours of *An Evening With*; 52 half-hours of *Barn Dance*, and 26 half-hours of *Big Bands*. New: Three new color series are in production for release this year, titles and formats to be announced.

Wolper Television Sales—Current:

this month! all live local programs in full natural color!

Here's Barbara

Reporter Barbara Coleman and her color film crew keep Washington women well informed on events, people and topics in the news . . . wherever they happen.

10:30 AM Mon. thru Fri.



Claire & Co Co

A sensation with children. Lauded by parents and educators. A former schoolteacher blends kindergarten lessons with color cartoons, games and field trips (filmed in color).

**8-9 AM Mon. thru Fri.
9-10 AM Sat.**

News 7

Harry K. Smith anchors Washington's most authoritative early evening local newscast. All news film in color. (Followed weeknights by expanded, in color, Peter Jennings with the News)

**6 PM Mon. thru Fri.
6:30 PM Sat. and Sun.**



Close-Up!

Where there's an important issue, WMAL closes in on it—with experienced newsmen providing depth reporting at its best.

1:30 PM Sun.



News 7 Final

A comprehensive full-color wrap-up of the day's news, sports and weather, headed by Capitol Hill Correspondent Joseph McCaffrey.

11 PM Sun. thru Sat.



Bowlers' Choice

Adult mixed-doubles compete for cash prizes on WMAL-TV's in-studio lanes.

1-2 PM Sat.



Bowling Fun

Area teenagers compete for trophies and awards.

5-6 PM Sun.

Plus many Local Entertainment Spectaculars, and award-winning News and Public Affairs Specials!

wmal-tv

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

For Rates & Avails contact Harrington, Righter & Parsons



007: *The Incredible World of James Bond*; *In Search of Man*; *Pro Football: Mayhem on a Sunday Afternoon*; *Americans on Everest*; *Miss Goodall and the Wild Chimpanzees*; *Voyage of the Brigantine Yankee*; *The World of Jacques-Yves Cousteau*; *Destination Safety*; *A Funny Thing Happened on the Way to the White House*; *It's a Dog's World*; *Art Buchwald's Washington*; *The Life and Times of Sophia*

Loren; *The World of Horses*; *Sophia Loren Entertains*; *A Musical Tour of Monaco*; *A Funny Thing Happened on the Way to Hollywood*, and *The Undersea World of Jacques Cousteau*, all one-hour specials. *My Favorite Martian*, 32 half-hours; *Truth or Consequences*, 195 half-hours; *Crusader Rabbit*, 260 4-minute episodes, and *Laurel & Hardy*, a comedy series consisting of 156 5-minute episodes.

Commercials in color are a must these days

Advertisers and agencies agree that tint helps sell; some producers expect a leveling off soon

The boom in color commercials production, which exploded in 1965, continued its momentum in 1966 with approximately 90% of the total output in tint.

A canvass of leading commercial production firms indicates that, with few exceptions, color is a "must" to advertisers and their agencies. The percentage is not likely to grow appreciably in 1967, it was said, because it is already high, and in fact, several companies indicated that a reversion to black-and-white for some commercials was a distinct possibility because of the extra cost factor for multichrome and the inherent value of B&W for certain advertisers and certain types of commercials.

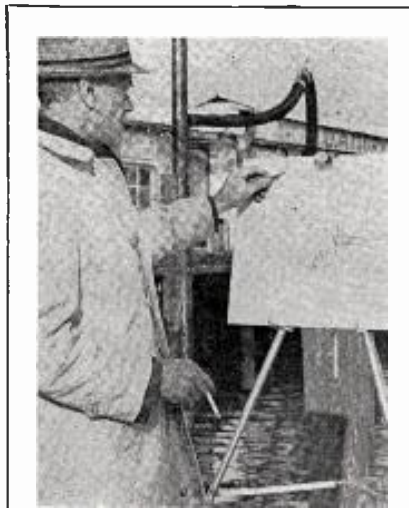
Color film was the dominant vehicle for commercials in 1966. But as the new year approached, there were strong signs that video tape would make a strong bid for its share of the market in 1967, an indication bolstered by the appreciable number of production companies that are veering to tape production.

Thinking in Color ■ Agencies and advertisers are making strides in creating concepts for commercials in color, producers reported. They are thinking more acutely in terms of the inherent values of color, with particular attention to design and lighting.

In 1966, producers concentrated on the quality control of commercials with many companies establishing their own units to maintain closer liason with laboratories with respect to delivery and quality of the finished product. There was improvement in deliveries from laboratories, which were taxed considerably in 1965 because of the color explosion, though processing con-

tinues to be a problem during periods of peak activity.

Color commercials costs are said to range from 15% to as high as 40%



Water color slides for ID's

The soft tones of water colors are evident in the ID slides of WVEC-TV Hampton-Norfolk, Va. Artie Sembler, WVEC-TV staff artist, sketches original water colors (above), overlays the finished product with the station logo and photographs it. Subject matter includes familiar local scenes such as seascapes and historical landmarks in the Tidewater area. The slide production has also produced a lucrative sideline for Mr. Sembler. He now finds viewers want to purchase the original artwork from which the slides were made.

more than those for their black-and-white counterparts, depending on such variables as the number of opticals and sets used in the commercials.

The year 1967 promises to be one in which there will be further experimentation and refinements in color commercial techniques and one in which video tape will make a robust effort to capture a larger portion of the market.

Stations Busy ■ Production of color commercials is also a service offered by most color-equipped stations, usually for a fee. Among respondents to BROADCASTING, 76% said they do produce commercials in color, 9% said they do not and the rest, 15%, did not answer the question.

Among those producing local commercials in color, eight out of 10 said they charge for the service, but apparently the charge varies widely. Some stations indicated they charge only for the difference between black-and-white and color film costs, for example, while others said they expect the advertiser to make up all the difference between black-and-white and color production expense. Several said they added a flat 15% to black-and-white costs in determining the charge for color commercial production.

Comments and observations from some of the leading commercial companies follow:

P. J. Mooney, president, Audio Productions, New York, said his color schedule output for 1966 was placed at 80% of total production. He attributed the gain—double that of 1965—to greater acceptability of color, especially in food products where it's a 3-to-1 margin. Clients, he said, are taking advantage of the "tremendous product quality" derived from color production.

Steve Elliot, vice president of the EUE Division of Screen Gems, noted that color commercial production at his company has risen to more than 90%. He estimates that color costs range from 20% to 40% higher than black and white, depending largely on the number of opticals used. Mr. Elliot believes the main difference between producing color and black and white centers around lighting, with color requiring a stronger intensity of lighting. He added that agencies are making constant improvements in the creative aspects of commercials, using more fully the intrinsic values of color.

Sam Magdoff, president of Elektra Film Productions, said the ratio of color to black-and-white commercial work in his shop is now running about nine to one but noted that in spite of this proportion there is some disaffection with color. Some advertisers, he said, are beginning to realize that the 15% to 20% increase in costs for color production may not be justified when the nature of the product and color set

SOMETIMES AT CAPITAL



Our color correction timers wish they could paint

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

CAPITAL
FILM LABORATORIES INCORPORATED

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LET THE MAN FROM **FIELD** AUDIENCE PLEASING SYNDICATE!



COLOR! "HAWAII CALLS"
Island Music in Fabulous Settings!
Series of 26/30-Minute Shows.

COLOR! "ADVENTURE CALLS"
Spine-Tingling Adventure & Sports!
Series of 26/30-Minute Shows.

COLOR! "QUEST FOR ADVENTURE"
Visit Exotic Ports in 65-Ft. Yacht!
Full Hour Special plus
18/30-Minute Shows.

**COLOR! GEORGE PIERROT'S
"WORLD ADVENTURE"**
Travel with Famous Globe Trotters!
Series of 26/30-Minute Shows.

Color/Adventure/Excitement/Provocative—12 proven winners and the greatest syndicated film mix in the industry today! Field brings you everything from memorable full hour specials to captivating 5-minute capsules. Let Field fill your programming needs with top-rated shows at sensible prices!



CALL, WIRE OR WRITE FOR FREE AUDITION PRINTS!
Call or write Ed Simmel, General Manager, Syndication Dept.

FIELD COMMUNICATIONS CORPORATION

9229 Sunset Boulevard, Los Angeles, California 90069. Area Code 213/274-6027
*Field Television Center, Marina City, Chicago, Illinois 60610. Area Code 312/527-4300



*Call the Man from **FIELD** when you*

HOW YOU HOW TO FIELD 12 BIG SHOWS...THE NO.1 RATED TV TEAM

...at Bleacher Seat Prices!



COLOR! "FACES & PLACES"
Intimate Glimpse of Peoples & Customs Around the World!
Series of 26/30-Minute Shows.



COLOR! "YESTERDAY'S WORLD TODAY"
True Stories of Far-off Times and Mysteries!
Series of 18/15-Minute Shows.



COLOR! "EXPLORE THE WORLD"
Teen-Agers Explore Exciting Places Around the World!
Series of 65/5-Minute Shows.



COLOR! "GHOST TOWN OF THE WEST" Intriguing Tales of the Old West
Series of 13/15-Minute Shows



COLOR! ANDY DEVINE'S "PHILIPPINE ADVENTURE"
Colorful, Humorous Family Adventure!
Full Hour Special.



KEN MURRAY'S "HOLLYWOOD WITHOUT MAKE-UP" Informal Visits with over 100 Stars!
Full Hour Special!

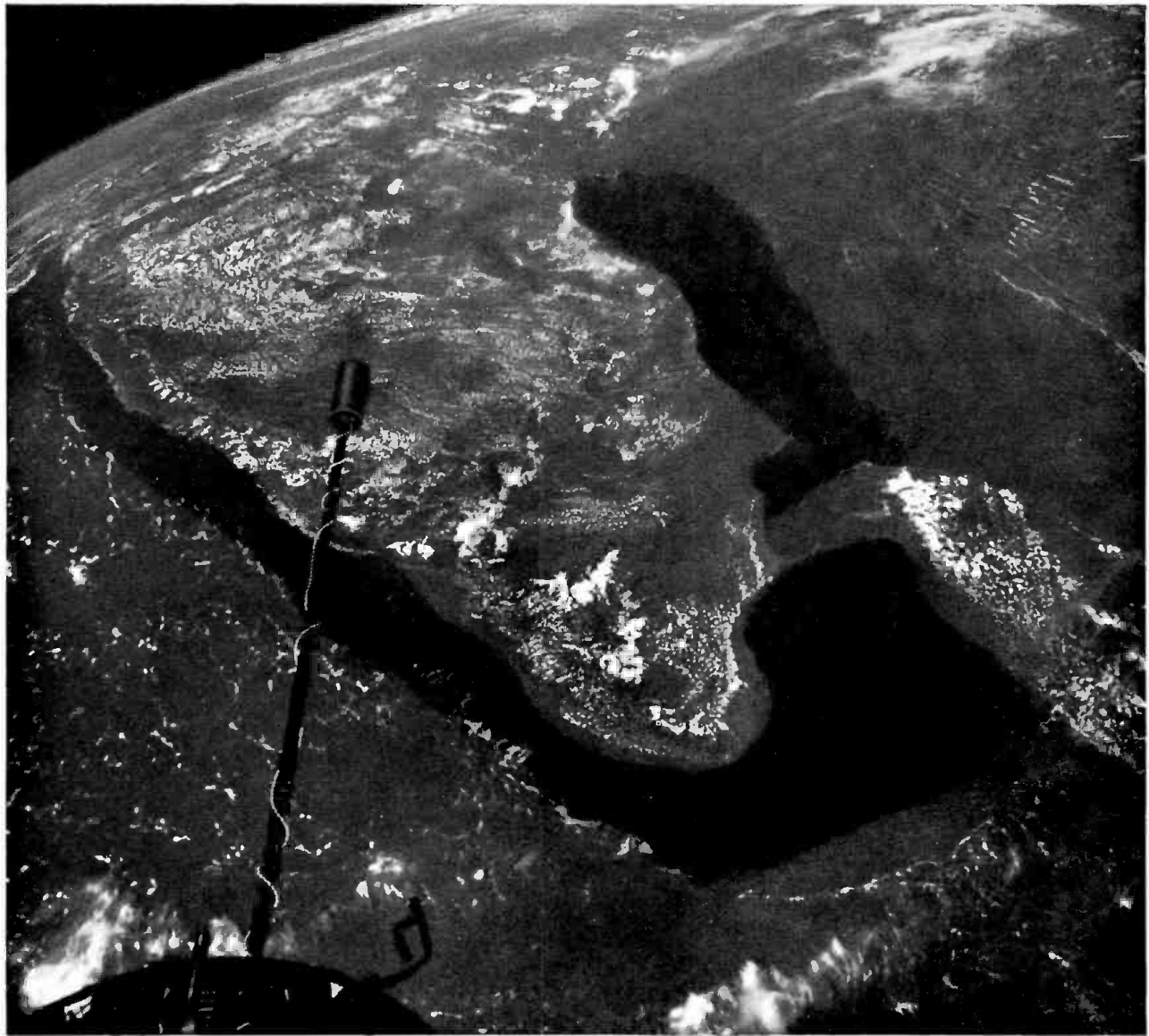


"THE BILL VEECK SHOW"
Controversial and Current Commentaries by a Fascinating Maverick!
Series of 30-Minute Shows.



"CONVERSATIONS WITH DR. ALVAREZ" Common Health Problems in Layman's Language
Series of 52/30-Minute Shows

...we have a programming problem that calls for a winner!



India, from 540 miles up. Official NASA photograph from the flight of Gemini XI: Charles Conrad, command pilot; Richard F. Gordon, pilot. At lower left is antenna of Agena docking vehicle as seen through Gordon's window.

Republic Steel anticipates needs for space metals for the far-out walk into the future

Compared with the giant steps men will someday take to conquer space, a walk around the world will seem small indeed.

Plans for space exploration stagger our earthbound imagination. Man will land on and explore the moon. Space service stations and laboratories will go into orbit. Weather observatories will blink their photographic space eyes. Telstars will multiply into celestial bouncers of our earthly scenes and sounds.

Many of the companies which Republic supplies are taking important parts in building this heavenly hardware and the vital back-up systems to support it. These industrial firms must be backed up with new precision steels that are stronger in relation to their weight than ever before.

Republic has anticipated these steel needs, because Republic is aware that changing markets—like space exploration—are creating rapidly changing problems for customers. Basic suppliers, like Republic, must, for the national welfare, anticipate customer needs and build far in advance of demand.

That's why Republic Steel Corporation is investing hundreds of

millions of dollars in new and improved facilities. These funds are available as internally generated cash and as bank loans which have been or may be extended to us by financial institutions. But these huge sums are available to us only because we have conducted our business profitably in the past. They are further evidence that industrial profits, resulting from efficient operation, aggressive research, and alert management, serve the needs of the whole nation and provide the sinews for its growth.

You Can Take the Pulse of Progress at
REPUBLIC STEEL

CLEVELAND, OHIO 44101



This STEELMARK of the American Steel Industry on a product assures you it is modern, versatile, economical Steel. Look for it on products you buy.

COMMERCIALS IN COLOR A MUST continued

circulation are taken into account."

He seemed to feel that a more realistic attitude is present with some sponsors who cannot be sold on color for color's sake. And he said there are a few instances where companies have turned back to black and white.

"If color is used badly, it's worse than if you don't use it," he concludes.

On the Rise ■ The demand for color commercials remains high despite the limited number of color sets, according to Robert Bergmann, president of Filmex. He estimates that more than 80% of the commercials produced by Filmex are in color and the percentage should increase in 1967.

Color costs from 27% to 33% more than black and white, depending on the number of opticals and sets used and the amount of color stock utilized, he reported. Filmex business in 1967 has grown appreciably, attributed in part to the larger gross realized from color commercials, Mr. Bergmann added. He indicated that those clients that have not used color extensively in the past have cited the limited number of color sets as the reason, but Mr. Bergmann voiced the opinion that in 1967 even such clients as Procter & Gamble will step up their participation in tint.

Mr. Bergmann is optimistic concerning the role of video tape in commercial productions and said Filmex is experimenting with tape in the hope of setting up a full-fledged operation. Mr. Bergmann's verdict: "Color tape is very good."

Another color film-video tape twist was reported by Lincoln Scheurle, president of Film-Makers Inc., Chicago. His firm is turning out high-fashion retail film commercials open at beginning and end for local video-tape conversion to include store identifications and item promotion. Film-Makers so far has made such spots for Rich's of Atlanta, Dixie-Mart and Corondelet of Memphis and the John Paul stores of Bangor, Me.

More than 90% of the commercials in production at Focus Presentations, New York, are in color, according to Eli Feldman, president. He said that only the very large advertiser and some of the regional sponsors are using color on a limited basis, citing, on the one hand, the minority of color sets and on the other, the added expense. Mr. Feldman believes that advertisers and agencies are becoming sharply color-conscious, using techniques that enhance the values of tint.

Mort Dubin, vice president of MPO Videotronics, revealed that color production of commercials has jumped

from 70% to 90% at MPO the past year and about 70% of the output is released in color. He believes that color has spurred one significant change in production technique: Commercials are becoming more "visually-oriented," with a stronger emphasis than heretofore on graphics and design.

MPO recently entered the field of tape commercial production. Mr. Dubin explained that MPO considers itself to be a commercials producer, and since tape now has attained "a quality level" of production, MPO wants to be part of this activity. Mr. Dubin believes tape now has achieved a "certain stability" in terms of equipment and techniques and the company will be ready to serve advertisers and agencies desiring tape commercials.

Rolf Brandis, television division vice president of Fred A. Niles Communications Centers Inc., Chicago, reported that production of color film commercials there this past year was up 90% over 1965. "Color is everything today," he noted, citing that processing still is difficult "but we're getting it done."

President Thomas J. Dunford reported that the proportion of Pelican Films' color commercial product has increased from 10% to more than 80% since last year. The shift to color production accounts for the company's 10% increase in dollar volume over last year, achieved on a smaller number of commercials. The cost differential for color is 15% to 20% for animated film, 15% to 30% for live action, he reported. Some agencies are using black and white for economy, Mr. Dunford said, but only for their spot business.

Sees Leveling Off ■ Despite a 30% increase in color commercials at Rose-



Dr. Archibald Rutledge, poet laureate of South Carolina, was the subject of a half-hour color documentary on WSPA-TV Spartanburg last fall. Here Dr. Rutledge (r), is shown with Public Affairs Director Charlie Newcomb.

Magwood Productions Inc., New York, client demands are gradually "leveling off," according to one company official. Contrary to what's believed, he said, there may well be a "reversal" back to black-and-white commercials. The reasons? He said clients are now considering costs (25% more for color) and usage, using B&W for local spots in areas of low color penetration.

During the year, WCD Inc., New York, moved up to 90% full-color production, according to Tom Dunphy, executive vice president. With greater emphasis on color, he expressed the belief that trick optics are on the wane, because of the expense and time involved. He believes that color-commercial work is now "returning to a pure form of motion pictures."

Bill Newton, executive producer at Sarra-Chicago Inc., cited one new trend in making video tape commercials to assure higher quality and production values: "Film it first." He explained vital aspects such as lighting, sets and many optical factors can be better controlled.

Harold Friedman, vice president of Savage-Friedman, reported his color business up from 25% to 85% since last year, and said that a 25% cost differential had boosted the company's dollar volume. He demonstrated considerable interest in tape production for color because, he said, "tape is better for production speed, 'presence,' and is cheaper, if the number of prints required is small enough, than film."

John Lanigan, president of the Video-tape Center of New York, reported color production had increased from 25% to more than 85% of its total, and that sales have increased 20% over the combined totals of MGM Telestudios' and the Center which merged last year. Mr. Lanigan said that color costs are 20% to 30% higher per production hour than black-and-white, but that color requires more time to produce. Color requires considerably more preproduction planning with the agency involved as well, he said.

Production of video tape color commercials at WGN Continental Productions Co., Chicago, has nearly doubled in volume during the past year, according to manager Brad Eidmann. He said 95 out of every 100 spots made there now are in color, a considerable increase over the previous year.

Color commercial business at the video tape production division of WMAQ-TV Chicago has increased so much during 1966 that construction has begun on a fifth color studio at the NBC-owned outlet. The renovation of the large former radio facility will represent a color investment of some \$0.75 million. Also being added is a new mobile color video tape unit which

will feature a new miniature color camera produced by Cohu Electronics of San Diego.

Wilding Inc., Chicago, has had its own color line for two years now, expanded it further last June and has

still another processor on order. Wilding's business in 1966 was the best year to date thanks to color and a large volume of test commercial work for J. Walter Thompson Co., and its client, Alberto-Culver Co.

Full color on networks seems certain in 1967

NBC already near that goal, and both ABC and CBS are making preparations to reach it soon

The television networks, which helped set off the color explosion of 1965 and kept it going in 1966, see 1967 as the year that'll be sure to usher in virtually full color programming.

NBC has already achieved that point, and ABC and CBS expect to be there by next fall.

Network advertisers, with a calculating eye on growing color circulation, have been stepping up their production of commercials in color. The full effect of the current production rise, according to sales authorities, should be reflected by the fall in a marked switch to color by advertisers who currently are still showing their commercials in black and white.

Though an accurate accounting of network investments in color facilities is difficult to obtain, estimates place the figure at some \$142 million to date. ABC has put in about \$30 million, CBS's investment is around \$50 million and NBC's has reached \$62 million.

The emphasis now is on completing the colorization of studios, fulfilling deliveries of more cameras and increasing the number of color mobile units for remotes.

As ABC and CBS move into the homestretch in these phases, additional daytime shows, sports and special events will be switched to color, following the path they've already taken in colorcasting all of their nighttime program schedules.

Summaries of each network's color status follow:

ABC

ABC's investment in color facilities has doubled in the past year to about \$30 million, a tool-up that will continue through this year.

Officials note that by the fall of 1967 ABC should be programming almost fully in color, with the major exceptions being daytime film that was produced

originally in black and white. Additionally, they see the newly approved merger with ITT as insuring investment



Edward T. Coll, founder of the Revitalization Corps (a group dedicated to helping others) is shown in the Hartford state jail where he has conducted a number of entertainments for the inmates. The corps and its work was the subject of a Christmas night special in color on WTIC-TV Hartford, Conn. Title of the special was 'A Single Step—a Story for All Seasons.'

plans and hastening ABC's conversion to color process.

ABC is estimated to have more than 60 color cameras, three color mobile units and a fourth on order. These totals include equipment at ABC-owned stations.

Sluggishness in fulfillment of color orders hasn't affected ABC appreciably, though spokesmen note difficulties in such "support gear" as cables, connectors and monitors, with the network engineering "compromise" systems on a temporary basis.

ABC, astride of the color explosion of 1965 and the new burst in 1966, was programming nearly half of its regular nighttime schedule in color a year ago, was not programming at all in color in the daytime except for several cartoon series on Saturday and Sunday, promised some color in sports and color was at best in the planning stage for news.

Changing Times ■ Now, a year later, this is as passe as a gasoline-engine airliner. All nighttime shows now are in color, the expanded (from 15 minutes to 30 minutes on Jan. 9) *Peter Jennings with the News* will be in color, almost all shows in the daytime (except the black-and-white strips) will be in color by the fall as will sports (already most of ABC's *Wide World of Sports* and much of National Collegiate Athletic Association football coverage are colorcast).

There has to be a hedge in statements touting "full color," and at ABC this comes down to these exceptions in nighttime entertainment: *Scope*, which is fed to stations as a Saturday night (10:30-11) show or for programming elsewhere in the schedule, is an ABC News production, news-oriented and as such is not produced in color, and some films shown on movie nights.

ABC programs movies on Sunday nights and now, at midseason, adds Wednesday nights. The Sunday schedule from Sept. 18, 1966, to next March 12 includes 21 features in color and four in black and white, a cycle that repeats after the March date. On Wednesdays, the network will show 17 movies in color and five in black and white from Jan. 11 through June 7, a cycle that also will be repeated.

CBS

The NFL championship clash of the Green Bay Packers and Dallas Cowboys yesterday (Jan. 1) was live and in color on CBS-TV.

So were 48 out of 109 regularly scheduled National Football League games handled by CBS during the past season. Hopefully, the network says, all football games next season will be colorcast.

The extent of color on the TV gridiron is now becoming more dependent



The Katz Agency, Inc.
is pleased to announce that
effective January 1, 1967
our Radio and
Television Divisions
began representing



Austin, Texas

FULL COLOR ON NETWORKS IN 1967 continued

on the stadium's capability to handle necessary equipment. CBS, as is true of the other networks, has the necessary broadcast hardware.

CBS, thrust into color on its own initiative more than a year ago, is rapidly closing in the remaining gaps. Color now blankets the nighttime entertainment schedule, daytime color is on the build this winter and sports and news colorcasts have become commonplace.

The color run at CBS is on with advertisers as well. Nearly one-half of all commercials placed on the network at the start of the current season had the advantage of being shown in color. That figure has remained constant this winter, with network officials expecting the next big switch to color by advertisers to come next fall. By then, virtually all commercials will be colorcast on CBS.

Color quickly came to life on CBS in the fall of 1965. By the first of 1966, it had been estimated the network had put \$12 million to \$14 million directly into color facilities. As of today, the total color investment including previous expenditures made in color gear and studio facilities (some of which were effected more than a decade ago but were virtually unused when CBS decided not to follow the color line taken by NBC) comes to approximately \$50 million.

Studios Ready ■ By this summer, all CBS studios will be equipped to handle color. The network now has more than 90 color cameras in three locations—New York, Los Angeles and Washington—and delivery pends on still another 50 color cameras.

At about this time last year, CBS had one color mobile unit. Since this past summer, however, the network has placed an additional three "ultra-modern" color mobile units into operation and has others planned.

The color-set owner tuning in CBS during the prime hours of the evening will find color on the screen unbroken except for an occasional feature motion picture or sports event or a commercial that's still in black and white. CBS programs two movie nights weekly (Thursday and Friday). As of this season, the network colorcasts three motion pictures to every two movies it puts on in black and white, a ratio that obviously will heavy up in color next season.

The accelerated color programming pace in the daytime hours was prestaged at a CBS-TV affiliates gathering in Palm Springs more than a month ago (BROADCASTING, Nov. 28, 1966). Officials there promised that serial dramas, *Password*, *Art Linkletter's House Party*

plus other such panel or game shows would probably be converted to full color early this year. CBS's entire Saturday morning programming is in color, starting at 9 a.m. and running through 1:30 p.m., and the network already has begun colorcasts of *House Party* (2:30-3 p.m.).

As finishing touches are applied toward the switch to color facilities (New York will be completed by this winter, and every studio operated by CBS will be colorized by the summer), the only exception in color programming will consist of some morning shows that are reruns of black-and-white shows.

NBC

NBC turned its television network 100% to color on Nov. 7, 1966, when its last presentation in black and white, *Concentration*, a daytime game show, was switched to tint at the snap of host Hugh Downs's fingers.

The realization of full color was almost anticlimatic after more than a decade of color-building at NBC that



Eddie Albert was host of 'Illinois Sings,' a half-hour color showcase for amateur talent on WBKB-TV Chicago and seven other Illinois TV stations. Talent was auditioned throughout the state. Other stations carrying the Illinois Bell Telephone-sponsored show were WCIA-TV Champaign; WAND-TV Decatur; WSIL-TV Harrisburg; WHBF-TV Rock Island; WIRL-TV Peoria; WGEM-TV Quincy, and WREX-TV Rockford.

saw an estimated \$62 million invested in color.

The colorization process at NBC was begun in 1954 when the color-pioneering network programed 68 hours in tint. Each year brought giant strides, reaching 2,133 hours in 1964. By last March, the network had announced a nighttime schedule 100% in color and seven months later Edwin Newman's newscast on the network switched to color, completing colorization of all regular network news shows. At the end of the current—1966-67—season, 4,500 hours of color will have been presented on the network.

At NBC, color is so commonplace this winter that the black-and-white telecast is a rarity—an occasional American Football League regional telecast or a movie (though nearly every feature is in color). It's expected that these areas of occasional black-and-white islands will disappear by next fall.

The NBC News color transformation began in late 1965 and was accomplished in about a year. The first switch of news to color occurred on Nov. 15, 1965, with the early evening Huntley-Brinkley news show. This was followed by others, including various weekday five-minute reports, the *Today* show and the weekend news reports, with Mr. Newsman's five-minute weekday newscast the last peg hammered down.

Hastening this swing to news-in-color was a breakthrough at NBC in color newsfilm processing, a speed up that meant color news film could be placed on the air as quickly as black-and-white.

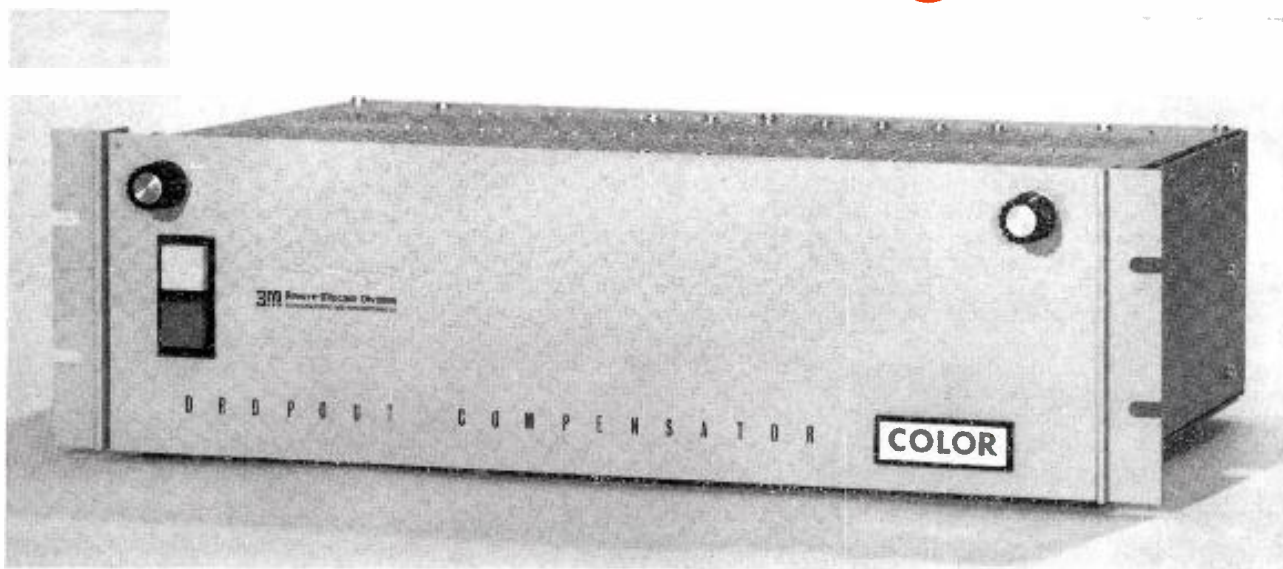
The method developed by NBC was to process color reversal film with the use of special machines installed at its main news centers.

The use of color commercials on NBC has continued to increase: One report said there was a quadrupling of the number of advertisers using color commercials in 1966. It's estimated that some 85% to 90% of commercials currently on the network are in color.

Last year NBC added two color studios in New York and is converting the only black-and-white studio it has left there (3-B in Rockefeller Center). By June 1 when 3-B's conversion is complete, all 13 NBC studios in New York and Burbank will be color equipped.

The network now has three color mobile units and is building a fourth that will be ready next August. By that date, NBC's color camera count—exclusive of its owned stations—will be at 80. At present, the network's color camera distribution includes 34 in New York, 17 in Los Angeles, two in Chicago, three in Washington and 22 in its mobile units.

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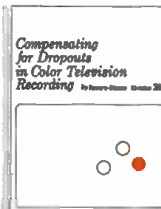


Revere-Mincom conquers the Color Dropout Problem

When color VTR is subjected to ordinary dropout compensation techniques, some improvement may result. Often, however, these primitive techniques generate effects more distracting than the dropout itself. Two examples: 1. Switching transients due to FM substitution. 2. Color phase inversion caused by one-line information delay.

Revere-Mincom's Color Dropout Compensator solves the problem of keeping the Danube blue, Hornets green, and signals in the pink. It's compatible with all time correction units, Hi-Band, Low Band, Color and Monochrome.

For more information about color dropouts and Revere-Mincom's Color DOC, write for this booklet:



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Please send me a copy of the booklet,
 "Compensating for Dropouts in Color Television
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Equipment makers focus on backlogs

SOME NEW GEAR FORESEEN BUT RUSH IS ON CURRENT MODELS

There's a new lightweight color TV camera for field use coming for color equipment-hungry television broadcasters, and also a new TV tape recorder that is to be made with dual standards.

That's the extent of the new equipment forecast for early 1967, based on inquiries of major manufacturers of color equipment.

A number of accessories for cameras, principally new encoders and vertical aperture correctors, are also coming early this year.

But virtually all makers of broadcast equipment report they are up to their production lines in manufacturing and shipping color apparatus already ordered. And, many say, they expect the whole year of 1967 to be aimed at this target—meeting present and expected orders for cameras, video recorders, film chains, projectors and processors, all introduced last spring.

Manufacturers are gratified with the business in color TV equipment last year ("darn good," was one comment; "banner year," another), and they uniformly agree that 1967 will be as good, although acknowledging that there will be some leveling off. One manufacturer said he has seen some evidence of a smoothing out of the sales curves in the last month.

As an indication of the color TV equipment impact on stations, BROADCASTING sent questionnaires to all 613 TV stations that are operating. Based on a return of 320 questionnaires, there

are in total about 590 live color cameras in use, and 448 on order; 994 TV tape recorders in use, and 180 on order, and 753 film chains in use and 58 on order. There are also 105 16mm color film processors in operation, with 28 on order. These are estimated by relating the number of such instruments as enumerated in the 320 answers to what they would be if all 613 operating TV stations responded.

Translated into Dollars ■ Using the market price for these items—about \$80,000 for each camera and tape recorder, \$55,000 for film chains, and from \$16,500 to \$25,000 for film processors, this means there has been spent on basic color TV gear: \$47.2 million for live cameras, \$79.5 million for tape recorders, \$41.4 million for film chains and from \$2.3 million to \$2.7 million for film processors.

Using these same figures, there are on order as the year ended: \$35.8 million for live cameras, \$14.4 million for tape recorders, \$3.2 million for film chains, and from \$500,000 to \$700,000 for processors.

Or, figured another way, television stations have spent \$170.4 million (or \$170.8 million) for basic color apparatus, and on order, as the year began, \$53.9 million (or \$54.1 million).

The new, lightweight color camera, said to be half the current 250 pounds of its standard studio color cameras, is coming from RCA. The new weight of the new camera is reduced, the com-

pany indicated, through the use of solid-state devices in much of the circuitry, and a change in its module configurations to thin-board wiring like that used in computers. Still a four-tube chromatic instrument, the new camera is expected to be announced.

Still the leader in RCA's color camera line is the TK-42. RCA says it has sold and shipped 200 of these four-tube cameras in 1966, and expects that by the April NAB convention date it will have shipped 100 more.

RCA is also bringing out a new video-tape recorder (TP-70) which is considered to be one of the most versatile on the market. Built to accommodate different standards, the machine will be capable of being used on either high band or low band, 525 lines or 625 lines, and, for the export trade, either the National Television Systems Committee standards (U.S.) or the Phase Alternation Line (PAL) standards proposed by West Germany and expected to be adopted by many European nations.

Orders for the new machine already have been received from NBC and ABC, and also from the West German and Italian broadcast networks, RCA said. On hand, according to an RCA spokesman, are already 100 orders.

RCA says it expects to be producing this recorder at the rate of one a day toward the end of this month or early in February.

Its advantages are listed as simplicity and convenience.

RCA's broadcast equipment and communication sales in 1966—and the great bulk of this was for color gear—jumped by 35% over 1965, the company said in a year-end statement. Profits for the division doubled, it said. At the beginning of this year, orders on hand for all broadcast equipment were 26% higher than at the beginning of 1966.

Matrix ■ A new color encoder for color TV cameras is coming from North American Philips. It is now being integrated in Plumbicon color cameras being made, but can be used also as an attachment to existing Plumbicon cameras. Selling for about \$4,900, the unit uses solid state and integrated circuits, and includes as a built-in feature, a color bar generator. It is smaller than previous encoders, being 3 inches long and 5¼ inches high. The new encoder obviates the need for using a vectorscope to align color cameras, a requirement heretofore.

Norelco's number one development,



NBC brass was on hand April 8, 1964, at WKY-TV Oklahoma City when the station presented what it claims to be the first local live color telecast by an independently owned station. L to r: Barry Wood, executive producer for NBC color productions; Norman Grant, NBC color art director; Mike Horton,

NBC press department; P. A. (Buddy) Sugg, general manager of the Oklahoma Publishing Co. stations that included WKY-TV, and Dr. Robert Shelby, engineer in charge of NBC color development. Camera shown is also said to be the first RCA color camera ever delivered to an independent.

Total color in North Carolina's Golden Triangle from the new WSJS Broadcast House

Now, WSJS, color pioneer, the first station to telecast color in the Southeast, celebrates another significant milestone . . . *total color*. From its sparkling new Broadcast House, WSJS beams total color to North Carolina's Golden Triangle. Offers the entire range of full color . . . live, film, tape, slides and network. This is color backed by

years of broadcast experience . . . implemented by the most modern color equipment. Yours, any way you want it, when you buy WSJS, the Golden Triangle's total color station.

WSJS Channel 12

Winston-Salem, Greensboro, High Point

Represented by Peters, Griffin, Woodward



expected to become standard with its Plumbicon cameras in about a month, is a "contour enhancer" (PC-70). This device embracing a vertical and horizontal aperture corrector will, it is said, enhance both vertical and horizontal resolution, aids in registration of colors on the receiving picture tube, and will result in crisper, sharper pictures.

For older Plumbicon cameras it will be sold separately although some modifications of the camera's wiring will be necessary.

One other new feature from Norelco is a new telephoto lens capable of zooming from 50mm to 600mm (12 to 1). This was made originally for CBS for use in covering football games and worked so well, Norelco now will accept orders. Norelco's standard telephoto lens has a range of 18 mm to 180 mm (10 to 1).

Also coming out with a new aperture lens corrector for color TV cameras is Sarkes Tarzian. The Tarzian firm is working on a device that may be used as a complement of the camera itself or inserted into the system. For the latter, the device is incorporated into a self-contained, rack-mounted unit. Cost of the device, as a camera accessory, should be between \$3,000 and \$4,000, the company said.

Tarzian expects to start shipping this



The color sports special, 'Big Red '66,' by KMOX-TV St. Louis last fall featured interviews with the St. Louis Cardinals football team. Here Sports

Director Les Carmichael (with microphone) interviews members of the squad and Coach Charley Winner (center).

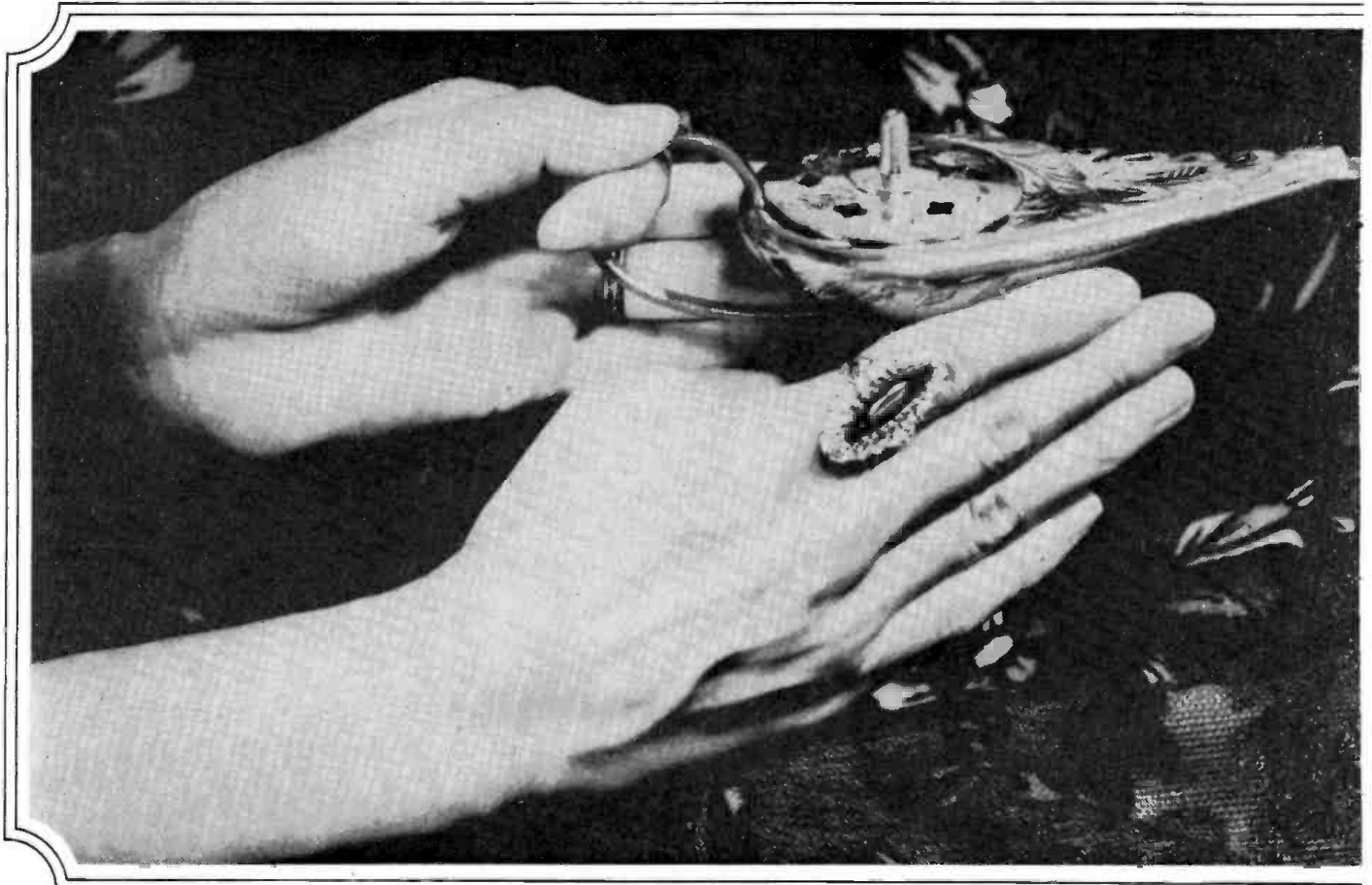
month its live studio color cameras introduced last year. This product is unique in that it is said to be usable with any type of existing color tubes—vidicons or Plumbicon. The camera also has an improved, special optical system.

In the field of film chains, Visual Electronics is preparing to put on the market early this year a new scanning device developed by the Fernseh company of West Germany. This uses a pneumatic pull-down for the projector

shutter and is coupled with a flying spot scanner capable of being used for both black and white and color. The unit has been shown on a test basis at several technical meetings toward the end of 1966.

Film Processing • In the 16mm film processing field, both Houston-Fearless and Filmline have new machines.

New in the Houston-Fearless line is the Colormaster Mark II, a machine for Ektrachrome film which runs at the rate of 57 feet per minute. It is 16



feet, 9 inches long, 30-inches wide and 5 feet high. Price is \$26,900.

The Mark II is a companion to Houston-Fearless' existing Colormaster which runs 30 feet a minute, also for Ektachrome film. This machine costs \$16,500, and is 13 feet, 10 inches long, 15 inches wide and 4 feet high.

Both Houston-Fearless machines may be modified for Anscochrome film.

Brand new in the Houston-Fearless line is a pneumatic pedestal for cameras. The PD-8, developed especially for color cameras, can handle loads of up to 500 pounds, covers the standard elevations, from 36 inches to 57 inches, and features what is claimed to be the smoothest up and down motion in pedestals. It also incorporates variable speed. Since it does not use an electrically-driven motor, the pedestal has no cables.

And due for introduction soon is a new, lightweight pedestal for remote, field operation. No details were available at this time.

Also new in the film processing field is Filmline's new FE-30, a 30-foot per minute machine for handling 16mm Ektachrome film. The machine is 12¼ feet long, 4¼ feet high and 30 inches wide. Introduced last month, it is selling for \$16,400. Filmline's standard FE-50, the film processor that handles 50 feet of Ektachrome a minute, has

News, commercials first for processors

Color film processors are still rare birds and as such some of the stations that have them have been forced to limit their use to station news and commercials for station clients.

Two such cases are KSTP-TV St. Paul-Minneapolis with its \$100,000 Pako processor and KPRC-TV Houston with its \$40,000 Houston-Fearless unit.

Since KPRC-TV installed its unit last fall it has processed more than 350,000 feet of film for news programs, documentaries and commercials. Jack Harris, president, noted KPRC-TV had "all kinds of requests from outside firms for production work, but we have turned them down. Except for local and regional advertisers who want to get into color TV advertising, we will continue to operate the new facility as a client service."

The film production costs for a

color commercial at KPRC-TV start at \$250, a price "well within the range of most local advertisers," Mr. Harris feels.

At KSTP-TV Stanley S. Hubbard, executive vice president and general manager, is considering creating a film production division within the corporate structure to take advantage of the tight production situation. Until that day comes, however, the film production facilities are restricted to station clients and the news department.

Helping clients with special projects is no small task. Examples of this type of work include a color film for Polaris Industries of its 500-mile skimobile race from Winnipeg, Man., to St. Paul; a 10-minute training film for Robin Hood Flour, with 125 additional prints ordered later, and a half-hour color film for Hart Skis, for which another 125 prints were requested.

been modified so it can be used for is \$22,500.

Anscochrome also. This will be introduced to the market this month. Price

And Filmline is making available on special order modified FE-30's and FE-



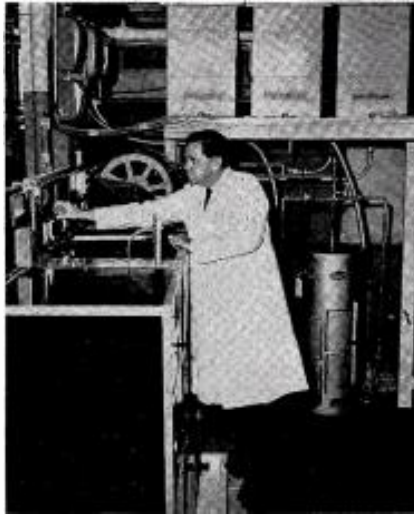
*If you had the
Quality touch*

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

WFAA-TV

The Quality Station serving the Dallas-Fort Worth Market

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



At WKY-TV Oklahoma City chief photographer John Shannon processes an average of 80,000 feet of color film each month.

50's to handle 16mm film with optical sound tracks. These units, with sound track applicators, will cost about \$5,000.

Outlook at Ampex ■ Ampex sitting soundly with its 500th VR-1200 high band color recorder delivered only in November, found 1966 on the upswing, and expects 1967 to continue substantially along the upward route.

The company reports that it has sold and delivered more than 500 high band recorders, for both monochrome and color, in the two and a half years since it introduced the unit at the NAB convention in 1964. More than 400 of the units have been VR-2000 high band recorders, and more than 100 have been the lower priced VR-1200 high band recorders introduced at the NAB meeting last March.

Although it had no announcements to make of new equipment, it did report that it was working out color capability for its closed circuit TV recorders; the VR-6000 can be modified for color for \$1,000; its VR-7000, for \$500. Delivery of Marconi color cameras are going well, the company said. Only last month the British company announced a vertical aperture corrector and a color stability holder for its Mark VII cameras. Marconi said it was "reserving" 200 since the camera was introduced a year ago.

General Electric reports that it is now in full delivery of its new improved film chain, shown last March at the NAB meeting. Its PE-250 color TV studio camera, using four Plumbicon tubes, is moving into delivery channels.

Otherwise, GE was reluctant to talk about new products, although it was implied that the company was working on several developments that will be made known later this year.

The Westel Co., which won a lot of

interest at last year's NAB convention with its backpacked, lightweight TV recorder, coupled with hand-held camera, reports that deliveries of this equipment, in the black and white version, will get underway by mid-year. By early 1968,

the company says, it hopes to have a color version for the market.

Its high-band studio tape recorder, also claimed to be lightweight, is being delivered and this unit also will be colorized by the end of the year.

All-color news high hurdle for stations

Sometimes light conditions, speed prohibit shooting news story in anything but B&W

Making the transition from black-and-white newscasts to color may appear as simple as shooting film in color, using color cameras and video tape. But there is more to the transition.

If anything color requires more value judgments, and try to find a station that isn't concerned about set design and color values. The fine touch of the artist is also making its presence felt, particularly in adding color to wire-service pictures.

The mandatory value judgments, a part of any job, are cited by Don Dunkel, news director of WLWT(TV) Cincinnati. When the station switched to color in 1957, he recalls, "we tended to frown on occasional contributions by stringers and hand-out agencies which were in black and white. However, it must be said that no one may make the mistake of discounting a news story due to its color or lack of it, at least not for long in a competitive situation."

Color itself plays a part in the decision-making, he notes, since the "realistic, 'gory' side of life often jumps out at the faint-hearted viewer when blood becomes red and fire becomes yellow. Often we find that scenes considered in good taste in black and white, may push to the brink a good-taste editor's imagination in airing them. Train wrecks, air crashes and mass explosion film where injured persons are abundant and in various states of disrepair, are especially touchy aspects of color cinematography and editor control."

All Color Now ■ Some stations, like WLWT, are already programing all of their newscasts in color—at least as much color as is available. There are other stations that have not gone all the way, but attempt to incorporate color whenever possible.

The following examples come from BROADCASTING's survey of TV stations and are representative of the replies.

KGGM-TV Albuquerque, N.M., carries its 10 p.m. nightly newscast completely

in color except for occasional monochrome stills from AP. All local news film is shot in color.

KGNC-TV Amarillo, Tex., has only the live portions of the newscast in color. A rear-screen projector provides color background. Color slide-photographs of regional correspondents, taken in their respective communities, are used during telephone reports of area news stories.

WJBF-TV Augusta, Ga., presents all locally produced news programs in color with pastel colored sets. The station does not have a film processor so most hard newsfilm is in black and white. News features, which can be delayed, are shot in color.

WRDW-TV Augusta, Ga., uses outside color film, but is not shooting its own. The station does use color slides of people and events and is replacing all black and white slides.

WMAR-TV Baltimore is shooting 80% to 90% of its local newsfilm in color and often the 7 and 11 p.m. newscasts are 100% color. During November 1966, the station averaged 1,064 feet of color film daily in its own processor.

WMT-TV Cedar Rapids-Waterloo, Iowa, uses color for nearly all newsfilm work, the only exception being a very tight deadline. Since black-and-white processing is a little faster than color, "if it's a choice between getting the story on the air or missing the deadline, we go to black and white."

Since September ■ WHIO-TV Dayton, Ohio, went to full color news last September. Film is processed by an outside firm located near the station, allowing hard news stories to be filmed in color.

WOOD-TV Grand Rapids, Mich., gets color feeds from the Time-Life Washington bureau and occasional color film feeds from stringers.

WSAZ-TV Huntington, W. Va., shoots one or two feature film stories weekly. These are undated to allow for 48-hour out-of-town processing. NBC syndication feeds are extensively used during

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6 questions:

How long does it take to warm up?

Normally it takes most processors 3 to 4 hours to get from ambient 70° to the required 100-110°. With a Treise Color Processor, warm-up takes only 20-45 minutes. (Think how much valuable time you save!)

Once on temperature, does it stay on temperature?

Treise Processors feature a unique "proportional control" system that maintains a close watch over the temperature and provides just the right amount of heat to maintain it at all times. There is no "stop 'n go," no wide fluctuations of temperature. Thus a Treise Processor is more economical to run than any other processor.

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No other processor can assure you such unvaryingly consistent quality and performance — end to end, side to side, roll to roll, day to day! This is the kind of performance you should demand from a processor . . . and can take for granted when you buy from Treise.

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Treise Processors provide for 50% additional first-

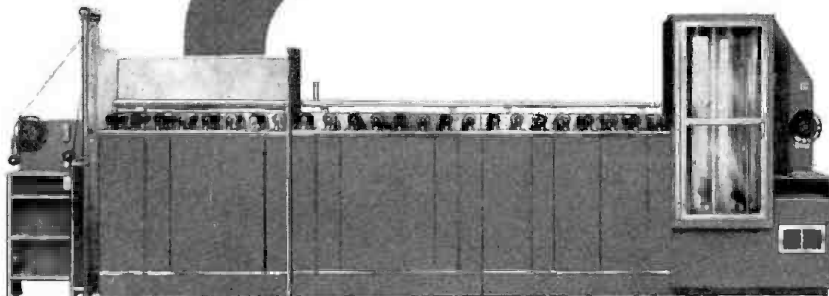
developer time to permit full utilization of the new EF Ektachrome film. (This feature is important when you consider that news work demands wide flexibility in film speeds to achieve optimum results under all shooting conditions.) To our knowledge, only Treise offers such outstanding flexibility!

Does it "cut corners" to feature a "cut-rate" price?

Treise Processors meet or exceed all film manufacturers' specifications. All chemical solutions are pump recirculated and filtered. All moving parts in the drive system run on ball bearings. All components are the finest that money can buy. Materials and construction make absolutely no compromise with quality!

How easy is it to maintain?

When it comes to maintaining a Treise Processor, there's frankly very little of it. When necessary, however, you'll find that it has been designed with service in mind. For example, the film racks are removable without the use of tools and without disturbing thread-up. This unique feature permits spot inspection of the film transport system and results in minimum "down-time." All pumps, filters, etc., can be easily inspected and replaced in a few minutes, instead of the usual 2 to 3 hours delay!



TREISE MT-20

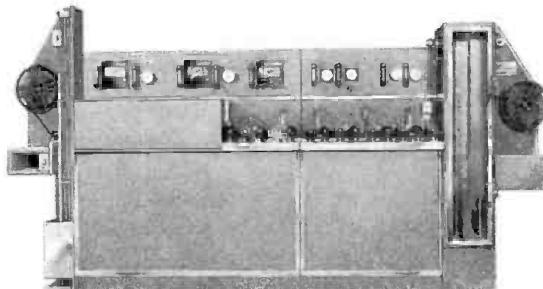
If your requirements call for exceptionally high volume in a short period of time (—and if you want to surpass any other station), we recommend the Treise MT-20 Color Processor. This model accommodates 16mm color reversal film at rates up to 60 fpm and is the finest TV color processor that money can buy!

Write for FREE MT-20 Catalog!

TREISE MTV-30

If your needs are normal and you're on a fairly tight budget, we suggest the Treise MTV-30 Color Processor. This model accommodates 16mm color reversal film at rates up to 30 fpm — the most practicable speed for television needs.

*Write for FREE
MTV-30 Catalog!*



TREISE ENGINEERING, INC.
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the daily newscasts. All maps and graphics are now photographed in color and color stills are replacing stock black-and-white shots of newsmakers.

WISH-TV Indianapolis does four five-minute color newscasts daily, basically live, with some taped material from CBS News feed, color slides and rear-screen slides. Color newsfilm is generally undated since two days are required for outside processing.

WJXT(TV) Jacksonville, Fla., shoots and processes all its film in color. Color slides are used for the rear screen projection. The weather maps are done in colors and different color inks are used in writing on the maps to add more color where needed.

KCMO-TV Kansas City, Mo., runs its newscasts exclusively in color, except when a film story is available only in black and white. The color slide stock shots are being updated and hand-out film and still pictures are turning up in color in increasing numbers.

WAVE-TV Louisville, Ky., has all its newscasts in color except for the live feeds on each newscast from the station's news bureau in Frankfort, Ky. That bureau has only monochrome capability at present.

Heavy Color Run ■ KTLA(TV) Los Angeles, seeks exclusive color coverage in the news and processes about 3,000 feet of film daily for the afternoon and evening newscasts. The news set is now being revised to facilitate the use of chroma key without sacrificing use of natural colors. Cyan is used for the ocean areas of 27 by 12-foot world map so that the newscaster can stand in front of any ocean area and film or tape action can go behind him replacing the cyan ocean. The station has three news crews in Southern California and uses free-lance color film plus color still from some national magazines. Color is also added to Unifax maps.

WCCO-TV Minneapolis-St. Paul has live and filmed color on each newscast. In addition color is added to wire-service pictures. In some cases it is an overall wash, but usually a color accent is added somewhere in the picture.

WALA-TV Mobile, Ala., has all-color newscasts except for an occasional monochrome film clip.

WCOV-TV Montgomery, Ala., runs all its newscasts in color. The only exceptions are black and white stills, which are mounted on color cards.

WKY-TV Oklahoma City has 33 newscasts weekly, all in full color. All newsfilm by station cameramen and stringers is shot in color and processed at the station where about 80,000 feet a month are run through.

KPHO-TV Phoenix has its newscasts in color and uses an art set to add color to Unifax pictures.

KGW-TV Portland, Ore., features all-color newscasts with color logos on

CBS buys color cameras

CBS-TV is currently receiving delivery from Marconi Co. Ltd. of 33 specially shielded color cameras. These will be added to six PC-70 cameras received in late August from North American Philips.

This special shielding was prompted by the exceptional problem of magnetic field interference at CBS's Times Square studio 50, where a subway power substation directly behind the stage temporarily held up the shift of *The Ed Sullivan Show* to color last year.

various portions of the news set so that while anyone is on camera, the station's call letters and channel are visible.

WROC-TV Rochester, N.Y., uses three-minute color features on its early evening newscast about three times a week.

KOMO-TV Seattle runs all its newscasts completely in color except when shooting indoors and light conditions do not lend themselves to color. Then black-and-white is used.

KCRA-TV Sacramento, Calif., mixes monochrome and color film in its newscasts pending installation of its color processor this spring. Slides and pre-planned feature material are all in color.

Light is Criterion ■ KMox-TV St. Louis goes to black and white only when light conditions on a story require an exposure rating beyond the capabilities of forced-color processing. Unifax stills are cut out and used against different color background, and maps are overlaid with color to highlight areas.

KTVI(TV) St. Louis runs about 60% of its local news film in color. Live color news should start in the first quarter of the year.

KUTV(TV) Salt Lake City produces all its news programs in color. Newsfilm and an occasional AP wire picture, of late-breaking news, are the only exceptions. Black and white stills are used only if the morgue does not have a color slide that can adequately illustrate the story.

WFLA-TV Tampa-St. Petersburg runs all news programs completely in color, adding special drawings where color film or stills are not available. Courtroom scenes, off limits to photographers, for example, are reconstructed with artist's drawings.

WMAL-TV Washington produces all newscasts in full color, with AP Photofax stills the only exception. The station has a color file of about 500 slides of prominent figures, locations and buildings. Slides and newsfilm are processed at the station.

KARD-TV Wichita, Kan., broadcasts all news programs in color. Polaroid color prints are used and wire-service pictures are tinted at the station.

KTVH(TV) Wichita-Hutchinson, Kan., has all its newscasts in color except for some still pictures. AP Photofax pictures are "colorized" with felt-tip pens. Color Polaroid shots are used to replace black-and-white stills.

WKBN-TV Youngstown, Ohio, uses live color, slides and Polaroid stills in its newscasts as well as news cartoons and maps prepared by a staff artist. Some newsfilm is shot in color and processed outside, but the bulk of the film is in black and white.

More sources for color news

Networks offer services to help affiliates cross the color line

The TV station's resources for presenting national and international news in color have increased substantially in the last year.

■ NBC's 90-subscriber News Program Service feeds 15-20 minutes a day six days a week—between 75% and 100% in color, depending on the flow of the footage from abroad.

■ CBS's Electronic News Recording Service feeds 103 subscribers 10-15 minutes five days a week—all in color.

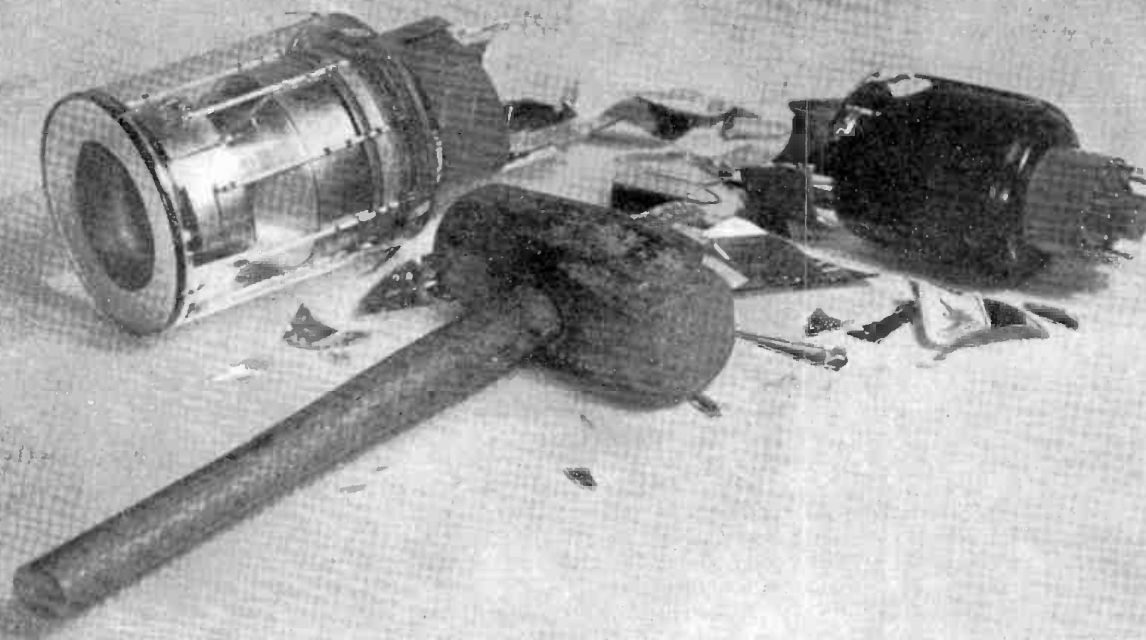
■ ABC's Daily Electronic Feed (ABCDEF) supplies about 12 stories, 25 minutes, five days a week to about 90 subscribers. DEF will go all-color Jan. 9, when ABC's *Peter Jennings News* switches to color.

Color used in United Press International's Newsfilm has been on the increase. But in March last year, UPI presented another service to TV broadcasters—a "morgue" of color headshots and scenics in 35mm slide format. More than two dozen stations signed up for this Unislide service.

UPI's basic package was a 250-slide library, which is updated and added to with mailings of about 10 slides a month. Subjects include Supreme Court Justices, the cabinet members, other political newsmakers and important places in the news. UPI notes color-quality is uniformly excellent, and says many of the stills have a vital quality that adds to the color impact.


ABC-TV has subscribed to Unislide for its *Jennings* show, but uses the slides in five-by-seven-inch format for back

Here's one way to kill a Teltron tube



Teltron image orthicons have long life characteristics. You'll grow old trying to wear them out. These tubes offer performance features surpassing the finest image orthicon's manufactured (monochrome or color applications) at a savings of 35% to 65% (computed on average hourly cost basis). Teltron tubes are guaranteed as long or longer than any competitors product, (for just about everything but smashing them with a hammer). Join the list of satisfied Teltron users. You'll agree that Teltron is the "Answer to a need".

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projection.

In October, Associated Press introduced its PhotoColor service, also in 35mm slides, but with larger and more frequent mailings oriented toward spot news with a wider range of political, sports and entertainers personalities. Starting with a basic 50-slide library, AP mails 10 slides twice a week, and is aiming for a 1,080-slide total by next October. Currently, the

AP library contains about 300 slides, and has more than 24 subscribers to its service.

The largest addition to local stations' news and color capacity may come in September when UPI plans to inaugurate a scripted newsmagazine feed to the affiliates of the new Overmyer Network. The service would be free, with ON sharing the commercial time 60% to the station's 40%. At the moment,

tentative plans are for an hour feed (4:30-5:30 p.m. or a little earlier), and a 15-minute feed at 10:30 p.m. EST in time for late-evening news programming by stations.

It has been noted that this feed of UPI news via ON, with plans for a "significant" amount to be in color, may do much to place the independent on a more competitive news level with network news-fed stations.

BROADCAST ADVERTISING

Trend to tape in commercials

Film still the favored medium for the message

on TV—but more and more producers turn to tape

in pursuit of speed in color production

The video-tape commercials industry is moving from the wings toward the center stage of action in 1967 after a decade of high promise and low fulfillment.

Highly touted as the wunderkind of television during its introductory year in 1957, video tape achieved widespread acceptance in programming as a substitute for live presentations. In the commercials sphere, despite the lavish claims of its adherents, tape failed to make significant inroads into film production. And, in fact, its growth was impeded as tape producers deserted the field after short and disillusioning ventures.

With 1967 new here, there are unmistakable signs that video tape is headed for a brighter era. A canvass of leading TV film commercials producers showed that at least seven companies already have begun to produce on tape, several others intend to enter the field shortly and almost unanimously there was a strong sentiment for a wider use of the tape form.

Particularly significant is the entry into tape commercials of MPO Videotronics (CLOSED CIRCUIT, Nov. 28, 1966), acknowledged leader in the commercials area, and Video Pictures Inc. (VPI), often touted as the runner-up, which produced its first TV commercial on tape last month. Other film commercial producers that have ventured into tape have been Rose-Magwood, Farkas Films, Illustra Films, WCD Inc. and Savage-Friedman. Another leading commercials producer, Filmex Inc., is known to be preparing for its debut into tape shortly, and still others are weighing the move seriously.

Contributing Factors ■ What is spark-

ing this trend toward tape commercials production after a decade in the doldrums? Commercials producers cited these reasons:

- The color explosion has placed a premium on time and speed. Processing of color films often takes weeks; a tape commercial often can be available in a matter of days.

- Advances in refinement of tape equipment of all kinds have upgraded the quality of the ultimate product. New cameras, recorders, and editing equipment have removed many of the "bugs" associated with tape, and its quality is often equivalent to film and, in some instances, is adjudged superior.

- Labor union problems that plagued

the industry a few years ago have been largely resolved.

- Cameras and associated equipment have become available on a rental basis, obviating the necessity for a heavy investment by producers.

The last factor is a key consideration. In the New York area, producers striking out into video tape have entered into agreements with the Reeves Sound Studios. Reeves has two Norelco Plumbicon color cameras and 12 Ampex tape recorders (latest models) and has orders for four additional cameras and three more tape recorders with deliveries scheduled for next month. Producers were optimistic last week that other companies would enter the rental field as the trend toward tape accelerates, resulting in an expansion of supply services.

Producers were frank in admitting that it was not economically feasible at this time to establish completely integrated tape facilities of their own. They offered estimates ranging from \$1 million to \$2 million required to set up tape production and mixing facilities, depending on the amount and types of equipment purchased.

Under agreements with Reeves, producers have available to them the Plumbicon color camera, various technicians and associated services. The producers retain complete creative control and shoot on their own premises. The tape commercial, as produced, is relayed by coaxial cable from the cameras at the scene of production to Reeves where it is taped and edited and a film version made. On client approval, Reeves makes a tape to match the film.

Film companies were quick to point out that their movement to tape or

Color buy pays off

When a \$350 time buy can return \$30,000 in sales, the investment has to be considered sound. So sound, in the opinion of the investor, that he returned to buy more time.

Stewart Mobile Homes bought a \$350 package of color 60-second filmed spots on WTRF-TV Wheeling, W. Va., last spring. During the campaign Stewart sold six mobile homes and each sale was traced back to the TV exposure. It was the first color TV purchase for Stewart's. But the success was enough to keep the firm on the air through the summer and, after a fall break, return to the air in November with ID's and 20's using slides and 60's using film—all in color.

their interest in this area does not mean that they regard video tape as superior to film. They stressed that the two forms could and will co-exist, keyed to the requirements of advertisers.

Film First ■ Filmed commercials are, of course, the dominant form. An authoritative estimate is that about \$85 million will have been spent this year on producing filmed commercials, an increase of about \$10 million over 1965. Figures on tape commercials are unavailable, but a consensus of several production sources is that spending in 1966 is approximately \$8 million to \$10 million for national-regional spots (not including commercials locally produced at various TV stations throughout the country).

The pre-eminent companies in the taped commercials field until January 1966 were the Videotape Center and MGM Telestudios. These firms decided to combine operations at the beginning of this year under the name of Videotape Productions. Though officials of these companies declined to discuss the merger, it is obvious that economies were effected as a result of the consolidation.

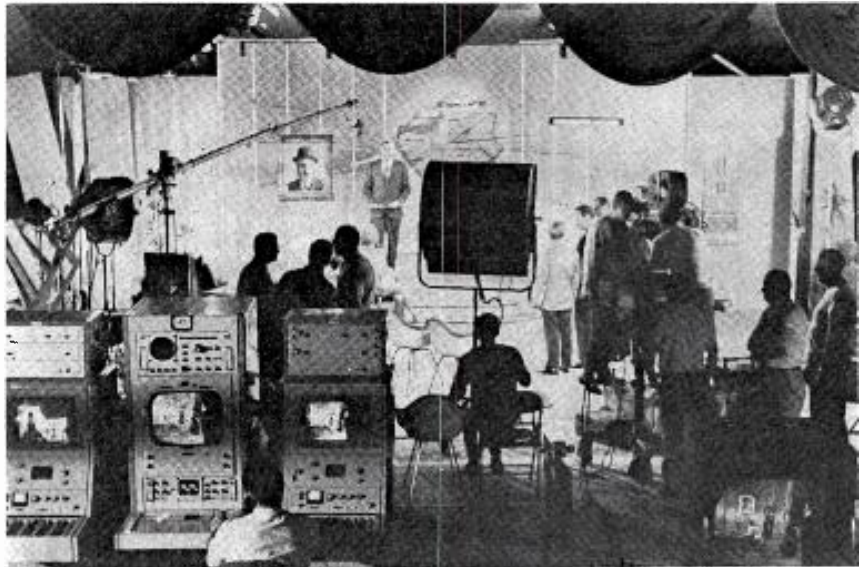
The high promise of tape led such outstanding companies as the EUE Division of Screen Gems, Filmways Productions and Audio Productions into the field several years ago. They abandoned these projects because conditions were not propitious.

There seemed to be agreement that the considerable technological advancements made in tape, particularly in the last year, have improved its quality to a marked degree. The availability of leased equipment and associated services reduces the risks to the producer. The year 1967 promises to be one of experimentation for the producer, advertiser and agencies, and the ultimate role that tape will play in the television medium may well be decided this year.

What They Say ■ A summary of comment and observations from leading commercial producers follows:

Mort Dubin, vice president of MPO Videotronics in charge of the newly established tape division, said the company decided to venture into video tape because of the recent improvements in equipment which have insured "excellent color reproduction and fidelity" and the availability of equipment and technical services on a rental basis. Mr. Dubin said tape equipment and services now have achieved "a level of stability," and though there may be added refinements, those available are highly satisfactory.

MPO recently engaged Al DeCaprio as vice president and producer-director in the video-tape division, to work on commercials in New York or on location. Mr. DeCaprio has worked for all three networks and his background



The movement toward video-tape commercials is underlined by entry into this field by MPO Videotronics, a leading TV film commercial producer.

Shown is a test of video-tape operations conducted at the company's studio during which both tape and film cameras are used.

covers film, tape and live TV.

Mr. Dubin emphasized that MPO is a commercials producer, whether the form be film or tape, and that the company is interested in pursuing all avenues of the medium. MPO has arranged with Reeves for rental of its equipment and services, with MPO retaining creative control over commercial productions, he stated.

Fast Look ■ Hal Friedman, executive producer of Savage-Friedman, reported that S-F has produced six commercials on video tape in the past two months, one of them made in England. He believes the accent on color has placed tape in an advantageous position because of the "immediate playback" of the commercial and its speedy availability. He emphasized that Savage-Friedman will continue to be in all facets of commercial production and tape will be one phase, but one which he feels has considerable opportunity for growth.

George Tompkins, president of Video Pictures, said his company is doing its first tape commercial job this week. The reason for using tape in this case is for speed in production. Mr. Tompkins felt that part of the reason for a trend toward more use of tape is the availability of phone company transmission lines which allow connection of production houses with the tape facilities of service organizations such as Reeves.

Video Pictures has done a considerable amount of film-to-tape transfer work but no previous tape production work. According to Mr. Tompkins, agency sentiment has run against tape because agencies feel more certain of

getting the "perfection" they're looking for on film. Whether Video Pictures gets more heavily involved in tape will depend on the success of its first tape project, according to Mr. Tompkins.

Another New York commercial production company, Van Praag Productions, said its use of tape was still in the planning stage, and declined to comment further on the subject.

Waiting Game ■ Pelican Films President Thomas J. Dunford said that his company has investigated tape and will "go with the market as it develops." He expressed the view that at present tape is "identified in the minds of the top creative producers as a technically limited medium," and on that basis, "we're not interested in being pioneers."

One major production house, Elektra Film Productions, New York, said it has no immediate plans to go into taping but acknowledged "a strong feeling for tape now." Elektra President Sam Magdoff noted that his company has always been known as a film house, but added that he was sure that tape usage in commercial production would grow gradually but questioned whether it would experience a spurt in growth.

Mr. Magdoff said the most avant garde types of commercials are all done on film and that this probably reflects the fact that tape is still not capable of accommodating all the editing techniques that can be accomplished on film. One factor in tape's favor, he said, is that it may take much less time to get a color commercial finished and on the air if it is done on tape because of the terrific traffic jam in color film processing labs.

Fountainhead ■ John Lanigan, presi-

dent of the Videotape Center of New York, is, naturally enough, ebullient about tape's prospects: "It's breaking faster than hell . . . on account of its speed. We're going to do better than \$5 million this year, and that's not a third of what is going to be done in tape nationally from all sources, including stations. A number of local stations and groups are producing tape commercials like they were going out of style. I'll bet 18%-20% of commercials this year will be done on tape. The guy who says, 'I don't want to be a pioneer' today may find out he's making four-button suits tomorrow."

"A lot of the film producers just don't know the extent to which we've licked the technical difficulties and what we can do. We're running demonstrations several days a week for agency people, and they're always amazed at the flexibility of the medium."

Nicholas Farkas, president of Farkas Films, reported that he has been active in color tape production for several months and thinks the outlook for this endeavor is "very good." He said the new color cameras are "great," though he conceded that at present there "just aren't enough available." He said he became convinced of the opportunities ahead in video tape when he viewed the 16 mm film transfers from tape;

he called them "excellent."

Tom Dunphy, executive vice president of WCD Inc., calls video tape "an exciting medium," and estimated that WCD's production in tape is about 5% of its over-all commercials volume. In recent months it has made commercials for Texaco, American Home Products and Kinney Shoes, he stated.

He pointed out that both film and tape have a place in the commercials field and he expects both forms to flourish.

Once Burned ■ Steve Elliot, vice president of the EUE Division of Screen Gems, said the company has no plans at present to enter tape. He recalled that the company was one of the first to enter tape some years ago and "we were burned a little." He added that EUE has been "very busy lately with film work, but this doesn't rule out tape for consideration in the future."

Eli Feldman, president of Focus Presentations, said he is "impressed" with the improvements that have been made in tape production quality but for the time being Focus will continue to concentrate in the film sphere.

Fred Thorne, director of West Coast operations for Rose-Magwood Productions, New York, revealed that his company is active in tape commercial production on a limited basis and has

produced spots for Genessee, Algonquin and Carling brewery firms and for the Continental bank. He pointed out that both film and tape have advantages and disadvantages, citing the speed and flexibility of tape and the on-location superiority of film.

Torben Johnke, president of Illustra Films, began color tape production on a limited basis last February because he felt there "is a real opportunity" in video tape. Since then he has completed color tapes for a number of clients including Golden Glow margarine (Doyle Dane Bernbach), Carling's ale (Jack Tinker & Partners), New York Telephone Co. (BBDO) and Ford (J. Walter Thompson). Mr. Johnke is optimistic about tape's future but voiced the hope that there will be additional improvements in the quality of tape-to-film transfers and a reduction in editing costs.

Film Capital ■ The only film-oriented company on the West Coast that apparently is thinking in terms of videotape conversion is Technicolor Inc. The Hollywood-based film processor is introducing what's claimed to be a broadcast-quality method of transferring color video tape to color film. Says Vidronics division vice president and general manager Joe Bluth: "With our new technique the information as

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The Color Labmaster has arrived to meet them! . . . The world's largest manufacturer of black and white film processing equipment is leading the swing to color. The Houston Fearless Color Labmaster takes its place in the same quality line of processing equipment that produced the black and white Labmaster. • Experience with the most widely used continuous film processing devices in the world provided the know-how for producing the superior Color Labmaster. Modular construction, a feature of the black and white equipment, is also a feature of the Color Labmaster. This "building block" construction concept allows for custom tailoring to any film process; and, the Color Labmaster is easily adaptable to any new requirements. • On all of our products, the Houston Fearless name means quality. And, only one 16/35mm color film processor makes quality and performance a byword — only one processor will perform when all other color film processors are outmoded — only the Color Labmaster from Houston Fearless! • Write today for complete information.



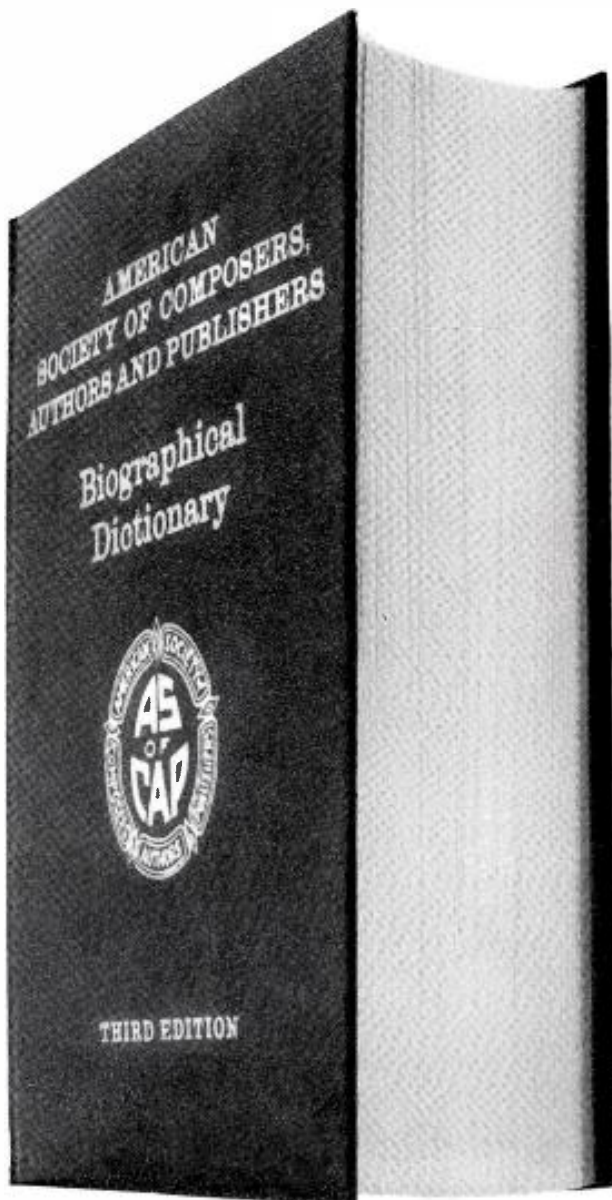
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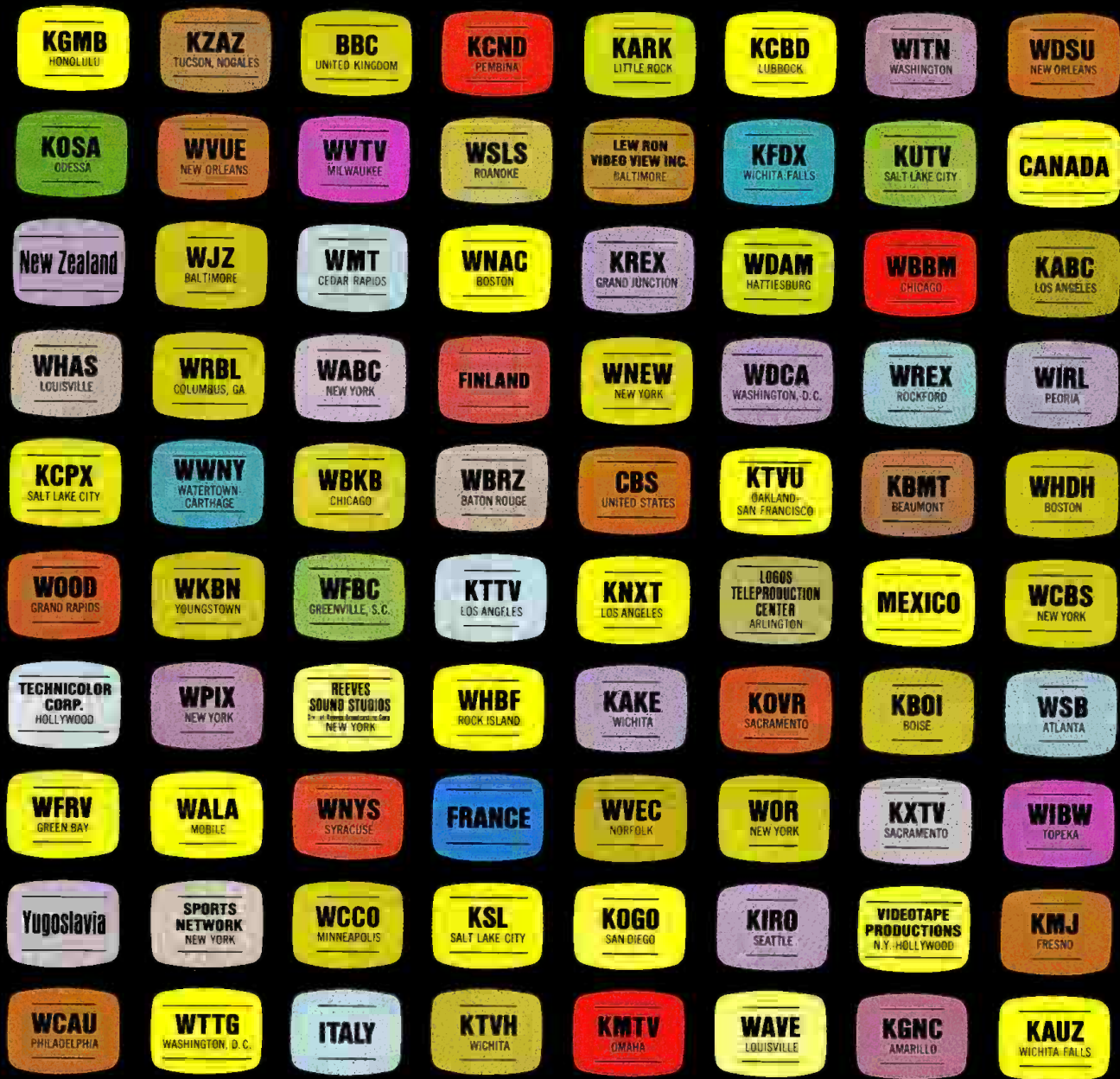
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Enclosed is my check (or money order) in the amount of \$_____.

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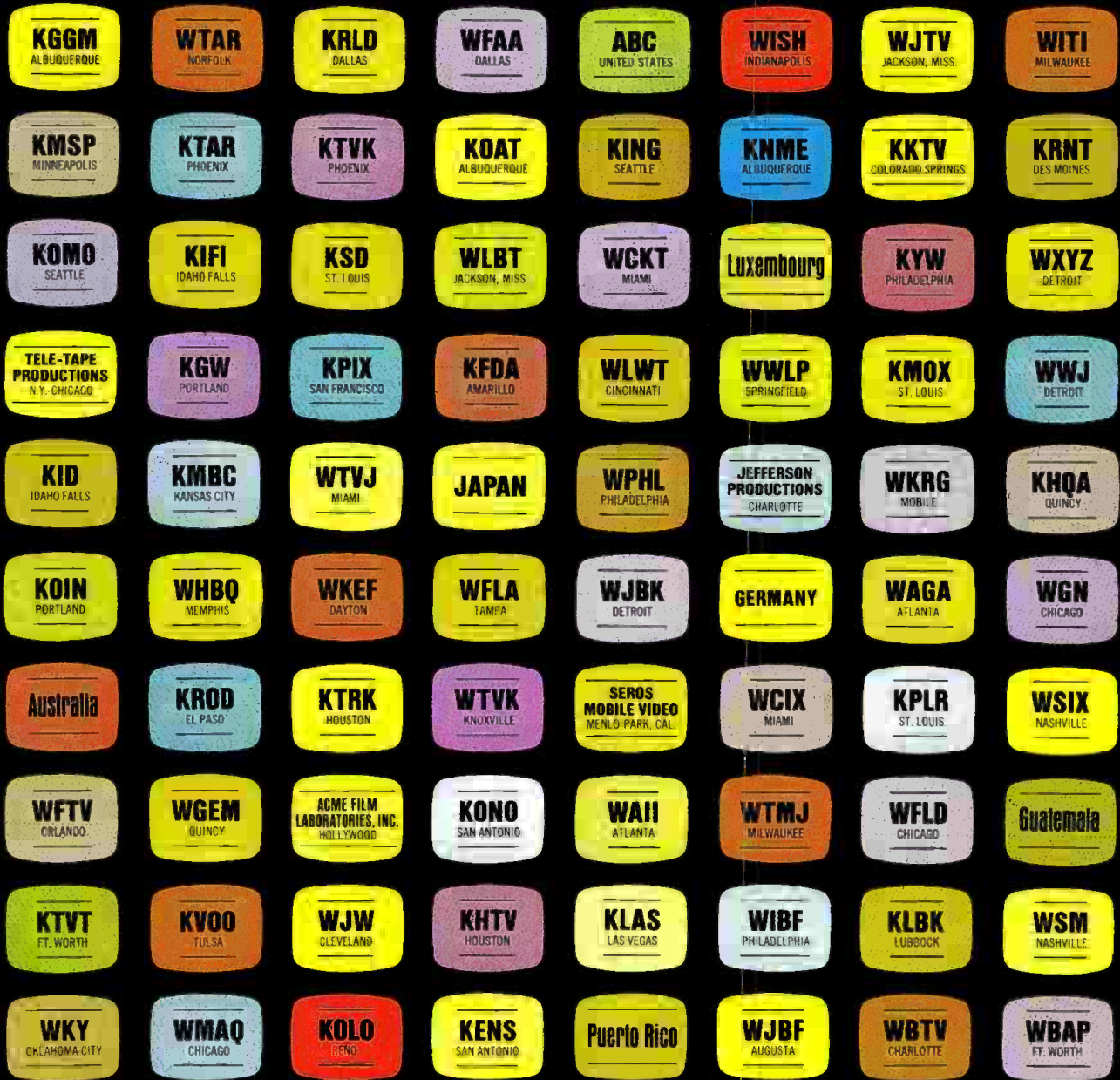
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the high-band VTR's at these stations can't be beat

List shows Ampex High-Band equipped locations in U.S.A. plus a few foreign countries as of Nov. 1, 1966.



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Very easy. Just place your order with Ampex. You get the world's most versatile high-band videotape system—with an unbeatable record in the stations listed above. □ You also match a new worldwide standard of high-band electronics. Developed by Ampex. Supplied to date only by Ampex. □ In the VR-2000 you get the world's only true teleproduction recorder. It records with breathtaking sharpness measured between 0.5% and 1.0% K-Factor. It provides control for every kind of color problem. It delivers live quality bet-

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THE WHITE HOUSE
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September 30, 1966

TO THE BROADCASTERS' COMMITTEE FOR THE
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In a single generation, Americans have had to become citizens of the world. Today, through your weekly broadcasts, world citizens in America are learning how the United Nations works to restrain international conflict and build a better life for all men.

Military strength alone cannot keep us safe: we must labor daily to build bridges of friendship and cooperation to every continent. For this reason, we consider the success of the United Nations our own success.

Your programs help present these vital truths -- in documented stories of men working together for peace. For your fine example of public service, you have my thanks and my hearty congratulations.



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For Information

Mr. Tom Shull, Chairman U.S. Broadcasters' Committee for the United Nations
230 Park Avenue, New York, N.Y. 10017

Mr. Michael Hayward, Chief, UN Television
Room 837, United Nations, New York

recorded on a piece of tape will all essentially be recorded onto a piece of film. If you were to take our piece of film and maybe compare it side by side with a piece of film that has been shot with original photographic cameras, our product will not be as good as that because it has to go through the tape process. However, our product, as far as a television screen is concerned, is of broadcast quality. And that is a major breakthrough, has not really been done before."

So far, however, West Coast commercials producers say they're sticking with film.

John P. Dillon, managing director of Jefferson Productions, Charlotte, N. C., which specializes in tape commercials, reported business has been "very bullish," and he anticipates that gross business in 1967 may well approach the \$1-million mark. He noted that in the past two-and-a-half years, Jefferson has produced more than 1,000 taped commercials for more than 350 local, regional and national advertisers, including Procter & Gamble, Canada Dry, General Electric, General Mills and Frito-Lay.

The company recently dedicated its new \$2 million color facility (BROADCASTING, Dec. 19) and by next month will have five Norelco plumbicon color cameras and eight RCA color cameras. Jefferson obtains its national business from agencies in New York, Chicago, New Orleans and Atlanta. Mr. Dillon attributed the expansion in tape commercial productions largely to the "great improvements" made in the look of such commercials, achieved through advances in equipment and in techniques.

Tele-Tape Productions Inc., Chicago and New York, active in the tape field for seven years, produced more than 100 video-taped commercials in 1966, according to James E. Witte, vice president, sales and production. Clients have included Rheingold, Arrow Shirts, Frito-Lay, Bankers Trust, Ballantine, Seven-Up, Coca-Cola, White Owl Cigars. More than 80% of the commercials were in color.

Mr. Witte said that commercials are expected to comprise at least 25% of Tele-Tape's gross in 1967, as compared with 13.5% in 1966 (the remainder comes largely from taped programing services). He projects a gross of about \$750,000 in 1967 in the commercials area. To accommodate the expected increase in business, Mr. Witte said, the company shortly will add six new Marconi color cameras and enlarged editing and screening facilities at its production center.

In addition, Lucien A. Lessard will join Tele-Tape Productions on Jan. 1, 1967, as director of production.

Robert Bergman, president of Filmex, reported that his company currently is

experimenting in the tape commercials field and expects to become active in this area shortly. He stated Filmex has decided to move into tape largely because "color tape is so good," resulting from the various technological improvements of the past year.

Ford wants better Super Bowl price

Prolonged negotiations between CBS-TV and Ford Motor Co. in a dispute over the per-minute price of the Super Bowl—just two weeks away (Jan. 15)—remained unsettled as of last Thursday (Dec. 29).

Sources in New York said Ford, a regular-season sponsor of NFL games on CBS, has asked the network for three minutes of commercial time, but depicted the advertiser as holding out for a per-minute price of \$70,000, which is \$15,000 a minute less than what four other national advertisers have agreed to pay CBS (BROADCASTING, Dec. 26, 1966).

Ford's demand, it was understood, was prompted in part by NBC-TV's pricing of the game. NBC, which also will colorcast the bowl, reportedly offered its regular-season American Football League sponsors a per-minute price of \$65,000 for the same proportion of commercial time bought during

the season and \$75,000 for each additional minute. Other advertisers on NBC's coverage pay \$75,000 per minute. Chrysler Corp., R. J. Reynolds Tobacco and RCA were regular AFL advertisers.

The Super Bowl, to be simulcast by CBS and NBC, will be the first meeting between the National and American Football Leagues. It has been sold out on NBC-TV and on CBS Radio, half sold on NBC Radio and, with the exception of the pending Ford negotiation, fully sold on CBS-TV.

A source close to the Ford-CBS negotiation indicated CBS-TV's charge of \$85,000 per minute was based on the belief that a "built-in viewer's pattern" of the NFL schedule on CBS would give CBS a larger audience than NBC. Thus, CBS took the position that sponsors should pay more for CBS coverage. Ford, it was noted, did not go along with CBS's position.

Signed ■ CBS-TV's most recently signed national sponsors are P. Lorillard, through Grey Advertising, for two minutes, and Trans World Airlines, through Foote, Cone & Belding, for three minutes. Other sponsors are McDonald's restaurants and Philip Morris. CBS listed the following sponsors: Falstaff, through Dancer-Fitzgerald-Sample, Carling Brewing, through Lang, Fisher & Stashower; Pabst, through Kenyon & Eckhardt; Schaefer, through D'Arcy; Oertel, through Needham, Harper & Steers; National Brewing, through W.

October set record in network billing

Billing on the three television networks for October 1966 reached a new monthly high of \$155,402,900, eclipsing the previous record set in October 1965 by 15.2%, the Television Bureau of Advertising has announced.

In October 1966 the three TV net-

works billed \$58,669,900 in daytime, up 21.6% over 1965, and nighttime rose to \$1,120,156,600, up 12.7% over the comparable month of last year. (Figures include net time and program charges, compiled by leading National Advertisers-Broadcast Advertiser Reports.)

Network television net time and program billings (add 000)

	October			January-October		
	1965	1966	% Chg.	1965	1966	% Chg.
Daytime	\$ 48,242.6	\$ 58,669.9	+21.6%	\$304,488.4	\$ 373,216.2	+22.6
Mon.-Fri.	27,046.9	33,025.8	+22.1	217,032.1	266,221.2	+22.7
Sat.-Sun.	21,195.7	25,644.1	+21.0	87,456.3	106,995.0	+22.3
Nighttime	86,653.1	96,733.0	+11.6	689,233.3	746,940.4	+ 8.4
Total	\$134,895.7	\$155,402.9	+15.2	\$993,721.7	\$1,120,156.6	+12.7
		ABC	CBS	NBC	Total	
January		\$34,097.8	\$45,317.2	\$43,132.5	\$122,547.5	
February		32,090.8	39,737.7	37,216.4	109,044.9	
March		35,165.5	45,911.3	41,835.4	122,912.2	
April		32,974.5	41,023.8	39,317.3	113,315.6	
May		27,484.6	39,571.8	35,505.1	102,561.5	
June		25,014.8	35,603.5	32,291.9	92,910.2	
July		24,320.0	32,108.9	30,500.8	86,929.7	
August		24,734.8	34,608.8	28,685.4	88,029.0	
September		34,802.0	50,541.5	41,159.6	126,503.1	
October		41,660.8	61,590.0	52,152.1	155,402.9	

Director suggests seven breaks, gets four

Botsford, Constantine & McCarty Inc., Seattle, had a big project going. On behalf of a major client, Olympia Brewing Co., Tumwater, Wash., the agency had bought prime time on television stations in three Northwest markets to sponsor an Academy Award-winning movie called "The Quiet Man."

But BC&M remembered that some movie directors—notably Otto Preminger and George Stevens—were tremendously sensitive about how television treated their creations. So the agency contacted John Ford, the director of "Quiet Man," and asked that he personally cut the movie for commercial breaks (BROADCASTING, Dec. 26).

In his special editing of the film for television, Mr. Ford suggested seven commercial breaks. To give the movie even closer continuity, the

Olympia Brewing Co. decided that these breaks should be reduced to four during the showing of the movie, plus billboard sponsor identification at the opening and ending of the presentation. These commercials will be televised in color and present a contemporary, upbeat view of Olympia's well-publicized Tumwater location.

This is the first time Olympia has sponsored a movie in its entirety in prime-time television. The scheduling was made possible by NBC-TV's broadcast of the Orange Bowl football game on Jan. 2, which preempted the regular nighttime schedule on that date and left Western stations with open prime time. The "Quiet Man" was to be telecast over KRON-TV San Francisco, KING-TV Seattle and KGW-TV Portland, Ore.



Representatives from the Olympia Brewing Co. and its agency, Botsford, Constantine & McCarty, meet with director John Ford to receive his personal suggestions for commercial breaks in "The Quiet Man" TV presentation. Movie was spon-

sored on three Northwest TV stations by Olympia. (L. to r.): Mr. Ford; Barney Renderer, director of advertising for Olympia; Thomas L. Blosl, Olympia account executive, and William H. Barnett, Olympia account supervisor.

B. Doner; Theo. Hamm Brewing, through Campbell-Ewald; and Schmidt's, through Ted Bates.

NBC Radio reported that Chrysler Corp., through Young & Rubicam, had purchased half-sponsorship of its coverage.

CBS-TV said last week Frank Gifford and Pat Summerall will work as commentators on Super Bowl coverage—Mr. Gifford as analyst, and Mr. Summerall as broadcaster on half-hour pre- and post-game activities. A play-by-play announcer has not been selected. NBC's on-air team were announced earlier (BROADCASTING, Dec. 19, 1966).

Jaguar group of men's toiletry products, which includes soaps, deodorant and cologne. The account, which will put \$500,000 into advertising in 1967, will use TV and possibly some radio. The women's division of Yardley now sponsors *The Monkees* on NBC-TV.

▪ Fashion Industries of Miami has appointed J. M. Mathes Inc., same city, to handle advertising for *Mona Lisa Wigs*. The budget, which is estimated at \$200,000, includes some spot TV.

▪ Chandris Lines, Greek flag shipping firm, names Buchen Advertising, New York, as agency. Account will use some radio.

▪ AmSCO Industries Inc., Hatboro, Pa., has appointed E. A. Korchnoy Ltd., New York, to handle advertising. A national consumer campaign is planned and media plans will be made shortly.

TWA brings Sugar Bowl to Hawaii via Lani Bird

Trans World Airlines Inc., New York, said last week it paid about \$15,000 for sponsorship of a live pickup of today's (Jan. 2) Sugar Bowl football game on KHON-TV Honolulu, an NBC-TV affiliate. TWA's buy, through Foote, Cone & Belding, New York, represents the first commercially sponsored sports telecast beamed by Lani Bird satellite from the U.S. mainland to Hawaii.

TWA said its sponsorship of the colorcast was limited to Hawaii (the game on NBC-TV had already been sold to other sponsors). In purchasing all 18 minutes of the commercial time, Trans World scheduled eight to nine minutes of color commercials, gave four minutes to two local airlines (Aloha and Hawaiian), and the rest was devoted to talks by the airlines officials on how TWA believes it can complete its round-the-world operations with a trans-Pacific route. (TWA is one of some 20 U.S. airlines seeking approval of a route that would link the U.S. and Japan, using Hawaii as a midpoint.)

Arrangements for the satellite relay were made by KHON-TV and the local telephone company. TWA said the telephone company would use a two-minute break at half-time for a public service announcement.

Expectations are for a large TV audience for the Sugar Bowl telecast on KHON-TV, TWA officials said, though the game, set for kickoff at 1:45 p.m. EST, will be seen that same day at an early morning time: 8:45, Hawaiian time. TWA noted that ABC-TV's Notre Dame-Michigan State coverage last November caused almost "every TV set in Hawaii to be turned on."

Agency appointments . . .

▪ Wilkinson Sword Inc., Mountainside, N. J., has appointed Daniel & Charles Inc., New York to handle its new shaving product, Entry.

▪ Admiral Corp., Chicago, names Campbell-Ewald Co., Chicago and Detroit, as agency for its approximately \$10-million national advertising account which includes use of broadcast media. Campbell-Mithun formerly was agency.

▪ Yardley of London has appointed Delehanty, Kurnit and Geller, New York, to handle advertising for the

FCC gets a hard prod

House small-business group
urges quick and definite
reforms in several areas

A House small-business subcommittee that investigated charges bearing on the disadvantages faced by small firms because of network and FCC practices has issued a report that contains a number of stiff recommendations to the commission.

Although the language in the final draft is not as strong as anticipated, the report issued by the House Small-Business Subcommittee on Regulatory and Enforcement Agencies contains some significant suggestions for FCC action in several fields.

The report, as anticipated (BROADCASTING, Dec. 12, 1965), urges the FCC to act to limit network control of prime-time programing and investigate possibilities that network and group-station representatives' practices may be harmful to small stations.

Other Suggestions ■ The subcommittee, headed by Representative John Dingell (D-Mich.), also spends time on a pair of problems prominent in its earlier inquiry. Of special interest to small stations are suggestions by the group the FCC review its forms and questionnaires because of complaints they are of little value and often burdensome to local broadcasters. It also focuses on the problem of land-mobile radio frequency congestion. Although it commends the FCC for recent efforts in the field, it urges immediate action to allocate additional radio frequency spectrum for small business land-mobile radio users, saying "failure in the past to cope with this pressing matter cannot serve as precedent for further delay."

But the subcommittee, which heard charges of advertising discrimination and network squeeze on independent program producers, urges strong FCC action in the area of network limitations.

Noting a decline in the number of independently produced and owned TV programs, it urges the commission to take action to foster an increase in the sources of prime-time programing. It discounts the networks' claims that their control of programing is necessary because of the great size of such investments. To this end it includes some data showing the amount of program supplied by the 15 top independent producers for prime time network use, according to a survey conducted for the

networks by Arthur D. Little Inc. (BROADCASTING, March 7). Adding further data to the Little survey, it indicates for the most part a declining percentage of prime time shows produced by such firms and a notable degree of network participation of profits in these programs as well. It notes the Little survey "appears to lack objectivity . . . and unduly reflects the point of view of the three networks that paid for its preparation."

Limitations ■ Noting this concentration in network control of programs and of group control of major-market stations, it says there is merit in proposals to limit the amount of prime-time programing an affiliate could receive from a network.

It also advises the FCC to "seek new ways and means to insure greater availability of desirable television advertising time for small business." Another point is for the FCC to study to what extent networks are competing with station representatives in the placing of advertising through flexible scheduling of stations on which participating one-minute ads are to be placed. It also notes that group-station representatives are representing stations they do not own.

The subcommittee also asks the FCC to consider an alternative method of communications for business through the licensing of common-carrier microwave facilities.

It also commends the networks for dropping advertising rate cards that were challenged as being discriminatory but cautions that the new cards must be adhered to. It also notes the growing opportunity for small business in the field of UHF broadcasting and CATV but warns of possible unfair treatment of small CATV firms by common carriers.

Business briefly . . .

American Motors Corp., Detroit, through Benton & Bowles, New York, will sponsor a CBS-TV special broadcast pre-empting the *Red Skelton Hour* Feb. 21 (8:30-9:30 p.m.). Andy Griffith will be host of show, starring Don Knotts, Tennessee Ernie Ford, Maggie Peterson, the Bruce Davis Quintet, and the Back Porch Majority.

Western Electric Co., New York, will sponsor *CBS News Extras*, through 1967. First scheduled *News Extra* on CBS-TV is the Apollo manned-space flight planned for February. Agency is Cunningham & Walsh, New York.

Eastern Air Lines, New York, through Young & Rubicam, that city; **American Telephone & Telegraph**, New York, through N. W. Ayer, Philadelphia, and **General Electric Co.**, New York, through BBDO, Detroit, will sponsor Sports Network's 1967 Professional

Golfers Association tournaments, a series of 11 classics called "*PGA Championship Golf*."

Voice of Prophecy Inc., affiliate of General Conference of Seventh-Day Adventists, Washington, through Milton Carlson Co., Los Angeles, is promoting its "Silver Anniversary Celebration of Coast-to-Coast Radio Broadcasting" with radio spots on 635 stations.

General Foods Corp., White Plains, N. Y., through Young & Rubicam, New York, in adding four products to its line of convenience frozen vegetables, will use print and network and spot TV in their introduction.

Commercials in production . . .

Listings include new commercials being made for national or large regional radio and television campaigns. Appearing in sequence are names of advertisers, product, number, length and type of commercials, production manager, agency with its account executive and producer.

Goulding-Elliott-Greybar Productions Inc., 420 Lexington Avenue, New York 10017.

Nationwide Insurance Co., Columbus, Ohio (insurance); five 60's, five 30's for radio. Victor B. Cowen, production manager. Agency: Ogilvy & Mather, New York. Arkie Koehl, account executive. Lee Davis, agency producer.

Pepper Sound Studios Inc., 51 South Florence, Memphis 38104.

Milani Foods Inc., Los Angeles (foods); one 60 for TV, jingle. Bud Smalley, production manager. Agency: Golden Pick Inc., Los Angeles. Jim Ward, account executive.

Spartan Coffee, Grand Rapids, Mich. (coffee); three 60's for radio, jingles. Jerry Clements, production manager. Agency: Norman-Navan-Moore & Baird, Grand Rapids. Mike Hahn, account executive.

Rep appointments . . .

■ **KPOL** Los Angeles and **KBMT-TV** Beaumont, Tex.: John Blair & Co., New York.

■ **KVKM - AM - FM** Monahans - Odessa, **KVII-AM-TV** Amarillo, **KELF-AM-TV** El Paso and **KBUY** Fort Worth, all Texas: Venard Torbet & McConnell Inc., New York.

■ **WKOW-TV** Madison and **WAOW-TV** Wausau, both Wisconsin, and **KTIV(TV)** Sioux City, Iowa: H-R Television, New York.

■ **WICU-TV** Erie, Penn.: Avery-Knodel, New York.

■ **KAFE** Santa Fe, N. M.: Grant Webb & Co., New York.

■ **WMTW-FM** Mount Washington, N.H.: C. Otis Rawalt Inc., New York.

Radio networks study audience

All four commission research to determine size of cumulative and quarter-hour audiences

The four radio networks have banded together to commission a nationwide study to measure both the cumulative and quarter-hour size of the radio audience, it was announced jointly last week.

The project will be known as RADAR (Radio's All Dimension Audience Research) study and is described as an "intensive methodological expansion of, and improvement on, the experimental work" NBC has done on the Cumulative Radio Audience Method (CRAM) over the past three years (BROADCASTING, March 14, 1966).

The Brand Rating Research Corp., New York, has been selected to conduct the RADAR study, and liaison will be provided by a research committee representing ABC, CBS, Mutual and NBC.

The study will consist of two separate surveys conducted concurrently among individuals selected from the sample frame according to strict probability procedures, network spokesman reported. There will be 1,200 sampling points scattered through 400 different primary sampling units.

The primary survey, based on a pre-designated sample of 3,600 respondents, will employ the daily telephone recall technique and is designed to provide cumulative and quarter-hour audience data. The second parallel study, consisting of 14,000 augmented telephone coincidental interviews, is expected to provide a built-in reliability and validation check of the data from the recall study.

Comprehensive ■ The basic survey aims at yielding comprehensive audience data for specific quarter-hours, for day parts, and for both total day and total week. Findings will be shown separately for all radio; for radio networks (individually and combined) and for all commercially available network programs.

All data will be reported in terms of individuals rather than households and will cover 11 demographic categories, by sex and age, and will include a special category, teen-agers (12-17), that will be reported irrespective of sex.

Field work will be conducted during the first quarter of 1967 with reports expected no later than the end of the summer.

NBC's CRAM study was conducted by Trendex Inc. for the week of April 8-14, 1965, using a sample of 2,474 persons

for the seven-day 24-hour recall survey and 12,000 persons for the coincidental study. It showed that in the course of a week, 111 million different adults listen to radio. Independent radio stations were said to reach approximately 88.6 million adults in a week and the four radio networks and their affiliates about 73.4 million.

The weekly audiences for the individual networks as shown in the CRAM study were: CBS Radio, 32.9 million adults; NBC Radio, 30.7 million; ABC Radio, 27 million and Mutual 18 million. Some network officials expressed skepticism at that time about the accuracy of the figures, but voiced interest in participating in a further testing of the techniques used in CRAM.

Cash says CATV's have market impact

Norman E. (Pete) Cash, president of the Television Bureau of Advertising, New York, testified during an FCC hearing that a national television advertiser using the San Diego market would be less prone to use that market if it were "reached more substantially by an adjacent market as dominant as Los Angeles. . . ."

Mr. Cash offered his opinions concerning the impact of Los Angeles television on San Diego during the FCC hearing on a petition for relief filed by KFMB-TV San Diego in connection with four San Diego-market CATV's that are importing signals from Los Angeles (BROADCASTING, July 25). Three of the four CATV's involved in the proceeding have been ordered by the commission to curb expansion of their operations pending the conclusion of the hearing.

Asked to comment on the hypothetical impact caused by the viewing of Los Angeles stations by 40% of San Diego's TV homes, Mr. Cash said: "We don't operate in a vacuum. If a station or stations in Los Angeles enjoy an increase of whatever 40% is of 350,000 homes . . . it is likely to follow that the rate charges of the Los Angeles stations will increase."

During a previous hearing session Henry Robert Goldstein, vice president of Trans-Video Corp., was asked by an

FCC lawyer if he was willing to state that his CATV systems would "never" impose a charge on advertisers who might sponsor programs originated over the system. "I don't believe I could state that," he responded. Mr. Goldstein also said that his company's intention not to levy special charges on subscribers for locally originated programming is "firm."

It had been incorrectly reported previously that Mr. Goldstein indicated Trans-Video did not rule out the possibility of charging subscribers for locally originated programs (BROADCASTING, Dec. 19).

Trans-Video Corp. is the operator of two San Diego market CATV's located in El Cajon, a San Diego suburb.

Bank gets FCC OK for Columbia deal

The FCC has approved the proposal of a French bank to acquire an additional 340,000 shares of Columbia Pictures Corp. stock and place it in trust. But the approval carried conditions designed to prevent the bank's takeover of the corporation.

The commission acted after receiving assurances from the Banque de Paris et des Pays Bas that it had no agreements, concerning the stock, with financial institutions with which it had become involved in its Columbia Pictures dealings (BROADCASTING, Dec. 26, 1966).

The bank, which already owns 20% of Columbia Pictures (394,082 shares), intends to acquire the additional 18% at \$40 per share from a group of dissident stockholders who had originally opposed the Columbia management and had begun an effort to take control. That effort collapsed when the bank sided with management.

The principal condition the commission attached to its approval of the new acquisition requires that the bank refrain from "any action looking toward an assertion of control by it alone or in concert with any other person over Columbia."

Another condition prohibits the bank from acquiring additional shares of Columbia stock which would increase the percentage of shares beyond that which it holds or which is held in its behalf.

In addition, the bank isn't to enter into agreements with any other Columbia stockholder concerning the manner in which the stock held in the bank's name is to be voted, and it is required

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LDS ANGELES—SAN DIEGO	36	2 hrs. 30 mins.	1.50	1.70	1.95
CHICAGO—MILWAUKEE	20	1 hr. 50 mins.	1.55	1.80	2.00
RICHMOND—NORFOLK	19	1 hr. 45 mins.	1.65	1.90	2.15

*Other low rates up to 100 lbs. Lot shipments, too.



One of a series of messages depicting another growing service of The Greyhound Corporation.

to report to the commission by Feb. 1 of each year "all agreements made by it, and actions taken by it, with respect to the shares of Columbia held in its name, or for its benefit, during the preceding calendar year."

The commission is involved because of Columbia's control, through Screen Gems, of six broadcast stations—KCPX-AM-FM-TV Salt Lake City, WAPA-TV San Juan, and WOLE-TV Aguadilla, both Puerto Rico, and WVUE(TV) New Orleans.

The bank will place the new stock in trust with the U.S. Trust Co. in order to avoid conflict with the commission rule permitting the commission to revoke or refuse to renew the license of a station controlled by a holding company which is 25% owned by aliens.

Delays at FCC spark varied opinions

Letters written by FCC members and staff to a Senate Subcommittee on Administrative Practice and Procedure concerning delays in agency proceedings revealed a variety of reasons for such lags at the FCC.

The subcommittee report, made public last week by Senator Edward V. Long (D-Mo.), contained the letters written earlier this year by FCC staffers as well as those of other agencies. The FCC comments differed on whether the delays in handling commission work were reasonable or excessive or whether they had been declining or increasing. E. William Henry, then chairman, said the problem of delay "is well under control." He and other correspondents blamed manpower shortages as the most prominent cause of delays. Other causes cited were shortage of funds and overwork.

Commissioner James Wadsworth said the high-ranking officials were spending perhaps too much time on minutiae. Kenneth Cox said he felt the trend since 1960 had been toward improvement in all stages of proceedings. Chief hearing examiner James D. Cunningham generally advocated strict guidelines for each stage of a hearing procedure and an increase in encouraging early settlement of controversies among litigants. Other hearing examiners advocated more power to modify, enlarge or delete issues for themselves. Although most praised the establishment of the FCC review board, some were critical.

Others Heard From — Sol Schildhause, then hearing examiner, said the delay problem was probably more troublesome than ever at the FCC. He said in the three years at his post he had

seen the "odd coincidence of adjudication deteriorating into an ever-lengthening agony of hearing, pleading and decision at a moment in history when, it strikes me, the cases with some few exceptions seem to be simpler, days in hearing fewer and records shorter." He was somewhat critical of the review board and urged greater powers for examiners. Another, but unidentified, writer commented cases now seem to take longer, and he also called for more hearings in the field for greater fairness to those involved and a narrowing of standards for accepting evidence.

Hearing examiner Thomas A. Donahue blamed the review board as being a conspicuous factor in the trend toward longer delays. At one point he noted Parkinson's Law seemed to be taking its toll with the creation of the board's 25 new jobs making further delays for work to be processed. He commented that problems of delay seemed to stem from the wedding of the two diametrically opposed methods of institutional decision superimposed on a quasi-judicial process. He said the merger of the adjudicatory and administrative processes did not make for speed and urged Congress to decide on one or the other for agencies. He advocated relying solely on the quasi-judicial process, not only because it promised him continued employment, but because the judicial proceeding was time-tested as the best way to settle conflicts.

WKBG-TV Boston gets quiet start

Plagued by bad weather, which delayed its target date for two days, WKBG-TV (ch. 56) Cambridge-Boston got on the air Dec. 21, only to find that it had no audio for its inaugural pro-



Discussing the future of UHF in Boston were (l-r): Boston Mayor John Collins, FCC Commissioner Robert E. Lee, and John I. Taylor, president of the 'Boston Globe' and chairman of WKBG Inc. (WKBG-TV, WXHR-AM-FM).

NBC counts 9.1 million

NBC estimates that the number of households in the U. S. equipped with color-television sets moved up from 8,590,000 on Nov. 1, 1966, to 9,100,000 on Dec. 1, 1966.

In its second monthly report supplementing the network's quarterly count on color set ownership, NBC said last Thursday that its new estimate represents ownership by more than 16% of TV households.

gram, the Boston Bruins-New York Rangers hockey game. The Kaiser Broadcasting-Boston *Globe* station ran the video portion and superimposed a message advising viewers to tune to WHDH Boston to hear the play-by-play. An hour later WKBG-TV got its audio back and was operating in full swing as Boston's fifth commercial channel.

The station had been scheduled to go on the air Dec. 19 (BROADCASTING, Dec. 5), but snow and high winds delayed final construction of the tower and transmission lines. Apparently there were viewers waiting for the inaugural programs, for the 37 trunk lines at the *Globe* were jammed the nights of Dec. 19 and 20 and the paper had to bring in three extra operators to handle the calls.

James T. Lynagh, general manager, said the station went on the air with more than \$75,000 in sales. Charles Pickering is sales manager and Edward Doyle is program director. The station is represented by Broadcast Communications Group.

Following the Bruins-Rangers game, a dedication program was aired featuring FCC Commissioner Robert E. Lee; Massachusetts Governor John Volpe; Boston Mayor John Collins; John I. Taylor, president of the *Globe* and chairman of the licensee WKBG Inc., and Edgar F. Kaiser, president of Kaiser and WKBG Inc.

WKBG Inc. purchased the dark station (as WXHR-TV) and WXHR-AM-FM from Harvey Radio Laboratories for \$1.75 million last fall.

Broadcaster has plan to change CD setup

A plan to adopt the enemy attack alarm system into a multipurpose civil disaster warning and information system incorporating Emergency Broadcast stations has been submitted to the San Diego Civil Defense officials. Dan McKinnon, president of KSON San Diego, said that the system could be

used for major emergencies such as earthquakes, extensive flooding, tidal waves or dangerous fires.

The proposal recommended changing the function and designation of the present system and informing the public of this change through saturation promotion in newspapers, radio and TV.

Arguing that the envisioned system could be established in two months, and similar systems set up elsewhere, Mr. McKinnon stated that millions of dollars worth of equipment and years of communication experience could be effectively used to save thousands of lives in event of a civil disaster.

Focus is on TV at speech meeting

There is something good to be found even in poor television programs and teachers can use these examples to lead students into exploring still better techniques of communicating.

By stimulating such exploration, students in turn eventually may be able to help raise television's quality—at least as more informed viewers if not as communicators.

These were among the major points highlighted in Chicago last week by communication educators during the annual convention of the Speech Association of America. The Wednesday-through-Friday workshop discussions followed daily screening sessions of current outstanding commercial programs supplied by the Television Information Office.

Several speakers noted the need in education today for the teaching of intelligent TV viewing among all students as well as more effective training of new generations of writers, producers, directors and others who will make television work.

The career problem cited most often: How can the graduate break into TV and get experience if the medium won't accept him or his creative output until he has sufficient "credits"?

There admittedly is no easy solution yet to this chicken-and-egg cycle but television's continuing quality improvement will ultimately encourage students to develop higher skills and greater creativity, it was pointed out Thursday by Hubbell Robinson Jr., executive producer of ABC-TV's *Stage 67*. He said that the trend of big movies in TV will force every other segment of the medium to improve its product to competitively survive.

Beginning ■ "We are in effect trying to marry mass and class in television today," Mr. Robinson said. It's too early to tell if this industry wide effort will succeed, he agreed, "But the

heartening point is that a beginning is being made."

Ed Morris, WTTW(TV) Chicago, was discouraged over the fact "that the demands of formula programming are wringing dry the best quality writers. The system is destructive of talent." The educational station recently conducted a national script contest with five \$1,000 prizes, he said, and virtually none of the 700 entries from 40 states were of high quality. Even CBS-TV with a \$25,000 script contest couldn't pull in any good prospects, he added.

Fergus G. Currie, Hunter College, New York, cautioned educators to temper their criticism of commercial TV with experience before sounding off. "How many educational stations put on local live drama or even a really polished newscast?", he asked, suggesting here was a good place to start with proof before protest.

Fast start for NAB in '67

Several meetings planned before

Mexico City sessions

The early days of the new year will be busy ones for committee and staff members of the National Association of Broadcasters with five meetings in as many days between Jan. 9 and 13. Four of the sessions are a prelude to the NAB board meeting in Mexico City, Jan. 22-27.

The key meetings as far as NAB's 1967-68 budget goes will be the executive committee on Jan. 12 and the finance committee on Jan. 13. NAB, which has been operating on a \$2.25 million budget in the current fiscal year, is expected to go up to about \$2.35 million.

The other meetings on the week's agenda are: editorializing, Jan. 9; FM on the 10th, and engineering conference committee on the 11th. In addition NAB hopes to have detailed architects' plans for its proposed \$1.8-million new headquarters in hand next week. The plans should give NAB an indication of when it will be able to vacate its present quarters and when the new building will go up.

The FM committee is expected to make some long-range plans aimed at boosting NAB's activities in FM. It is also probable that the committee may discuss reports that NAB and the Radio Advertising Bureau are seeking to ab-

sorb the National Association of FM Broadcasters.

Stormy Weather ■ NAB and RAB officials have held talks in this area for several months, and last week NAB President Vincent Wasilewski, and Sherill Taylor, vice president for radio, were to have met with Miles David, RAB president, and Robert Alter, executive vice president, to discuss the idea. (To this point the talks have been held between Messrs. Taylor and David.) However, the high-level conference was grounded by inclement flying weather and has not been rescheduled.

NAFMB, which was formed in 1959 primarily to boost the medium to advertisers, has about 300 members. About two-thirds are also NAB members and NAB doubts if it would gain very much should NAFMB be dissolved.

RAB, on the other hand, has created an FM arm and intends to become more active in promoting FM sales. It feels that its own functions and those of NAFMB tend to overlap.

Abe Voron, WQAL(FM) Philadelphia, NAFMB president, has had talks with Messrs. Taylor and David about the possibility of their organizations taking over NAFMB functions. If it finally reaches that point, he said: "We have to be sure there will be a full-scale effort behind FM and the medium will be sufficiently represented."

Separate FM Arm ■ In some quarters this was taken to mean that before approving self-dissolution, NAFMB would insist that NAB create a separate FM arm. Last week Mr. Wasilewski said he has no plans for any such move, adding that NAB, through its radio and public-relations division, is already actively engaged in promoting FM and that the activities of these two units toward FM will increase.

One of these new activities may be in the area of an FM set count to get an accurate national penetration figure. The U.S. Census Bureau attempted such a count in 1960, but found that householders just didn't know if they had FM radios.

To this end, NAB would like Census to try again in 1970 and hopes to be able to aid the project. A prospective 1967 project of the NAB research department would be to test various methods of counting FM homes. These findings would then be turned over to Census for its possible use. However, the NAB pilot project is still in the consideration stage and has not been locked in on the research department's 1967 agenda.

ABC Radio signs WPTR

Independent WPTR Albany, N. Y., will become ABC Radio's 341st regular affiliate effective March 6, 1967, it was

announced last week by Robert R. Pauley, network president. Mr. Pauley noted that WPTR is the 10th 50-kw station to join ABC since 1962. WPTR, owned by Patroon Broadcasting Co., operates on 1540 kc, with 50-kw nighttime directional antenna. J. Myer Schine is president and Perry S. Samuels, vice president and general manager.

10 watters up in arms over elimination plan

One aspect of the FCC's tentative intention to establish a nationwide table of assignments for educational FM stations was heavily criticized last week by operators of stations with 10 w or less.

All of the 15 comments on the commission's proposal to restrict authorization and continuance of 10-w operations on the "increasingly crowded" educational FM band (channels 201 through 220, 88.1 through 91.9 mc) emphasized that termination of such outlets would be detrimental to the institutions and communities now being served.

The commission, whose rules now permit the 158 educational FM's in this category to operate without meeting certain requirements imposed on other stations, has hinted that gradual elimination of the 10 watters in prefer-

ence to higher-power stations would solve various problems. Operation with such limited power, the FCC argues, does not produce efficient use of scarce spectrum space; and furthermore, according to the commission, many of these stations are really only "routine light entertainment media, similar to many commercial radio stations, only without commercials."

The 10-w operations, which usually provide educational services to their respective institutions, are licensed to school districts, elementary and secondary schools, colleges, universities, libraries and museums.

In arguing for continued licenses, most of the lower-power broadcasters claimed that their operations were rendering an important public service, strengthening the educational image, and providing instructional aids to teachers, as well as training and extra-curricular activity for students.

The deadline for comments on the commission's proposal to adopt a nationwide table of assignments for non-commercial educational FM's is Feb. 13. Reply comments are due Feb. 28.

KTHI-TV aids ETV

A commercial TV station will share its 2,063-foot tower and transmitting plant to help establish a new educational

TV station. Thomas J. Hennesy, president of Natco Communications, completed the arrangement in which facilities of KTHI-TV Fargo-Grand Forks, N. D., will be available to the North Dakota Board of Higher Education's new TV station. Mr. Hennesy also said expanded studio facilities, costing more than \$100,000, will be opened in the spring.

Contested CATV relay permits granted by FCC

The FCC has granted construction permits in the Business Radio Service to Southwest CATV Inc., and Alice Cable TV Corp. to permit the establishment of point-to-point microwave service for CATV's in the lower Rio Grande valley.

The commission decision enables Alice Cable to pick up TV signals from San Antonio, Tex., and relay them to CATV systems in McAllen, Tex. Southwest CATV now has authorization to relay signals originating in Fort Worth, San Antonio, and Corpus Christi, all Texas, and Nuevo Laredo, Mexico, to CATV's in Hebronville, Edinburg, Mission, Pharr and Brownsville, all Texas.

KRGV-TV Weslaco, Tex., had previously protested the microwave applications, which were granted on a 4-3 vote with Chairman Rosel H. Hyde and Commissioners Robert T. Bartley, Lee Loevinger and James J. Wadsworth forming the majority. Commissioners Kenneth A. Cox, Robert E. Lee and Nicholas Johnson dissented.

In another CATV action the commission denied petitions filed by Cosmos Cablevision Corp. and Aiken Cablevision Inc. for waiver of the rule requiring commission permission in hearing before CATV's can import signals.

Changing hands . . .

APPROVED ■ *The following transfers of station interests were approved by the FCC last week (For other commission activities see FOR THE RECORD, page 125).*

■ WBIC Islip, N. Y.: Sold by Gerald T. Arthur and Wilson B. Stringer to RTV Sales Inc., headed by Malcolm E. Smith Jr., for \$390,000 plus agreement for three years not to compete. WBIC began broadcasting in 1960, is 250-w daytimer on 540 kc.

■ WCNS and WCNO(FM) Canton, Ohio: Sold by Mrs. Agnes J. Greer to Donald C. Keyes and Carleton Keyes for \$280,000, including \$30,000 for agreement not to compete. Donald Keyes, 66⅓% owner, was director of programming for McLendon Stations. Carleton Keyes owns remaining 33⅓%. Mrs. Greer retains ownership of WAJR-AM-FM Mor-

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gantown, W. Va.; WJER Dover, Ohio, and WKJF-FM Pittsburgh. WCNS founded in 1947, is daytimer on 940 kc with 500 w. WCNO is five years old and is on 106.9 mc with 27.5 kw.

■ **WMAS-AM-FM** Springfield, Mass.: Sold by Julian Gross and associates to Edward R. Newman, Roy M. Cohn and Thomas A. Bolan for \$240,000. Buyers have interests in WRNJ-FM Atlantic City and WBRX Berwick, Pa. Messrs. Newman and Bolan have interests in WRLC Palmyra, Pa. Mr. Cohn is New York lawyer, onetime aide to late U. S. Senator Joseph McCarthy. WMAS is on 1450 kc with 1 kw day, 250 w night. WMAS-FM operates on 94.7 mc, with 1.35 kw.

■ **WRCO-AM-FM** Richland Center, Wis.: Sold by Hala D. Peebles to John F. Monroe for \$230,020. Mr. Monroe has interests in WSWW Platteville and WMIR Lake Geneva, both Wisconsin. WRCO, founded in 1949, operates on 1450 kc with 1 kw day and 250 w night.

Big changes due before end of decade

Calling CATV "the most important development in broadcasting since the advent of television" a Time-Life Broadcast official predicts substantial changes in the character of the broadcast industry by 1970.

Edgar P. Smith, vice president of T-L Broadcast in charge of CATV development, said last week that by 1970, some 8-million to 10-million homes would be connected to CATV systems.

Speaking on WCBS New York's *WCBS Radio Looks at Television* (Dec. 25, 11:10-11:30 p.m.), Mr. Smith suggested that CATV might eventually compete with the television networks in delivering programs and accepting advertising but said "that is looking quite a ways down the road."

"I think that when you have, as we envision, eight to 10 million homes in various CATV hookups that it will be possible to interconnect these homes and provide the equivalent of network programming perhaps in some cases," he said.

Asked whether competing with networks might prevent CATV operators from carrying their programs, Mr. Smith answered that it would probably depend on who supplies the best programs at the best price and said the networks are aware of this. "They are very likely to be the people who will be controlling the programming 10 years from now," he added.

T-L Broadcast now has 10 operating CATV systems serving about 2,500 subscribers, about 28 more systems under construction and 58 others in

various stages of development, according to Mr. Smith. It has a major share of the system being developed in the southern half of Manhattan along with other investors including Sterling Information Services, which was awarded the CATV franchise for that area by New York City.

FCC affirms need for KTCY hearing

The FCC last week denied a petition filed by KTCY Salinas, Calif., for reconsideration of a commission order that designated the station's license renewal application for hearing.

In denial of the request, the commission said that KTCY "would have us resolve credibility issues and contradictory allegations" on the sole basis of written filings. "This we cannot do since there are herein presented controverted factual issues which should not be resolved on the pleadings," the commission stated.

The commission last July ordered that a hearing be held to determine whether KTCY had been involved in unauthorized transfer of control, broadcast of a lottery, violation of the sponsorship-identification rules, falsification of logs and other misdemeanors (BROADCASTING, July 18).

90 stations ready for nonduplication

Dec. 31 marked another in a series of deadlines that the FCC has set for major-market FM stations to abide by its AM-FM nonduplication rule.

The rule prohibits FM stations in cities of more than 100,000 population from duplicating the programming of commonly owned AM's in the same area more than 50% of the time.

Some 90 stations were due to begin complying with the rule as of Saturday. However, a number of them had already revamped their operations.

The rule originally became effective for 337 stations on Oct. 15, 1965, but was extended for 146 that had requested exemptions. Last March, the commission extended the deadline to Dec. 31 for most of the 115 still seeking exemptions (BROADCASTING, March 14, 1966).

The next deadline will be April 1, 1967, for 31 stations—18 requested time to obtain equipment they need in order to comply with the rule, the remainder pleaded economic hardship. Another 24—all affiliated with daytime-only stations—have until the end of their license period, or until Dec. 31, 1967, if their license comes up for renewal on or before June 1, to comply.

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BMI consent decree signed

Broadcasters keep ownership in music-licensing

group; Sour, 'delighted' with action, says

it won't change services that are offered

The consent decree settling the government's civil antitrust suit against Broadcast Music Inc. (BROADCASTING, Dec. 5, 1966) was signed late Thursday (Dec. 29) by Judge Edward C. McLean of the U.S. Southern District Court in New York.

The decree leaves BMI's ownership by broadcasters undisturbed but imposes certain limitations on its operations without, in BMI's view, hampering its service.

Judge McLean delayed the signing for a little more than 24 hours after BMI's chief competitor, the American Society of Composers, Authors and Publishers, appeared before him and renewed its longstanding argument that broadcasters are in a "conspiracy" against the use of ASCAP music and ought to be divorced from ownership of BMI.

Judge McLean said at that hearing that he wanted to "give further thought" to ASCAP's additional argument that he should hear testimony on the adequacy of the terms of the consent decree.

His signing of the decree, making it final, made clear that he had rejected this contention.

Two-year-old Suit ■ The decree terminates a two-year-old suit in which the government sought to require broadcasters to give up their ownership of BMI (BROADCASTING, Dec. 14, 1964). The suit was based on essentially the same charges that ASCAP has leveled at BMI for years.

In addition to making no mention of divestiture, the decree specifies that it shall not be construed as an admission of guilt by BMI.

Under the decree, BMI is barred from commercial publication or recording of music and from commercial distribution of sheet music or recordings; from entering into any contract with a writer or publisher for a period longer than five years; from prohibiting BMI writers and publishers to issue non-exclusive licenses for specified performances of their compositions; from requiring a BMI publisher not to do business with another performing rights organization, and from forcing other

parties to record or play any stated percentage of BMI music.

Robert B. Sour, BMI president, said last Thursday night that he was "delighted" that the decree had been signed. He had reported earlier, when the terms were first made public, that they would "not hamper BMI in any way in the rendition of the services which have proved so useful to writers, publishers and the field of music in general."

He said that BMI had been confident of victory if the case had gone to trial but had also felt that the terms agreed upon with the Justice Department were preferable to the expenditures in time and money that a trial would require.

Wisconsin Decree ■ The decree incorporates some of the provisions of a 1941 consent decree, entered in Wisconsin, under which BMI has been operating. The Wisconsin decree now is to be vacated as a result of the new judgment.

Terms of the new decree had been worked out by attorneys for the Justice Department and BMI in what was described last week as "hard bargaining" by both sides.

But to become final it had to be signed by the court, and when the case came up before Judge McLean last Wednesday morning (Dec. 28) attorneys for ASCAP were on hand to protest. They contended BMI should still be required to get rid of its broadcast ownership and that, if this wasn't done, the terms of the decree should be stiffened substantially.

Judge McLean said he didn't think the court should insist on a trial of the issue of broadcaster ownership when trial was not wanted by any of the parties in the case—the Justice Department, BMI and the 517 broadcasters who own BMI stock—but that he wanted to study ASCAP's argument that he should hold a hearing on the terms of the proposed decree.

He also said he was disposed to dismiss, without prejudice, the government's suit as it related to the broadcasters who own BMI stock. This dismissal in effect occurred with the signing of the decree.

Hugh Morrison of the Justice De-

partment insisted that ASCAP, which is not a party to the suit but was heard as "a friend of the court," should not be allowed to block a settlement of the case or dictate terms.

He said that Justice officials had conferred at length with ASCAP representatives since the proposed consent decree was made public a month ago, but had concluded that the decree was "still appropriate."

ASCAP's Views ■ Arthur H. Dean, of the New York law firm of Sullivan & Cromwell, presented ASCAP's contentions that broadcasters "conspire" to promote BMI music over ASCAP's, and that BMI drives down the price of music and deprives non-BMI composers of the right to have their music heard, lures writers away from ASCAP with "very substantial sums of money," pays "large sums of money" to radio and TV station program directors to get them to use BMI music and in general represents "an illegal combination in restraint of trade."

Harold Ungar of the Washington law firm of Williams and Wadden, representing the plaintiffs in the so-called "Schwartz case," a \$150-million lawsuit filed some 12 years ago by 33 ASCAP songwriters seeking among other things to divorce BMI from its broadcast ownership, also argued against the proposed decree. His argument took much the same tack as ASCAP's.

Mr. Ungar said he, too, had conferred with Justice Department officials about the proposed consent decree but that their reaction was that "BMI wouldn't accept" changes along the lines he advocated, so there was "no need to discuss them."

Judge McLean asked him at one point why his clients didn't go ahead and bring their long-pending suit to trial. He said they had been ready for trial when the government brought suit against BMI.

Over the years there have been reports that efforts had been undertaken to settle the Schwartz case out of court, at least once with the settlement price said to be about \$450,000 as against the \$150 million being sought.

In last Wednesday's hearing Asa D.

Sokolow of the New York law firm of Rosenman, Colin, Kaye, Petschek & Freund, counsel for BMI, called ASCAP's charges "the same old song" and noted that ASCAP had aired them repeatedly, but without success, in the courts, in Congress, and before the FCC and the Justice Department.

Despite Mr. Dean's assertion that BMI now licenses 80% of the music on television and more than half of the music on radio, Mr. Sokolow said that "ASCAP is the dominant figure in music licensing in this country." He contended: "Number one has no right to dictate the terms of a consent decree against number two."

Sidney P. Howell Jr. of the New York law firm of Rogers, Hoge & Hills, appeared at the hearing as representative of RKO General, one of the 517 broadcasters that own stock in BMI but the only one specifically named in the government's original suit. The complaint had said RKO General was chosen as "fairly and adequately representative" of all 517. In his appearance last week Mr. Howell said RKO General felt the suit against broadcasters should be dismissed and also emphasized his position that the government had no authority to bring the suit against broadcasters as a class.

Preminger to supervise commercials' placement

Producer Otto Preminger, who has been battling inside and outside the courts to have his feature films shown on TV without cuts, finally will have his way. ABC-TV announced last week it will present Mr. Preminger's "The Man with the Golden Arm" on two evenings over the next two years without any cuts or deletions in the 119-minute film.

In addition, Mr. Preminger gained the right to select the places for commercial interruptions. The producer later reported he has a contract calling for his cooperation in commercial insertions, which he said would amount to seven during the telecast. The film centers around a narcotics addict and stars Frank Sinatra and Kim Novak. The price of the film was not disclosed by the network or Mr. Preminger.

Mr. Preminger sought unsuccessfully last year to prevent TV stations from making cuts or excessive commercial interruptions in his "Anatomy of a Murder." The New York state supreme court ruled that a producer's right to final cutting and editing was limited to the original or theatrical production and not to the TV presentations.

Mayoral asks case reopening

Affidavit that modifies testimony of key witness offered to commission

The chief figure in a case in which an FCC hearing examiner has twice recommended the revocation of licenses of three commonly owned Puerto Rican radio stations has asked the commission to reopen the record for the inclusion of new evidence.

George Mayoral, manager of and minority stockholder in the stations at the time the alleged offenses occurred, submitted an affidavit from a witness in the hearing that virtually retracts testimony he had given that was damaging to Mr. Mayoral.

The motion for reopening the record states that the "error" in the record that it dealt with in the affidavit "is so material that its correction will result in substantial alteration of the initial and supplemental decisions." Mr.

Mayoral asked that the case be remanded to the examiner with instructions to write an amended decision.

AFRS Issue ■ Principal issue in the case involves alleged violations of the commission's rebroadcast rules in 1962 by WKYN and WFWM(FM), both San Juan, and WORA-FM Mayaguez. The stations are said to have rebroadcast 'without permission' news programs that Mutual furnished to the Armed Forces Radio Service.

Examiner Forest McClenning, in an initial decision in December 1964, and again in a supplemental decision in July 1966, recommended revocation of the licenses of the stations, which are owned by Alfredo R. de Arellano Jr. and his family. The supplemental hearing was held on the petition of Mr. Mayoral, who had not been a party in the original hearing and who asked for an opportunity to refute damaging allegations in the initial decision.

In both decisions, Examiner McClenning pinned principal responsibility for the alleged offenses on Mr. Mayoral, basing his conclusions on the testimony of station employees. But Mr. Mayoral a 30-year veteran of broadcasting, has steadfastly denied any wrongdoing.

Support ■ And the affidavit he wants incorporated in the record purports to support that position.

It was submitted by Carl A. Soder-



UN group hears ABC newsmen

Howard K. Smith (standing), ABC News correspondent, was anchorman at a presentation of ABC News correspondents at a luncheon held in New York last Wednesday (Dec. 28) under joint sponsorship of WABC-AM-TV New York and the southern New York state chapter of the United Nations Association. ABC News correspondents gave capsule reports, based on their news

beats around the world. Shown (l-r): Edward P. Morgan, commentator; Lou Rukeyser (hidden by podium), chief of the London bureau; Mr. Smith; John Mac Vane, at the UN; and John Rolfson, Paris. On the panel but not pictured were John Scali, State Department; George Watson, Moscow; William H. Lawrence, political editor, and Ray Moloney, Berlin.

Angelinos upset over Super Bowl blackout

The game that will pit the champions of the National and American professional football leagues on Jan. 15 may be known as the Super Bowl to the rest of the country but in the host city of Los Angeles it's being called the Stinker Bowl. A proposed television blackout of the game in a 75-mile Los Angeles area has the local citizenry throwing up a prevent defense. Last week this took the form of legal and political action.

First a stockbroker filed a suit in Los Angeles federal court against the two football leagues and CBS-TV and NBC-TV. He contends that local fans should have the same opportunity to see the game on television as do fans in other parts of the country.

At about the same time a Los Angeles city councilman charged that the television blackout of the game

is "an outright snub" to the people in the Southern California area and he offered a resolution calling on the football leagues and TV networks to reconsider their decision. He pointed out that the blackout area has about 10 million residents, or about 1/20th of the nation's population. His resolution was unanimously approved.

Green Bay and Dallas meet for the NFL title and Kansas City and Buffalo are matched for the AFL championship, both games to have been played Sunday (Jan. 1). The Super Bowl game, which will match the winners of these two games, is scheduled for two weeks later in Los Angeles Memorial Coliseum.

Meanwhile, the National Association of Broadcast Employees and Technicians asked NBC last Thursday (Dec. 29) to seek another meet-

ing with Pete Rozelle, commissioner of the National Football League-American Football League, in an effort to persuade him to allow NBC engineers and technicians to work on the game. An NBC spokesman said later in the day that he had tried to reach Mr. Rozelle but he was out of town.

The network spokesman also said that NABET had agreed to submit to arbitration the issue of whether or not the union would be violating its contract with NBC if NABET refused to accept a feed of the game from CBS-TV technicians, who are members of the International Brotherhood of Electrical Workers. The arbitration session is set for Wednesday (Jan. 4) in New York and will be held before arbitrator Benjamin Roberts.

Jund, commercial manager for the San Juan stations, who in the initial and supplemental hearings had testified that Mr. Mayoral directed the taping and rebroadcasting of AFRS programs.

In the affidavit, executed in the form of a letter dated Dec. 14, Mr. Soderlund said: "To my knowledge Mr. Mayoral never gave a direct order to carry AFRS on WKYN. He did give orders to carry short wave if the cable was not available, if neither of the two series were audible to do the news live."

He also put a new light on a memorandum he had written to Mr. Mayoral on Aug. 30, 1962, and which the commission's Broadcast Bureau submitted in the hearings as evidence of Mr. Mayoral's connection with the AFRS rebroadcasts. The affidavit said the memorandum dealt with the rebroadcasting of shortwave signals other than those of AFRS.

Mr. Soderlund said that because of his "extreme nervousness on the witness stand the terms AFRS and shortwave have been interchanged and . . . this has been erroneously interpreted to mean that Mr. Mayoral gave orders to carry AFRS when in fact it was shortwave."

'Sole Witness' - The motion to reopen the record states that the affidavit is of particular importance since Mr. Soderlund "remains the sole direct witness who offered any testimony as to the knowledge of Mayoral's participation" in the rebroadcast of AFRS news over WKYN. The motion said the only other witnesses who had given such testimony was one who the examiner

said could not be believed.

Mr. Soderlund's affidavit also supports another contention of Mr. Mayoral's—that he was not in day-to-day charge of the stations—which the examiner had not accepted. "To the best of my knowledge," he said, "Mr. Mayoral was a vice president with many engineering duties and activities but did not participate in the day-to-day operations of the station, nor was he known as station manager."

Mr. Soderlund said he had not dis-

cussed the case with William Dempsey, counsel for Mr. de Arellano, Julian Freret, his personal attorney, "or other parties involved" because of instructions that he received from the chief of the FCC hearing division, Thomas Fitzpatrick.

Mr. Fitzpatrick declined comment last week. However, Mr. Dempsey said Mr. Soderlund refused to talk to him in the summer of 1963, "two or three months" before Mr. Fitzpatrick arrived in Puerto Rico in connection with his investigation of the case. "I never tried to talk to him [Mr. Soderlund] after that," Mr. Dempsey said.

'Joey Bishop' date set

The week-night *Joey Bishop Show* on ABC-TV will begin on April 17, it was announced last week by Leonard Goldberg, ABC vice president in charge of TV network programming. The show will be taped in advance in Hollywood on the day of telecast and fed Monday through Friday by the network in the 11:30 p.m.-1 a.m. EST period. Producer of the show is Paul Orr, formerly associated with *Tonight Show* on NBC-TV, and Regis Philbin, who had been host in a Westinghouse Broadcasting Co. late-night entry in 1964, is permanent announcer. Sponsorship is sold out. Advertisers are Bristol-Myers, General Foods, International Latex and Pepsi-Cola, all through Young & Rubicam, and P. Lorillard, through Grey Advertising.

Jackson set as site of WLBT(TV) hearing

An FCC license-renewal hearing involving charges of racial discrimination is scheduled to start Feb. 27 in Jackson, Miss., in the face of expressed concern that the hearing might heighten racial tension.

The place and time were set last week by Chief Hearing Examiner James Cunningham in a case involving WLBT (TV) Jackson. The station faces charges that it was unfair in its programming to the large Negro population in its service area, and that it discriminated against Negroes in denying them the opportunity for local self expression. The commission designated the application for a hearing after the U.S. Court of Appeals, last March, overturned the commission's original deci-

sion to grant WLBT a one-year license renewal.

In a petition to the chief hearing examiner, WLBT asked that the hearing be held in Washington. The station said "harmonious relations" now exist between the station and the Negro community but that the hearing "cannot be conducted [in Jackson] without opening up old wounds . . . with the possible result that irresponsible elements of both the Negro and white community of Jackson will be aroused . . ."

In selecting Jackson for the site, Mr. Cunningham acted on the basis of commission practice and on a petition by United Church of Christ and Mississippi civil-rights leaders who together had waged the fight leading to the court order directing the commission to conduct the hearing.

The commission normally holds license-renewal and license-revocation proceedings in the community affected. The church and its allies disputed the contention that the hearing would lead to "racial disorder."

They also noted that they have the burden of presenting evidence in the case. Much of the evidence, they said, would have to come from Jackson Negroes who could not afford to leave their jobs to attend a hearing in Washington.

Taft completes H-B purchase

Taft Broadcasting Co., group broadcaster, acquired 100% ownership of the Hollywood producing firm of Hanna-Barbera Productions Inc., last Wednesday (Dec. 28) and at the same time announced that it was working on "a joint program development project" with Nicholson and Muir Productions, New York, an independent TV production company.

No further details on the Nicholson and Muir transaction were available at week's end. Taft said details would be announced in the near future.

Hanna-Barbera, founded in 1957, is noted for having created such TV cartoon favorites as Yogi Bear, Fred Flintstone and Huckleberry Hound. It was principally owned by William Hanna and Joseph Barbera who will continue to operate the company as a wholly owned subsidiary of Taft Broadcasting. The agreement was signed last October (BROADCASTING, Oct. 31, 1966).

Taft paid approximately \$12 million for full ownership of the Hollywood firm. Included in that figure is 60,000 shares of Taft common stock issued out of treasury. An unstated amount of cash was paid at the closing last week, and the remainder is to be paid in



Obviously, the words of Lawrence H. Rogers II, president of Taft Broadcasting Co. (l), are sweet music to others involved in the \$12 million purchase of Hanna-Barbera Productions by Taft. Listening with evident

equal installments over a three-year period. The cash was paid equally to Messrs. Hanna and Barbera for their 78% and George Sidney, also of Hollywood, for his 22%. The stock went to Messrs. Hanna and Barbera.

The Hanna-Barbera firm is also engaged in filmed TV commercials, toys, games and merchandising aids featuring their cartoon characters, and a record distributing firm. *Yogi Bear* and *The Flintstones* are widely syndicated in newspaper comic sections.

Taft Broadcasting owns WKRC-AM-FM-TV Cincinnati, WTVN-AM-FM-TV Columbus, Ohio, WBRC-AM-FM-TV Birmingham, Ala., WDAF-AM-FM-TV Kansas City, Mo., WGRF-AM-FM-TV Buffalo, N. Y., WKYT-TV Lexington, Ky. and WNEP-TV Scranton-Wilkes Barre, Pa. The Lexington and Scranton-Wilkes Barre stations are UHF.

Taft also own King Pin Lanes, a 38-lane bowling center in Cincinnati.

9-judge rehearing asked by FCC in fairness case

A U. S. Court of Appeals rehearing on the controversial Red Lion Broadcasting Co. case has been asked for by the FCC. With the concurrence of the Department of Justice, the commission last week asked that all nine judges of the District of Columbia circuit hear the Red Lion appeal against the FCC's fairness doctrine.

A split three-judge court held that the FCC's letter to Red Lion, licensee of WGCN-AM-FM Red Lion, Pa., was not a final order and dismissed the Red Lion appeal (BROADCASTING, Nov. 28, 1966).

The commission contends that the

enjoyment are (l to r): Joseph Barbera and William Hanna, founders and principal stockholders of the Hollywood firm, and Hulbert Taft Jr., chairman of the board of Taft Broadcasting.

appeals panel majority misunderstood the law; that both the FCC and Red Lion agreed that the 1965 letter was an order, and that the court's decision, if allowed to stand, would have a serious adverse effect on the commission's administration of Section 315 of the Communications Act and the fairness policy.

The case arose in 1964 when the Rev. Billy James Hargis on his *Christian Crusade* program, carried on WGCN and other stations, discussed the presidential election and a book written by Fred J. Cook. Mr. Cook claimed he personally had been attacked and asked for free reply time. The station offered time to Mr. Cook, but asked that he pay for it. If he would state he was unable to pay, however, the station said it would give him free time. Mr. Cook insisted he was entitled to free time without conditions, and complained to the FCC. In 1965 the commission advised WGCN that anyone personally attacked is entitled to free time, without regard to his ability to pay. Red Lion appealed from this communication.

If the court's decision is allowed to stand, FCC lawyers fear that this will not only force a reorganization of a decade-old practice but will jeopardize many of its more recent rulings involving Section 315 and fairness questions.

NBC-TV resists big deal

NBC-TV was reported last week to be in negotiation with Universal Television on renewing *The Virginian*, a 90-minute series, but there is a \$15 million question. NBC-TV's five-year contract for the series winds up at the end of

Dirksen, the laborer in TV's vineyards

Senate Minority Leader Everett M. Dirksen, who has often found himself glaring at organized labor from the opposite side of a picket line, has suddenly found himself in demand by a union.

The Illinois Republican who has often swung the votes necessary to doom union legislation in Congress has been asked to join a union. This awkward situation arises from the fact the throaty-voiced orator has also been a recording star and television personality of late.

First of all, Senator Dirksen made a recording of patriotic stories, which although it hasn't exactly made the Rolling Stones turn in their guitars and run for cover, has earned a respectable degree of popularity. Then the show-business bug bit the

senator and he soon found himself trading quips with Johnny Carson on NBC's *Tonight* show. And he has just finished taping an appearance on ABC's *Hollywood Palace* on which he will read segments of his "Gallant Men" record.

The American Federation of Television and Radio Artists, not one to let an opportunity like this slip away, has sent Senator Dirksen an application for membership in the union. Along with such status go a \$100 enrollment fee and \$15 dues. The union's rules allow a performer to appear on TV once without becoming a member. A union spokesman was quoted as saying the senator had indicated he would join. There was no immediate comment from Senator Dirksen.

this season, and as a condition for renewal, Universal TV is insisting that the network lease old films of *The Virginian* for rerun on the NBC-owned TV stations at a cost of \$15 million for the 150 films in the backlog. Reports are that NBC-TV is resisting the Universal demand, but a network spokesman last week would only say that negotiations are still in progress.

Ford clears NET's project status

The relation of National Educational Television (NET) to the Ford Foundation's \$10 million multiuniversity ETV laboratory was clarified last week by a spokesman for the foundation.

NET may cooperate on the production of elements of the laboratory's planned three-hour weekly news and cultural program (BROADCASTING, Dec. 26, 1966), but interconnection of the more than 100 stations that will carry the show will be handled independently.

The spokesman also emphasized the foundation's interest in funding "other shows of parallel promise," to be produced by what he termed "the Westin organization."

The reference was to the offer by Ford's TV adviser Fred Friendly to CBS News producer Av Westin to head the new organization. Last week, only pension rights and fringe benefits remained to be negotiated on that offer.

Mr. Westin said last week that his decision within the next few weeks

would be the result of a tug-of-war between "my Horatio Alger emotional attachment" to the network, and "the chance to produce a show that might change the shape of television."

Mr. Westin started with CBS as a mailboy in 1947. Last year, he brought in the CBS network's election coverage \$250,000 under budget. It was reported that both CBS News President Richard Salant and news special director Bill Leonard had made extensive efforts to keep Mr. Westin with the network.

Mr. Westin further commented that the funds of the new organization would be sufficient for him "to be able to recruit top people, without going around hat in hand," if he were to take the job.

Another producer reportedly being recruited to the new organization is Lewis Freedman, recently fired as program director noncommercial WNDT-TV Newark-New York after a series of disputes with management over "controversial" programming.

TV series sales . . .

The Munsters (MCA TV): WJW-TV Cleveland; WKDB-TV Detroit, and WKBS-TV Burlington, N. J.- Philadelphia.

Ambassador One (Embassy Pictures): WJXT(TV) Jacksonville, Fla., and KPDA-TV Amarillo, Tex.

Bill Burrud's travel-adventure programs (Teledynamics): WAST(TV) Albany, N. Y.; WTTV(TV) Bloomington-Indianapolis; KTRK-TV Houston, and KPLR-TV St. Louis.

Auto Racing Specials (Triangle): KTLA(TV) Los Angeles, and KPTV(TV) Portland, Ore.

NBC puts Koufax in its lineup

Retired Los Angeles Dodgers pitcher Sandy Koufax last Thursday (Dec. 29) signed a long-term exclusive contract with NBC, it was announced by Carl Lindemann Jr., vice president, NBC Sports. The deal reportedly is for \$1 million over a 10-year period, giving Mr. Koufax \$100,000 each year.

Mr. Lindemann said the contract will give Mr. Koufax "the widest latitude of activity, performing on the air, developing new talent for us, initiating special projects for the company or any of its divisions, and he will give us the benefit of his wisdom and experience in any manner we may require."

The contract also provides that Mr. Koufax will participate in "various NBC merchandising activities."

Mr. Koufax, who was 31 on Dec. 30, retired last October from baseball because of an arthritic condition in his pitching elbow. His most recent salary with the Dodgers was about \$125,000.

NBC's policy of hiring sports celebrities goes back several years. Among those previously signed from baseball were Leo Durocher, Pee Wee Reese, Tony Kubek and Joe Garagiola, and from football Jack Stroud, Andy Robustelli, Paul Christman and Terry Brennan.

Triangle gets teen-age host

Jerry Blavat, host of *Discophonic Scene*, the weekly teen-age oriented dance show syndicated by Seven Arts, will be host of a new show to be produced by Triangle Stations. The new one-hour series with a slightly different format, will be syndicated by Triangle Program Sales beginning Jan. 21. It will be carried by Triangle's outlets plus 12 other stations.

The premiere show will be a live color special featuring several recording artists. Future shows, using this format, will be seen via tape each Saturday afternoon on the Triangle Stations.

'Hazel' syndicated

Screen Gems Inc. is releasing to syndication 154 half-hours of the *Hazel* series and has completed sales to WNEW-TV New York, KTTV(TV) Los Angeles, WTTG(TV) Washington and WBAL-TV Baltimore, it was announced last week. The series, which was carried for four years on NBC-TV and for one year on CBS-TV, includes 120 episodes in color.

RCA profits up 28% for '66

Year-end report cites sales near \$2.5 billion;

NBC's sales and earnings up for fifth straight year

Sales and profits at RCA reached record levels in 1966 according to a preliminary year-end report released last week, and 1967 seems to promise more of the same.

Profits gained approximately 28% to \$130 million as sales advanced to \$2.5 billion. It was the fifth straight year of new high marks for volume and earnings. Per-share earnings are expected to be \$2.20 as compared to \$1.73 for 1965.

RCA said it spent more money in capital investment, expanded more production facilities and added more men to its payroll in 1966 than in any previous year in its history. During 1966 the company expended \$200 million in domestic development programs, a major share going to the expansion of color-TV manufacturing facilities.

Color television was singled out as the largest contributor to RCA's overall progress in 1966. The company said its color-set manufacturing capacity for 1967 will be three times what it was in 1965 and that all of the resulting production will be needed to meet the demand for color sets.

Combined RCA home-instrument sales in 1967 are expected to exceed \$1 billion, representing a doubling of volume in this category over a two-year period.

NBC Up Too - RCA's broadcasting division, NBC, was described in the report as a "primary contributor" to company progress with sales and earnings achieving records for the fifth consecutive year.

NBC sales in 1966 gained to over \$500 million according to the report, an 11% advance over 1965. It went on to say that NBC-TV for the current broadcasting season to date is "the leading TV network in popular ratings during prime viewing hours," booked more national advertisers than competing networks for the 18th consecutive year and became the first full-color network with the conversion in November of its



last black-and-white daytime series to color.

RCA says its sales of broadcast and communications equipment, led by color-television cameras, passed last year's figure by 35% and that profits in this area were more than double those in 1965. The backlog of orders for this equipment, going into the new year, is put at more than \$125 million.

The company made note of foreign investments during the year, notably in color TV with the formation of a new company in England, RCA Colour Tubes Ltd., in association with Radio Rentals Ltd. for the manufacture of color-TV tubes to be sold in Europe.

RCA concluded that barring major economic shifts it would end 1967 with "further increases in both sales and profits, an even more diversified base of operations and an organization that is increasingly international in outlook and technology."

SG files to register stock for executives

Screen Gems Inc., New York, has filed a registration statement with the Securities and Exchange Commission seeking registration of 105,810 common shares. The shares are owned by or will be acquired by certain company executives upon the exercise of options. The executives may sell the shares or the shares may be pledged as collateral for loans to the optionees.

Screen Gems is engaged in the production and distribution of television programs such as *Bewitched*, *Hawk*, *Love on a Rooftop*, *Occasional Wife*, *I Dream of Jeannie*, *Iron Horse*, and *Monkees*. The production and sale of commercials for television is accomplished through its EUE/Screen Gems division. The firm's broadcasting interest in WOLE-TV Aguadilla-Mayaguez, City, WVUE(TV) New Orleans, WAPA-TV San Juan, P.R., and a one-third interest in WOLE-TV Aguadilla-Mayaguez, P. R.

Screen Gems is also involved in music publishing, phonograph records, and merchandising. Audience Studies Inc., a wholly owned subsidiary of the company, is engaged in the audience and consumer-research business.

Rebel MGM shareholder increases his holdings

Philip Levin, dissident Metro-Goldwyn-Mayer stockholder, added to his holdings in the company last week but Wall Street sources thought he was still far short of the support necessary to overthrow present MGM management.

Mr. Levin heads a slate of candidates that will oppose management's board of directors at the company's annual meeting in February. It was reported last week that he had added 30,000 MGM shares to his holding bringing his interest to 552,700 shares.

In a report to the Securities and Exchange Commission the dissident group has reported it holds 621,800 shares, which represents over 12% of MGM's outstanding stock.

Among Mr. Levin's charges against MGM management is the allegation that the company's feature films have not been properly exploited in their release to television.

It is estimated that Mr. Levin's group currently has the firm support of at least 1.1 million shares. MGM has 5,042,000 shares outstanding.

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DID HE DO IT ALONE

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Another British TV programmer

New service will swell major contractor ranks to five; start expected by middle of 1968

Britain is to have another major commercial television company when new contracts become effective in mid-1968. The country's key central areas, presently covered by the "big four" of the independent service—ATV, ABC, Rediffusion and Granada—are to be shared among a "big five."

The new independent will operate over a newly designated program area in Yorkshire, Lord Hill of Luton, chairman of the Independent Television Authority, announced on Dec. 21.

Lord Hill said that contracts would be available for 14 commercial areas in all, and "anyone could apply." This included the existing companies, of course, but he hoped there would be "new faces and new talents." The contracts were effective for six years, but the whole situation could become fluid again if independent TV was given a

second channel during that period. (The government's white paper on broadcasting states that there is to be no second independent television service for at least three years.)

London's *Financial Times* gives these estimates of the programmers' profits:

	Gross revenue 1965-66	Pretax profit 1965-66
ATV	\$65,500,000	\$12,000,000
Rediffusion	56,300,000	7,600,000
Granada	55,400,000	13,200,000
ABC	46,200,000	6,200,000

Thames estuary pirate loses high-court appeal

Britain's Radio 390, the pirate station based on Red Sands Tower in the Thames estuary, has lost its appeal in the British High Court to resume broad-

casting. A majority ruling of 2 to 1 upheld the decision made by a magistrates court (BROADCASTING, Dec. 5, 1965) that the station had been operating illegally inside territorial waters.

Mr. Ted Allbeury, the station's managing director, said "it would be pointless" to carry the appeal to the House of Lords. "I'm very disappointed," he added, "but we had a fair hearing."

Meanwhile Estuary Radio, which controls Radio 390, is considering the possibility of a floating transmitter for its future operations.

\$85-million ad potential seen for British radio

Local commercial radio in Britain could earn about \$85 million in yearly advertising, according to the Incorporated Society of British Advertisers.

The Society suggests that "to attract all types of listeners, there would have to be a rapidly built up network of stations covering most of the country."

It was reported that unpublished Gallup polls on public attitudes toward commercial radio, in May 1960 and

FANFARE

TV-movie book deals on tap

A new book that reviews all the movies contracted for television through 1967 has been offered as a promotion aid by the Benjamin Co., New York.

"TV Key Movie Guide"—6,900 movies reviewed in capsule form with commentary—has been offered as a merchandising tool for TV manufacturers and CATV regional associations, for TV stations to build audience interest, and for national and local sponsors of TV movies for promotional purposes. The book, in paperback format, has been published by Bantam, New York.

Large-quantity special editions, discount prices and sponsor cover imprints are available from the Benjamin Co., Dept. 453, 485 Madison Avenue, New York.

Drumbeats . . .

Diaper set ■ Media man Robert Besteman of Waldbillig & Besteman, Madison, Wis., announced the newest addition to his family with a 60-second spot production on WMTV(TV) Madison. Presenting "the smallest extravaganza of all time," Mr. Besteman gave the vital statistics of his new born, "dinky

Dan," and closed the spot with "we're so proud of him, we just had to let everyone know; this has been a Besteman production." To celebrate the occasion, WMTV general manager Thomas Bolger converted the check paid by Mr. Besteman for the spot into a U.S. Savings Bond for Daniel James.

Cabinet-level support ■ A 30-second promotional trailer of a testimonial by Interior Secretary Stewart L. Udall for the *America!* series is being distributed by CBS Films. More than 60 markets and telecasters in 12 countries abroad have been sold the 65 color half-hours that cover areas of interest in all 50 states. In the trailer film, Secretary Udall, CBS Films said, talks about the series in the interests of the Interior Department's desire to promote appreciation by Americans of their own country's beauty and natural wonders. The secretary was filmed in color on the lawn of Mount Vernon—a tour of the George Washington home is featured in one of the episodes in the series.

For one of the ships ■ Facilities of WFGA-TV Jacksonville, Fla., were put to work taping a two-hour Christmas special—not for station use but for showing on the closed-circuit TV system,

"WFDR," on the USS Franklin D. Roosevelt. The carrier is part of an air-sea strike force operating off Vietnam. The special features wives and children of the ship's crew. Navy authorities were reported to have said this was the first instance of a special program by a commercial station being video taped for specific use aboard a war-zone ship.

Help! ■ The theme of a WCBS New York newspaper and bus-poster campaign, featuring "Help-ocopters," is "fighting the forces of T.R.A.F.F.I.C."

Sweet home ■ WFAA Dallas, in cooperation with WSB Atlanta, arranged to greet University of Georgia football fans when they arrived in Dallas for the Cotton Bowl classic New Year's Day. Georgia news-at-home reports were broadcast three times daily from Dec. 29 to Jan. 1 over the Texas station by WSB announcers.

Scholarship ■ KWK St. Louis has awarded the first of its proposed monthly \$1000 scholarship grants to area listeners.

Total involvement ■ KEXO Grand Junction, Colo., ran a school spirit

August 1966, showed that 50% or more of the people questioned thought that radio broadcasting should be left to the BBC, although a "substantial minority" opted for commercial radio. The society added, however, that public opinion was almost equally divided before the introduction of commercial TV, but that no British government "would now seek to suppress it."

BBC scrubs 'Cinderella', not charmed with Prince

British youngsters may well feel they are being cheated. A few weeks ago it was the *Alice in Wonderland* pantomime that was found "unsuitable for children." Originally scheduled for viewing on Christmas day, the BBC has now decided to show it in its *Wednesday Play* series during Christmas week. The latest offender is Dennis Potter's version of *Cinderella*, which the BBC has rejected outright, principally because it ends with Prince Charming in the act of trying to strangle the heroine at midnight.

Mr. Potter, who recently won the

Producers' Guild award, had this to say: "I saw Cinderella as a modern girl with modern ideas. And Prince Charming—not as the romantic figure of the old story but someone rather unstable sexually—something of a playboy but not very pleasant. The scene where he attempts to strangle Cinderella sounds ridiculous unless one sees the whole play."

As the BBC commissioned the script, Mr. Potter is being paid \$2,375 for his unused effort.

BBC to swing with R&R radio service

The British Broadcasting Corp. has received government go-ahead to originate popular music broadcasts to British teen-agers in an effort to replace the off-shore "pirate" radio stations.

The new program service set forth in a government white paper issued by Postmaster-General Edward Short will broadcast pop from 5:30 a.m. to 7:30 p.m. and from 10 p.m. to 2 a.m. on weekdays and most of Sunday. BBC funds and an eventual fee increase in

annual licenses radio-set owners are required to purchase will finance the project. Advertising as a source of revenue was specifically excluded. Not mentioned in the paper was the recent government-supported New Popular Music Authority which was to have been financed entirely by advertising.

The government action was a move to counter 10 pirate stations that have been operating commercially off-shore on ships and on World War II anti-aircraft emplacements in the Thames estuary since 1964. These stations have provided listeners with American-style rock-'n'-roll formats including advertising. Last month special government rules silenced the estuary pirates (see opposite page). Currently a bill is pending to outlaw those who own, operate, supply or advertise on a pirate station inside and outside the territorial three-mile limit.

A quick answer came from one pirate:

A Radio Caroline pirate ship spokesman termed the government white paper a "manifesto for monopolists; it does little but perpetuate the dreariness of British broadcasting."

contest for 10 days with a prize (a free record hop) for the school that sent in the greatest number of signatures on petitions. The results: almost a million and a half signatures. The combined enrollment of the eligible schools: 6,000.

Helping the handicapped — WSB Atlanta recently ran 300 spot announcements during a 24-hour observance of "Hire the Handicapped Day." According to the President's Committee on Employment of the Handicapped, the round-the-clock saturation emphasized the theme: "It's ability that counts—not disability." In addition to the spots the station aired interviews with handicapped workers on their jobs.

Time's a-wastin'

Deadline for entries in the 1966 Radio Free Europe Reporting competition is Jan. 20, 1967. Awards for outstanding coverage of one or more of the Eastern European countries of Czechoslovakia, Hungary, Poland, Bulgaria and Rumania consist of \$500 and a plaque. Entries should be submitted to the Public Affairs Division, Free Europe Inc., 2 Park Avenue, New York 10016.

Match maker tries to light a fire

"I love you, I want to marry you," ABC News anchorman Peter Jennings phoned Mary Barr, KBTv (TV) Denver promotion manager, in glib thanks for skiing arrangements made for his impending visit to Colorado.

Deciding on the spot to strike a twin blow for station promotion and against common use of words like "love," "darling" and "marriage" in the TV world, Miss Barr, although she had never met Mr. Jennings, arranged a mock wedding party for the newsman on his arrival at the Denver airport. The station's promotion manager, in accordance with Mr. Jennings's expressed wishes, cast herself as the bride-to-be.

When Mr. Jennings stepped off the plane he was confronted by photographers—not unusual for a visiting network personality—but also Miss Barr, flanked by a best man and a bridesmaid recruited from station personnel, with Jim Easley, KBTv art director, outfitted



'Well . . . oh . . . er . . .'

as a monk prepared to officiate at the ceremony.

The station reports that the ABC newsman was speechless, having particular difficulty with one line that goes: "I do."

Towers raise tall problems

FCC DIRECTLY CONFRONTS FAA SAFETY OBJECTIONS

The FCC maintains as an article of law that its authority over the location of broadcast antenna towers is not bounded by Federal Aviation Agency concern with air hazard considerations. The commission says it has the final word in such matters. If it isn't lucky, it will soon find itself in the position of proving its brave words.

The opportunity would come in a case now in hearing before an examiner and involving the proposed establishment of an antenna farm on the outskirts of Minneapolis-St. Paul. The FAA administrator, in a decision handed down in 1963, held that the proposed towers would constitute a hazard to the "substantial air traffic" flying in and out of area airports.

Such rulings, however, aren't binding on the commission, and the three commercial stations involved—later joined by two educational stations—asked the commission to approve the tower proposal.

The stations have been making vigorous presentations in the hearing. And one commission official who is familiar with the case, though not a participant in it, said last week the commission "could" make the grant. But, he added, "it would take a lot of guts to overrule the FAA on a question of an air hazard."

Tough Argument ■ For, regardless of the legal powers involved, the commission prefers to defer to the FAA on questions of air safety. In the gamey phrase of broadcasters impatient with what they regard as commission diffidence on such matters, the commissioners "are scared of that blood-and-guts-on-the-guy-wire argument."

Air hazard has been an issue in other commission cases. But only once, according to commission and outside attorneys familiar with the cases, has the commission ever been faced with a decision of whether or not to overrule an agency charged with watching out for air safety.

That was in 1955, when the commission overruled an air-hazard ruling of the Air Coordinating Committee (a predecessor agency of the FAA), in a case involving a tower in Enid, Okla. About the same time, an FCC hearing examiner issued an initial decision favoring KSWs-TV Roswell, N. M., whose tower proposal was deemed a menace by the ACC. But that decision wasn't appealed to the commission. Two other cases in which air hazard was an issue were decided by the commission on other grounds. In the only such case in which the FAA participated—WLUK-TV's proposed move from Marinette, Wis., to Green Bay,

the parties compromised their differences.

At issue in the current proceeding are the applications of WTCN-TV, WCCO-TV and KMSP-TV, all Minneapolis, and KTCA-TV and KTCI-TV, both St. Paul educational stations, for towers in an area near Shoreview. The commercial stations' towers are located atop the same Minneapolis building. WCCO-TV and KMSP-TV propose to share one tower, the other stations a second. Both structures would be 2,649 feet above mean sea level, or about 1,700 feet above ground.

Opponent ■ The opposing party in the case is the Minneapolis-St. Paul Metropolitan Airports Commission. The FAA declined an invitation to participate, and the Minnesota Department of Aeronautics, which had originally opposed the broadcasters' proposal, withdrew from the proceeding on Dec. 5.

No reason for the state's withdrawal was given, but observers linked it to the subsequent appearance in the hearing of Minnesota Governor Carl Rolvaag as a witness for the educational stations. His support of the educational proposals which are intended to provide for stronger signals, was something less than ringing—"we support programs that will add to and implement our programs

Labor only holdout against rule change

With one exception, broadcasting and engineering interests told the FCC last week that they were overwhelmingly in favor of the commission's proposal to amend its AM, FM and noncommercial educational FM rules to permit radio stations with more than 10 kw to operate by remote control without first having to demonstrate transmitter reliability. Current FCC rules require that higher-power stations submit their transmitters to a 12-month trial period to prove their capability before authority for remote control operation is issued.

The only opposition to amending the

rules came from the National Association of Broadcast Employees and Technicians which said: "The petition that initiated the present notice of proposed rulemaking is the latest in a series of efforts over the years by the National Association of Broadcasters to completely automate the broadcasting industry. . . . The cumulative effect of all of these actions has been to lower the operating standards of the industry and increase the number of violations found by inspections. . . ."

NABET was referring to the NAB petition filed last July which urged revision of the FCC rules in this area and suggested that the 12-month trial period could be eliminated and the same objective achieved by requiring submission of reliability test data from manufacturers and a simple block system dia-

gram from licensees (BROADCASTING, July 25).

A majority of the petitioners stated that developments in the art of demonstrating transmitter reliability have made the trial period unnecessary and archaic. Most agreed that the present restrictions impose an unwarranted burden on licensees by requiring them to hire additional manpower to keep the performance logs.

State of the Art ■ The NAB said that adoption of the proposed rules "would bring FCC regulations in step with the present state of the art and reflect developments that have been made over the past 10 years concerning transmitter reliability."

In addition to the NAB filing, favorable comments on the proposal were submitted by: WAVI Broadcasting Corp.,

of education in Minnesota," he said—but it encouraged the educators and their commercial allies.

The three commercial stations, along with KSTP-TV St. Paul (which later dropped out of the contest in favor of prosecuting an application for a different site and height) began their attempt to relocate their tower site, in an effort to extend their service areas, in 1960. The regional office of the FAA approved their proposal, but the state aeronautics commission and the airports commission petitioned the FAA for a public hearing to obtain a formal decision of the administrator. It was at the conclusion of that hearing that former FAA Administrator Najeeb A. Halaby concluded that the proposed towers would constitute an air hazard.

The FCC hearing, which is in recess until Jan. 16, is illuminating some of the classic issues involved in disputes between broadcasters and aviation interests over broadcast towers. The fliers contend that the towers, which would be considerably taller than anything else in the area and would be within 15 minutes flying time of 20 airports, would be difficult for pilots to see during the day or at night.

Broadcasters' Argument ■ The stations, however, presented their own experts who asserted that it's not so much hazard that's involved as inconvenience—the unwillingness on the part of pilots to fly around towers. Where the alternative to accepting such inconvenience is a restriction on broadcast service, broadcasters

feel pilots—and the FAA, which supports them—are unreasonable.

Closely tied in with that controversy is the fact that most of the opposition to the Minneapolis proposal comes from private pilots, those flying for sport or for business. The airlines did not oppose the proposal before the FAA went on record against it.

Indeed, James V. McGinn, eastern regional representative of the Air Transport Association, who was subpoenaed by the stations, told the FCC hearing that the association favors the grouping of towers as opposed to their being scattered about. Mr. McGinn was midwest regional representative of ATA, which represents some 40 airlines, when the matter was before the FAA in 1962.

The case is not without its ironies. The FAA, which normally urges broadcasters to establish antenna farms, contending they are boon to air safety, finds itself opposing one as a menace to air navigation. And the Association of Maximum Service Telecasters, which normally fights FAA efforts to limit tower heights, finds itself in the role of the opposition in the Minneapolis case. AMST is not, however, on the FAA's side. It is simply opposing the KMSP-TV proposal, on the ground that it would violate the commission's co-channel mileage separation standards with respect to WAOW-TV Wausau, Wis.

Second Application ■ While the Minneapolis-St. Paul stations appear determined to press their case to a decision before the commission, there is a chance that the agency

will be spared the discomfort of making a decision. A compromise is possible.

The broadcasters have submitted a new proposal to the FAA, one providing for a 2,449-foot-above-sea-level tower. A regional office has refused to clear it, but the stations have asked FAA for a public hearing.

It's understood, moreover, that the Minneapolis-St. Paul Metropolitan Airports Commission, would look favorably on a proposal for a tower 300 feet shorter. Said one commission official, hopeful that the need for a commission decision can be averted, "with only 300 feet separating them, a compromise ought to be possible."

Meanwhile, a proposed rulemaking designed to prevent conflicts between the FCC and FAA on air-hazard questions is gathering dust in a commission pigeonhole. The proposal would require the grouping of towers in excess of 1,000 feet in designated antenna farms that the commission would establish, through rulemaking proceedings, after coordinating its views with the FAA. The proposal was issued for comment in May 1965. (BROADCASTING, May 31, 1965), and was supported by aviation interests. But broadcasters generally opposed it. They contended the commission would be "abdicating" its responsibility to the FAA. "Be tough," broadcasters told the commission, in effect. "Assert the responsibility the statutes give you on locating towers." The Minneapolis case may indicate how ready the commission is to take that advice.

licensee of WDAO Dayton, Ohio; Kear & Kennedy, Washington consulting engineers; National Association of FM Broadcasters; Metromedia Inc., licensee of AM's and FM's in New York, Los Angeles, Philadelphia, Cleveland, Oakland-San Francisco, Baltimore and Kansas City, Mo.; Association of Federal Communications Consulting Engineers; RadiOhio Inc., licensee of WBNS-AM-FM Columbus, Ohio; A. Earl Cullum Jr. and Associates, Dallas consulting engineers; WGBH Educational Foundation, licensee of noncommercial educational WGBH-FM Boston and WFCR-FM Amherst, Mass.; Storer Broadcasting Co., licensee of AM's and FM's in Detroit, Cleveland, Toledo, Ohio, Philadelphia, Miami, New York and Los Angeles; and Post-Newsweek Stations, licensee of WTOP-AM-FM Washington.

BROADCASTING, January 2, 1967

The deadline for comments on the proposal was last Tuesday (Dec. 27). Reply comments are due Jan. 6.

Technical topics . . .

Filter for color ■ A new glass filter plate for the front of the picture tube, which is claimed to enhance the brightness of color TV, has been announced in Chicago by Chicago Dial Co. The new filter plate is called "Opticolor" and contains a rare earth, neodymium oxide. Color TV tube makers are being asked to sample the filter plate, which is laminated upon the front of the tube like regular safety plates. The glass for the plate is being supplied by Pilkington Bros. Ltd. of England. The Opticolor plate is described as a "new dichroic

glass" that provides "selective spectral absorption."

9-inch solid state ■ Motorola Inc., Chicago, introduced a new solid-state 9-inch TV receiver last week at \$99.95 and added partially solid-state sets to its lines of larger-screen-size monochrome sets. A new 15-inch model that is 60% transistorized will sell for \$139.95.

Bauer sale ■ Granger Associates, Palo Alto, has announced acquisition of Bauer Electronics Corp., San Carlos, both California. Effective this month, Bauer Electronics, manufacturer of AM-FM transmitters and accessory equipment for the broadcast industry, will operate as a wholly owned subsidiary of G/A. G/A has designed and

Dr. Engstrom honored

Elmer W. Engstrom, chairman of executive committee, RCA, received the William Procter Prize for Scientific Achievement from the Scientific Research Society of America, last Thursday in Washington. Dr. Engstrom, in his acceptance speech, urged scientists to explore their research implications with others in the scientific community to anticipate and overcome side effects that may be harmful to society.

manufactured antennas, high-frequency amplifiers, ionosphere sounders, video data display, microwave, and equipment for aviation communications. Fritz Bauer, engineer; Chester M. Carr, general manager, and Paul E. Gregg, sales

manager, all of Bauer, will continue at their present posts.

Auto FM advance ■ RCA has announced a new transmitting antenna that employs circular polarization and is viewed by the RCA Broadcast and Communications Products Division as a first such practical advance to improve signal reception by auto radios. First broadcasters to use the antenna are WMMR-FM Philadelphia and KLAC-FM Los Angeles.

Smooth head ■ O'Connor Engineering Laboratories, Pasadena, Calif., has introduced a lightweight fluid camera head for motion picture and TV cameras weighing up to 50 pounds. The magnesium-alloy unit weighs seven pounds and provides 45-degree horizontal-vertical tilt with full 360-degree pan—both pan and tilt being infinitely adjustable.

Modified Lani II set for January launch

The Communications Satellite Corp. has announced that it hopes to have a second Lani Bird launched by Jan. 11 (CLOSED CIRCUIT, Dec. 19).

The target date for the second launch of a Pacific Ocean communications satellite, aimed for synchronous orbit, will be fixed by the National Aeronautics and Space Administration.

Comsat engineers made a final simulated test of the Lani Bird II engine last month, following a diagnosis of the difficulty encountered by Lani Bird I, launched last October but which failed to achieve true synchronous orbit 22,300 miles above the equator. The lack of success was laid to the apogee motor failing to fire for the required length of time. The new satellite has been modified to guard against a similar malfunction.

FATES & FORTUNES

BROADCAST ADVERTISING

Jerome Altman and **George Levine**, account supervisors, Needham, Harper & Steers, New York, elected VP's.



Mr. Renault

Michael A. Renault, sales manager, WOR-TV New York, elected VP and director of sales. **Les Dunier**, account executive, succeeds Mr. Renault as sales manager.

William R. Watson Jr., creative director; **Seymour M. Levine**, executive art director; **Leonard Herbert**, media director; and **Al Palmer**, art director, with Grant Advertising, Chicago, named VP's. **Joe K. Hughes**, executive VP of Grant in Chicago, named supervisor of Hollywood office. He will continue to supervise Grant's Chicago and Dallas offices.

Murray Bolen, VP, Benton & Bowles, Hollywood, named to head new Hollywood offices of Wells, Rich, Grenne Inc., which will function primarily as television programming service to W-R-G clients.

A. J. Gruber, staff executive, American Association of Advertising Agencies, New York, named executive secretary-international administration.

Cy Schneider, **Ken Sullet**, **Ed Gottlieb**, **Sid Kahn** and **Lynn Medberry**, all members of executive management board at Carson/Roberts/Inc., Los Angeles, named senior VP's. Messrs. Schneider and Sullet now are directors of client services, Mr. Gottlieb is di-

rector of marketing services, Mr. Kahn is director of corporate services and Miss Medberry is director of fashion merchandising services.

Richard Swenson, staff director for Sandler Film Commercials, Hollywood, named radio-TV director for Anderson-McConnell Advertising Agency, Los Angeles.

Cathryn B. Snyder, spot broadcast director for Weightman Inc., Philadelphia, joins Wermen & Schorr, that city, as broadcast media director. **Edmond F. Cohen**, associate copy chief at W&S, appointed copy chief. **Garrett W. Brown**, broadcast writer/producer, named radio-TV director.

Jim Hinton, art director at Clinton E. Frank Inc., Chicago, and **Jack Siegal**, head art director at Mogul Baker Byrne & Weiss, New York, join Knox Reeves Advertising, Minneapolis, as art directors. **Suzanne Wilder**, special copy director at N. W. Ayer & Son, Philadelphia, joins KRA, Minneapolis, as copywriter.



Mr. Hawkins



Mr. Weithas

Victor Hawkins, with Campbell-Ewald Co., Detroit, named director of media research. **Richard Weithas**, media planner at Papert, Koenig, Lois, New York, named manager of media re-

search for C-E, Detroit.

Arthur Sims, free-lance artist and art consultant, named creative director for Golden West Advertising, division of Golden West Broadcasters, Los Angeles.



Mr. Fenton

Robert S. Fenton, business manager, television department, Lennen & Newell, New York, appointed director of programing and network buying, LaRoche, McCaffrey and McCall, same city.

Alan M. Kraiger, head of San Francisco office of Robert E. Eastman & Co., named manager of West Coast operations. **Warren W. Cereghino**, media director of Agricultural Advertisers Inc., joins sales staff of Eastman in San Francisco.

Lewis Erlicht, research director of ABC Television Spot Sales, New York, joins sales staff of WBKB-TV Chicago in mid-January, succeeding **Richard Taylor**, who moves to Chicago office of ABC Television Spot Sales. Mr. Taylor replaces **Walter Flynn**, who moves to representative's New York staff. **Richard G. Cruise**, account executive with ABC Television Spot Sales, Los Angeles, appointed account executive in New York.

Steven Orr, account executive for CBS Television Stations National Sales, Chicago, appointed account executive in New York, replacing **Gordon French**, who becomes national sales manager

for KNXT(TV) Los Angeles.

Mickey L. Martin, account executive at WSIX-TV Nashville, appointed local sales manager.



Mr. Chenault

Robert P. Chenault, executive producer and director of VPI of California Inc., resigns to form his own television commercial film company, Robert Chenault Productions, at 1028 North LaBrea Blvd., Hollywood.

James W. Hunt Jr., with WJBK Detroit, joins Peters, Griffin, Woodward there as account executive.

Gene Yates, senior art director for BBDO, New York, appointed art director of Los Angeles office of BBDO. **John F. Kimball**, copy group head at Clyne Maxon Inc., New York, joins BBDO there as copy supervisor.

John McGuinn, account executive for WEEZ Chester, Pa., appointed account executive at WJBG Philadelphia.

Donald C. Masterson, creative group head at Barickman & Selders, Kansas City, Mo., named account executive at Gardner Advertising Co., St. Louis.

Joy Golden, with Johnstone Inc., New York, named copy chief.

Don Sugarman, assistant to promotion manager of WNHC-TV New Haven, Conn., named sales promotion supervisor for WCBS-TV New York.

Robert R. Yost, with U. S. Air Force, appointed account executive for WTOP-AM-FM Washington.

Charles Banks, with KGLD(TV) Garden City, Kan., appointed account executive.

Art Shippey, with San Antonio (Tex.) Light, joins WOAI, that city, as account executive.

John B. K. Farr, PR director of Greater Oklahoma City United Fund, joins Lowe Runkle Co., Oklahoma City, as assistant account executive.

Carolyn Fogg and **Marjorie Thompson** appointed media buyers for Hofer, Dieterich & Brown, San Francisco.

William J. O'Connell, buyer for Al Paul Lefton Co., Philadelphia, appointed assistant account executive.

Clayton S. Staley Jr., account executive for WPEN Philadelphia, appointed to new post of assistant local sales manager.

Gordon Grieves Jr., media buyer for Sullivan, Stauffer, Colwell & Bayles, New York, joins national sales department of WATL-TV Atlanta.

Marvin Maron, director of broadcast for Ruben Advertising Agency, Indian-

apolis, joins Marvin H. Frank & Co., Chicago, as copy writer.

Philip C. Doran, copy writer for North Advertising, Chicago, joins the Los Angeles office of Erwin Wasey in same capacity.

Andrew Sullivan, former exploitation manager, Metro-Goldwyn-Mayer, New York, joins RKO General Broadcasting, same city, as time salesman for motion picture advertising on RKO General owned and operated radio and TV stations. He replaces **Terry Turner**, who has retired.

MEDIA



Mr. Flenniken



Mr. Parham

Ken Flenniken, manager of WDEF-AM-FM Chattanooga, elected executive VP and general manager of WDEF-AM-FM-TV, succeeding **Carter M. Parham**, who will continue as director and consultant.

James R. Lightfoot, national radio program manager of Westinghouse Broadcasting Co., New York, appointed general manager of KFVB Los Angeles.



Mr. Lightfoot

Thomas E. Haviland appointed general manager of proposed TV station of WCFL Chicago, currently in application at FCC. **Ken Draper**, program director of WCFL, named general manager.

Harold L. Wohlwend, assistant business manager of WSB-AM-FM-TV Atlanta, named controller of WTOL-TV Toledo, Ohio.

PROGRAMING

Paul King, executive producer for CBS-TV, named director of program development for network on West Coast. **Patrick Betz**, manager of NBC-TV West Coast film program department, joins CBS-TV as executive producer.

Philip Barry Jr., West Coast programming executive for ABC-TV, Hollywood, named director of current programming.

James Goldstone, co-creator and director of *Iron Horse* pilot for Screen Gems and director of *Star Trek* pilot for Desilu Productions, signed to long-

term contract by Universal City Studios to direct, produce and write, both for television and feature films.

William E. Osterhaus, assistant program manager of KPDX(TV) San Francisco, appointed program manager of KYW-TV Philadelphia. He replaces **Win Baker**, who becomes assistant general manager of KDKA-TV Pittsburgh. All three are Westinghouse Broadcasting Co. stations.



Mr. Osterhaus

Bob Nelson, formerly program director of KPIR Eugene, Ore., and production director of KHAR Anchorage, named program director of KFOG(FM) San Francisco. **Michael Botula**, program director of KRFM(FM) Phoenix, appointed music director of KFOG.

Stan Warwick, news director for KGIL San Fernando, Calif., named program director.

Warren S. Freedman, formerly producer-director with WHDH-TV Boston, and with Doherty, Clifford, Steers & Shenfield, New York, joins WWLP(TV) Springfield, Mass., as producer-director.

Richard Ayers, producer-director at WLKY-TV Louisville, Ky., named producer-director at WXEX-TV Petersburg-Richmond, Va.

Norman Gerard, with J. P. Productions, Hollywood, appointed production coordinator and film editor for Fraser Productions, San Francisco.

Joe R. Bankhead, commercial manager of KBOA Kennett, Mo., joins staff of Pepper Sound Studios, Memphis.

Jack Swindell, program manager for KFDDA-TV Amarillo, Tex., named sales representative for National Telefilm Associates Inc. in Southwest.

NEWS

Joe Shafran, newsman at WYTV(TV) Youngstown, Ohio, appointed news director, succeeding **Lee McCarthy**, who moves to WTOP Washington.

Arthur James Lagios, news director of WOTW-AM-FM Nashua, N. H., joins WAAB-AM-FM Worcester, Mass., in same capacity.

Robert Irvine, producer for KNX Los Angeles, named to newly created post of assistant news director.

John Toutkaldjian, with WFIL-AM-FM-TV Philadelphia, named news manager.

Gary Lesters, staff announcer of WVNJ-AM-FM Newark, N. J., named news manager.

John Smith, chief news photographer for WLAC-TV Nashville, granted

year leave of absence to accept assignment with CBS News, Saigon.

Ralph Penza, news correspondent for WCBS-TV New York, named legislative correspondent. **Dick Lobo**, reporter for WCBS-TV, named chief of station's news bureau in Albany, N. Y.

David E. Henderson, with news department of WAVE-AM-TV Louisville, Ky., named head of station's new Washington news bureau.

Donald E. McGaffin, veteran broadcast newsman, named to head new Sacramento, Calif., news bureau for KPX(TV) San Francisco.

Dudley Lehew, correspondent, AP, Atlanta, appointed broadcast news supervisor of that bureau. He succeeds **Hoyt Harwell**, named AP correspondent at Birmingham, Ala. **John A. Woodfield**, night editor for AP in Baltimore, named AP correspondent at Annapolis, Md., succeeding **Herb Thompson**, who joins staff of Maryland Governor-elect Spiro T. Agnew.

Pat Parson, news director of WERA Plainfield, N. J., joins news staff of WFIL-TV Philadelphia.

William T. Slater, director of community relations for Urban League of Cleveland, joins WBZ Boston as writer/newsman.

Pia Lindstrom, daughter of actress Ingrid Bergman and co-host of early morning program at KGO-TV San Francisco, joins news staff of KGO-TV.

Leo O'Brien, former Democratic congressman from New York, joins WRGB(TV) Schenectady, N. Y., as political analyst.

Robert F. Stein, Oregon correspondent for *Time*, *Life* and *Fortune* magazines, named to news staff of KGW-TV Portland, Ore.

Paul Moir, with WMBD-TV Peoria, Ill., joins news staff of KTVI(TV) St. Louis.

Bob Brown, with WJRZ Newark, N. J., appointed sports director.

FANFARE

William F. Loader, promotion director of WHAS-AM-FM-TV Louisville, Ky., named to newly created post of PR director.



Mr. Loader

Ed Ramsey, with WTTM Trenton, N. J., named PR and publicity director of Great Scott stations. Scott stations include WPAZ Pottstown, Pa.; WTTM-AM-FM; WJWL Georgetown, Del.; WKST New Castle, Pa., and WTIG Massillon, Ohio.

Harry A. Savage, former news editor of *New York Journal-American* finan-

cial department, appointed manager of financial public relations for Griswold-Eshleman Co., Cleveland.

Louis A. Potter, former promotion director, Bedford-Stuyvesant (New York) Youth In Action Inc., anti-poverty agency, and **Gregory A. Vitiello**, writer and editor of company publications, Shell Oil Co., also New York, appointed information officers, department of information services, National Educational Television, same city.

EQUIPMENT & ENGINEERING

Robert E. Bullock, chief of engineering for KHJ-TV Los Angeles, resigns to form his own engineering consultancy.

Richard E. Lauth, assistant chief engineer of WHIO-AM-FM-TV Dayton, Ohio, for ten years, appointed chief engineer. He replaces **Ernest L. Adams**, who moves to parent Cox Broadcasting Corp. headquarters in Atlanta.



Mr. Lauth

William Woods, with staff of non-commercial WTTW(TV) and WXXW(TV) Chicago, appointed director of engineering.

Arthur A. Jablonsky, with KXOK St. Louis, appointed chief engineer.

James P. MacGregor Jr., area sales manager for photo-switch division of Electronics Corp. of America, Cambridge, Mass., appointed sales manager of equipment division of National Radio Co., Melrose, Mass.

Robert Starek, marketing manager-services for electronic components group of Sylvania Electric Products Inc., Seneca Falls, N. Y., appointed product marketing manager-picture tubes. **William R. Dixon**, advertising merchandising manager for electronic tube and semiconductor divisions, succeeds Mr. Starek.

Walter H. Mills named marketing manager of Magnasync/Moviola Corp., North Hollywood, Calif.

E. A. Bingham Jr., with WBT(TV) Charlotte, N. C., named assistant transmitter supervisor. **Frank Brown**, with WBT, appointed assistant transmitter supervisor.

ALLIED FIELDS

Ralph R. Wells, project engineer, Columbia Pictures, New York, named VP in charge of engineering, Audience Studies Inc., same city.

Arthur L. Ginsburg, legal assistant to chief of FCC's complaints and compliance division, named chief of compliance branch. He succeeds **Robert Cahill**, who was named legal assistant to FCC chairman in October (BROAD-

CASTING, Oct. 31). Mr. Ginsburg has been with complaints and compliance division since joining commission in 1961.

Bob Stevens, manager, station operations, at WTAE Pittsburgh, resigns to head his own program and management consulting firm and to seek acquisition of radio properties. Firm is located at 517 Glengary Drive, Pittsburgh 15215.



Mr. Stevens

John Sovocol joins Med-Mark Inc., New York firm specializing in TV media research, as sales manager. **Richard deGroot**, ad manager of West Coast monthly magazine, *San Francisco*, joins Med-Mark as account executive.

INTERNATIONAL

Arthur Weinthal, executive producer with CTV Television Network, Toronto, since 1962, appointed national program director, succeeding **Michael Hind-Smith**.

Francisco (Paco) Alvarez, manager of Puerto Rico office of Sullivan, Stauffer, Colwell & Bayles, elected VP.



Mr. Alvarez

William P. Durkee, director of civil defense in Department of Defense, resigns to become VP of Radio Free Europe in Munich, West Germany. **Joseph Romm**, now CD assistant director for policy and programs, takes over as acting director.

DEATHS

William George Hassell, 73, founder of CHLS Vancouver, B. C., and nationally known children's program announcer, died Dec. 14 at his home in Langley, B. C. CHLS later became CKCD, and subsequently merged with CKWX Vancouver in 1941. Mr. Hassell retired in 1946. He is survived by his wife, son and four daughters.

Elliott A. Stewart, 62, executive VP and station manager, WIBX Utica, N. Y., died Dec. 26 in New York. Mr. Stewart, who joined WIBX staff in 1936, was member of Broadcast Pioneers and had been secretary of New York State Broadcasters Association.

Howard S. Walsh, 64, 25-year sales veteran at WIND Chicago, died Dec. 24 following heart attack.

Paul Gibson, 53, air personality at WBBM Chicago since 1942, died of cancer at Passavant hospital there Dec. 23.

Roger Griswold, 53, sports director of WBMD Baltimore and public address

announcer for Baltimore Orioles for 25 years, died Dec. 27 of cirrhosis of liver at Union Memorial hospital in Baltimore. Surviving is his wife, Ann.

Robert Keith, 68, veteran character actor on television and in movies, died Dec. 22 in his home in Los Angeles. He is survived by his wife, Dorothy, and his son, Brian, star of CBS-TV's *A Family Affair* series.

Virginia Peterson, 62, author and literary critic, died Dec. 24 while visiting her daughter in Sharon, Conn. Miss Peterson had served for three years as moderator of *The Author Meets The Critics*, television program, and won

Peabody award for her *Books in Profile*, radio program in 1956.

Robert D. Chipp, 56, electrical engineer and president of Rodney D. Chipp and Associates, Bloomfield, N. J., died Dec. 27 in Mountainside hospital in Montclair, N. J. In 1961 Mr. Chipp founded his firm to offer consulting services in engineering, engineering management and engineering studies. From 1933 to 1941 he was engineer for NBC, New York. After World War II Mr. Chipp was radio facilities engineer for ABC from 1946 to 1948 and later director of engineering of DuMont Television Network from 1948 to 1955. He is survived by his wife, Beatrice,

and son.

Leo Cluesmann, 85, international secretary of the American Federation of Musicians from 1942 until 1959 and member of AFM since 1905, died in Newark, N. J., Dec. 25.

Donald N. Cope, 59, music director of WVNJ Newark, N. J., died Dec. 23 at his home in New York. He had been director and producer of radio shows since 1931, when he was production manager for NBC in San Francisco. Mr. Cope had directed such programs as *Prudential Family Hour* and *Portia Faces Life*. He is survived by his wife, Louise, and two daughters.

FOR THE RECORD

STATION AUTHORIZATIONS, APPLICATIONS

As compiled by BROADCASTING, Dec. 22 through Dec. 28 and based on filings, authorizations and other FCC actions.

Abbreviations: Ann.—announced, ant.—antenna, aur.—aural, CATV—community antenna television, CH—critical hours, CP—construction permit, D—day, DA—directional antenna, ERP—effective radiated power, kc—kilocycles, kw—kilowatts, LS—local sunset, mc—megacycles, mod.—modification, N—night, SCA—subsidiary communications authorization, SH—specified hours, SSA—special service authorization, STA—special temporary authorization, trans.—transmitter, UHF—ultra high frequency, U—unlimited hours, VHF—very high frequency, vis.—visual, W—watts, *—educational.

New TV stations

APPLICATIONS

Stockton, Calif.—Western Television Association Inc. Seeks UHF ch. 58; (734-740 mc); ERP 295 kw vis., 49 kw aur. Ant. height above average terrain 504 ft.; ant. height above ground 529 ft. P. O. address: c/o Mr. Chester C. Davis, 120 Broadway, New York 10005. Estimated construction cost \$435,000; first-year operating cost \$250,000; revenue \$250,000. Geographic coordinates 38° 03' 57" north lat.; 12° 19' 03" west long. Type trans. GE TT-56-A. Type ant. GE TV-25-F. Legal counsel Welch & Morgan; consulting engineer Willis Beecher, both Washington. Principals: Jean Perry Davis (80%), C. Max Killian and Chester C. Davis (each 10%), Jean Davis, president and director, is farm owner, Mr. Killian, vice president and director, is attorney and has interest in farm, Mr. Davis, secretary and treasurer, is attorney and has interest in farm, investment syndicate and silver company. Ann. Dec. 27.

Aurora, Ill.—South Kane-Kendall Broadcasting Corp. Seeks UHF ch. 60 (746-752 mc); ERP 54.72 kw vis., 9.7 kw aur. Ant. height above average terrain 313 ft.; ant. height above ground 341.5 ft. P. O. address: 32 Water Street, Aurora 60507. Estimated construction cost \$365,410; first-year operating cost \$145,000; revenue \$180,000. Geographic coordinates 41° 45' 29" north lat.; 88° 18' 55" west long. Type trans. RCA TTU-2A. Type ant. RCA TFU-30J. Legal counsel Mallyck & Bernton, Washington; consulting engineer Ray L. Sherwood, Aurora. Principals: Roy D. Raymond (40%), Ray L. Sherwood (10%), Benjamin P. Alschuler (2.5%), LeRoy J. Sachen (17.5%) and Robert C. Arthurs (30%). Mr. Raymond is president and co-owner of plastic company, bank director and farm operator. Mr. Sherwood is general manager of WMRO-FM Aurora and consulting engineer. Mr. Alschuler is attorney. Mr. Sachen is in real estate. Mr. Arthurs is owner of golf course and building contractor. Ann. Dec. 27.

Atlantic City, N. J.—South Jersey Radio Inc. Seeks UHF ch. 53 (704-710 mc); ERP 320 kw vis., 64 kw aur. Ant. height above average terrain 306 ft.; ant. height above

ground 338 ft. P. O. address: Old Turnpike, Pleasantville, N. J. Estimated construction cost \$296,685; first-year operating cost \$100,000; revenue \$125,000. Geographic coordinates 39° 23' 38" north lat.; 74° 30' 34" west long. Type trans. Townsend TA-15-AT. Type ant. Jampro JZZ-3-C4-A. Legal counsel Dow, Lohnes and Albertson; consulting engineer Lohnes and Culver, both Washington. Principals: Howard L. Green, executive vice president, South Jersey Radio Inc. is licensee of WOND Pleasantville and WMGM-FM Atlantic City, both New Jersey. Ann. Dec. 28.

FINAL ACTIONS

Manchester, N. H.—Merrimack Valley Communications Inc. Broadcast Bureau granted UHF ch. 50 (686-692 mc); ERP 724 kw vis., 72.4 kw aur. Ant. height above average terrain 994 ft., above ground 610 ft. P. O. address: c/o Neal Cortell, Canterbury Forest, Plaistow, N. H. Estimated construction cost \$391,300; first-year operating cost \$135,600. Revenue \$90,000. Studio and trans. locations both Windham, N. H. Geographic coordinates 42° 49' 2" north lat., 71° 16' 5.4" west long. Type trans. Townsend Association TA-55AT; type ant. Jampro JZZ-3-0-A. Legal counsel Joseph H. Sharlitt, Washington; consulting engineer George R. Townsend, West Springfield, Mass. Principals: Neal Cortell, Aaron Shinnberg and Paul Kazarosian (each 33⅓%). Mr. Cortell is producer of sports programs for radio-TV. He owns 54% of Beacon Broadcasting Corp. and 50% of Beacon Sports Inc. Mr. Shinnberg is market research consultant and Mass. state representative. He is 100% owner of A-M-I Associates of America Inc. Mr. Kazarosian is lawyer. None of the principals have other broadcast interests. Action Dec. 21.

OTHER ACTIONS

Review board in Homewood, Ala. TV broadcast proceeding, Docs. 15461, 16760-1,

16758, granted petition filed Dec. 22 by Broadcast Bureau and extended to Jan. 12, time within which to file responsive pleadings to petition for enlargement of issues and other relief filed on Dec. 9 by Alabama Television Inc. and Birmingham Television Corp. Board Member Nelson absent. Action Dec. 23.


By order, commission: (a) granted application for review filed by Peoples Broadcasting Corp. on Oct. 24, 1966 of review board's decision (FCC 66R-365, 5 FCC 2d 93) which had denied Peoples' application for new TV to operate on ch. 47 at Columbus, Ohio and which had granted competing application of Farragut Television Corp., (b) scheduled oral argument for March 16, (c) provided for briefs to be filed on Jan. 30 and for reply briefs on Feb. 13 and (d) granted petition for leave to amend filed by Peoples on Oct. 31. Action Dec. 21.

ACTIONS ON MOTIONS

Hearing Examiner Isadore A. Honig on Dec. 21 in proceeding on TV applications of Romac Baton Rouge Corp. and Capitol Television Broadcasting Corp., both Baton Rouge, scheduled certain procedural dates and postponed hearing from Jan. 18 to March 7 (Docs. 17005-06).

Hearing Examiner David I. Kraushaar on Dec. 21 in proceeding on TV applications of Chapman Radio and Television Co., Homewood, Ala., Alabama Television Inc., Birmingham Broadcasting Co. and Birmingham Television Corp. (WBMG), all Birmingham, Ala., scheduled hearing conference for Dec. 23 (Docs. 15461, 16760-61, 16758).

Hearing Examiner Chester F. Naumowicz Jr. on Dec. 21 in proceeding on TV applications of Sunset Broadcasting Corp., Apple Valley Broadcasting Inc. and Northwest Television & Broadcasting Co., all Yakima, Wash., scheduled further hearing conference for Jan. 16, and continued without date hearings presently scheduled for Feb. 13 and March 6 (Docs. 16924-26). And

	<h1>EDWIN TORNBURG & COMPANY, INC.</h1>
	<p style="text-align: center;">Negotiators For The Purchase And Sale Of Radio And TV Stations • CATV Appraisers • Financial Advisors</p> <p>New York—60 East 42nd St., New York 17, N. Y. • MU 7-4242 West Coast—1357 Jewell Ave., Pacific Grove, Calif. • FR 5-3164 Washington—711 14th St., N.W., Washington, D.C. • DI 7-8531</p>

in proceeding on TV applications of Chicagoland TV Co. and Chicago Federation of Labor and Industrial Union Council, both Chicago, denied petition to reopen record filed by Chicagoland TV Co., modified transcript of hearing session of Nov. 29 and extended dates for filing proposed and reply findings to Dec. 23 and 30, respectively (Docs. 15668, 15708).

RULEMAKING PETITIONS

Kenneth J. Schwartz Fort Myers, Fla.—Requests institution of rulemaking proceedings looking toward allocation of ch. 20 or another UHF channel to Fort Myers. Ann. Dec. 28.

George Chandler, H. W. Kilpatrick III, W. T. Jones Jr., Richard Park and Mrs. Hellen Nelson Baytown, Tex.—Requests institution of rulemaking proceedings so as to assign TV ch. 50 to Baytown. Ann. Dec. 28.

RULEMAKING ACTION

Commonwealth Telecasting Corp., Utuado, P. R.—Denied request for institution of rulemaking proceedings to provide a first unreserved UHF assignment for Utuado. Ann. Dec. 28.

CALL LETTER APPLICATIONS

■ University of South Dakota, Rapid City, S. D. Requests *KBHE-TV.

CALL LETTER ACTIONS

■ Tele-Americas Corp. of Fla., Miami. Granted WTML(TV).

■ KSTT Inc., Davenport, Iowa. Granted KSTT-TV.

■ Highwood Service Inc., Topeka, Kan. Granted KTSB(TV).

■ *Kentucky State Board of Education, Covington, Ky. Granted *WCVN(TV).

■ WKBG Inc., Cambridge, Mass. Granted WKBG-TV.

■ Tele/Mac of Jackson, Jackson, Miss. Granted WAPT(TV).

■ Music City Video Corp., Nashville. Granted WMCV(TV).

■ Radio Longview Inc., Longview, Tex. Granted KLUE-TV.

Existing TV stations

OTHER ACTIONS

■ By memorandum opinion and order, commission denied petition of North Dakota Broadcasting Inc., licensee of KKJB-TV to reassign ch. 4 upon which it operates from Valley City to Fargo, N. D. Petitioner relied on fact that various measures to become more competitive with Fargo's two TV stations have not attained that objective. Commission felt that sufficient experience in this respect had not yet been gained from station's change of transmitter site since operation did not commence until March 1966. Commissioner Wadsworth dissented—would vote for notice of proposed rulemaking. Action Dec. 21.

CALL LETTER APPLICATIONS

■ WCMU(TV), Plains TV Corp., Champaign, Ill. Requests WICD(TV).

■ WISE-TV, Thoms Radio-TV Enterprises, Asheville, N. C. Requests WANC-TV.

New AM stations

APPLICATIONS

Fort Lauderdale, Fla.—Lauderdale Broadcast Inc. Seeks 1190 kc, 5 kw-D. P. O. address: 712 Dade Federal Building, Miami 33131. Estimated construction cost \$141,000 first-year operating cost \$150,000; revenue \$155,000. Principals: Lee Ruwitch, secretary, Gordon Sherman, president and Jesse D. Fine, vice president (each 33%). Mr. Sherman is president, director and sole stockholder in Orlando Radio and Television Broadcasting Corp., licensee of WHY-AM-FM Orlando, Fla., secretary, treasurer, director and stockholder of WROD Inc., licensee of WROD Daytona, Fla., president, director and stockholder of Broadcast Enterprises Inc., licensee of WMMB and WURL-FM Melbourne, Fla. and has interest in trust company. Mr. Ruwitch is secretary-treasurer, director and stockholder of Broadcast Enterprises, president, director and stockholder of WROD, president, director and stockholder of printing company, Broward Review, Lee Offset Co., Ruwitch Corp., Harmony of Ft. Lauderdale Inc. Mr. Fine is vice president of Lauderdale Broadcast Inc. Ann. Dec. 27.

Chariton, Iowa—Chariton Radio Co. Seeks 1130 kc, 500 kw-D. P. O. address: Chariton. Principals: Alfred R. Sundberg and James J. Delmont plus others. Mr. Sundberg is attorney and has interest in KSMM Shakopee, Minn. and has interest in application for new TV at Rochester, Minn. Mr. Delmont is in TV productions with Delher Productions Inc. and has interest in application

for new AM in River Falls. Wis. Ann. Dec. 27.

Mt. Pleasant, Iowa—B.C.S.T. Company of Iowa Inc. Seeks 1130 kc, 0.25 kw-D. P. O. address: 207 North Jefferson Street, Mt. Pleasant 52641. Estimated construction cost \$21,250; first-year operating cost \$41,000; revenue \$41,000. Principals: Edward R. Carney Jr., president, Wilfred B. Hoaglin, vice president, W. K. Rogers Jr., secretary-treasurer, plus others. Mr. Carney is engineering director of Radio Ann Arbor. Mr. Hoaglin is vice president and stockholder of bank and trust company. Mr. Rogers is employed with Mt. Pleasant Daily News and is consulting engineer. Ann. Dec. 27.

Red Springs, N. C.—K&R Broadcasting Corp. Seeks 710 kc, 5 kw-D. P. O. address: 209 West Broad Street, St. Pauls, N. C. 28384. Estimated construction cost \$58,771; first-year operating cost \$63,000; revenue \$63,900. Principals: Thomas J. Rogers, president (50%), Frederick R. Keith Jr., vice president and Thomas J. Keith, secretary-treasurer (each 25%). Mr. Rogers is manager of WTGR Myrtle Beach, S. C. Mr. F. Keith is chemical engineer. Mr. T. Keith is in farming. Ann. Dec. 27.

Heath, Ohio—Central Ohio Broadcasting Co. Seeks 1000 kc, 0.25 kw. P. O. address: 44 East Broad Street, Columbus, Ohio 43215. Estimated construction cost \$30,709; first-year operating cost \$37,864; revenue \$41,300. Principals: Thomas R. Danley (37.36%), James W. Feasel (41.09%) and others. Mr. Danley is vice president of H. Bruce Advertising Agency. Mr. Feasel is president, treasurer and stockholder of Scioto Broadcasting Co., applicant for new AM and engineer at WJNI Columbus. Ann. Dec. 27.

Warren, Ohio—Howard L. Burris. Seeks 1000 kc, 1 kw-D. P. O. address: 3034 Cleveland Avenue, Washington. Estimated construction cost \$62,197; first-year operating cost \$48,000; revenue \$60,000. Principal: Howard L. Burris, 100% owner and 50% ownership, officer and director of new AM application filed for 850 kc, Nassau Bay, Tex. Dec. 19. Ann. Dec. 27.

Houston-Artlite Broadcasting Co. Seeks 850 kc, 10 kw-D. P. O. address: 2411 Times Boulevard, Houston 77005. Estimated construction cost \$146,287.98; first-year operating cost \$94,700; revenue \$148,500. Principals: Donald B. Wigginton, president (83%) and Daniel Dean Becker, vice president and secretary-treasurer (14.1%) and others. All Media Properties Inc. is 100% owner of Artlite. Mr. Wigginton is president of Artlite Outdoor Advertising Co., vice president and director of financing company, president and sole stockholder of trust company and owner of real estate firm. Mr. Becker is engineering consultant and technical consultant for Artlite Outdoor Advertising. Ann. Dec. 27.

Houston—Houston Radio Inc. Seeks 850 kc, 5 kw-D. P. O. address: 4118 Tartan Lane, Houston 77025. Estimated construction cost \$124,905.59; first-year operating cost \$180,000; revenue \$200,000. Principals: Sidney Carl Mark (75%) and M. J. Butler (25%). Mr. Mark is 60% owner, president and treasurer of KAKC of Tulsa Inc., licensee of KAKC-AM-FM Tulsa. Mr. Butler has no other business interests. Ann. Dec. 27.

Nassau Bay, Tex.—Jester Broadcasting Co. Seeks 850 kc, 1 kw-D. P. O. address: c/o Mr. Rex G. Baker Jr., Southwestern Savings and Loan Association, Nassau Bay. Estimated construction cost \$47,100; first-year operating cost \$60,000; revenue \$72,000. Principals: Howard L. Burris and Rex G. Baker Jr. (each 50%). Mr. Burris owns business consultant firm and has application for new AM in Warren, Ohio, filed Dec. 19. Mr. Baker is attorney and president, director and stockholder of Southwestern Savings and Loan Association, development company, bank, student housing, Baker Properties Inc. and investors company. Ann. Dec. 27.

Longview, Tex.—Edd Thomas. Seeks 850 kc, 0.25 kw-D. P. O. address: Box 2224, Longview 75601. Estimated construction cost \$17,588; first-year operating cost \$40,000; revenue \$50,000. Principal: Mr. Thomas is partner in supermarket and holds all capital stock in Cash Creations Inc., public relations and advertising firm. Ann. Dec. 27.

Blacksburg, Va.—Blue Ridge Broadcasting. Seeks 710 kc, 5 kw-D. P. O. address: 604 Elk Avenue, Elizabethton, Tenn. Principals: C. M. Taylor (60%) and J. H. Lewis (40%). Mr. Taylor is officer and director of WIDD Elizabethton. Mr. Lewis is officer and director of WIDD, stockholder in Holston Broadcasting Corp., Lakeview Golf Club, mobile home park and owner of carpet center. Ann. Dec. 27.

Centreville, Va.—Centreville Broadcasting Co. Seeks 1000 kc, 1 kw-D. P. O. address: 711 14th Street, N.W., Washington 20005. Principals: Laurence Levitan, president and

treasurer, Paul H. Weinstein, vice president and secretary (each 32.50%) and Serge Bergen (17.50%) and others. Mr. Levitan is attorney. Mr. Weinstein is attorney. Mr. Bergen is consulting engineer and part-time engineer at WASH(FM) Washington. Ann. Dec. 27.

Charlottesville, Va.—Dr. Charles Wm. Hurt. Seeks 1400 kc, 1 kw. P. O. address: Route 29 North, Charlottesville 22901. Estimated construction cost \$21,000; first-year operating cost \$80,000; revenue \$125,000. Principals: Mr. Hurt (100%) is owner and president of land company, owner and president of real estate corporations and owner and president of WVIR-TV Charlottesville. Ann. Dec. 28.

Green Bay, Wis.—Frank M. Cowles. Seeks 1080 kc, 5 kw-D. P. O. address: 332 Iriquois Street, Green Bay 54301. Estimated construction cost \$99,802.42; first-year operating cost \$75,000; revenue \$90,000. Principals: Mr. Cowles is president, manager and stockholder of commercial laundry concern, president and stockholder of towel service, manager of farm, president of iron ore company, vice president and stockholder of construction mining company and has real estate. Ann. Dec. 28.

FINAL ACTIONS

McLeansboro, Ill.—Hamilton County Broadcasting Co. Broadcast Bureau granted 1060 kc, 250 w-D. P. O. address c/o Harold Frederick Cline, 111 E. Ford, Harrisburg, Ill. 62946. Estimated construction cost \$20,699; first-year operating cost \$32,000; revenue \$40,000. Principals: John Elder Chissoer, Bonita Karnes Chissoer, Harold Frederick Cline, Bill Travis Plater (each 2.5%), Donald E. Mitchell (10%). Mr. Cline and Mr. Plater are employees of WSIL-TV Harrisburg; Dr. Chissoer and Dr. Mitchell are physicians. Action Dec. 20.

OTHER ACTIONS

■ Review board in Eugene, Ore. standard broadcast proceeding, Docs. 15998-16000, granted motion filed on Dec. 20 by Hi-Desert Broadcasting Corp. and extended to Jan. 6 time within which to file exceptions and supporting brief to initial decision herein (FCC 66D-83, released Nov. 22). Board Member Nelson absent. Action Dec. 22.

■ Review board in Loiza, P. R. standard broadcast proceeding, Docs. 16890-1, granted petition filed on Dec. 19 by Augustine L. Cavallaro Jr. and extended to Dec. 30 time within which to file responses to oppositions filed on Nov. 16 by Luis Prado Martorell to Cavallaro's petitions. Board Member Nelson absent. Action Dec. 22.

■ Review board in Everett, Pa. standard broadcast proceeding, Docs. 15942-3, granted request filed on Dec. 20 by Broadcast Bureau and extended to Dec. 28 time within which to file responses to the petition to reopen record and enlarge issues filed on Dec. 2 by Dennis A. and Willard D. Sleigher. Board Member Nelson absent. Action Dec. 22.

ACTIONS ON MOTIONS

■ Hearing Examiner Charles J. Frederick on Dec. 21 in proceeding on AM applications of Monroeville Broadcasting Co., Monroeville, Pa. and Miners Broadcasting Service Inc. (WMBMA) Ambridge-Alliquippa, Pa. granted petition of applicant Miners Broadcasting Service Inc. and extended date for filing reply findings from Dec. 22 to Jan. 12, 1967 (Docs. 14082, 14088).

■ Hearing Examiner Isadore A. Honig on Dec. 20 in proceeding on AM applications of Circle L Inc., Reno, Nev., et al., scheduled oral argument for Dec. 22 in courtroom No. 2, Internal Revenue building, on petition for leave to amend of applicant Radio Nevada (Docs. 16110-13, 16115).

■ Hearing Examiner Forest L. McClenning on Dec. 22 in proceeding on AM applications of Charles W. Jobbins, Costa Mesa—Newport Beach, Calif., et al., granted petition for leave to amend application of Western Broadcasting Corp. (broadcast ownership change). (Docs. 15752, 15754-56, 15758-60, 15762-66).

CALL LETTER APPLICATIONS

■ Victor A. Leisner, Thurmont, Md. Requests WGOT.

■ Hemingway Broadcasting Co., Hemingway, S. C. Requests WKYB.

CALL LETTER ACTIONS

■ Fort Wayne Broadcasting Co., Fort Wayne, Ind. Granted WFWR.

Existing AM stations

APPLICATIONS

WYNK Baton Rouge, La.—Seeks CP to increase power from 500w to 5kw; install DA-D; change ant.-trans. to Louisiana Ave., 0.7 mi. west hwy. 1, Baton Rouge; change

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SUMMARY OF COMMERCIAL BROADCASTING

Compiled by BROADCASTING, Dec. 22

	Lic.	ON AIR CP's	NOT ON AIR CP's	TOTAL APPLICATIONS for new stations
AM	4,080	16	88	401
FM	1,530	34	257	202
TV-VHF	476	18	24	188 ¹
TV-UHF	93	30	115

AUTHORIZED TELEVISION STATIONS

Compiled by BROADCASTING, Dec. 22

	VHF	UHF	Total
Commercial	519 ^a	239	758
Noncommercial	70	98	168

COMMERCIAL STATION BOXSCORE

Compiled by FCC, Sept. 30, 1966

	AM	FM	TV
Licensed (all on air)	4,071 ^a	1,514	567 ^a
CP's on air (new stations)	22	49	46 ^a
CP's not on air (new stations)	75	245	127
Total authorized stations	4,170	1,808	746
Applications for new stations (not in hearing)	299	146	109
Applications for new stations (in hearing)	81	42	66
Total applications for new stations	380	188	175
Applications for major changes (not in hearing)	175	41	26
Applications for major changes (in hearing)	33	0	9
Total applications for major changes	208	41	35
Licenses deleted	0	0	0
CP's deleted	1	1	0

¹ Breakdown on UHF and VHF applications not available.

^a Includes three noncommercial stations operating on commercial channels.

^a In addition, two AM's operate on Special Temporary Authority.

^a In addition, two licensed VHF's and two licensed UHF's are not on the air.

^a In addition, two VHF's operate with Special Temporary Authority.

studio location and remote control to 820 Commerce Bldg., Baton Rouge, and install new trans. (Gates BC-5H 1380kc). Ann. Dec. 27.

WROA Gulfport, Miss.—Seeks CP to change hours of operation from daytime to unlimited, using power of 5kw night and 1kw daytime; change ant.-trans. location to 6 mi. north of Gulfport; install DA system (DA-N); install new trans. (Gates BC-5p-2 1390 kc). Request waiver of Sec. 73.188(a) (1) of rules. Ann. Dec. 27.

WLKX Newport, Tenn.—Seeks CP to change hours of operation from daytime to unlimited, using power of 500w, 5kw; install DA-N; change ant.-trans. and studio location to 1.7 mi. west of center of Newport. Ann. Dec. 28.

KIXI Seattle, Wash.—Seeks CP to increase daytime power from 1kw to 5kw; change from DA-1 to DA-2; change daytime ant.-trans. location (two site operation); install new trans. (CCA AM 5000D) for daytime operation. Ann. Dec. 28.

FINAL ACTIONS

KASA Phoenix, Ariz.—FCC waived Sec. 73.37 of rules and granted application (file No. BMP-11937) for mod. of CP to specify maximum expected operating values (MEOV's). Action Dec. 21.

WMAS-AM-FM Springfield, Mass.—Broadcast Bureau granted renewal of licenses. Action Dec. 23.

KANN Ogden, Utah.—Broadcast Bureau granted CP to change frequency to 1090 kc; condition. Action Nov. 29.

OTHER ACTIONS

By memorandum opinion and order, commission denied petition for reconsideration of order (FCC 66-646, released July 15) designating renewal application of Allen C. Bigham Jr. (KCTY) for hearing in the Salinas, Calif. AM proceeding (Doc. 16769). Commissioner Loevinger concurred in result, but would have disposed of the matter under Sec. 1.111 of the Commission's rules. Action Dec. 21.

By memorandum opinion and order, commission denied petition by Annapolis Broadcasting Corp. for reconsideration of

commission action of Sept. 14, denying applicant's petition for waiver of Sec. 1.569 of rules and returning its application to increase power of daytime WANN Annapolis, Md. on 1190 kc-DA, from 10 kw to 50 kw. Commissioner Lee abstained from voting. Action Dec. 21.

By commission action on Dec. 21, WEPP-AM-FM were granted one-year renewal of licenses, expiring Jan. 1, 1968. Commission found that licensee of stations had violated operator and logging requirements, had broadcast 30 sponsored announcements without required sponsorship identification, had been guilty of many technical violations and had failed to take adequate steps to prevent possible use of its facilities for improper purposes, in view of the fact that potential conflict of interest existed with respect to at least one employee, a disc jockey who was permitted to participate in decisions to place his own record on the WEPP play list. Commissioner Cox concurred, would have also imposed forfeiture; Commissioner Loevinger dissented to letter.

WINA-AM-FM Charlottesville, Va., were by commission action of Dec. 21 granted waiver of provisions of Sec. 317 of Communications Act, Sec. 73.119 and 73.289 of rules regarding a classified advertising program broadcast twice each day for approximately seven minutes. Commission's waiver was consistent with its prior action on application by licensees of WFBR and WVIP.

Broadcast Bureau granted renewal of licenses for following stations: KBGO Waco, Tex.; WAGE Leesburg, Va.; WAGS Bishopville, S. C.; WAIM Anderson, S. C.; WBBO-AM-FM Forest City, N. C.; WCAC (FM) Anderson, S. C.; WCKI Greer, S. C.; WCLI-AM-FM Corning, N. Y.; WDAR Darlington, S. C.; WDNC-FM Durham, N. C.; WFGV Fuquay Springs, N. C.; WLOE-FM Leaksville, N. C.; WRAD-AM-FM Radford, Va.; *WSBF-FM Clemson, S. C. and *WVBU-FM Lewisburg, Pa. Action Dec. 21.

ACTIONS ON MOTIONS

Chief Hearing Examiner James D. Cunningham on Dec. 21 in proceeding on AM application of Allen C. Bigham Jr., Salinas,

Calif., for renewal of license of KCTY continued hearing without date pending action of commission on applicant's petition for reconsideration and grant (Doc. 16769).

Hearing Examiner Herbert Sharfman on Dec. 22 in proceeding on application of Arthur Powell Williams for renewal of license of KLAV Las Vegas, Nev., continued without date hearing scheduled for Jan. 17 (Doc. 16864).

CALL LETTER APPLICATIONS

WAQE, WTOW Inc., Towson, Md. Requests WTOW.

KOFE Robert Lloyd Hoover, Pullman, Wash. Requests KPUL.

CALL LETTER ACTIONS

WWIL, Van Patrick Broadcasting Co., Fort Lauderdale, Fla. Granted WSRF.

New FM stations

APPLICATIONS

*Naperville, Ill.—North Central College. Seeks 89.1 mc, ch. 206, 1 kw. Ant. height above average terrain 706.9 ft. P. O. address: 30 North Brainard Street, Naperville 60540. Estimated construction cost \$13,900; first-year operating cost \$3,000. Principals: Milton E. Stauffer, chairman of board and Dr. Irvin F. Keeler, vice chairman plus others. Ann. Dec. 27.

*Lowell, Mass.—Lowell Technological Institute of Massachusetts. Seeks 91.5 mc, ch. 218, .010 kw. Ant. height above average terrain D.N.A. P. O. address: Joseph V. Kopycinski, Alumni Memorial Library, Lowell. Estimated construction cost \$270; first-year operating cost \$2,000. Principals: Martin J. Lydon, president and Everett V. Olsen, assistant to president plus others. Ann. Dec. 27.

Athens, Tenn.—Athens Broadcasting Inc. Seeks 98.3 mc, ch. 252, 2.2 kw. Ant. height above average terrain 345 ft. P. O. address: 110A Jackson Street, N. E., Athens 37303. Estimated construction cost \$20,588.80; first-year operating cost \$30,000; revenue \$40,000. Principals: William P. Atkins, vice president. Ann. Dec. 28.

Paris, Tenn.—Paris Broadcast Co. Seeks 105.5 mc, ch. 228A, 3 kw. Ant. height above average terrain 219 ft. P. O. address: North Poplar Street, Paris. Estimated construction cost, none; first-year operating cost \$10,000; revenue \$10,500. Principals: J. Kenneth Marston, executive vice president and general manager, Simpson Russell, chairman of the board and Aaron B. Robinson Jr., president. The National Bank of Jackson, trustee u/w of Aaron B. Robinson, deceased, owns 75% of Lawrenceburg Broadcasting Co., licensee of WDXE; 64% of Dixie Broadcasting Co., licensee of WDXI-AM-TV; 70% of Union City Broadcasting Inc., licensee of WENK; 62.5% of The Corinth Broadcasting Inc., licensee of WCMA Corinth, Miss.; 62.7% of Paris Broadcasting Co., licensee of WTPR Paris, and 67.3% of Clarksville Broadcasting Co., licensee of WDXN Clarksville, Tenn. Ann. Dec. 28.

FINAL ACTIONS

Mobile Broadcast Service Mobile, Ala.—Broadcast Bureau granted CP to change ant.-trans. and studio location, increase ERP to 100 kw, and height to 480 ft., install new ant. Action Dec. 14.

Pensacola, Fla.—West Florida Broadcasting Co. Broadcast Bureau granted 101.5 mc, ch. 268, 50 kw. Ant. height above average terrain 430 ft. P. O. address: c/o Curtis A. Golden, 207 Willings St., Milton, Fla. 32570. Estimated construction cost \$48,155; first-year operating cost \$35,000; revenue \$45,000. Principals: Curtis A. Golden (50.8%), Ira D. Wells, Harry C. Teague and Albert Golden (each 16.4%). Curtis Golden is attorney. Mr. Wells is owner of marina. Mr. Teague is executive of bank. Albert Golden is in oil business. West Florida Broadcasting is applicant for assignment of license of WSRA Milton, Fla. Action Dec. 23.

*Sioux Center, Iowa—Dordt College Inc. Broadcast Bureau granted 91.3 mc, ch. 217, 48 kw. Ant. height above average terrain 300 ft. P. O. address: Dordt Campus, Sioux Center 51250. Estimated construction cost \$25,000; first-year operating cost \$18,000. To be administered by board of trustees. Action Dec. 23.

Hastings, Mich.—Barry Broadcasting Co. FCC granted 100.1 mc, ch. 261, sharing with WBCH 3 kw. Ant. height above average terrain 94 ft. P. O. address: Box 88 Hastings 49058. Estimated construction cost \$4,770; first-year operating cost \$8,500; revenue \$12,500. Principal: Kenneth Radant, president. Action Dec. 21.

Starkville, Miss.—Joe Phillip, C. C. Holsinshead, Mrs. Harriet K. Hartness and Mrs. Margaret B. Imes, executrix of estate of Grady Imes, deceased d/b as The Starkville Broadcasting Co. Broadcast Bureau granted

106.3 mc, ch. 292, 3 kw. Ant. height above average terrain 220 ft. P. O. address: c/o Joe Phillips, WSSO, Starkville 39759. Estimated construction cost \$11,250; first-year operating cost \$3,000; revenue \$5,000. Starkville Broadcasting is licensee of WSSO Starkville. Action Dec. 27.

*Ashland, Ohio—Ashland College. Broadcast Bureau granted 88.1 mc, ch. 201, 10 w. Ant. height above average terrain 102 ft. P. O. address: c/o Richard Leidy, 401 College Ave., Ashland 44805. Estimated construction cost \$2,706; first-year operating cost \$3,000. To be supported by university appropriations. To be administered by board of trustees. Action Dec. 21.

*Eugene, Ore.—Lane Community College. Broadcast Bureau granted 90.3 mc, ch. 212, 44 kw. Ant. height above average terrain minus 61 ft. P. O. address: c/o Dr. Dale P. Parnell, 200 North Monroe St., Eugene 97402. Estimated construction cost \$8,943; first-year operating cost \$1,100, to be supported by college appropriations. To be administered by board of directors. Action Dec. 27.

Wenatchee, Wash. Westcoast Broadcasting Co.—FCC granted CP for new class C FM to operate on ch. 271 (102.1 mc), ERP 35 kw, with ant. height of 2,650 ft. Commissioner Cox abstained from voting. Action Dec. 21.

OTHER ACTIONS

■ Review board in St. Louis standard broadcast proceeding, Docs. 15615 and 15617. Board Members Berkemeyer, Nelson and Pincock adopted decision granting application of Lorenzo W. Milam & Jeremy D. Lansman, a partnership, for a CP to operate FM facility (102.5 mc, ch. 273) in St. Louis, and denied application of Christian Fundamental Church for similar facilities. Board Member Pincock dissenting with statement. Action Dec. 16.

ACTIONS ON MOTIONS

■ Chief Hearing Examiner James D. Cunningham on Dec. 21 designated Hearing Examiner Basil P. Cooper to serve as presiding officer in proceeding on FM applications of Albert I. Chance and Virginia C. Chance, joint tenants, and Joseph Gamble Stations Inc., all Stockton, Calif.; scheduled prehearing conference for Jan. 13 and hearing for Jan. 24 (Docs. 17041-42).

RULEMAKING PETITION

DeWitt Broadcasting Inc., DeWitt, Ark.—Requests assignment of FM ch. 244A to DeWitt. Ann. Dec. 28.

CALL LETTER APPLICATIONS

■ Lunde Corp., Ames, Iowa. Requests KLFM.
 ■ Somerset Community College, Somerset, Ky. Requests WSCC(FM).
 ■ Corpus Christi Broadcasting Inc., Corpus Christi, Tex. Requests KSIX-FM.
 ■ M.W.C. Broadcasting Co., Memphis, Tex. Requests KMFS(FM).

CALL LETTER ACTIONS

■ Regents of University of California, Berkeley, Calif. Granted *KALX(FM).
 ■ Flamingo Broadcasting Co., Hialeah, Fla. Granted WHMS(FM).
 ■ Northwest Nazarene College, Nampa, Idaho. Granted *KCRH(FM).
 ■ Charles Palmer Rowland, Winnebago, Ill. Granted WRVI(FM).
 ■ Guaranty Broadcasting Corp., Baton Rouge. Granted WAFB-FM.
 ■ Ditmar Broadcasting Co., St. Johns, Mich. Granted WREJ-FM.
 ■ Century Radio Corp., Baldwinsville, N. Y. Granted WSEN-FM.
 ■ Ann Broadcasting Co., Muskogee, Okla. Granted KMMM-FM.
 ■ Borinquen Broadcasting Co., Caguas, P. R. Granted WVJP-FM.
 ■ Texas Broadcasting Inc., Nacogdoches, Tex. Granted KSFA-FM.

DESIGNATED FOR HEARING

KLRA Inc. and KAAY Inc., Little Rock, Ark.—FCC designated for consolidated hearing applications for new FM's to operate on ch. 253 (98.5 mc)—KLRA with ERP of 100 kw and ant. height of 177 ft.; KAAY with ERP of 100 kw and ant. height of 306.7 ft., and Valley Corp. with ERP of 100 kw and ant. height of 337 ft. Action Dec. 21.

Existing FM stations

APPLICATIONS

WBOC-FM Salisbury, Md.—Seeks CP to change station location from Salisbury to Ocean City-Salisbury, both Maryland; change ant.-trans. location to on west side of Hall Road approximately 1.5 mile south of Whalesville, Md.; establish second main studio at Philadelphia Avenue and Dor-

chester Street, Salisbury; operate trans. by remote control from first main studio (radio-TV Park, U. S. #13, ¼ mile northeast of Salisbury, Md.) install new trans. (RCA BTF-10E); install new dual polarized ant. (RCA BFC-8, 8 sections); change frequency from 94.3 mcs, ch. 232 to 104.7 mcs, ch. 284; increase TPO to 7.6 kw; increase horizontal and vertical ERP to 24 kw, and increase ant. height to 666 ft. Request waiver of sec. 73.210 of rules. Ann. Dec. 21.

FINAL ACTIONS

KERR(FM) Lloyd M. Mark, Salinas, Calif.—Broadcast Bureau granted license covering new FM. Action Dec. 27.

WSAC-FM Fort Knox, Ky.—Broadcast Bureau granted license covering new FM. Action Dec. 20.

WJRS-FM Jamestown, Ky.—Broadcast Bureau granted license covering CP which authorized new FM. Action Dec. 20.

WHAS-FM Louisville, Ky.—Broadcast Bureau granted license covering new FM. Action Dec. 20.

*WGBH-FM Boston—Broadcast Bureau granted mod. of CP to increase ERP to 100 kw. Action Dec. 20.

*WOUB-FM Athens, Ohio—Broadcast Bureau granted CP to change facilities of noncommercial educational station to ch. 203 (88.5 mc) with ERP 200 kw, ant. height 690 ft. Action Dec. 27.

*WFOS(FM) Chesapeake, Va.—Broadcast Bureau granted license. Action Dec. 21.

WPHD(FM) Norfolk, Va.—Broadcast Bureau granted license covering new FM. Action Dec. 20.

KISW(FM) Seattle, Wash.—Broadcast Bureau granted CP to make changes in ant. system, decrease ERP to 19.5 kw, ant. height 360 ft. Action Dec. 23.

OTHER ACTIONS

■ Sec. 73.242(a) of commission's rules provides that FM stations in cities of over 100,000 can devote no more than 50% of their broadcast time to duplicating programs of commonly-owned AM's in same local area. Exemption for good cause shown is provided for. By actions of Dec. 21 the commission: (1) by memorandum opinion and order denied petitions of three stations

(WRKO-FM Boston, WROC-FM Rochester and WTOP-FM Washington) for reconsideration of earlier actions denying their requests for long term exemption; (2) by order granted these stations and 10 others until April 1, 1967 to come into compliance with rule, and (3) by order added new Sec. 0.281 (c)(c) of its rules, giving chief, Broadcast Bureau, authority to act on requests for exemption from this rule, granting them for good cause for periods up to three months. Action Dec. 21.

RULEMAKING PETITION

State Board of Education acting as the Board of Trustees of Idaho State University (KBGL-FM) Pocatello, Idaho—Requests institution of rulemaking procedure to amend rules so as to declare ch. 10 an educational reserved ch. in Pocatello. Ann. Dec. 28.

CALL LETTER APPLICATIONS

■ WAQE-FM, WTOW Inc., Baltimore. Requests WTOW-FM.
 ■ WMMB-FM Broadcast Enterprises Inc., Melbourne, Fla. Requests WYRL(FM).

CALL LETTER ACTIONS

■ WWIL-FM, Van Patrick Broadcasting Co., Fort Lauderdale, Fla. Granted WSRF-FM.
 ■ KDTH-FM, Telegraph-Herald Inc., Dubuque, Iowa. Granted KFMD(FM).

Translators

ACTIONS

W02AP Marshall, N. C.—Broadcast Bureau granted mod. of CP for VHF TV translator to change frequency from ch. 2, to ch. 8, change trans. location to Roberts Mountain. Call letter change to W08AX. Action Dec. 27.

Bryce Lions TV Committee Bryce Canyon and Airport, Utah—Broadcast Bureau granted CP for VHF-TV translator to operate on ch. 7 by rebroadcasting programs of KCPX-TV (ch. 4) at Salt Lake City. Action Dec. 19.

Bryce Lions TV Committee Bryce Canyon and Airport, Utah—Broadcast Bureau granted

Continued on page 135

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- DISPLAY ads \$25.00 per inch—STATIONS FOR SALE, WANTED TO BUY STATIONS, EMPLOYMENT AGENCIES, and BUSINESS OPPORTUNITY advertising require display space. 5" or over Billed R.O.B. rate.
- All other classifications, 35¢ per word—\$4.00 minimum.
- No charge for blind box number. Send replies: c/o BROADCASTING, 1735 DeSales St., N.W., Washington, D. C. 20036.

APPLICANTS: If tapes, films or packages submitted, \$1.00 charge each for handling. (Forward remittance separately please) All transcriptions, photos, etc., sent to box numbers are sent at owner's risk. BROADCASTING expressly repudiates any liability or responsibility for their custody or return.

RADIO

Help Wanted—Management

Midwest AM, FM-Stereo wants aggressive, experienced man in sales and programing to take complete charge of Stereo-FM operation. Would be able to call on all accounts in this medium market for FM-stereo sales and direct programing. Send resume to Box M-123, BROADCASTING.

"Texas daytimer needs sales minded manager who will be active in station and community activities. Must have sales ability with willingness to work. Station located in city of 10,000. Opening in a few weeks. Replies confidential." Box A-19, BROADCASTING.

Station manager—Must have successful experience in direct sales, sales training, supervision and management; ability to recruit, train and supervise and effective staff is essential. Long established profitable station; initiative within established policies. Complete information in confidence first letter including detailed employment history and compensation requirements. Future equity possible but not essential. Box A-51, BROADCASTING.

Fulltime station in Little Falls, New York (WLFH) needs manager with proven sales ability. Stock ownership available right now for qualified man. Send full background and reference plus salary desired.

Staffing a new station: Need manager, salesmen, announcers, and engineer. Norman A. Thomas & Associates, P. O. Box 428, Chattanooga, Tenn. 37401.

Sales

Salesman for high volume station Houston. Texas, management capability, 5 station group, proven record, top salary plus bonus. Box L-174, BROADCASTING.

"We are looking for a salesmanager for a very profitable small market AM & FM operation. The man we want will probably be manager within six months as we are expanding. If you can really sell. If you want to make money. Send full details to Box A-16, BROADCASTING.

National station representative expanding sales force in Eastern, Midwestern, and West Coast offices. Seeking salesmen at all levels. Salaries open. Broadcast sales background with rep or station required. Reply in confidence with detailed resume. Box A-20, BROADCASTING.

Excellent opportunity for local time salesman in Southwest Iowa. Only those who want a permanent, secure position and whose personal and credit references are excellent need apply. Contact Sales Manager. KMA, Shenandoah, Iowa.

Sales manager material? Established account list, escalating commission, lots of fringe benefits including bonus, station well equipped, some announcing, growing market with new shopping center starting next spring. KMMO Marshall, Mo.

Rapid expansion demands capable salesmen. Five figure income certain for proven sales ability. Apply KMO Radio, Tacoma, Washington.

Salesman-sales manager for leader, two station market. Active account list. Heart of Big Sky Country. Contact Ed Peiss, KXLF, Butte, Montana.

"Immediate opening for experienced, aggressive, energetic sales man at southwestern Virginia full time, top-rated contemporary music station. Market of more than 200,000 is excellent for raising your family. Established account list, unlimited potential, with compensation open for the right man. Rush resume, references, requirements and recent photograph to Don Foutz, WROV, P. O. Box 4005, Roanoke, Virginia."

Sales—(cont'd)

Representatives wanted—Large established Eastern manufacturer needs representatives for FCC type accepted AM and FM broadcast transmitter line. Selected territories available throughout U.S. Established broadcast equipment representatives preferred, but will consider individuals in related areas of the broadcast field. Interested parties are requested to reply to Mr. L. K. Peetoom, American Electronic Labs, Inc., P.O. Box 552, Lansdale, Pa., 19446.

Announcers

Top 40 dj, medium market, New England. Immediate opening. Send recent photo, resume and tape. Box H-181, BROADCASTING.

Morning man. Experienced only. Good music. Pleasant voice. Excellent pay. Operate own board. Send tape and resume to Box L-23, BROADCASTING.

Experienced announcer-newscaster needed for Ohio daytimer. We will send you to school to get a first phone. 110/wk start. (If you already have list, we will start at 135/wk.) Box M-6, BROADCASTING.

Career opportunity. Michigan MOR expanding. Large market group ownership. \$110 - \$135. Tape, resume to Box M-119, BROADCASTING.

Newsmen-young hustler with "beat" coverage experience. Must have authoritative mature voice. Expanding news operation. Large Fla. Market needs aggressive man who can take directions. Send Tape & resume to Box M-169, BROADCASTING.

Three mature voiced, first phone jocks. Midwest medium market. Group operated, top benefits. Send resume tape, photo and salary requirements. Box M-178, BROADCASTING.

Experienced announcer-newscaster needed for Ohio daytimer. We will send you to school to get a first phone. \$110 wk start. (If you already have list, we will start at \$135 wk.) Box M-215, BROADCASTING.

Announcer—first phone for radio announcing and TV switching assignments with powerful midwestern outlets. Beautiful family city under 100,000. Recreational and educational center. Excellent salary and fringe benefits. Fine opportunity for competent 1st class man to combine announcing and light maintenance talents. Send resume, audition tape and recent photograph to Box M-219, BROADCASTING.

Progressive midwest stations seek jocks and newsmen for permanent positions. Jocks can be MOR or top 40. Send tape and resume today to Box M-242, BROADCASTING.

Experienced wake-up personality with straight or gimmick format for MOR swinger in 5 station, eastern market. We've got the newsmen, contests & gimmicks to back you up and you'll fill the shoes of a good jock who's ready to help pave the way for you. Modern air-conditioned studios with top quality equipment. Send tape, resume & references at once. We're ready to move. All tapes returned. Box M-250, BROADCASTING.

Wanted—Radio announcer to function as news director; also will need to run a board shift with record show for Arizona daylight station. Send info and tape to Box A-25, BROADCASTING.

Middle of the road station in the Midwest wants a thinking, ambitious, aggressive radio announcer for straight staff work. Excellent career opportunity, in a major college town. Merit increases and excellent fringe benefits. Send resume, tape, complete details salary expected to Box A-27, BROADCASTING.

Announcers—(cont'd)

\$120. weekly plus excellent fringe benefits for experienced and versatile TV and radio announcer. Powerful midwestern outlet in city under 100,000. Box A-30, BROADCASTING.

Progressive Penna. station needs modern, upbeat C & W personality. First phone desirable. Good pay for right man. Send tape, resume Box A-31, BROADCASTING.

Young sportscaster with radio background, who'd like to gain experience in television while continuing to develop radio talent. Must be strong in play-by-play and must have ability to assist in obtaining, writing and airing sportscasts. Must have professional attitude, desire to learn and must have respect for accuracy. College graduate preferred. Send photo, tape, complete resume and anticipated salary to Box A-35, BROADCASTING.

Experienced announcer with first class license for MOR Pennsylvania daytimer. Send resume and tape Box A-40, BROADCASTING.

"Number one station in a Midwest market of 325,000 needs a nighttime swinger. Must be teen oriented and experienced in all phases of a swinging Top 40 operation. Send tape and complete resume to Box A-42, BROADCASTING.

Announcer, preferably with first phone—for Ohio daytimer. Middle of road format. Better than average salary plus excellent company benefits. Box A-54, BROADCASTING.

An established midwest metro contemporary music station is adding a deejay to its growing staff. Minimum of three years commercial experience required, production ability also desirable, expanding to television in 1967, excellent opportunity. Send tape and resume to James M. Watt, KSTT, Inc., Davenport, Iowa.

Combination announcer-engineer. Must have first ticket. Pay commensurate with ability. KWBB, Box 486, Wichita, Kansas.

Needed now: Announcer with first class ticket. No engineering required. Must pull air shift late afternoon and night. Will accept a person with little experience if desire is present. Salary open. Call A. K. Harmon, Station WBSC, Bennettsville, S. C.

Announcer . . . Experienced. Middle of the Road Music Station. Right salary for the right man. Send tape & resume to WCVI Conneltsville, Pennsylvania.

Immediate opening for announcer with first phone. No maintenance. Liberal benefits. Send salary requirement, tape, resume WEED, Box 752, Rocky Mount, N. C. 27801.

New England good music station has immediate opening for announcer. Pay will fit experience. Send tape, resume and photo. WFST, Box 600, Caribou, Maine.

Immediate opening; 1st phone, combo man. Night shift. Will run 2½ hour teen-age show. We will train beginner. Salary open. Rush tape and resume now to: WITF, Danville, Illinois.

Fast growing regional station, close to Chicago, wants to add to its fine staff a versatile, creative deejay at very attractive salary plus liberal benefits. Best working conditions, sparkling, upbeat programing, advancement opportunities enhanced by association in a highly successful radio-newspaper group which needs alert, resourceful young men. Generous pay increases, pleasant prosperous community. Write WKAN Kankakee, Ill. with details of experience, references, tape.

Announcers—(cont'd)

Experienced radio announcer. Salary open. Send tape, resume to George Walker, WKEL, Kewanee, Illinois.

Announcer-morning man with personality for good music station. Must be experienced. Salary plus talent. Play by play sports helpful. Contact Mr. Ed Huot, WTRC, Elkhart, Indiana.

Immediate opening. — announcer. Salary open. Contact Mr. Lubin, WVOS, Liberty, N. Y. 914-292-5533.

Top quality program director-announcer position open now. Strictly Monday-Friday day shift. Salary open. Write or call Bob Schmidt, WWSR St. Albain, Vermont, 524-2157.

Top forty combo man. First phone, and professionalism on the air a must. Teen appeal, but not a screamer. Rush air-check, plus resume to WHEW, P.O. Box 8325, West Palm Beach, Fla.

"Southern California calling." Need announcers and news men . . . good music format. . . . In Los Angeles area. . . . Send non-returnable air check and resume to Ray Bridges, Box 1758, Santa Ana, California

Technical

Chief engineer for well established Michigan AM-FM station with night-time directional signal. Must be qualified to handle all maintenance and be willing to work evenings. Prefer man who can announce. Salary open. Send complete information including qualifications. Box M-227, BROADCASTING.

Cable TV system in northern Illinois has immediate opening for technicians. First or second class licensed radio or TV engineers can qualify for starting salary of \$140 a week plus overtime. Excellent opportunity for advancement in rapidly expanding business in fast growing area. List age, marital status, experience, references. Box M-243, BROADCASTING.

Brand new equipment: need pro to care for it. Must be expert on audio, transistors; 1st. Phone DA experience desirable. Penna. location; rush resume to Box A-32, BROADCASTING.

Experienced maintenance engineer, age 56 desires change, first phone, references. New England preferred. Box A-49, BROADCASTING.

Engineer with first phone. No announcing; strictly competent maintenance. Any age or experience level. Attractive salary, benefits, work environment, and growth potential. 40 miles west of Philadelphia. Contact Ch. Engr., WCOJ, Coatesville, Pa. 215-384-2100.

Chief for daytimer remoted by announcers. WILA, Danville, Va. Contact C. E., WENZ Richmond, Va., 703-643-7437.

Need qualified first phone operator for maintenance, some announcing. Contact WSYB, Rutland, Vermont.

Chief engineer, light announcing if desired. Southern Illinois am-fm. Good pay, small market. Now open. Telephone S. A. Hassan, Carmi, Ill. 618-382-4161.

NEWS

Authoritative newsmen. College town in NE. Experienced only. Willing to pay to get good man. Box K-286, BROADCASTING.

Have immediate openings for news director, morning and p.m. dj's. Must be experienced. Good pay. Send tape and resume to Box L-24, BROADCASTING.

Young but mature news reporter wanted. Must be strong on newscasting and professional in approach. Outstanding opportunity for skilled radio newsmen to break into television in large market. Send tape, resume to Box M-166, BROADCASTING.

If You're an experienced newsmen and want to joint a news team that pulls no punches, then send a tape and background. Medium market news & talk format with middle of the road music. Box M-252, BROADCASTING.

Newsmen for top N. Y. S. mid-Hudson station. Excellent salary. Box M-253, BROADCASTING.

NEWS—(Cont'd)

Number 1 major market Southeastern contemporary station needs young, aggressive newsmen. Emphasis on strong, dramatic delivery and crisp, concise writing. Good salary and car. Tape, resume, and writing samples to Box A-2, BROADCASTING.

News-sports opening, both Radio-TV work. Send resume, tape, pix Upper Midwest. Box A-41, BROADCASTING.

An aggressive news team needs a new member. You must be capable of writing and airing 5-minute newscasts, mobile news reporting and filming stories for TV. We are Number One in our Midwest market. Send a complete resume with tape to Box A-43, BROADCASTING.

Newsmen-reporter-special events director. Minimum air work. Maximum opportunity with stable progressive company. Send a resume to: Manager, KMA, Shenandoah, Iowa.

Production—Programing, Others

Art director—for Northeastern VHF. Experienced man to handle all phases of TV art, hand lettering to hot press. Send resume to Box A-14, BROADCASTING.

Program director capable of programing a conservative but bright tempo format, somewhat similar to WAIT, Chicago. Large metropolitan market located in midwest. Send tape, photo and complete background. Salary dependent upon background and ability. Box A-26, BROADCASTING.

Wanted your energetic 1st phone engineer for direction daytimer, studio-transmitter operations and maintenance. Inexperienced applicants will be considered. Write or call Louis Bushfield, Chief engineer, WOIO Radio, Canton, Ohio 216-477-8585.

RADIO

Situations Wanted—Management

Seasoned, successful TV-Radio executive available for management position in TV or radio. Presently employed, earning high five figure income. Box M-124, BROADCASTING.

Extensive radio & TV experience . . . 6 years as G.M. Profit and P. R. conscious. Excellent record in small & medium markets; ready for the "big move." Broadcast degree. Thirty-nine with family. Responsible. Box M-248, BROADCASTING.

Program manager . . . Some sales/production . . . Morning personality. Let's make your New Year a prosperous one. Box A-46, BROADCASTING.

Situations Wanted—Announcers

Beginner DJ seeks week-end work within 100 miles N.Y.C. Third, college, draft exempt. Prefer top 40, or MOR. Box M-225, BROADCASTING.

Rock n' Roll king, five years experience, 1st phone 4 years, (production) available immediately. Telephone (919)-655-2510. Box A-1, BROADCASTING.

TV, radio sportscaster, air personality available soon. Employed NBC-TV and AM affiliate. Tell me your story, I'll tell mine. Box A-3, BROADCASTING.

Announcer DJ, Negro, female 3rd beginner seeking a chance to prove ability. Any locality. Box A-4, BROADCASTING.

Would like announcing position in Tennessee or surrounding states, preferably in or near metropolitan area. Three years experience in announcing, copy writing and commercial production. Third phone, single. 22 military duty complete. Box A-5, BROADCASTING.

1st phone jock. Also sales. Also strong copy/production. 29, married, Florida only! 904-222-0698, Box A-18, BROADCASTING.

DJ—One year experience—seeks position with fast paced top-40 operation. All night or evening shift only, third endorsed! Draft deferred. Box A-21, BROADCASTING.

Attention wheels: Talk personality compelling listening, mature, well-versed, daring. The talented man, you're looking for. Answer only if you desire to demolish the opposition. Box A-22, BROADCASTING.

Announcer/1st phone—five years experience — imaginative — production minded — news/copy, recent theatrical background. Box A-37, BROADCASTING.

Situations Wanted—Announcers

Negro DJ announcer—beginner, young, cheerful tight production. Box A-38, BROADCASTING.

One year's experience, some college; third, good voice. Box A-47, BROADCASTING.

Experienced, young veteran—tight control board operator. Authoritative newscaster. Alert, bright dj. Box A-48, BROADCASTING.

First phone, announcing, programing, draft free. Box A-50, BROADCASTING.

Program Director-Announcer. Five years experience. Third ticket. Play-by-play sports, looking for MOR or country station in the West. Married and want to settle. Box A-52, BROADCASTING.

Young dj, experienced in M.O.R. and C&W wants rock job with emphasis on R&B. Low-keyed, non-screamer; warm and intimate. Write to Don Cook, P.O. Box 393, Milford, Pa 18337. Please include details.

Available soon. Ending third year with Armed Forces Radio. Announcing, D.J., production, programing, sales. College. Married. Want permanent position with future. Workhorse with professional attitude. MOR. Prefer Colorado—will relocate. Reply airmail to Dan Eads, AFN Berlin, APO, N. Y. 09742.

Negro DJ—some experience. William Pier-son, 2128 Elmore Sq., Pittsburgh, Pa. 15219.

Draft exempt dee jay 10 year old tiger desires 1st real solid position in broadcasting. Top 40 only. Money not as important as opportunity. Have car and 3rd class, will travel. Contact: Gary F. Major, 1320 Congress, Saginaw, Michigan.. 48602.

Technical

Engineer—presently employed major market. Desires employment Pittsburgh area. Married. Box A-6, BROADCASTING.

First phone beginner, divorced, early forties, white, 18 months formal technical training radio, T.V. etc. Midwest preferred, Box A-34, BROADCASTING.

NEWS

Experienced broadcaster-reporter. Solid all-around background. Employed. Box M-214, BROADCASTING.

Ex-NBC man available for free lance assignments New York area day or night. Clayton Willis, 300 E. 46th St., New York. 212-867-9868.

Major market newscaster-reporter on one of the nations most successful station wants, challenging news directorship. Leading MOR or contemporary station M-190, BROADCASTING.

Production—Programing, Others

Full bookkeeping serves—Billing to tax reports. Handled from our office at a savings to you. 12 years experience in radio field. Box A-8, BROADCASTING.

Available soon: Program director: Town & Country. \$600.00 month min. Western state only. Box A-17, BROADCASTING.

TELEVISION—Help Wanted

Sales

Excellent opportunity—both earnings and future—in growing mid-western TV market for experienced man. Beautiful community in heart of vacation region. Wonderful family atmosphere. Box A-45, BROADCASTING.

CBS Owned, KMOX-TV St. Louis, Mo. Outstanding opportunity in a newly created position, Assistant to the Director of Advertising and Sales Promotion. The man we're looking for must be sales research oriented. He will develop and write sales presentations, prepare sales promotion materials for national and local sales staffs, analyze and distribute summaries of all rating reports, etc. Excellent growth potential. Send confidential detailed resume, salary requirements, samples of your work and whatever else you believe provides insight on your abilities. Mail to: Judd Choler, Director of Advertising and Sales Promotion, KMOX-TV, 1215 Cole Street, St. Louis, Mo. 63106. An equal opportunity employer.

Announcers

Booth announcer wanted by midwest TV station. Some on-camera work, some copywriting. Will consider man with solid radio background ready to move into TV. Send audio or video tape, resume, picture, full details, Box M-104, BROADCASTING.

Announcer—Large midwest station looking for announcer with varied background. Must be experienced in doing sports, news and weather in addition to commercial work. Send full background information with photo and videotape if possible to Box A-9, BROADCASTING.

On camera announcer wanted to join fine staff at progressive Midwest television station in a major college town. Only a man capable of rapid progress in a good staff need apply. Some copywriting, opportunity to learn direction. Merit increases, excellent fringe benefits. Send picture, audio or video tape, complete details including salary expected to Box A-28, BROADCASTING.

\$120 weekly plus excellent fringe benefits for experienced and versatile TV and radio announcer. Powerful midwestern outlet in city under 100,000. Box A-29, BROADCASTING.

Young sportscaster with radio background, who'd like to gain experience in television while continuing to develop radio talent. Must be strong in play-by-play and must have ability to assist in obtaining, writing and airing sportscasts. Must have professional attitude, desire to learn and must have respect for accuracy. College graduate preferred. Send photo, tape, complete resume and anticipated salary to Box A-36, BROADCASTING.

Television announcer wanted. VHF station in medium sized midwest market needs versatile, experienced announcer. Commercials, weather, possible news. Send resume, salary requirements to Box A-53, BROADCASTING.

Technical

We're looking for engineers to run camera, projection, video-tape. 1st ticket or can be close to getting one. Medium market in midwest. Chance to learn operations. Send resume to Box M-177, BROADCASTING.

First class operator—switcher. Midwestern radio-TV stations in medium size market with excellent educational institutions and excellent sports area. Good salary and fringe benefits. Latest RCA equipment. Would like man with some announcing capabilities, however, announcing not absolutely necessary. Announcing assignments would add to income. Please send resume recent photograph to Box M-220, BROADCASTING.

Chief engineer—for group owned New England VHF station in top 20 market. Technical and administrative experience required. Degree desirable. Full information and salary requirements in first letter, please. Box A-15, BROADCASTING.

California VHF . . . experienced/unexperienced engineers needed for expanding station on California's central coast. Transmitter and studio engineers. Usual company benefits. 2 weeks vacation after first year. Send salary requirements with first application and available date to Rod Funston, KCOY-TV, P.O. Box 1299, Santa Maria, Calif. 93454.

Dependable beginner first class engineer. KDUH-TV, Hay Springs, Nebraska.

Southwestern VHF has opening for experienced, responsible engineer with multifaceted ability. Position is interesting and challenging in that it will require you to have or achieve familiarity with studio, tape, transmitter, long haul microwave and maximum powered translator equipment, all operating in color. First phone and some travel will be required. Many company benefits are offered. For information and application write Chief engineer, KOAT-TV, Box 4156, Albuquerque, New Mexico 87106.

Transmitter engineer: Immediate opening, strong on maintenance, excellent working conditions. Send resume to Chief engineer, KVIQ-TV, P.O. Box 1019, Eureka, California.

Studio supervisor, heavy on maintenance, desire background in video tape, some color experience helpful. Also combo maintenance-operator man for transmitter duty desired. All company benefits. Contact Chief Engineer, WPTZ-TV, Channel 5, Box 249, Plattsburg, New York.

Technical—(Cont'd)

Experienced television engineer with first-class. Supervise and maintain existing microwave, help plan additional installation. Stimulating work in University environment. Immediate opening. Contact Director of RTVE, 217 Flint Hall, University of Kansas, Lawrence, Kansas.

Major New England TV station has openings for FCC first class licensed engineers. Write P. O. Box 1859, New Haven, Connecticut.

WMET-TV, Baltimore, the first UHF in this major market, is in need of broadcast technician engineers. You will be assisting in final construction of studio facilities, and events leading to full operation. 1st class license necessary. If interested contact: Ken Kindall, C. E. at 301-542-1021 daily.

NEWS

Need experienced newsmen to direct radio-TV news department of growing midwest station. Send resume, photo and radio tape or 16 mm film audition. State salary requirements. Box J-238, BROADCASTING.

Television newsreporter wanted. Must be strong on airwork. Outstanding opportunity to advance your profession in large television radio combination. Prefer young man with a mature, professional approach. We will train employee in all phases of the radio-TV news profession if he is willing to work for his future. Send VTR, which can be returned or audio tape & resume Box M-187, BROADCASTING.

Medium market, midwest looking for newsmen to air 10 pm TV news. Write, edit, report as part of news staff in radio TV operation. Send VTR, SOF or audio tape and picture to Box M-171, BROADCASTING.

Can you deliver television newscasts with crisp authority, moderate public affairs programs in a highly-professional manner, and assist in preparing these programs with clear thinking and sharp writing? If so, you could be the No. 1 news and public affairs air man for a news-minded, group-owned station in the midwest. Send resume, photo, tapes, writing samples to Box M-247, BROADCASTING.

Reporter/photographer—1-2 years experience. No airmen wanted. Good salary, excellent news operation. Resume to Tom Dorsey, WBNS-TV, Columbus, Ohio.

News Director. Ready to move up? Leading southeastern radio-television news operation has opening for seasoned news man to take over directorship. Must be thoroughly experienced and qualified in gathering, writing and performing news. WSAV-TV Savannah, Georgia.

Production—Programing, Others

Film Director sought by leading northeast VHF, experienced all phases of editing, still and cine photography, to manage film department. Send resume, references and salary requirements to Box M-231, BROADCASTING.

Producer/Director—Major midwest CBS affiliate needs experienced man with remote and documentary background. Send complete resume with photo to Box A-23, BROADCASTING.

Announcer/director—We contemplate additional expansion in the afore mentioned category and therefore will accept applications for experienced TV director, min. 2 yrs. experience. Strong background in live news program also important. Man we seek probably 25 to 31, college graduate, married, seeking larger market and full-color station opportunity. Former applicants need not re-apply. Ted Dooley, Pgm. Mgr., KCRA TV, 310 10th St. Sacramento, Calif.

TELEVISION

Situations Wanted

Management

TV Sales/management potential. Experienced in all phases of TV production and sales service. Documented radio sales ability. Degrees in television and business management. Box A-39, BROADCASTING.

NEWS

Radio-TV sportscaster and newsmen seeks relocation. Reliable. Box M-128, BROADCASTING.

Production—Programing, Others

Girl experienced in TV copy, directing and on camera . . . wants to relocate. Box A-7, BROADCASTING.

Director seeks greener pastures. Ten years in small market TV. Box A-10, BROADCASTING.

Film Director desires change. Extensive experience, best references, good record. Box A-11, BROADCASTING.

Kids show personality. Proven ability to build audience, sell merchandise, please viewers & sponsors. Not a clown or cowboy, but an actual warm person with over 1500 hours of experience as live kids show personality. Min. \$200 per week plus moving cost. No problems with wine, women, or temperament. Box A-12, BROADCASTING.

WANTED TO BUY

Equipment

We need used, 250, 500, 1kw & 10 kw AM transmitters. No junk Guarantee Radio Supply Corp., 1314 Iturbide St., Laredo, Texas 78040.

Need Collins 1 kw AM transmitter, AM frequency monitor. Norman Thomas & Associates, P. O. Box 428, Chattanooga, Tenn. 37401.

Tower erectors wanted. Need three 5-man crews with equipment, to install lightweight 300-foot towers on foreign soil. Swager Tower Corp., Fremont, Indiana.

Need, good used modulation transformer for RCA BTA-5H AM transmitter, WCTA, Andalusia, Alabama.

Two, four or six bay FM antenna for high end. Ray Sherwood, 182 South River Street, Aurora, Ill. 60506. 312-897-4773.

FOR SALE—Equipment

Television radio transmitters, monitors tubes, microwave, cameras, audio. Electrofund, 440 Columbus Ave., N.Y.C.

Co-axial cable—Heliak, Styroflex, Spiroline, etc. Also rigid and RG types in stock. New material. Write for list, Sierra-Western Electric Co., Willow and 24th Streets, Oakland, Calif. Phone 415-832-3527.

Spotmaster cartridge tape equipment, QRK turntables, all models available. Will take in trade as partial payment any type of audio or transmitting gear, regardless age—or condition. AUDIOVOX, 4310 SW. 75th Ave., Miami, Florida.

Available at once—Western Electric 405-B2, 5 kilowatt AM transmitter, frequency, modulation monitors and associated audio gear. Contact Joe Gill, WIS, Columbia, South Carolina.

550 feet of used Andrews-737 84 ohm 7/8" copper coax. 75¢ per foot plus freight. KJET, Box 6067, Beaumont, Texas.

Used G.E. UHF transmitter complete, type TT-33B, rated at 45kw visual; excellent condition, now in operation. Delivery is about 90 days. Price is \$75,000, a real bargain. Box M-106, BROADCASTING.

Speech input console RCA BC 3C, 8 mix channels—4 1/2 yrs old in excellent condition. Self-contained FWR sply, \$950. FOB Washington, D.C. Contact: Paul Tharp, National Education Association, 1201 18th St., N.W., Washington, D.C. Ph 202 223-9400, Ext. 289.

RCA TTU1B UHF Transmitter. Complete and on the air. Excellent condition, solid state rectifiers, spare cavity and spare transformer. Diplexer, dummy load, elbows, etc. Channel 27 but have spares to tune other frequency. Available 60-90 days. Bargain at \$13,950.00. Call Bill Gregory, 393-6001, Portsmouth, Virginia.

FOR SALE—Equipment

continued

M5546 Gates Level Devil, RCA Power Max, F35E Magnacorder, 3-639B Altec Mikes, Collins M70 Mike, Fairchild Dynalizer, and a surrounding sound unit. Call or write Jim Meeker, Chief Engineer, KWIZ Radio, 3101 West 5th Street, Santa Ana, Calif., 92703.

Two modified RCA TK-40A color camera chains in good operating condition. Immediate delivery. Box 18151, Tampa, Florida, 33609. Phone 813-253-0447.

Commercial crystals: New or repairs for Gates, RCA, Bliley, W. E. and J-K oven holders. AM monitors serviced, bought and sold. What have you, what do you need? Fastest service, reasonable prices. Over 25 years in business. Eidson Electronic Co. Box 96, Temple, Texas 76501. Phone 817-773-3901.

Ampex, several models, 300, 350, 400, 601, altex limiter A 322-C with P-511 power supply, Rondine B-12 Turntable, 77-D microphone, 44BX microphone, Gates cartridge tape equipment, many more items. Audio-riox, 4310 S. W. 75th Ave., Miami, Fla.

VHF television transmitter—Low channel, 500 watt visual, 100/250 watts aural, Standard Electronics type TT652, completely refurbished to near new condition, with tubes and crystals on channel 3 even. Actual demonstration under power load. Can convert to CCIR or other USA low channel. Need space for R&D project 1st of year. Sacrifice Price, will take 100 watt HB or LB in trade. Write to Teldex Corporation, 747 South Central Expressway, Richardson, Texas 75080. Telephone 214-231-3827.

Ampex, other equipment. Buy, sell, trade. Write for listing. M & M Tape Corporation, P. O. Box 6636, Birmingham, Alabama, 35210.

Ampex 351-2; 7½ & 15; latest record electronics; \$1150; Moore, 620½ N. Poplar, Allentown, Pa.

MISCELLANEOUS

30,000 Professional Comedy Lines! Topical laugh service featuring deejay comment introductions. Free catalog. Orben Comedy Books. Atlantic Beach, N. Y.

Instant gags for deejays! Hundreds of One Liners on Weather, Traffic, Radio, Music etc., \$5.00—Write for free "Broadcast Comedy" catalog. Show-Biz Comedy Service 1735 E. 26th Street, Brooklyn, N. Y. 11229.

Coverage, Maps, Station Brochures, Broadcast Sales aids of all types custom-designed. Noyes, Moran & Co., Inc., 928 Warren Avenue, Downers Grove, Illinois 60515.

Deejays! 8000 classified gag lines, \$5.00! Comedy catalog free. Ed Orrin, 8034 Gentry, North Hollywood, Calif. 91605.

30 minute tape—"quickie" pop-in voices—sexy gal talks to dj—hundreds different voices—effects. \$10 tape shipped return mail. Davis Enterprises, P.O. Box 981, Lexington, Kentucky.

Market brochures, coverage maps, rate cards; custom designed sales aids and presentations. Noyes, Moran & Co., Inc. 928 Warren Avenue, Downers Grove, Ill. 60540 (312) 969-5553.

INSTRUCTIONS

F.C.C. license preparation thru high-quality training in communications electronics. If you want more than a piece of paper—if you are serious about better technical education—investigate Grantham correspondence and/or resident courses. G.I. Bill approved in Hollywood, Seattle, and Washington, D. C. FCC license in 4 months. ASEE degree in 16 months—we do not believe in the "license-in-six-weeks philosophy." Now in our sixteenth year. Grantham School of Electronics, 1505 N. Western Ave. Hollywood, Calif.

Learn Radio-TV announcing, programing, production, newscasting, sportscasting, console operation, disc-jockeying, and all phases of broadcasting on the nation's only commercial station, fully operated for training purposes by a private school—KER-FM. Highly qualified professional teachers. Country's finest practice studios. Elkins Institute, 2603 Inwood Road, Dallas, Texas 75235.

INSTRUCTIONS—(Cont'd)

The masters. Elkins Radio License School of Minneapolis offers the unmatched success of the Famous Elkins Laboratory and Theory Classes in preparation for the First Class FCC license. Fully G.I. approved. Elkins Radio License School, 4119 East Lake Street, Minneapolis, Minnesota.

Be prepared. First class FCC license in six weeks Top quality theory and laboratory training. Fully G.I. approved. Elkins Radio License School of Atlanta, 1139 Spring St., N.W., Atlanta, Georgia.

The nationally known 6 weeks Elkins training for an FCC First Class License. Outstanding theory and laboratory instructions. Elkins Radio License School of New Orleans, 333 Saint Charles, New Orleans, Louisiana.

ELKINS has—The Nation's largest—the nation's most respected—the nation's highest success rate of all six-week First Class License courses. (Well over ninety percent of all enrollees receive their licenses). Fully G.I. approved. Elkins Institute—2603 Inwood Road—Dallas, Texas 75235.

Elkins Radio License School of Chicago—Six weeks quality instruction in laboratory methods and theory leading to the FCC First Class License. Fully G.I. approved. 14 East Jackson St., Chicago 4, Illinois.

Since 1946. Original course for FCC first phone operator license in six weeks. Over 420 hours instruction and over 200 hours guided discussion at school. Reservations required. Enrolling now for classes starting January 4, & March 8. For information, references and reservation write William B. Ogden Radio Operational Engineering School, 5075 Warner Ave., Huntington Beach, Calif. 92647. Formerly of Burbank, Calif.

America's pioneer. 1st in announcing since 1934. National Academy of Broadcasting, Bond Bldg., 3rd Floor, 1404 New York Ave., N.W., Washington, D. C.

"Warning" accept no substitute. REI is #1 in — success — guarantee — lowest tuition — highest reliability of all five (5) week schools. FCC 1st phone license in five (5) weeks. Tuition \$295. Rooms and apartments \$10-\$15 per week. Over 95% of REI graduates pass the FCC exams. Classes begin Jan. 2—Feb. 6—Mar. 13—Apr. 17. Write Radio Engineering Institute, 1336 Main Street in beautiful Sarasota, Florida.

Be sure to write, BROADCASTING INSTITUTE, Box 6071, New Orleans, for radio announcing careers.

Help! Our placement dept. has more jobs than we can fill for 1st class FCC license technicians & combo-men. First phone training with proven results. Licensed by New York State—Approved G.I. bill. Earn while you learn. Also audition tapes for announcers at special rates. Contact: A.T.S., 25 W 43rd St., N.Y.C. OX 5-8245.

New England's only F.C.C. 1st phone course. Newly revised evening course gives you training to pass F.C.C.'s new exams. 15 weeks. Class begins January 16. Write now for information, Northeast Broadcasting School, F.C.C. Course, 883 Boylston St., Boston, Mass. 02116.

Your 1st Class License in six weeks or less at America's foremost school of broadcast training, the Don Martin School of Radio and Television (serving the entire Broadcasting Industry since 1937). Make your reservations now for our Accelerated Theory Class starting Jan. 3. Most experienced personalized instruction and methods. Lowest costs—finest accommodations available close-by. Call or write: Don Martin School, 1653, N. Cherokee, Hollywood, Calif. (213) HO 2-3281.

Professional training in announcing and station management. Immediate enrollment. Financing plan. Job Guaranteed. Tennessee Institute Broadcasting, 1811 Division, Nashville, Tennessee 256-7622.

RADIO

Help Wanted

Management

GENERAL MANAGER

Top rated radio station in major Midwest market. Send resume of qualifications and recent photo in strict confidence.

Box A-57, Broadcasting.

Announcers

Washington, D. C.

WANTED: Top 40 Personality who is interested in big money, job security and good working conditions. Rush air-check and resume to:

Box A-24, Broadcasting.

TOP MORNING JOCK! TOP AFTERNOON DRIVE JOCK! TOP 40! TOP DOLLARS!

1. You are #1 in your competitive market right now.
2. You are ready to move up to a major metropolitan top 40 operation.
3. You have something different to offer in pace, humor and approach.
4. You love the format, the music and know promotion.
5. You can follow a tight, more-music format and still sound distinctive.

It's a tough bill to fill, but if you do we want an on-the-air tape, a picture and a complete resume (professionals only, please).

Box A-33, Broadcasting.

We need a first phone combo man with imagination, enthusiasm, and the gift of communicating with adults. Send tape, resume, and income needs to Program Director, Radio KCRA, 310 10th Street, Sacramento, California.

SWINGING 'TOP-40' DJ'S WANTED IMMEDIATELY

Large, powerful "independent" North Louisiana station with FM/TV affiliates. Good salary, good benefits, good equipment! Please, no drifters!!! No amateurs!!! We need swingers!!! Air Mail "air-check" tape, resume and photo immediately to:

Norm Perry, KNOE Radio, Monroe, La.
Phone 318-322-8155

Help Wanted

**TO A MEDIA BUYER
who would like to be a
MEDIA
DIRECTOR**

IF YOU CAN OFFER US:

1. Sufficient experience and initiative to head media department of a \$3 million agency whose billing forecast for next year is \$5 million . . .
2. Ability to make media analyses and recommendations for both consumer and industrial accounts . . .
3. Ambition . . .
4. Organizational ability . . .
5. Good disposition . . .
6. An affinity for hard work . . .

WE WILL OFFER YOU:

1. Immediate position as Media Director
2. Opportunity to be part of management team of fast-expanding agency.
3. Advantages of living and working in smog-free Allentown, Pa.—25 miles from the Pocono Mountains, 50 miles from Philadelphia, 85 miles from New York.
4. Relief from commuting problems . . . live within minutes of spacious, newly renovated offices.
5. Satisfaction of working with young, talented people with the drive that has made us the leading agency in the area.
6. Starting salary to match your ability . . .
7. Participation in profit-sharing plan, health, accident and major medical insurance, additional benefits.

Send your resume today and we will contact you to arrange a meeting.

Write to C. Jeanne Hofelich, V.P.
LIEBERMAN ASSOCIATES, INC.
Hotel Traylor, 15th & Hamilton Streets
Allentown, Pa. 18102

Help Wanted—Technical

**COLLINS RADIO COMPANY
Broadcast Equipment Design Engineers**

Collins Radio Company, the recognized leader in creative electronics, has additional openings in Dallas, Texas, due to a tremendous growth period; five-fold in six years. If you are interested in joining a growing company, offering an outstanding working environment and challenges to the creative professional, consider these openings for broadcast equipment design engineers.

The persons we seek must be familiar with equipment in practices of radio broadcast stations and must be capable of equipment design employing both digital and analog circuits. Broadcast station operation experience helpful but not required. Three to five years experience required.

Please send resume in confidence directly to Mr. H. C. O'Reilly, Manager of Professional Employment, Collins Radio Company, Dallas, Texas 75207.



COLLINS RADIO COMPANY

an equal opportunity employer

Help Wanted

**Broadcast Employment
Opportunities Exist in beautiful
CONNECTICUT**

Write: Executive Secretary
Connecticut Broadcasters Ass'n.
17 Boylston St., Meriden, Conn.

Help Wanted News

*Leading San Diego radio station
needs top-flight newsmen. Rush tape,
picture, and resume to:*

**News Director
KFMB Radio
Box 1071
San Diego, California 92112**

**RADIO PROMOTION
MANAGER**

**TOP 40—TOP DOLLARS
MAJOR MARKET**

1. You are creative, intelligent and above all, a professional.
2. You know copy, layout and media and how to utilize them to best advantage.
3. You are able to work well with other professionals and are highly contest oriented.
4. You know top 40 radio and how to use it for station and audience promotion.

Interested? We'd like to know about you! Tell us about your present employment—and above all—examples of your past and present triumphs. We have a swinging budget and a top job for you.

Box A-44, Broadcasting.

TELEVISION

Help Wanted

**TV-RADIO
PLACEMENT**

Send your type-written resume and material today to be confidentially represented to our station clients. NO FEE!

CHECK AREA OF INTEREST

- TV RADIO
- General Manager
 - Program Director
 - Sales Manager
 - Chief Engineer
 - Production Manager
 - Promotion Manager
 - Announcer/newsmen
 - Sales/local or national
 - Engineer/studio or xmtr
 - Producer/director
 - Copy/traffic
 - Other

Name
Address
Salary desired

NO PLACEMENT FEE!!!



**Broadcast
Personnel
Consultants**

645 N. Michigan Ave., Chicago, Ill. 60611

CHIEF ENGINEER

Group owned, CBS affiliate in Pennsylvania seeks experienced man. 5kw regional AM, max. power TV-FM. Send resume and salary requirements in strict confidence to:

Box M-257, Broadcasting.

NEWS

TV NEWSMAN K O V R

Sacramento, California

Wanted: Experienced newsman capable of gathering, writing and delivering on camera. Submit resume and 16mm SOF audition if available to:

Personnel Department
McClatchy Broadcasting
21st & Q Sts.
Sacramento, California

WANTED TO BUY—Stations

BROADCAST OR CATV PROPERTY

\$300,000 available for purchase of above items. All replies confidential.
Box M-244, Broadcasting.

WANTED:

AM Stations
Prefer under 5,000 watt.
Send all particulars to:
A. Rod
Room 708, 200 E. Ontario St.
Chicago, Illinois 60611

FOR SALE—Stations

EAST COAST AM-FM

\$250,000 Cash Flo
Price \$1,500,000
Consistent Money Maker
Box A-13, Broadcasting.

RADIO STATION FOR SALE

In Sunny Florida. Price \$75,000, 29% down. Terms
Box A-55, Broadcasting.

FOR SALE

3 CATV systems
5 Franchises
Principals only
Box A-56, Broadcasting.

FOR SALE—Stations—(Cont'd)

EAST CATV

Over 9,000 connections served by single head-in. High band. Favorable long term franchise agreement. Asking \$300 per connection. Approximately eight times cash flow.

La Rue Media Brokers Inc.

116 CENTRAL PARK, SOUTH
NEW YORK, N. Y.
265-3430

N.Y.	small	daytime	\$135M	terms
S.W.	medium	fulltime	90M	terms
S.E.	medium	profitable	135M	29%
Gulf	metro	daytime	200M	terms
N.E.	suburban	daytime	650M	terms

CHAPMAN ASSOCIATES

2045 PEACHTREE, ATLANTA, GA. 30309

FOR SALE—School

PRICED

for
IMMEDIATE SALE

Radio announcing school in New York City. Licensed by the state of New York. Approved by Federal Government for GI bill. Asking \$75,000. \$22,000 cash needed. If interested in partnership, have equal partner willing to run school.

Box M-163, Broadcasting.

MISCELLANEOUS

ZINGO-BINGO

Radio-TV Game Cards Now at

NEW LOW PRICES

\$180 PER 1000
GAME CARDS
on orders of 9000 or more
game cards per week
Exclusive Franchise & Formats

Order Now—Write or Phone Collect
AZRAEL PRODUCTIONS

913 N. Charles St., Baltimore, Md. LEX. 9-7575

ed CP for VHF-TV translator to operate on ch. 9 by rebroadcasting programs of KUTV-TV (ch. 2) at Salt Lake City. Action Dec. 19.

Bryce Lions TV Committee Tropic Cannonville and Henrieville, Utah—Broadcast Bureau granted CP for VHF-TV translator to operate on ch. 3 by rebroadcasting programs of KCPX-TV (ch. 4) at Salt Lake City. Action Dec. 19.

Bryce Lions TV Committee Tropic Cannonville and Henrieville, Utah—Broadcast Bureau granted CP for VHF-TV translator to operate on ch. 6 by rebroadcasting programs of KUTV-TV (ch. 2) at Salt Lake City. Action Dec. 19.

Lake Television Association Vallecito Reservoir Area, Colo.—Broadcast Bureau granted CP for VHF-TV translator to operate on ch. 2 by rebroadcasting programs of KOAT-TV (ch. 7) at Albuquerque, N. M. Action Dec. 19.

■ Broadcast Bureau granted licenses covering CPs for following VHF TV translators: W07AR Murphy, Marble and Andrews, all North Carolina; K09EQ and K11EW, both Taos, N. M. And granted licenses covering CPs which authorized changes in existing stations for following VHF TV translators: K08BW Timber Lake, S. D.; K09CB Horse Ranch area and Roy, both Montana; K11HK San Loranzo and Mimbres Valley area, both New Mexico. Action Dec. 20.

■ Broadcast Bureau granted CPs to change primary TV's for following VHF TV translators of Gage Translator System, May, Fort Supply, Fargo and Gage, Okla.: K11GC to KWTU, ch. 9; K13FT to WKY, ch. 4; K07FX to KOCO, ch. 5, all Oklahoma City. Action Dec. 21.

Ownership changes

APPLICATIONS

KUKI-AM-FM Ukiah, Calif.—Seeks assignment of license from Daniel S. Cubberly to Daniel S. and Elma J. Cubberly, jointly. No consideration. Ann. Dec. 27.

WAAF Chicago—Seeks assignment of license from Corn Belt Publishers Inc. to Atlas Communications Inc. for \$900,000. Principals: Ralph L. Atlas (51%), William J. Friedman (15%) and Milmac Co. (34%); Milton T. Salstone and Marvin G. McDermott, as partners, will subsequently transfer stock now held by Milmac to Theodore A. Jones, Mrs. Amy Parsons and Mrs. Marie Campbell which will reduce holding of Milmac to 24%). Mr. Atlas is vice president and director of Westinghouse Broadcasting Co. Inc., director of bank and director and treasurer of Chicago Thorobred Enterprises Inc. Mr. Lloyd F. Webb, president of Atlas is general manager and vice president of WVON Cicero, Ill. Mr. Friedman is vice president of Hilton Hotels Corp., secretary of Hilton International Co. and Hotel Waldorf-Astoria Corp., director of chemical manufacturing company, director of motor freight carriers, secretary and director of distillery, director of toy manufacturing company, director of railroad, director of ship building company, partner in investment concern, director of data processing firm, president and director of the Milwaukee Inn., director of real estate and senior partner in law firm. Milmac Co. owns interest in Afton Records Inc. and Vicmill Music Corp. as well as nonbroadcast interests. Ann. Dec. 27.

WGLC-AM-FM Mendota, Ill.—Seeks assignment of license from Jeanne V. Morgan d/b as Vanco Broadcasting Co. to JEL-CO Radio Inc. for \$25,000 in cash and \$70,000 over eight-year period. Principal: John F. Hurlbut, president. Ann. Dec. 27.

KOKO Warrensburg, Mo.—Seeks transfer of control from William C. Tucker, deceased, to Avis G. Tucker, executrix of estate of William C. Tucker. Ann. Dec. 21.

ACTIONS

■ FCC adopted a memorandum opinion and order in Doc. 16828 approving applications of the American Broadcasting Companies Inc. for assignments and transfers of licenses for seventeen broadcasting stations to new corporation of same name which will be a wholly owned subsidiary of International Telephone and Telegraph Corp. Commissioners Bartley, Cox and Johnson dissented with separate statements. Action Dec. 21.

KAIL-TV Fresno, Calif.—FCC granted assignment of license from B. L. Golden and L. W. Fawns to Tel-America Corp. owned 100% by A. J. Williams. Mr. Williams is licensee of KTYM-AM-FM Inglewood, Calif. Consideration \$236,500. Action Dec. 23.

KPRL Paso Robles, Calif.—Broadcast Bu-

reau granted assignment of license from KPRL Inc. to F. Ray and Nancy L. Bryant (joint tenants). Mr. Bryant is sole owner of Paso Robles Auto Parts. His wife is housewife. Consideration \$210,000 plus \$20,000 for noncompetition covenant. Action Dec. 20.

KACL Santa Barbara, Calif.—Broadcast Bureau granted assignment of license from Riveria Broadcasting Corp. to Potter-Herman Broadcasting Corp. for \$30,000 plus \$50,000 for five-year agreement not to compete. Principals: Sophia Herman and Peter H. Potter (each 50%). The Herman family owns Herman Properties Inc., Hollywood, Calif. Mr. Potter is owner of apartment house and is director and owner of insurance agency. Action Dec. 23.

KMVT-TV Twin Falls, Idaho—Broadcast Bureau granted transfer of negative control from Alhambra Corp. to Kilix Corp. Stock transfer. Principals: Michael Gene Hatch and Phyllis O. Glasman plus owners. Action Dec. 23.

WCBK Martinsville, Ind.—Broadcast Bureau granted assignment of CP from Ruth and David C. Keister to Morgan County Broadcasters Inc. Incorporation. Action Dec. 19.

WBME Belfast, Me.—Broadcast Bureau granted assignment of license from Mid-Coast Maine Broadcasters Inc. to Belfast Broadcasting Inc. for \$67,500 (plus 6% interest for 7 years). Principals: David F. and Dorothy J. Milligan, joint tenants (92%) and Richard W. Glass (8%). Mr. Glass is lawyer and Maine State Senator. Mr. Milligan is president of Belfast and his wife Dorothy, has had no business interests in past five years. Action Dec. 20.

WILD Boston—Broadcast Bureau granted assignment of license from Noble Broadcasting Corp. to Dynamic Broadcasting Inc. Principals: Leonard E. Walk, president (50%), James H. Rich, vice president and Bernard M. Friedman, secretary-treasurer (each 25%). Mr. Rich is president, director and majority stockholder in leasing company, majority stockholder in air freight company and stockholder in Audio Associates Inc., Pittsburgh, background music. Mr. Friedman is owner of Friedman Advertising Inc., Pittsburgh. Mr. Walk is president, director and stockholder of Dynamic; president, director and secretary of Dynamic Broadcasting of New York Inc., licensee of WUFO Amherst, N. Y.; president and director of Latin Broadcasting Corp., licensee of WOA Miami, which has an application to change frequency and increase power pending, and is partner in Upper Broadcasting Co., applicant for new AM on 1510 kc at Upper Arlington, Ohio. Mr. Rich and Mr. Friedman have interest in and are officers of Latin and Dynamic of New York Broadcasting. Consideration \$300,000; \$275,000 to seller and \$25,000 to Noble Publishing Co. Action Dec. 22.

WMAS-AM-FM Springfield, Mass.—Broadcast Bureau granted assignment of license of Southern New England Broadcasting Inc. to Masscom Broadcasting Corp. Principals: Edward R. Newman, Roy M. Cohn, Thomas A. Bolan, (each 16.66%) and Victor Muscat, chairman of board (50%). Mr. Muscat owns KMYO-AM-FM-TV Little Rock, Ark., KIKS Sulphur, La. and is permittee of KIKS-TV (ch. 29) Lake Charles, La. He is also applicant for ch. 29 Tulsa, Okla. Messrs. Cohn, Bolan and Newman have interests in WRNJ, FM Atlantic City, N. J. and WBRX Berwick, Pa. Messrs. Bolan and Newman have interests in station WRLC Palmyra, Pa. Consideration \$240,000. Action Dec. 23.

KQRS-AM-FM Golden Valley, Minn.—Broadcast Bureau granted assignment of license from Western Broadcasting Corp., Hudson Land Corp. and John Poole Radio Properties Inc., db/as Minneapolis-St. Paul Radio Broadcasters, Minneapolis, a joint venture to Western Broadcasting Corp., Hudson Land Corp., John Poole Radio Properties Inc. and John Poole Northern Broadcasting Co. db/as Minneapolis-St. Paul Radio Broadcasters. John H. Poole, president of John Poole Radio Properties Inc. and John Poole Northern Broadcasting Co. wishes to assign one-half of interest of John Poole Radio Properties Inc. in joint venture to John Poole Northern Broadcasting Co. Also seeks assignment of license from Western Broadcasting, Hudson Land, John Poole Radio Properties and John Poole Northern Broadcasting to Western Broadcasting, John Poole Radio Properties and John Poole Northern Broadcasting. Western Broadcasting and Hudson Land, each 100% owned by James A. McKenna Jr., wish to terminate Hudson Land's interest so that thereafter Western Broadcasting will hold 50% interest in joint venture. Action Dec. 27.

WIBC Islip, N. Y.—Broadcast Bureau granted assignment of license from Mercury Media Inc. to Long Island Broadcasting Corp. for \$390,000. Principals: Malcolm E.

(Jr.) and Jennifer Smith, RTV Sales Inc. (100%). Mr. Smith is sole owner and president of RTV Sales. Mrs. Smith is housewife. Action Dec. 23.

WJHF-TV Raleigh, N. C.—Broadcast Bureau granted voluntary transfer of permittee corp. from Terry Sanford, William H. White and Hugh Cannon to Springfield Television Broadcasting Corp. Permittee corp. is Crescent Broadcasting Co., wholly owned subsidiary of Springfield Television Broadcasting. Messrs. Sanford, White, and Cannon currently hold all outstanding Class A stock in Crescent Broadcasting. Springfield Television wishes to issue 7,500 shares of its common voting stock to above individuals in return for their 5,000 shares of Class A common stock in Crescent Broadcasting. Action Dec. 27.

WRAI Rio Piedras, P. R.—Broadcast Bureau granted assignment of license from Abacoa Radio Corp. to Radio Aeropuerto. Principals: Manuel Pirralo Lopez, Carlos Pirralo Lopez, Jose Luis Pirralo Lopez and Carmen Esperana Lopez. Carlos is president, director and 37.5% stockholder of Abacoa, licensee of WRAI and WMIA which is in Arecibo; secretary, director and 10% stockholder in WAEL Inc., licensee of WAEL Mayaguez; vice president, director and 14% stockholder in South Puerto Rico Broadcasting Corp., licensee of WISO Ponce, and 50% partner in Carlos Pirralo Lopez and Manuel Pirralo Lopez, licensee of frequency modulation WBYM Bayamon, all Puerto Rico. Manuel is secretary-treasurer, director and 37.5% stockholder of Abacoa; president, treasurer, director and 86.75% stockholder in WAEL Inc.; treasurer, director and 27.8% stockholder in South Puerto Rico Broadcasting Corp., and 50% partner in WBYM. Jose Luis is vice president, director and 12.5% stockholder in Abacoa; vice president, director and 3.25% stockholder in WAEL Inc., and 7.2% stockholder in South Puerto Rico Broadcasting Corp. Carmen is assistant secretary, director, treasurer and 12.5% stockholder in Abacoa, Incorporation. Action Dec. 23.

KSDR Richard J. Kopp, Watertown, S. D.—Broadcast Bureau upon showing of compliance with exception to the three-year holding rule, granted assignment of license to Berry-Iverson Co. (Alfred G. and Chloie M. Berry; Ronn L. and Ruth Anne Iverson). Consideration \$60,000. Action Dec. 22.

Collerville, Tenn.—Broadcast Bureau granted assignment of license from Paul Piper tr/as Piper Broadcasting Co. to Piper Broadcasting Co. Applicant to share ownership with his son, Paul Piper Jr. (49%). Action Dec. 22.

KUKA San Antonio, Tex.—Broadcast Bu-

reau granted voluntary acquisition of positive control of licensee corporation, Por Favor Inc., by Alex A. Coe and A. Marshall Coe as family, through purchase of stock by A. Marshall Coe from Mary B. Oberer. Mrs. Oberer's husband was killed in hunting accident in 1956 and she wants money from sale of stock paid to her in monthly installments. Consideration \$15,000. Action Dec. 22.

WJZZ Christiansburg and WVVV(FM Blacksburg, Va.—FCC granted assignment of license from WBCR Inc. to Blacksburg-Christiansburg Broadcasting Co. for \$115,000 plus \$12,000 for agreement not to compete for five years in radio or TV broadcasting within Montgomery County, Va. Principal purchasers are Madge P. and Fletcher R. Smith (22.222% owned jointly) and Burke County Broadcasting Co. Central Broadcasting Co. and Concord-Kannapolis Broadcasting Co. (22.222% each), Mr. Smith is TV technician at WSJS-TV Winston-Salem, N. C. Mrs. Smith is school teacher. Burke County Broadcasting Co. is licensee of WSVM Valdese, N. C. and owns interests in WZKY Albemarle, WPEG Winston-Salem and is applicant for AM station in Mebane, all North Carolina. Central Broadcasting is licensee of WCGC Belmont, N. C. and has interests in WSVM, WPEG and WEGO-AM-FM Concord N. C. Central broadcasting also owns minority interest in CATV system in Gastonia, N. C. Concord-Kannapolis Broadcasting is licensee of WEGO-AM-FM. Action Dec. 21.

KBBO Yakima, Wash.—Broadcast Bureau granted transfer of affirmative control from James Christenson and Fred G. Maloney to larger group controlling Yakima Broadcasting Co. New control group would include all of present plus five new stockholders. Stock transfer. Action Dec. 27.

WITI-TV Milwaukee—Broadcast Bureau granted assignment of license from Storer Broadcasting Co. to WITI-TV Inc. Principal: Warren C. Zwicky, vice president. Stock transfer. Action Dec. 22.

WRCO-AM-FM Richard Center, Wis.—Broadcast Bureau granted transfer of control from Hala D. Peebles to Richland Broadcasting Corp. Principal: John F. Monroe. Mr. Monroe is investment broker and owner of Braun Monroe & Co. and has interest in WSWW Platteville and WMIR Lake Geneva, both Wisconsin. Consideration \$230,000. Action Dec. 23.

WISV Viroqua, Wis.—Broadcast Bureau granted assignment of license from Parks Robinson to Robinson Corp. Principals: Parks (100% before, 51% after) and Lenora Robinson (none before, 49% after). No consideration. Action Dec. 22.

COMMUNITY ANTENNA ACTIVITIES

The following are activities in community antenna television reported to BROADCASTING through Dec. 28. Reports include applications for permission to install and operate CATV's, grants of CATV franchises and sales of existing installations.

■ Indicates franchise has been granted.

■ Los Angeles, Calif.—Theta Communications of California has been granted a franchise for the Eagle Rock, Highland Park, and Silverlake areas of the city. Installation fee will be \$19.95 with a \$5 monthly charge. Company offers all VHF-UHF channels plus time and weather and will pay 3% of gross revenues. Other applicants were H & B Communications Corp. and National Trans-Video Inc. (both multiple CATV owners), and TV Masters Antenna Inc.

South Daytona, Fla.—Halifax Cable TV Inc. has applied for a franchise.

Portland, Ind.—Soundvision Inc., Dixon, Ill. has applied for a franchise. Company will pay 6% and will offer 12 channels plus two local service channels for educational, emergency warning, and public service and information. Other applicants are Community Teleception Inc., Bloomington, Ind. (group owner); United Transmission Inc. (multiple CATV owner), a subsidiary of United Telephone Co., and Citcom Inc., a subsidiary of Citizens Telephone Co., Decatur, Ind.

Guthrie Center, Iowa—United Transmis-

sion Inc. (multiple CATV owner), a subsidiary of United Utilities, has applied for a franchise. Installation fee will be \$15 with a \$5 monthly charge.

■ Davis City, Neb.—TV Transmission Inc., a subsidiary of Lincoln Telephone and Telegraph Co., has been granted a 20-year franchise.

Riverton, N. J.—Tri-County Cable Television Co. (Edward Murray, representative), a subsidiary of Sunbeam Publishing Co., Salem, N. J. owned by the Bulletin Co., Philadelphia, has applied for a franchise. Installation fee will be \$7.50 with a \$3.95 to \$4.95 monthly charge. Company offers 18 channels plus time and weather and will pay 5% of gross revenues based on the first 4,000 subscribers, 6% for the next 1,000 subscribers, and 7% above 5,000 subscribers. Greenwood, S. C.—Public Service TV Co., a subsidiary of Teleprompter Corp. (multiple CATV owner) has applied for a franchise. There will be no installation charge with a \$5 monthly fee. Company will pay 5% of the first \$100,000 gross revenues and 1% for each additional \$100,000. Other applicants are General Cable Division of Carolina Inc., Jefferson-Carolina Corp. (multiple CATV owner), Greenwood Cable Television Co., and United Transmission Inc. (multiple CATV owner).

Winner, S. D.—Community Antenna Television, a subsidiary of Mid-Continent Broadcasting Co. (multiple CATV owner), has applied for a franchise. Installation fee will be \$25 with a \$5 to \$6 monthly charge. Company will pay 2 to 3% of gross revenues. Leesburg, Va.—Frederick, Cable Vision Co., Frederick, Md., has applied for a franchise. Installation fee will be \$10 with a \$4.95 monthly charge. Company currently operates systems in Frederick and Brunswick, both Maryland.

MORTIMER Charles Watters has come a long way with the Scripps-Howard Broadcasting Co.—from a \$100-a-week job in 1938 to its more-than-millionaire executive vice president in 1964. All it took was better than a quarter-century of dedication and hard work.

Mort Watters didn't begin his career with Scripps-Howard, however. His career began with a three-step parlay—coffee to radio to advertising.

Some time before his graduation, it dawned on Mr. Watters that he would be coming out of Georgetown University with a bachelor's degree in philosophy . . . into the bottom of the depression. Clearly, the alternative to philosophically setting up an apple stand was forethought and action. He had already decided that radio was the then-current field of opportunity, "where you could make real money fast." The trick was to get in the door.

Since advertising is the life-blood of broadcasting, he reasoned, perhaps an advertiser's introduction would be a good entry into radio.

Step by Step ■ With that impeccable logic, Mort Watters got in to see John Wilkins, advertising director of the Wilkins Coffee Co. in Washington. "I just asked him to call NBC and ask them to see me. I figured it wouldn't cost him anything, and he was the sponsor. They'd have to talk to him. And since seeing me wouldn't cost them anything and they wouldn't want to disappoint the sponsor. . ."

Not only didn't it cost NBC anything to see Mort Watters, it didn't cost NBC anything to hire him. He worked for more than six months without pay. As he remembers it, Mr. Watters' first responsibility in broadcasting was running down to the corner for three cigars for the executive that hired him. Starting as an unpaid "go-for," he could only rise.

Rise he did. When he graduated from Georgetown, he was more than another bright young man with a diploma. He had "experience with NBC," and a friend that owed him a favor.

His NBC boss called Ryan Advertising in Washington, and got Mr. Watters his first real (paying) job, radio director of an agency.

Mr. Watters worked at the Ryan agency for three years. Then he moved on to a job as sales manager for WHEC Rochester, N. Y. After another three years of learning the business, he felt ready to make a big move.

Again through friends in the business, he got a job as general manager of the "West Virginia Radio Network" of John A. Kennedy. The money was good, the new responsibility sounded important. Everything seemed great until he arrived in Charleston, W. Va., and

Philosophy led from coffee to broadcasting

went to see the "key outlet" of his three-station network.

"It was a miserably cold winter night, but I couldn't wait. I got directions and found the address. I don't think I've ever been so disappointed in my life. The station was over a general store, up a set of winding stairs with spiderwebs hanging across," he recalls.

The other stations were even poorer, but Mr. Watters stuck the job out for

nearly two years. "I've never learned more faster since," he says.

Nevertheless, at the end of his stint, he was willing to take a pay cut to go with another station. He went to work as general manager of WCPO Cincinnati for \$100 a week.

Innovation ■ WCPO was a 250-watter, the weakest of the five stations in the Cincinnati market. But Mr. Watters' approach was informal, innovative and successful. He had announcers relax and warm up their styles. He moved the station's newsroom, and began broadcasting news on the hour, headlines on the half-hour, from the city room of the Scripps-Howard *Cincinnati Post*. They were initial breakthroughs into modern radio for Cincinnati.

In 1949, WCPO won the *Variety* magazine award for news coverage. And the same year, WCPO-TV went on the air.

Mr. Watters put the television station on the air an unprecedented 12 hours a day, and everybody predicted disaster. He adopted a free-flowing, improvisational style for the station. Many people mentally sealed the station's doom.

One of the station's early shows featured what was said to be TV's first DJ, a transplant from WCPO radio. The DJ wise-cracked between records, and the show evolved into a series of zany "production numbers" in which the DJ and several pretty girl assistants pantomimed the songs.

The show was so successfully "far out" it was picked up by the DuMont network at a time when practically all network shows originated either in New York or Chicago.

Stock Rises ■ In the forties, Mr. Watters had been named a vice president of Scripps-Howard, allowed to purchase stock, and elected to the board of directors, along with other station managers. In 1962, Scripps-Howard Broadcasting went public and 40% of the stock he had purchased for less than \$100,000 in 1950 was sold to underwriters for more than \$1 million.

In 1964, Mr. Watters was named executive vice president, and in that position negotiated the purchase of WPTV (TV) West Palm Beach, Fla. He says he is sometimes accused of having bought the station to have an excuse for spending time in Palm Beach, where he docks his "dreamboat," a 57-foot custom-built Chris-Craft complete with automatic washer and dryer. He denies it.

And the work he puts into directing Scripps-Howard's television stations in Cincinnati, Cleveland, Memphis, Palm Beach and radio stations in Memphis and Knoxville, Tenn., provides ammunition for his denial.

WEEK'S PROFILE



Mortimer Charles Watters—executive vice president, Scripps-Howard Broadcasting Co., New York; b. Rochester, N.Y. June 8, 1909; Georgetown University, Washington, BA in philosophy 1928-32; radio director, Ryan Advertising Agency, Washington, 1932-33; sales manager, WHEC Rochester, N.Y. 1933-36; general manager, West Virginia Radio Network (Charleston, W. Va.) 1936-38; general manager WCPO Cincinnati 1938-40; vice president (1940), director (1941), executive vice president, Scripps-Howard Broadcasting Co. (1964); wife Paula Jane, children Mary Ellen 27, Rosemary 21, and Victoria Anne 11 months; member: Cincinnati Advertising Club, Cincinnati Chamber of Commerce, Couvier Press Club, and yacht and country clubs in Cincinnati and Palm Beach, Fla.; hobby: power boating.

The case for color

AS the colorization of television reception progresses, the pricing of television advertising is bound to be a subject of intensifying dispute. Color penetration has already reached 17% of the national audience, according to the American Research Bureau. In a number of markets it is more than 25%. Clearly the advertiser whose commercial appears in color is getting some kind of a bonus when he pays for his time at the old black-and-white rates.

The problem is to evaluate the extra effectiveness that color adds to television advertising. So far the only station that has increased its rates to reflect added values created by color penetration is WHEN-TV Syracuse, N. Y. (BROADCASTING, Dec. 5, 1966). WHEN-TV raised its prices for color advertising 5%, half of the 10% that is considered the minimum estimate of color penetration in its market. There may be more sophisticated ways to arrive at color prices.

Whatever the outcome of WHEN-TV's action, which many buyers have criticized, other stations are certain to make adjustments of their own, depending upon the extent of color penetration in their markets. The movement toward revisions of rates for color television is forecast by the public announcement of The Katz Agency, a respected station representative, appearing in an advertisement elsewhere in this issue. Katz says that color adds value to television advertising and that stations have a right to charge for the added value. In Katz's view, the pricing must be determined by individual stations in recognition of their individual circumstances, and Katz, of course, is right.

One of the problems faced by broadcasters in adopting color prices is psychological. Advertisers have become accustomed to pay the same time charge whether their commercials are in color or black and white. The one-rate policy was established early in the game when NBC began extensive color broadcasting at no increase in prices. What people tend to forget is that at that time there was practically no color reception. It would have been pointless to add a color charge for advertising that could be seen only in monochrome.

That condition is changing rapidly, as the Special Report in this issue clearly indicates. We side with WHEN-TV and Katz in believing that color adds value to the advertising on the air. What is needed now is some research to support formulas for pricing.

Need for uncluttered study

THE movement among station representatives and stations to embrace the 30-second commercial, which already has developed trend-like proportions, seems likely to produce a mixed result.

As an analysis in this publication pointed out last week, its almost certain effect will be more commercials and more time-sale revenues. Ironically, however, this may not prove to be as unmitigated a boon as broadcasters may think. For if it is true, as some critics contend, that the appearance of "clutter" and "overcommercialization" is created as much by the number as by the length of commercials, more spot announcements could—unless controlled somehow as to placement—bring with them as many new headaches as new dollars.

Unfortunately, nobody knows what "clutter" and "overcommercialization" are, much less their cause or cure. Everybody has his own definitions and theories. But he can speak only for himself. Nobody has yet bothered to consult in any professional way the only person whose

opinion counts—the viewer. Nobody else can define these so-called evils, and nobody else can provide the information necessary to correct them if they do exist. As we have said many times, definitive research on audience attitudes toward commercials and on the relative acceptability and relative effectiveness of different positionings and groupings is long overdue.

In clearing the way for more 30-second sales, stations and reps are responding essentially to commercial patterns created and fostered by agencies and advertisers. If the result is an increase in clutter—whatever that means—it will not be the first time that buyers, while condemning it, have also contributed to it. But the mere prospect of further criticism on this score points up once again the need for thorough research. Until the terms have been properly defined, they can hardly be corrected—or even condemned—with any logic.

Get with it, guys

HAVE you noticed how some of the so-called comic strips (really soap operas in about 30-second segments) have turned viciously anti-radio-TV?

We really shouldn't bother but, in the spirit of the season, we suggest to the author of "Kerry Drake," who is playing one-upsmanship with the author of "Steve Canyon" that even kids know that if the cops wanted to reach a tourist unknowingly threatened with a fatal infection they would ask radio to help and not rely exclusively on imagined newspaper headlines.

See, it was like this: Kerry Drake's wife was nicked by a bat (the flying kind) just before going on a motor trip to an unknown Shangri-La to get away from it all with her weary detective husband. Well, it's discovered back at the precinct that the bat was rabid and unless she gets an anti-rabies shot in time she's done for. So the police try to reach Kerry through newspaper headlines. Kerry had bought a copy of a newspaper but, without noticing the stud-horse type on page one, used it to wipe off his dirty windshield, with the breath-taking comment that nothing polishes glass like a newspaper and "no TV or radio set can make that claim."

Even a cartoonist should know that you get news on the hour, half-hour and bulletins all day long on the radio; that the car that doesn't have a radio is a relic, and that cops listen to the news, too.



Drawn for BROADCASTING by Sid Hix
 "He was a deep-sea diver, doing an underwater TV commercial . . . one of those 'I'll eat my hat' spots. . . ."



Portrait By Gittings
Neiman-Marcus

Grand Old Man of Television

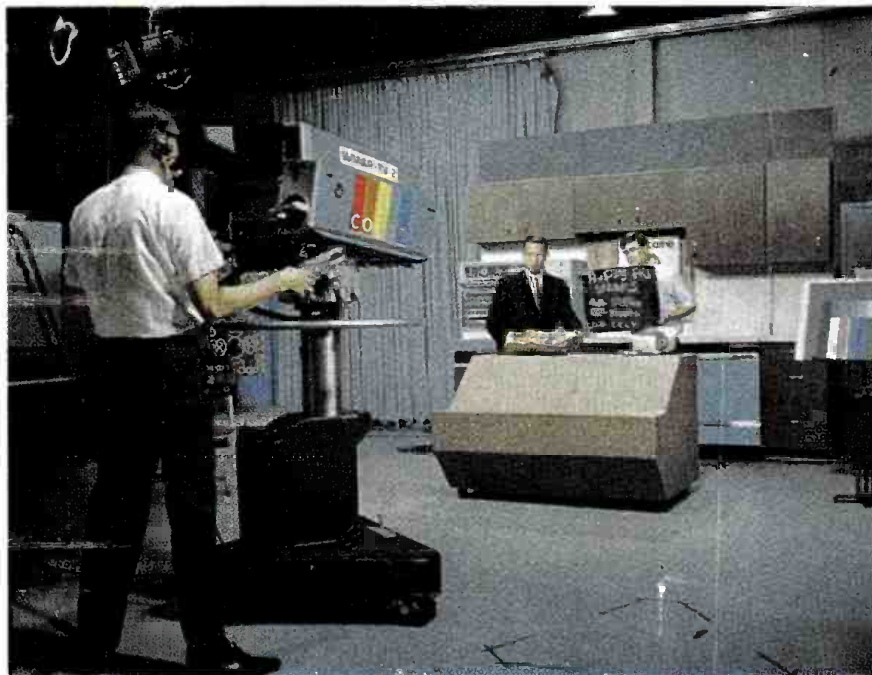
Robert Gould shucked boots, saddle and swaddling clothes in Cut Bank, Montana, to go East and grow up with television. Bob, now a video veteran of twenty-seven years, brought boots, saddle, and know-how to WBAP-TV in 1948 to join Texas pioneers in television, color and communications by design.

WBAP-TV 

Fort Worth Dallas 
Peters, Griffin, Woodward, Inc., National Representatives

**80 LIVE
LOCAL COLOR
SHOWS PER WEEK**

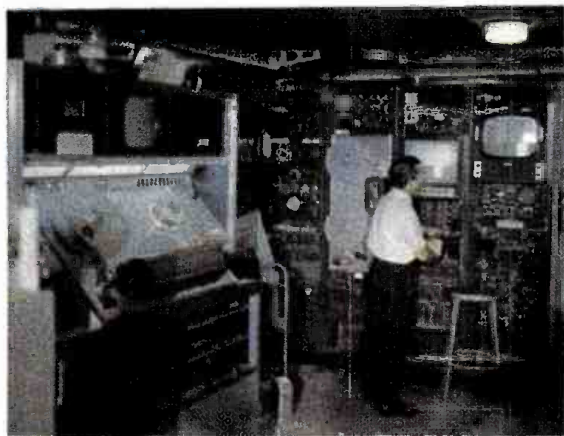
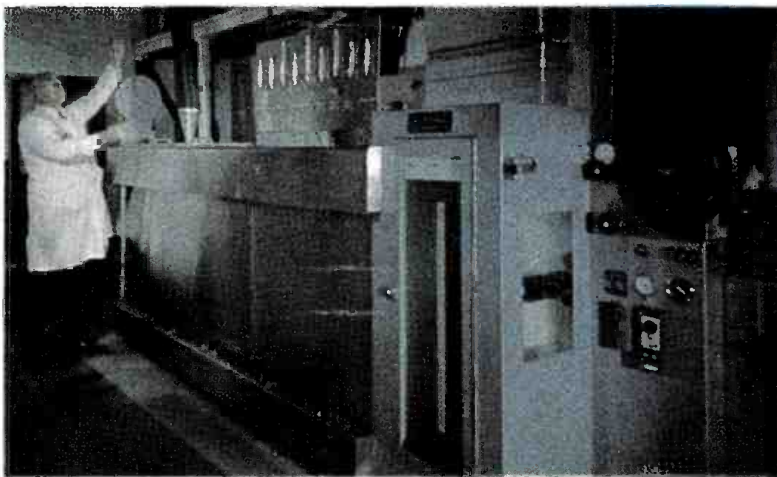
... are produced in
2 big studios, completely
equipped for full-color
telecasting, including
RCA TK-42 color cameras.



COLOR SUCCESS STORY

—BALTIMORE STYLE!

Color facilities at WMAR-TV are the most complete in Maryland . . . with the newest and finest equipment and highly skilled technical crews (feeding all Colt football games and many other events to the CBS network). True color fidelity is the hallmark of WMAR-TV color telecasting . . . whether it is carrying network shows . . . producing local programs . . . creating documentaries . . . airing feature movies . . . producing filmed, videotaped or live commercials. WMAR-TV, the **FIRST** station on the air in Baltimore . . . **SECOND** to join the CBS network . . . is **FIRST** in Baltimore for quality colorcasting!



IMMEDIATE COLOR FILM PROCESSING

A new Filmline FE-50 colorfilm processor, turning out 16 millimeter color film at 50 feet per minute, enables WMAR-TV to shoot and show news and sports events in color within 1 hour of elapsed time for 37 newscasts weekly.

RCA COLOR VIDEOTAPE EQUIPMENT

Complete color facilities including 3 RCA color videotape units are available for true-to-life color commercials.

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

WMAR-TV

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