

Television Age



International issue

Advertisers stand in line for tv time; color starts to spread; world set count

Tube Glue

Indiana University
JAN 10 1968
Library



Sail to Glory



Bring Forth My People



The War to End All Wars

Extra-special Specials from 20th Century-Fox TV International
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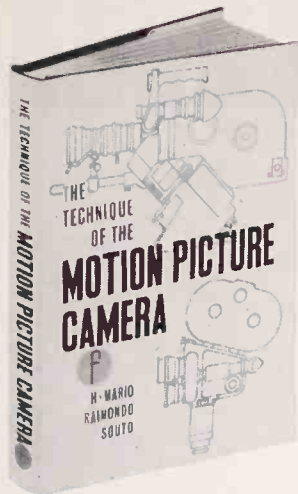
The Pink Porpoise



Anatomy of Crime



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PICTURE CAMERA**

by

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

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City

State Zip

Add 50¢ per copy for postage and handling.

JANUARY 1, 1968

Television Age

INTERNATIONAL ISSUE

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In many of the big tv countries, video advertisers have to get in line (there's not enough time to go around).

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Television Age, January 1, 1968

Buy KBOI-TV Sell IDAHO!

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

KBOI-TV reaches more homes, men and women from 7:00AM to 1:00AM than any other Idaho television station.

NSI & ARB Feb.-Mar. '67. Audience measurements are estimates only, based on data supplied by indicated sources and subject to the strengths and limitations thereof.

★ **KBOI**
TELEVISION
Channel 2 CBS
BOISE

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Market	Station	Time	Rating	Share	Viewers
Detroit	WJBK-TV	7:00 pm	18	33	542,000 (Nov '67)
New Orleans	WWL-TV	noon	12	43	101,000 (June '67)
Peoria	WIRL-TV	6:00 pm	20	37	80,000 (Nov '67)
Cleveland	WJW-TV	7:00 pm	18	39	416,000 (Nov '67)

All above stations strip T or C Monday through Friday!

The Alan Burke Show

All talk shows are not alike:
 "With Burke, you can enjoy the program . . . always moments of humor and levity . . . Burke is capable of matching wits and ripostes with a guest . . ."
Arizona Daily Star

This two-hour weekly talk-show is, above all, entertaining. Now in 23 markets. 52 two-hour programs with no reruns. First run, in color, on videotape.

Market	Station	Time	Day	Rating	Share	Households
New York	WNEW-TV	11:00 pm	Sat	5	14	278,000 (Oct '67)
St. Louis	KPLR-TV	9:00 pm	Sun	3	5	22,000 (Nov '67)
Indianapolis	WTTV	10:00 pm	Sun	2	6	17,000 (Nov '67)

My Favorite Martian

A proven performer. Three-season CBS Network success. For use now on a strip or weekly basis. 107 half-hours (32 in color). Bought by CBS o&o's in Philadelphia & St. Louis.

Market	Station	Time	Day	Rating	Share	Households
Seattle/Tacoma	KOMO-TV	5:30 pm	M-F	11	28	71,000 (Oct '67)
Washington	WTTG	6:30 pm	M-F	10	23	137,000 (Oct '67)
Los Angeles	KTTV	5:00 pm	Sat	5	20	140,000 (Oct '67)

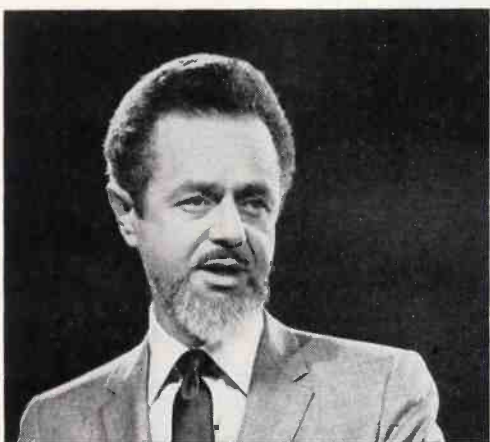
WE KNOW YOUR MARKET IS DIFFERENT. LET US SHOW YOU WHAT THESE SHOWS HAVE DONE IN OTHER MARKETS, WITH THE SAME COMPETITION YOU'RE PROGRAMMING AGAINST.

This is decision time for the "second season." We've got the information . . . and the product . . . to help you make the RIGHT decisions.



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Data are NSI estimates and are subject to qualifications described in said reports.



Letter from the Publisher

The outlook for commercial tv

The shortage of commercial time on tv around the world, as pointed up in TELEVISION AGE's latest International Issue, is undoubtedly a temporary fact of life. The pressures are on to open the gates to video commercials. History suggests that advertising follows affluence (there's no sense trying to sell to a man who has little to eat) and while there is no direct correlation between a country's prosperity and whether it permits tv advertising, there is a relationship, even in Communist countries.

There is certainly a connection between the growing prosperity of Europe and the fact commercials in France are virtually certain to be allowed by summer, as well as the increase in commercial time in Holland starting the first of this year. There are certainly no signs governments want to cut back on advertising time. In Africa, while purchasing power is low, there is a growing realization that a commercial system will help finance tv.

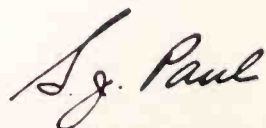
On our own side of the world there is tv ferment in Latin America, with such developments as the growing importance of Mexico and Argentina as program production and distribution centers, the extension of network operations via LATINO—Latin American Television International Network Organization—and Ola Vision and the possibility of a Telesistema network.

On the other hand, there is no sense ducking the fact that tv growth is slow in the under-developed countries. The gap between the rich and poor nations has not narrowed (it may have widened in recent years) and so we find that a major part of the growth in set ownership in 1967 was in such countries as the U.S. and Canada.

Whatever happens with commercial tv, the medium as a whole is too dynamic to restrain. Practically every country is determined to have a system of some kind, whether for reasons of political policy or show. Technological developments, such as satellites and color, continue to keep the pot boiling and interest centered on tv problems. Further, the solutions developed by the advanced nations filter down and ease the way for the less-privileged countries.

As the world becomes more tightly interconnected via tv, there are indications that problems, now ignored or bypassed, will have to be faced. Among them are coordinating policy on satellites and meshing the varied tv systems for broader and instantaneous interconnection.

Cordially,

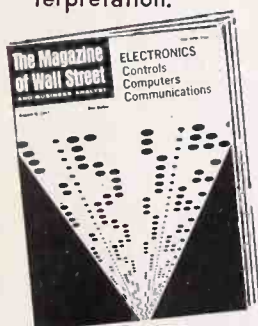


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Letters to the Editor

Sex vs. violence on tv

Your *Viewpoints* column of December 3 argued that self-censorship is threatening television. Movies showing bare anatomy have these scenes clipped out. On the week this column appeared, the fine film *The Pawnbroker* had its bare-breasted scene omitted when shown on tv in New York.

The *Viewpoints* column argued emphatically that our permissive society is changing and "attacking Victorian concepts in overwhelming numbers from all directions." The writer asks, "Who needs self-appointed voices of conscience writing codes that are unenforceable, unacceptable, and antediluvian? . . . Throw out the Puritans. . . In 1969 you're going to see movies you never even thought you could see without being raided. And in your own home."

Apparently the publisher of TELEVISION AGE is horror-stricken. In a most unusual "Letter from the Publisher," S. J. Paul writes that while his *Viewpoints* column is written by "a veteran, highly respected tv executive at one of America's top agencies," and while he is given full latitude to express his views, in this instance the publisher disagrees unequivocally.

He then goes on to state that "nudity—semi or otherwise—blue dialogue, suggestive activity have no place in the living room." He charges that "purveyors of this kind of commodity dash behind the facade of so-called freedom."

Could I take sides in this debate between publisher and columnist?

Speaking for myself, I say to the columnist, "Bravo." To the publisher I say it is not so much a question of being "square," as you write, but of being hypocritical. For all of its existence, television has purveyed incredible violence.

Night after night, program after program, tv season after tv season, the box flickers with killings of all sorts—Indians, cowboys, policemen, ordinary folk—you name it, they all

get killed in the most astonishing ways—gagged, pistol-whipped, sniper-shot, hanged.

Walk up the street on a summer's night and you hear through the open window the rifle-fire and the threatening dialogue, "Stop or I'll drill ya." Little kids accost adults with, "Pow-pow, you're dead."

We have allowed all this mayhem. Few in tv question its existence, it is commonplace at all hours of the broadcast day. What parent hasn't heard the tv violence and looked in

on the kiddies watching bank robbers clutching at their stomachs as they feel the hot lead?

When a few middle-aged ladies with sneakers spoke out against all this violence and suggested it might not be the best thing for our youngsters, we always managed to ignore their pleas, out-shout the critics, and produce more and greater violence, now in full color. One of the three major networks is, in my judgment, even something of a specialist in this

(Continued on page 44)



Announcing The American Optometric Association Public Service Awards for

Distinguished Service in Journalism to the Visual Welfare of the American People

The purpose of the American Optometric Association Public Service Awards for Distinguished Service to the Visual Welfare of the American people is:

1. to recognize outstanding articles and broadcasts on the subject of vision as contributing to a better understanding of the importance of vision and its care;
2. to honor writers of articles and radio and television scripts that focus public attention upon the significance and need for proper vision care; and
3. to create increased public and professional interest in programs for the care, improvement and preservation of vision.

AWARDS CATEGORIES

PRESS — Newspapers, Feature Syndicates,
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PRESS — Magazines
RADIO
TELEVISION

DEADLINE: All entries must be postmarked not later than July 1, 1968

SEND FOR INFORMATION AND ENTRY FORMS

Department of Public Affairs
AMERICAN OPTOMETRIC ASSOCIATION
7000 Chippewa St., St. Louis, Mo. 63119

Viewers pick Daisies in Washington & Philadelphia

The simple results of the first ratings on "Please Don't Eat the Daisies" prove it delivers top audiences among the best prospects.

WASHINGTON: WMAL-TV 7:00 PM TUESDAY

Daisies is first in time period among women under 50... ranks first in audience share of all WMAL-TV 7:00 PM strip shows... reaches 76% more women 18-34 than program telecast in this period October 1966.

PHILADELPHIA: KYW-TV 7:00 PM FRIDAY

Daisies first in time period in total homes, women 18-34, 18-49, men 18-34, teens and children.

(all data NSI October 1967)

No time like the present to pick a show proven to please and perform like Please Don't Eat the Daisies. The man from MGM Television is ready with details.



Agencies play the last-minute network game

The practice among network buyers of picking up slots at the last minute at rock-bottom prices is nothing new, but it appears to be a major factor in first quarter purchases. One result is that advertisers are getting some of the best cost-per-1,000s in recent years. Some of the last-minute buys are due to advertiser uncertainty about economic conditions in '68, but a top agency media director feels that buyers are deliberately playing the last-minute game for all it's worth.

The efficiency levels offered by the networks seem to be inversely correlated with their standings in the Nielsen—i.e., the lower the standing, the greater the efficiency. One agency executive, while welcoming the situation, commented that he didn't understand why ABC-TV wasn't able to take advantage of its strong audience position in regard to young adults, where it often leads the other two networks.

An answer to that question seems to be that, whatever advertisers and agencies say about buying prospects, and not just numbers, when the chips are down, it's the households-reached data that calls the tune. Said a top agency media director: "Demographics are sometimes a tie-breaker, but advertisers and agencies like to compare their cost-per-1,000s with last year and this usually comes down to household figures."

Another global plunge

The steadily growing world market for U.S. tv programs is encouraging more program production and distribution companies to branch out overseas. Latest to take the plunge is Triangle Program Sales, currently putting together a foreign sales staff. Triangle's shows have been marketed abroad in the past, but through intermediaries, such as Charles Michaelson, Inc. Sales in the foreign market, where the major network syndication and studio-connected syndication firms are all active, are currently topping \$80 million globally. The potential is obviously far greater, since much of the world, even some industrialized nations, is still "underdeveloped" as far as tv penetration is concerned.

How it happened at Nielsen

Who says bull sessions never accomplish anything? NSI's new *Supplementary Weekly Rating Report* stemmed from talks that salesman Gene Woolpert had with station managers and others on his beat. Woolpert noted there were many requests for weekly figures. And although Nielsen had provided similar figures on request there had never been a weekly report as part of its regular service.

Woolpert suggested a supplementary weekly service. Out of that came individual week audience estimates from local market DMA data that also separated specials from regular four-week program information. This presented a more accurate picture of time slots that might receive a high monthly rating because of a one-shot special or crackerjack movie.

Initial report for the October-November cycle, which covers 23 markets, approximately 50 per cent of U.S. tv households, is complimentary. No charges for the weekly supplement, if it proves successful, have been determined, according to Nielsen.

Buy tv now, pay later (in Spain)

Spain, which anticipates color tv this year, may find sales of these units helped by credit buying. Thanks to an economic upswing that began nine years ago, not only has a new middle class arisen, but installment buying has become very popular. Although the government has sometimes curbed credit sales, Spain is an important market to watch in '68.

In-home vs. on-air ad testing

The argument about whether in-home or on-air commercial testing is better suffers from the lack of actual research comparing the two methods. The first published piece of research on the subject, which appears in the latest issue of the *Journal of Advertising Research*, may clear the air somewhat, though not entirely. Reporting on the study were Alvin A. Achenbaum, vice president and director of research at Grey; Russell I. Haley, vice president and corporate research director at D'Arcy, and Ronald Gatty, associate professor at the Baruch School of Business, City University of New York.

Done in 1964-65, the research found that in-home tests gave more reliable results. That is, when the in-home test was repeated, the difference in results was smaller than for the pair of experiments using the on-air method. In the area of sensitivity, or the extent to which the two methods compared in detecting attitude shifts toward the product tested, the results were not conclusive.

New video system begins

The blackout that cut tv transmission two years ago won't be able to repeat itself once the new Bell System video transmission hook-up goes into service in New York City this month.

The system, designated A2AT, that links tv studios with AT&T relays, can be battery operated. It is therefore free from the worry of commercial power failure.

The solid-state system is reported to have better transmission characteristics, to work on one-third the power of older vacuum tube systems and to require less than half the space.

Advance ratings for specials?

The idea of forecasting audience shares for specials is not a pipedream, says Home Testing Institute/TvQ, Inc. It accurately estimated the Nielsen share for two specials within three points of the actual figures. And the projections, based on available data and judgment, were done weeks before the shows were aired.

For *Jonathan Winters' Holiday On Ice* and the movie, *Mutiny On The Bounty*, HTI projected 35 and 36 shares, respectively. Nielsen figures showed *Winters* racked up 35.5 and *Bounty* 33.

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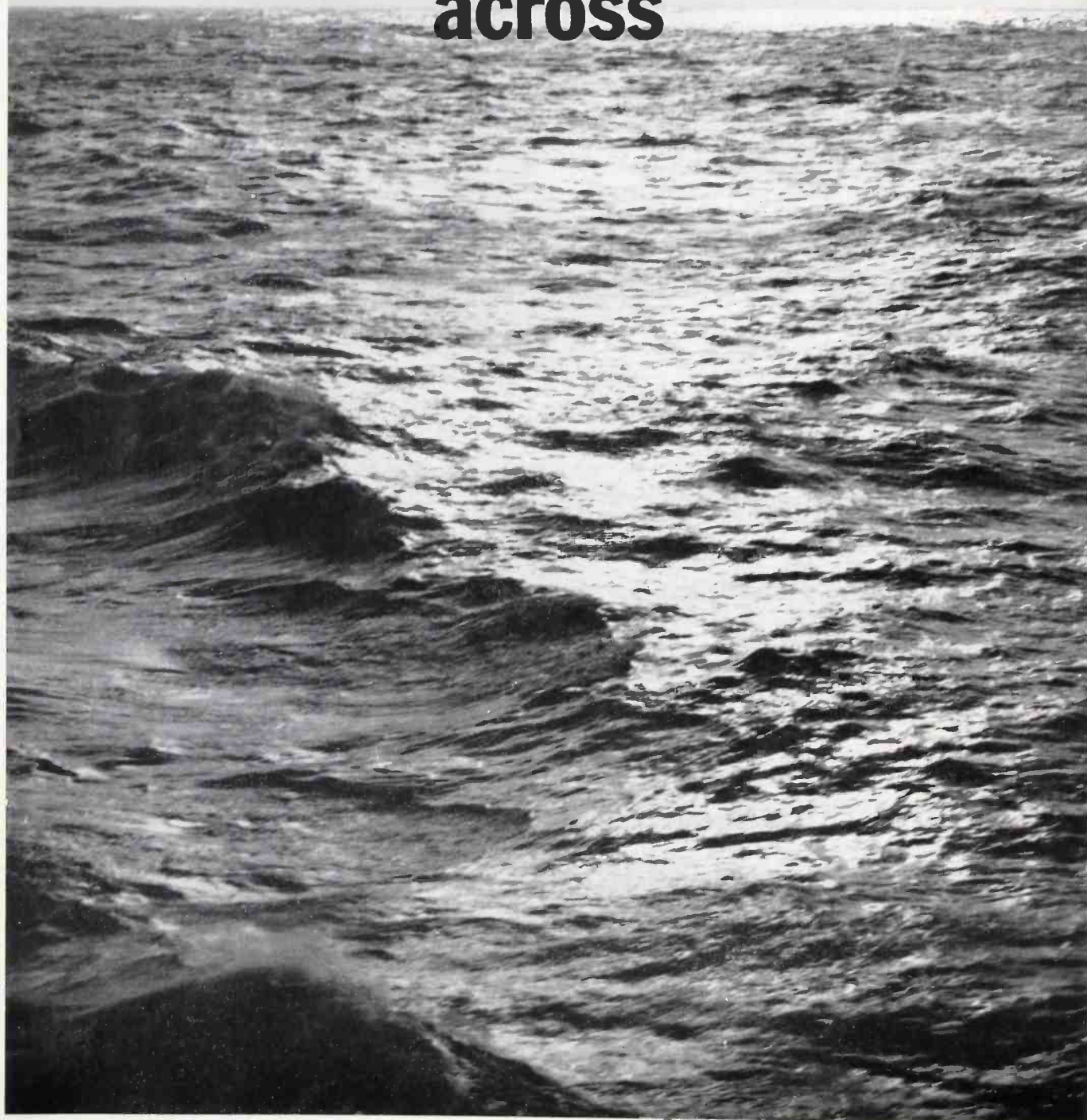
Worldvision stations are located in: Argentina, Australia, Bermuda, Brazil, Canada, Chile, Colombia, Costa Rica, Dominican Republic, Ecuador, El Salvador, Guatemala, Haiti, Honduras,

Iran, Japan, Korea, Lebanon, Mexico, Netherlands Antilles, Nicaragua, Panama, Philippines, Ryukyus, Spain, Uruguay, Venezuela.

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Worldvision gets your message across



Business barometer

Along with spot's (relatively) better showing in October—that is, spot's decline was mild compared with the previous quarter—local revenue was about par in comparison with the previous nine months. The network compensation figure was down a little, the second month in a row that it was off and the third month in '67 that it showed a decline. The 5.6 per cent rise in local was actually a little less than the average for the previous three quarters—which was 6.2 per cent over the previous year.

The October local revenue figure of \$37.7 million compares with \$35.7 million in '66. The local total was 27.5 per cent above September of this year.

As for network compensation, it was 3.1 per cent down compared with '66 and 9.4 per cent above the previous month. In revenue terms, compensation came to \$21 million this October as against \$21.7 last October.

The large and medium size stations did much better than the small outlets in the local revenue department, a pattern that has roughly prevailed through most of the months this year. The \$3 million-plus group was up 5.7 per cent over '66, while the \$1-3 million class showed a 6.1 per cent rise. In the \$1 million-and-less category the rise was a mild 1 per cent.

Of the three groups, the medium size stations have performed best in attracting local revenue. They ranked first in five months and second in four. The large stations placed first three times and second also three times. But the small stations placed first twice and second three times.

Compensation figures by station size showed the small stations in the lead. They were up 3 per cent, while medium stations were down 4.5 per cent and large stations showed a dip of 3.0 per cent.

For the 10-month period, local revenue now tallies \$292.2 million, as compared with \$275.4 million during the same period in '66. Compensation now totals \$201.5 million, compared with \$201.9 million last year.

Next issue: a report on spot revenue in November.

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

LOCAL BUSINESS

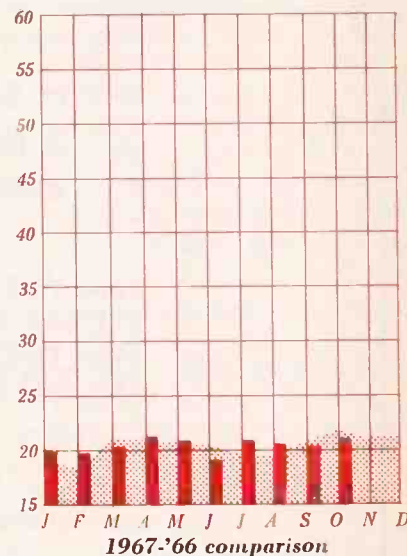
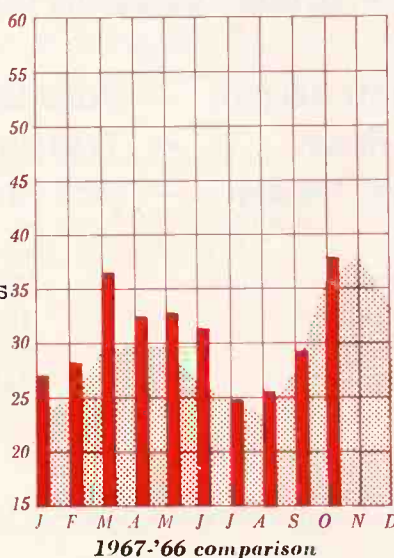


NETWORK COMPENSATION



Year-to-year changes by annual station revenue

Station Size	Local Business	Network Compensation
Under \$1 million	+1.0%	+3.0%
\$1-3 million	+6.1%	-4.5%
\$3 million-up	+5.7%	-3.0%



AMERICA'S DAY BEGINS IN GUAM USA

KUAM – Television channels 7-8-10-12-13
ABC-NBC-CBS Television Networks

KUAM – Radio 610 kc 10,000 watts

KUAM – FM

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Intercontinental Services, Ltd.— National Sales Reps.

The eyes and ears of the Marianas Islands

Viet news abroad

Television's impact being what it is, video news coverage abroad of the Vietnam war is bound to have a strong effect on public opinion in foreign countries. Since government control of the airwaves is more common than not, it is logical to assume that policy plays a key role.

Yet, while the U.S. position does not always get a "good press," the effect of government control is not as direct as would seem likely at first thought. This was a key conclusion of a special film report on how Asian and European television cover the Vietnam war as presented on *The Frank McGee Sunday Report*, an NBC-TV program aired Sunday afternoon December 17.

McGee noted that the U.S. is still "denounced in parliaments, castigated in street demonstrations, lampooned in cartoons," but pointed out that the pattern of attacks varies from country to country. "In France," he said, "where the government is so scornful of American policies, news of Vietnam on state-owned television is generally unbiased. Yet, in Sweden—where government neutrality is supposed to be a virtue—the state-owned stations have been accused of broadcasting hate-American programs."

'Fairly balanced'. One NBC News correspondent, Irving R. Levine in London, found that the regular evening newscasts on the BBC "provide fairly balanced reports on Vietnam." A British newscast illustrated gave almost equal time to anti-Vietnam demonstrations in New York and atrocities committed by the Viet Cong.

But Levine added that many newspapers and most of the comment on both the BBC and the commercial tv network favor an American withdrawal. He found that special programs on Vietnam convey "a definite edge of hostility toward the U.S."

Levine pointed out that the BBC's popular primetime documentary *Panorama* recently devoted an hour to Vietnam in which participants questioned the morality of American action in Southeast Asia, pointed out

that President Johnson had lost support and deplored the bombings.

Welles Hangen reported from Hong Kong that tv stations there merely replay news agency stories on Vietnam supplied over the ticker and sometimes accompany this with syndicated film coming from Britain or the U.S. When such footage is run, the commentary is read practically word for word from dopesheets furnished by the film distributors, Hangen noted. Though telecasting is in both English and Cantonese, the NBC newsman said, the only difference in the coverage is linguistic.

Hong Kong tv. Editorializing is frowned on by the British colonial civil servants who run Hong Kong so as to avoid offending both Red China and the U.S. Until the riots, which began last May, some disdain for U.S. Vietnam policy crept into tv news but since then, while there is no out-and-out pro-American line, "at least the needle is a good deal shorter," the NBC correspondent concluded.

Reporting from Paris, Frank Bourgholtzer found that "considering the attitude toward the Vietnam war held by General de Gaulle, the ORTF (the French government's radio and tv bureau) is less anti-American than might be expected."

'Too much Vietnam'. Appearing on the program, Jean Louis Guyot, chief editor of the ORTF, said it was his personal opinion that "we give (the French public) too much Vietnam. . . . We receive so many features sent by your own agencies, that we feel obliged to show it . . . as documents. But, in fact, I don't believe this is really a national concern in France."

Also appearing on the program was Brigitte Friand, ORTF correspondent sent to South Vietnam. She is preparing a lengthy documentary. The Frenchwoman said: "Last year I tried to show the power of the American forces over there, but this time I plan to show much more of the fighters . . . how the guys over there are suffering."

Bourgholtzer said the French press

presents a contrast to radio and tv with a wide variety of opinions. But he said, "The truth is—even in the uncensored publishing and newspaper world—the American war in Vietnam has a hard time. The French, after all, lost a lot of their own blood in Indo China. Hardly a family escaped without a loss of some kind. And a Frenchman finds it hard to believe that the United States can do any better than France did. Nothing he reads in the press—and especially nothing he sees on television—is calculated to change his mind about that."

NBC's man in Tokyo, John Rich, pointed out that Japan has more tv sets and more viewers than any other country in the world, except the U.S. "But the picture the Japanese see on their screens concerning American involvement in Vietnam is not a sympathetic one. To judge solely from Japanese news coverage of the Vietnam war, one would hardly believe that Japan is a nation allied by treaty with the United States and dependent for its own security entirely on American military power."

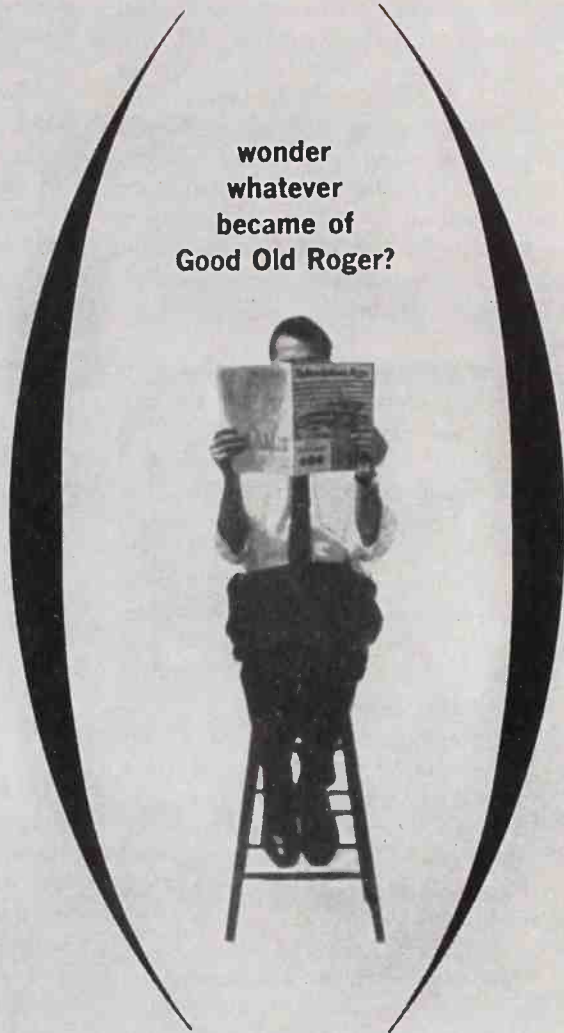
Viet Cong bias. Rich heard private complaints by American officials that Japanese reporting of the Vietnam war is "decidedly unbalanced—in favor of North Vietnam."

He showed a color report on North Vietnam aired on one of Tokyo's seven tv channels. The commentator, Hideo Den, was permitted to visit Hanoi, but he couldn't take his own camera.

"The emphasis is heavy on bomb damage, hospital scenes, captured American pilots," Rich noted. He also pointed out that the report was filmed by leftwing cameramen permitted to live in Hanoi. "Nothing gets out of Hanoi that is not carefully screened for its propaganda value."

While American networks occasionally use Communist-approved film, Rich said, "they bend over backwards to label its source." But he found that such film sometimes gets on the air in Japan without identification and even uses unchanged the violently anti-American captions supplied by North Vietnam. ■

wonder
whatever
became of
Good Old Roger?



You remember Roger—
the kid in the media department.
You know—the kid who always
asked all those questions.

That's right! The eager one.
Always had his nose buried in a
stack of figures or a trade
magazine—usually Television Age.

Good Old Roger
became the boss.



Yep! He's still asking questions.
Still watching the figures . . . still
reading Television Age.

Only, now he's running the show.
Come to think of it. He was asking

about you the other day.

Why don't you call on Roger
with your message in Television Age
so good old Roger doesn't have to
wonder whatever
became of you?



TELEVISION AGE MEETS THE NEEDS OF THE PEOPLE WHO SPEND OVER

\$1,000,000,000 IN TELEVISION ANNUALLY

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

$$X_L = 2\pi fL$$

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

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

$$\text{Eff} = \frac{P_0}{P_I}$$

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

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

$$E = I \times R$$

$$a = \frac{t}{r}$$

EQUATION FOR TIMEBUYERS

ONE BUY

DOMINANCE*

X

**WKRG
CHANNEL**

5-TV

**MOBILE
ALABAMA**

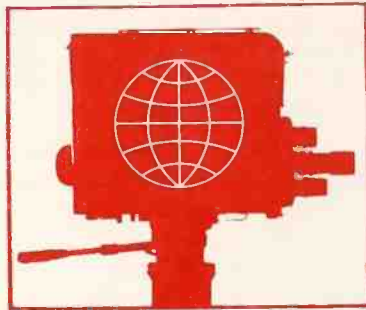
*PICK A SURVEY - - - ANY SURVEY



Represented by H-R Television, Inc.
or call



C. P. PERSONS, Jr., General Manager



*In many of the big tv countries,
video advertisers have to get in line
(there's not enough time to go around)
but the door is gradually opening*

They wait for time

If you're an overseas advertiser, you're currently planning ways to hold and conquer far-flung markets through the next decade.

Right now, you're making sure your agency in Paris will have commercials ready by summer when—as seems virtually certain—the first brand-name commercials will be permitted on the air in France.

And you're double-checking with your French manufacturing and/or distributing branch or affiliate to make sure they're cultivating the right people at the Ministry of Information and at La Maison de La Tv on the Left Bank so that, when the handful of commercial minutes per day are

parcelled out, your brand won't be left out.

It's not just in France eager, would-be tv advertisers risk being left out in the cold. With the patterns of limited evening slots and clusters of commercials that have been adopted by the European countries generally, getting a spot on the air, no matter how much ad money you have, can be a tough proposition.

First, in those countries—West Germany, Italy, Switzerland, Austria, Finland—where blocs of commercials are run on government-monopolized air, there are often simply not enough minutes available to accommodate all the would-be advertisers. The more affluent the

**Burgeoning tv systems
in Africa and Asia
will profit by the
experience of more
developed countries and
admit commercials to
help finance tv**

country, the longer the queue; the waiting list in Germany, for example, is a long one.

Secondly, severe restrictions are imposed on what commercials may run. Government becomes in effect an arbiter of relative degree of advertising elegance. For some of the blocks, like the coveted *Carosello* on Italy's First Network, the sell in the films must be kept to a minimum. In *Carosello*, a 12-minute block, the two and three-minute commercials that go to make it up are more like miniature entertainment skits than commercials; big show biz names appear in them; the pitch must be thrown in offhandedly and usually, toward the end. The same goes for *Intermezzo* on the second network, *Arcobaleno*, *Girotondo*, *Gong* and *Tic Tac*, all with *Carosello* on the first network.

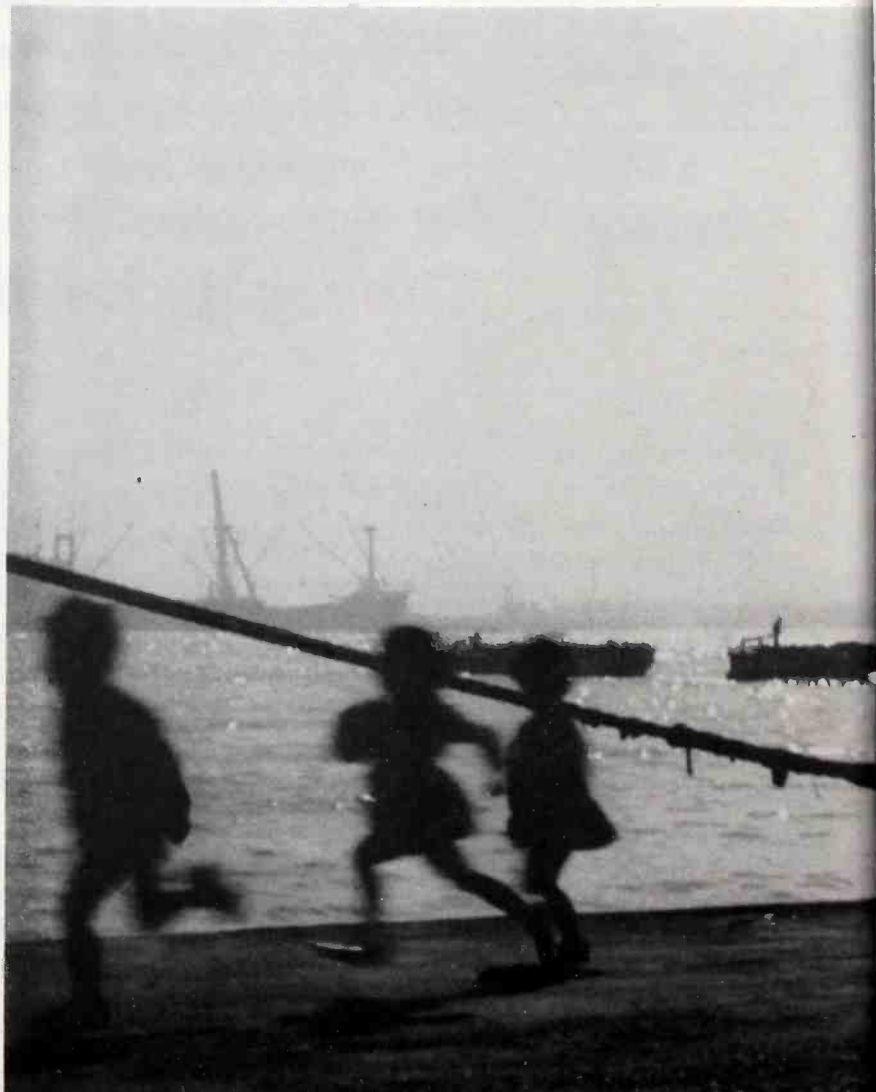
A long queue

There's a long queue not only for *Carosello*, the most popular bloc, which follows the 8:55 p.m. weather forecast, but also for the other five. The cost-per-1,000 households is calculated at \$2.25, roughly, for a 35 second commercial. Advertisers are clamoring for government to add more time for commercials; only about three per cent of broadcast time, or an average of 24 minutes a day, is going for ads, but the law provides for five per cent of broadcast time going to ads.

In Switzerland, the queue is also long. Advertisers and agencies want more than the 12 minutes a day so far allotted. They also feel the price — about \$1700 a minute, which comes out to \$6.60 cpm households, is too high. When provision for commercials on Swiss Tv was being debated four years ago, publishers demanded and obtained that the mini-



The color may be local as when a British barmaid pulls for paint (l.) or when Japanese moppets rush across the screen for milk (top, bottom), but the style of commercials is increasingly "international class" as in wry French shaver plug.





From British candy bars (l.)
 French pleasure cars (r.)
 commercials are selling brands
 to a newly affluent Europe.
 In countries without tv
 advertising, pressure is
 increasing to open the gates.



imum rate be pegged so that it would be higher than the full-color page rate in any of the country's leading periodicals.

In Germany, where the cpm households is calculated for a 30-second spot at \$2.75, double it for a minute spot, advertisers want more time allotted to commercials, and a lower price.

Mounting pressures

The mounting pressures for more commercial time are having some effect. Starting January 1, for example, Holland expanded commercials time from 95 minutes a week to 105 minutes. And in countries where commercials are still barred, pressures are mounting for opening up of the air to ads.

In some countries, notably those with tv networks run somewhat along the American plan as far as commercial slotting is concerned, things are not so tough. But they're usually more difficult than they are in America, where advertisers generally have a good crack at choice network minutes, and even if they're very small, there's plenty of room for them in national spot or even regional or local situations.

In one country, Ireland, advertisers on Telefis Eireann are getting too much of a good thing, according to executives of the parastatal entity. The reason is that advertising rates have not been raised since '64, and are pegged to a set count long close to 400,000. Telefis has been pressuring the government for a rate increase.

In Finland, time for commercials was increased in '66, from 28.1 per cent to 33.3 per cent of broadcast time. Cpm households, for a 30-second spot, has been estimated at 75 cents (U. S.), which makes tv in that

country something of a record bargain.

Generally, the short history of tv around the world indicates clearly that increasing commercialization is the great, central tendency concomitant with the growth of the medium. Odds are that henceforth new burgeoning tv systems set up by governments in Africa and Asia will profit by the experience of the more developed countries, and admit commercials early on as a way of building the tv systems. Commercial tv, commercials on tv, are everywhere on the march.

Throughout the "third world," that great crescent that swings southward from the shores of the Yellow Sea to equatorial Africa to South America and upward to Mexico and contains not only two thirds of the world's population but also most of its misery, tv may eventually prove a means of accelerating progress. It may help lead to rising standards of livings, greater consumption of goods, as has been the case in the Western countries and in Japan.

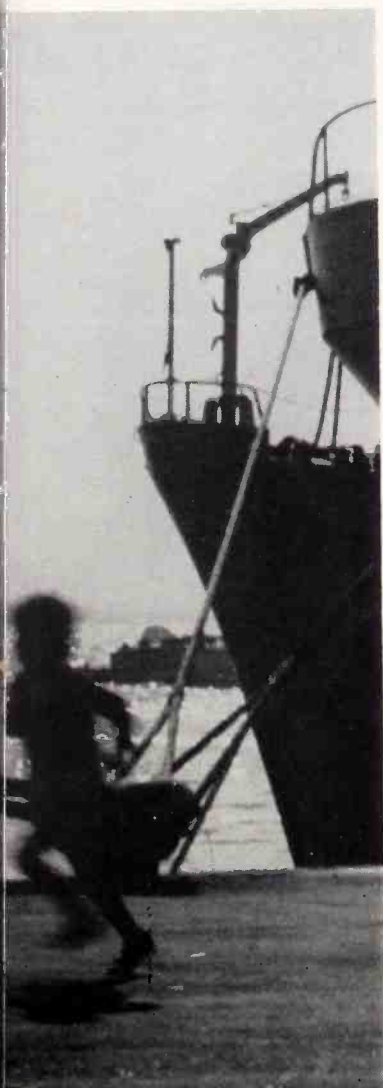
New opportunities

Marketing in the countries of the crescent of hunger is, so far, usually small-scale. While the big advertisers may plan for more intensive and extensive operations in the third world in the future, their more immediate concern may be with new opportunities in the developed countries, and rightly so.

The chief concern for most right now is to get an ad on French tv this summer. At most there will be only 10 minutes of ad time per day on the two French networks taken together, and chances are that there will be even fewer than 10 minutes.

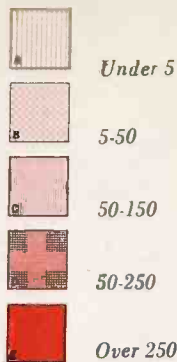
Now 10 minutes per diem is the

(Continued on page 64)





Map shows number of tv sets per 1,000 population (see code at right). Countries with tv and names in black allow tv advertising.



World set count

Latest estimates put global total at 221,719,463 with U.S., Canada showing major jumps



North America 84,685,000 sets

According to latest available estimates, the world count of television sets comes to 221,719,463. The map at right shows continental totals, number of sets per 1,000 population and which tv countries permit advertising (see explanation above).

The set figures are approximate, of course. In many of the undeveloped countries, where government statistical sources are either poor or non-existent, estimates are quite rough. (For country-by-country set counts, see page 31.)

Frequently, estimates on the same country differ and some judgment was required on the part of TELEVISION AGE editors to determine which were most accurate. This judgment was usually based on television developments, such as new facilities or the lack of them, in the country concerned. In many countries, the actual number of sets may be higher than indicated, since no recent estimates are available. This is true of some of the larger nations as well as the smaller ones.

It is partly for this reason that a major part of the increase in sets shown is for Canada and the U.S.

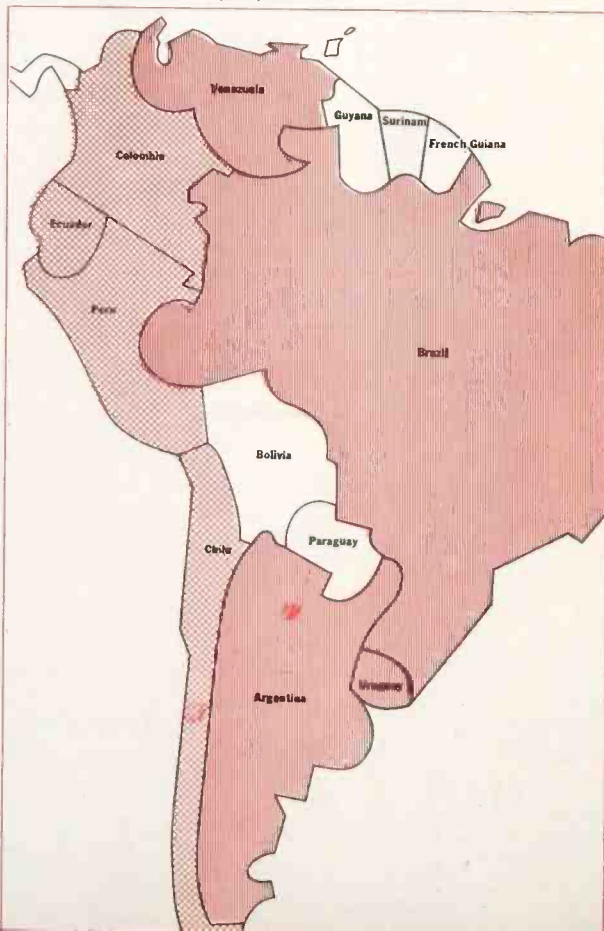
Among other countries in which increases were estimated were Argentina, Brazil, Peru, Netherlands, Portugal, Hungary, Greece, Yugoslavia, Ethiopia, Ghana, Kenya, Mauritius, Morocco, Nigeria, Sudan, Uganda, Hong Kong, Indonesia, Malaysia, Taiwan, Australia and New Zealand.

Added to the list were Iceland, the Democratic Republic of the Congo, Israel, Jordan and Cambodia.



Central America & Caribbean 3,545,500 sets

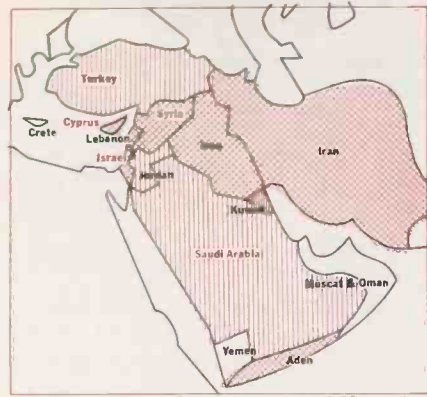
South America 9,880,000 sets



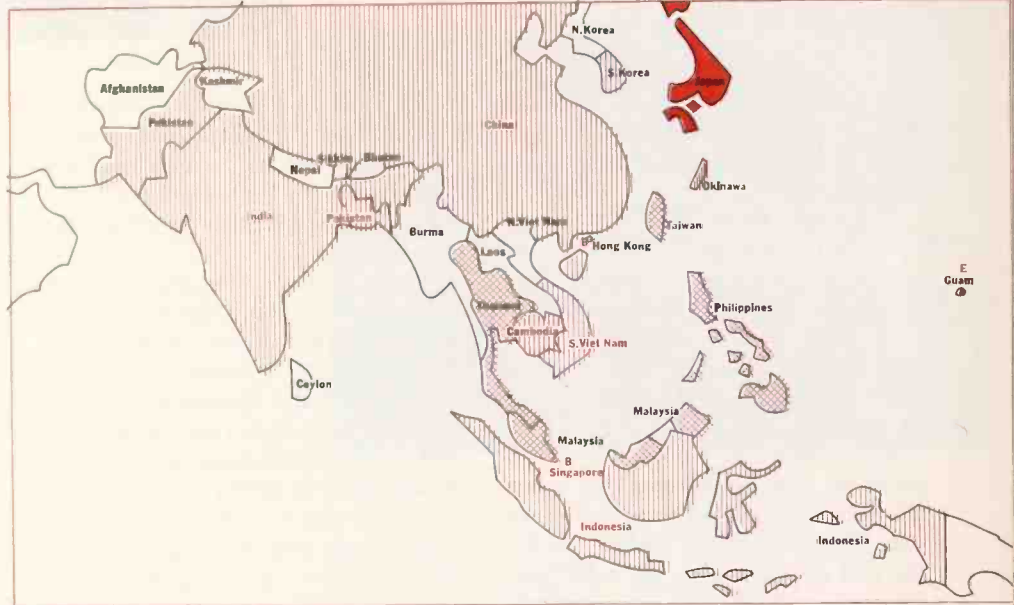


Europe 88,049,927 sets

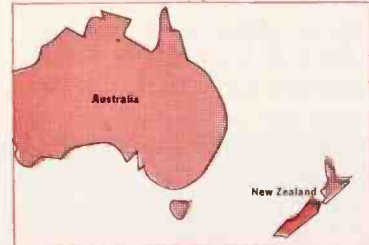
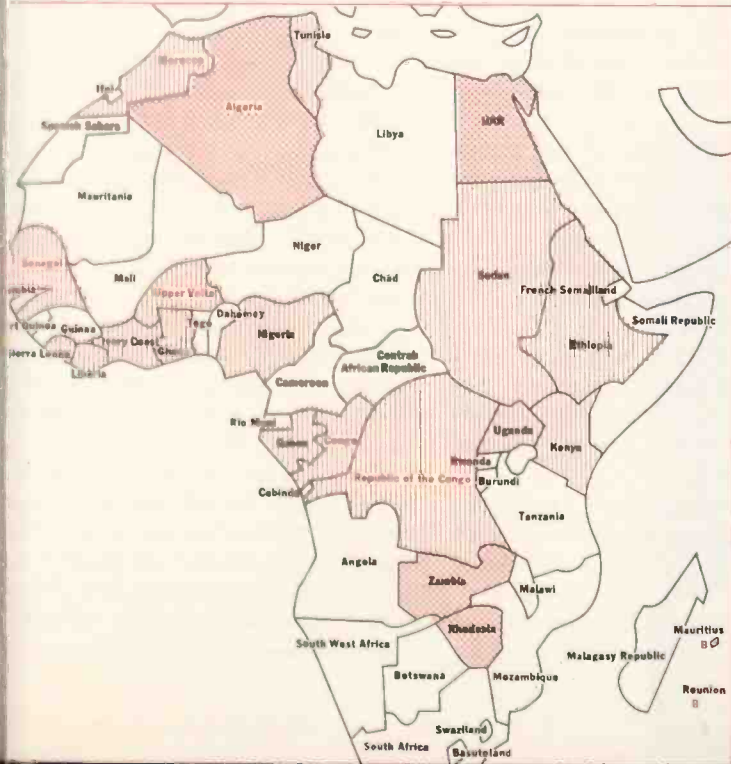
Near East 662,250 sets



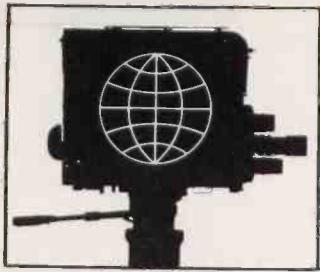
Far East 31,251,380 sets



Africa 882,113 sets



Australia & N.Z. 2,763,293 sets



Is color contagious?

*The lid's off polychrome tv
and it's spreading around the world.*

*The chief questions are how fast
and in what direction?*



Color television abroad is in the same situation that American color tv found itself in a decade ago, only better.

For one thing, color television overseas has had the benefit of learning from American experience. The headaches of color technology had been relieved to a great extent before England became the first European nation to start color broadcasting last July.

Color cameras today are more sensitive, less expensive and more adaptable than they were 10 years ago. The problems of makeup, lighting and set decoration for color programming, while not completely solved, are no longer production bogeymen. In addition, glimpses of color television in the U.S. has whetted international appetites for more.

The major hangup that is keeping color tv somewhat grounded abroad is the same damper that bottlenecked American manufacturers for some time—price—about \$720 in Great Britain, \$800 in Holland and upwards of \$850 in France.

That is not to say that developments in color sets, broadcasting or even production facilities are stagnating. Right now Europe is a tv rainbow. BBC 2 was broadcasting 80 per cent in color by December 2; German networks have invested approximately \$12.5 million in color transmission facilities; Belgium has just decided to adopt the PAL system instead of SECAM for their color broadcasting; France estimates

it now has 20,000 color sets in use; Russia started colorcasting November 7 and Holland, which went the tinted trail in September, now has seven hours of color programming a week.

Spain predicts color sometime this year; the Poles and the Swedes are hoping to watch it sometime in 1969. By 1970, color television may have spread to Italy, Denmark, Belgium and Czechoslovakia (the Greeks, projecting way ahead, hope to have color tv sometime in 1990).

On the other side of the globe, color claims well over 10,000 receivers in Mexico, according to Telesistema, a leading network. Canada shows nearly all of its English-language network programs in color and Australia and New Zealand are debating whether to use the American or British system.

The very diversity of the locales precludes any general pattern to the growth of color. Britain is currently atop the news of international color with the increased programming by BBC 2. "The colour pictures we see on the PAL system on 625 lines are infinitely better than anything I have seen in the U.S. and even better than those in Canada," affirms Sir Hugh Greene, director of the BBC.

David Attenborough, controller BBC 2, calls attention to the fact that when BBC 1 and independent television go color, they also plan to convert to the 625 line screen used by channel 2. The other stations

presently operate on a 405 line screen.

Vanity Fair, BBC 2's first color drama (in five parts) got under way December 1. The very nature of the presentation obliterated general fears that increased color broadcasts might precede a deterioration in program quality.

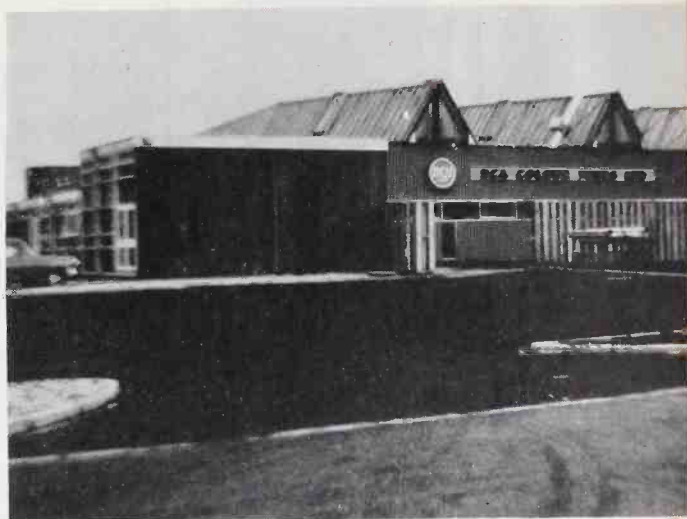
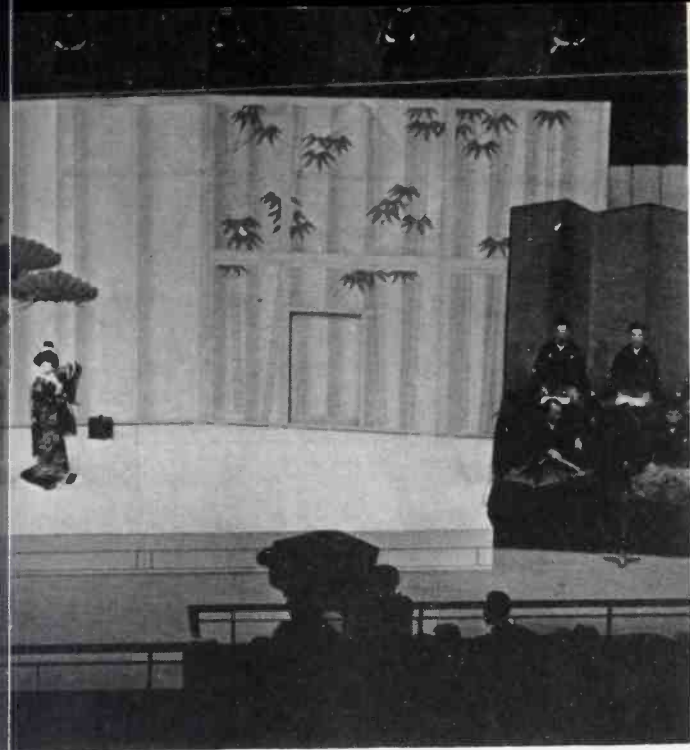
Shows that will be telecast by the BBC in color in the future include: a series of Charlie Drake spectacles; an African wildlife series and *Newsroom*.

The only programs that will remain in monochrome are "those which have to be so because of a shortage of equipment or those few which are considered to be positively better, aesthetically, in black and white," according to Attenborough.

Subtly underscoring all this enthusiasm is Sir Hugh's cautioning: "Today we can say that if we maintain colour production on the same level as monochrome, the extra costs (production but not capital equipment) should be no higher than 20 per cent."

The \$700-plus price ticket for color sets in Britain no doubt accounts for the popularity of rental services that provide color units for about \$6 a week.

The popularity of these leasing outfits, like Radio Rentals, follows a brief but interesting history. Up until last year the government encouraged leasing companies to the extent of allowing them a tax break on investment credit. This was in



Japan, long proponent of color tv, has elaborate color productions (top left). RCA and Radio Rentals built a color tube plant in England (top right); Sylvania has added a color tube facility to its Mexican plant (above). In Tokyo (below) shoppers are offered a wide choice of color sets.



part responsible for a host of lending companies particularly in the field of color television. What else could all these companies do when the tax allowance was cancelled in '66 but hang on?

The lives of these services is guaranteed by the quick and efficient service supplied plus the fact, as one source noted, that the intricacies of consumer financing are not as well ironed out in Britain as they are in the U.S.

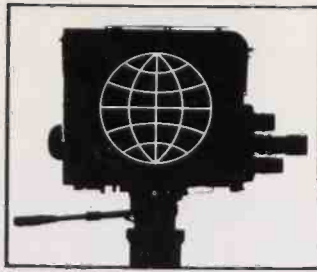
In terms of production, RCA and Radio Rentals joined forces to form RCA Colour Tubes Ltd. to supply Britain and Europe with color picture tubes. The outcome of this merger is seen in a new 25,000-square foot plant in Skelmersdale near Liverpool.

Other color tubes in Britain are largely supplied by Sylvania Thorn (Thorn is a local manufacturer of tv components) and Philips. Color set makers enlist Thorn, Radio Rentals, Philips, General Electric Co. (standard telephone and cables, subsidiary ITT), Decca Co. and Rank Bush Murphy.

In addition, a production studio, fully equipped for color, recently opened at the BBC facilities in the Television Centre, West London.

In France, the possibility of commercials on the General's airways outcoops any news about color. Color television is apparently still doing well with a "color caravan" of three mobile film units bouncing about

(Continued on page 53)



News hotline

*Tv stations 'round the world
receive late-breaking international
news via major news syndicators*

While stations, particularly in countries where television is a relatively new industry, concentrate on buying or producing more and better entertainment programming, news gathering remains, in many parts of the world, a relatively unexplored and neglected area of broadcast operations.

Stations in Latin America, with the exception of Argentina, devote only a fraction of their time and money to gathering domestic news. In Mexico, Telesistema sells program time to the newspapers, who prepare and broadcast the news. Africa, reportedly, is only just beginning to show interest in the importance of news material.

In most cases, countries in these areas depend largely on the services of international news dispatching organizations for the bulk of foreign news reporting. These services, two of them headquartered in the U.S. and one of them with offices here, account for the bulk of U.S. news sent round the world.

Even in Europe, where most countries have well-developed domestic news operations and a staff of foreign correspondents, few have film crews in the U.S., and depend on newsfilm syndicators to supplement their own news gathering forces.

Using air freight facilities and working out of news dispatching centers in key cities around the world, these syndicators are able to get the news out fast, frequently the same day it breaks.

The three major newsfilm syndi-

cators are Visnews, CBS News and UPITN (the latter is jointly owned by UPI and Britain's Independent Television Network). Of the three, Visnews is generally regarded as the largest. Its principal customer and supplier in the U.S. is NBC News.

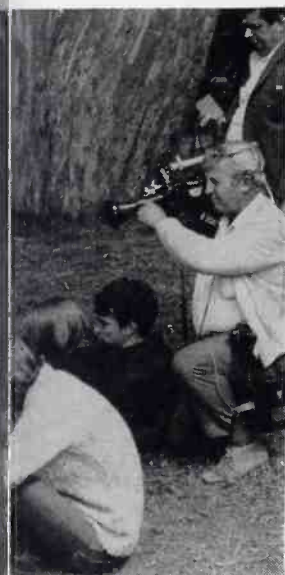
Visnews is owned jointly by the BBC, the Australian Broadcasting Commission, the Canadian Broadcasting Corporation, the New Zealand Broadcasting Corporation, Reuters, and the Rank Organization. Its service goes to 114 broadcast organizations in 69 countries, including every member of the European Broadcasting Union (Eurovision).

Subscribers can receive up to 4,250 feet of 16mm film a week, or approximately 12 to 15 news items a day. Distributed film is accompanied by full background information and a timed commentary prepared for broadcast in either English, German, or French.

In the United States, Visnews buys domestic news from the NBC network, which in turn buys Visnews overseas footage for U.S. broadcast. Each morning the Visnews editorial staff in the U.S., headquartered in NBC offices in New York, screens all film received overnight, checks the *Today* show for additional news, selects material for distribution, edits, and makes prints, ranging from a minute to a minute and a half, of each news item.

Once the film is shipped out by air, eastbound across the Atlantic and south to Latin America, the Visnews





U.S. news reaches viewers in Singapore (top right) and elsewhere around the world via syndicated newsfilm. CBS, one major news syndicator, sends hard news and feature pieces, such as one on the U.S. hippie movement (top left). ABC (bottom), just entering the field, covers Vietnam war for its U.S. affiliated and sends news summaries to 11 stations overseas.

editor alerts bureaus at NBC offices in San Francisco, Los Angeles, and Seattle, where identical prints are prepared for shipment west to Australasia. Throughout the day, the Visnews staff monitors NBC newscasts for additional information, which is selected and prepared in the same way.

In broad outline, the same format is followed by the two other major newsfilm services. The UPITN operation is run by UPI in conjunction with the news arm of the Independent Television Network in Great Britain.

UPITN supplies about 12 news items a day to some 40 countries, primarily in Europe, with timed scripts in English.

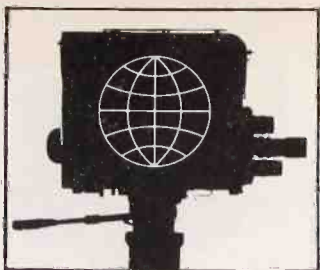
CBS News, the third major newsfilm syndicator, is a service of the CBS-TV Network's news department. CBS provides between 4,000 and 5,000 feet of film weekly, with scripts in English, to between 60 and 70 countries, including four or five Eurovision members, Canada, Japan, and Australia.

The fact that CBS sells to the BBC and the Canadian Broadcasting Corporation, both part owners in Visnews, as well as ITN, which has 50 per cent ownership in UPITN, is indicative of what one spokesman called the "savage competition" in the news distribution field.

"It isn't the cut-throat kind of competition," he explained, "but rather the same kind of healthy competitive-

(Continued on page 62)





Global report

*A continent-by-continent
review on recent developments
in worldwide television*

North America

If estimates of tv penetration have any precision, then Canada is on a level with the U.S. Latest data from the statistics department of the publicly-owned Canadian Broadcasting Corp. put household tv penetration at 95 per cent as of January, 1968. This compares with the 94.1 per cent in the U.S. based on June, 1967, figures released under the joint sponsorship of the U.S. Census Bureau and Advertising Research Foundation.

In all, say CBC figures, there are 5,105,000 tv households out of a total of 5,373,000. Twenty per cent of the tv households have more than one set and 6 per cent have color.

This latter figure is not bad at all considering that color telecasting is less than two years old (it began September, 1966). It should be pointed out, however, that border viewers have been receiving U.S. color for years.

In primetime, the CBS English and the private CTV networks are practically 100 per cent color this season. The CBC French chain has roughly seven out of 10 prime hours scheduled for color (color penetration in Quebec is 5 per cent). Outside of primetime, the following color percentages apply: CBC English, 50; CBC French, 18 and CTV, 90.

As in the U.S., tv is a basic, and in many cases the major, ad medium. Based on 1966 figures, of the top 100 Canadian national advertisers, only 11 don't use tv and these are primarily liquor and banking firms. Measured by time and space costs, 48.7 per cent of all expenditures in tv, radio and print were put into video by the top 100. If liquor companies are excluded, this ratio comes to 50.3 per cent. Total ad expenditures involved here for the top 100 are \$152.3 million—without liquor it comes to \$147.4 million.

The top-ranking tv advertisers are familiar names. Only two of the leading 10 tv accounts are not U.S.-owned—Lever Bros. and Canadian Breweries, Ltd. Not surprisingly, the two top accounts (they lead the others by a large margin) are Procter & Gamble of Canada and General Foods, Ltd., in that order. Both spend close to \$6

million for tv time. P&G puts 98.7 per cent of its space and time costs in tv, while the GF ratio is 80.6.

The next eight ranking tv accounts and their ad percentages in tv are: Lever, 77.6; American Home Products, 88.9; Colgate, 74.6; Canadian Breweries, 37.5; General Motors (the biggest Canadian advertiser), 19.8; Kellogg, 70.6; Kraft, 59.6 and Gillette, 88.7.

One trend in tv advertising in Canada is a swing to summer. In 1966, June, July and August showed the biggest increases in ad expenditures over 1965 of all months except January.

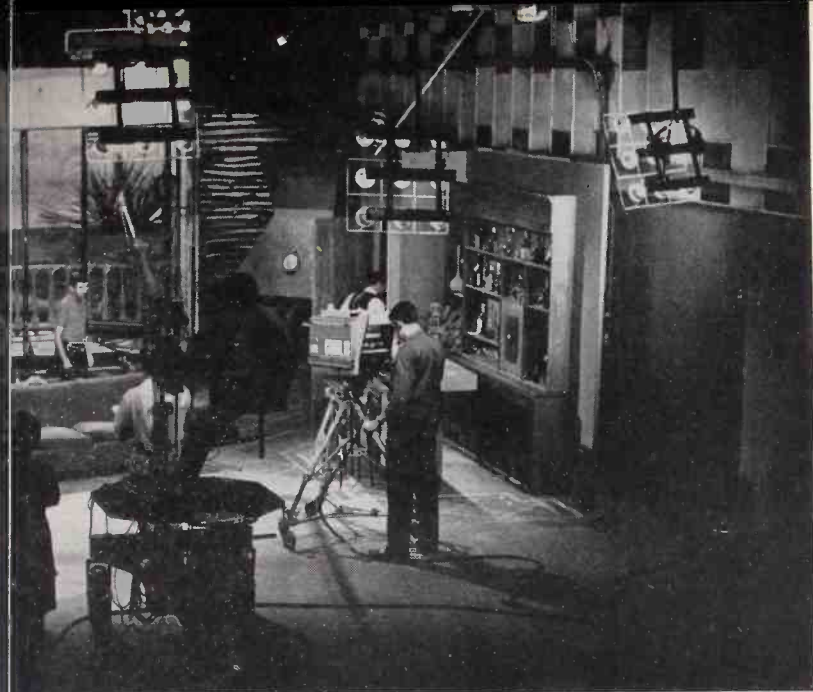
The major ad category on tv is the food business, accounting in 1966 for \$25.5 million in time expenditures. This was 57.5 per cent of all print and broadcast spending (space and time only) by national food advertisers. The second category is cosmetics, toiletries and drugs, which tallied time expenditures of \$23.2 million, or 66.7 per cent of all print and broadcast ad monies. In descending order, the next three categories are (1) laundry soaps and household supplies, (2) automotive and (3) confectionery and soft drinks.

Tv advertising has grown with no interruptions. One measure of this is the tally of investments in tv by ad agencies, counting both time and program costs. In 1966, these expenditures amounted to \$134 million; in '65, to \$120 million; in '64, to \$101.5 million; in '60, to \$67.2 million; in '55, to \$20.8 million and in '53 to \$3.5 million.

Canadian tv consists of 72 stations, excluding rebroadcast outlets. Sixteen are owned by the CBC, with the remainder private. Of the CBC contingent, 11 programs are in English, the remainder in French. Consisting of a small group of major market stations, the CTV network is basically a spot carrier, a policy which began last season. While the CBC leans more to program sponsorship, it accepts partial program buys. Government regulations require 55 per cent of programming be Canadian-produced.

Reports indicate that the CBC and CATV networks are practically sold out. Most stations are said to be in the same position in primetime. Daytime remains a big potential growth area and stations are still expanding





Buenos Aires station shooting sequence of soap opera, popular program category in Latin America.

air programming in the daylight hours. Canadians are also avid tv viewers. Nielsen data for January, 1967, showed average daily household viewing in Canada amounted to 6:13 hours. In Quebec, it was even higher—6:36 hours. As for individual viewing, the adult woman, according to March, 1967, figures by the Bureau of Broadcast Measurement, averaged 4:30 hours daily, in front of the tube. The average adult male watched 3:42 hours, teenagers 3:12 hours and children under 13 the same as teenagers.

So far as government regulation goes, the outlook is not so bright, with the Board of Broadcast Governors expected to be disbanded and replaced by a Canadian Radio Commission with more powers over broadcast media.

Europe

The big news in Europe this year, is the imminence of color commercials on French tv. (See separate story on tv commercials worldwide.) The new development in France comes at the crest of a new wave of interest in tv throughout Europe, West and East. The current wave has been spurred up by the advent of color tv in Britain, West Germany, Holland, France and The Soviet Union.

This past year has been the year of the coming of color to Europe, but it has not been the year of color tv for Europeans: everywhere on the Continent and in the British Isles, the price of color sets is so high that it remains an item of grand luxe for all but the very well-to-do.

Color tv sets go for \$720 (post-devaluation) in Britain, between \$850 and \$1000 in Germany and in France, and for about \$800 in Holland.

At those prices, it's perhaps not surprising that the most sanguine expectations are that in France there will only have been a grand total of 20,000 color sets sold by January 1 '68, and only 20,000 also in Britain.

In Germany, however, it's anticipated that from 50,000 to 100,000 color sets will have been purchased by January 1. Thorough as ever, the West Germans

had already bought tv sets to the tune of a tally of from 40,000 to 50,000 even before the kickoff of color on Germany's two networks last August.

But for those Europeans who have not, like the West Germans, reached affluence through an "economic miracle," color poses serious problems to the budget.

Color tv is also swelling the operating budget of the French broadcasting system. The ORTF's budget, which contains the proviso for 10 minutes of commercials per day (see separate story, *They Wait For Time*), is the biggest broadcasting budget yet allocated in France—about \$320 million.

This budget covers the radio service also, but there's been no increase for the radio operations. Last year's budget was \$290 million. The entire \$30 million dollar increase is earmarked for colorization, for the purchase of color equipment and the hiring of color technicians and men to staff the new color studios. Thus, 380 new jobs have been created on the payroll of the ORTF.

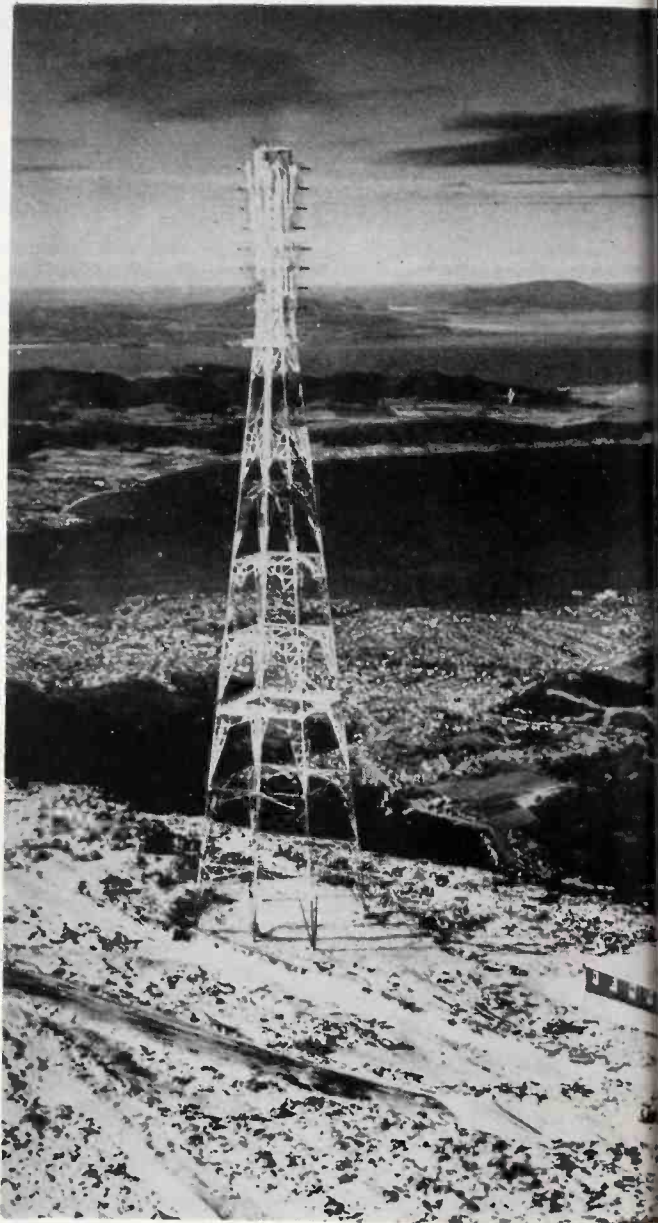
The '68 budget is balanced, largely as a result of revenues increased by a hike in the set license fee that became effective in the fall of '66.

Other sources of income to the ORTF are ABC-TV's payment for rights to the Grenoble Olympics, income from generic advertising, which has been running for years, with six minutes a day allotted to it, and sold at a cost of \$1.00 per thousand households; and—not insignificant either—syndication sales of French programs abroad.

In Britain, a major innovation this past fall has been *Talkback*, a way in which tv viewers can really indicate how they feel about programs. *Talkback* is a nightly program, rotated from the BCC's two tv networks to the commercial ITA hookup.

For each *Talkback* show, a studio audience that is a statistically accurate sample of the viewing audience is "cast" by the London Press Exchange, one of Britain's largest advertising agencies.

In addition to the audience, each show features a panel of "correspondents," viewers who have written in to express an opinion of a particular show. Each program is moderated by David Coleman.



On a recent *Talkback*, correspondents confronted David Attenborough, head of BBC-2, and asked him why a certain serial, *The White Rabbit*, a tale about the World War II Underground, and told in four installments (and therefore a "serial," not a series) was run on his network and not on BBC-1, which is more of a habit with more British viewers and which has wider signal reach.

The serial apparently was very popular although some viewers missed out on one or more of the installments, although each of these was run twice. Attenborough said it was his job to get the best possible programs for his network. Some 62 per cent of the audience, however, pressed buttons indicating they would have preferred it be run on BBC-1 rather than BBC-2.

In another *Talkback*, a welfare worker protested to a documentary film-maker that the film he had made of the bereaved of Aberfan a year after the tragedy in the Welsh coal mining village that it was a "cruel" thing to do, that there was no point in recreating "horrors, and causing more anguish and personal grief connected with that disaster."

Most of the audience indicated they felt there was no social utility, or possible aid to the bereft, in presenting such a program.

Britain's three-network *Talkback* seems to be the best solution yet to the old problem of involving audiences more fully. The *Talkback* shows seem often quite as entertaining and interesting as the programs the shows comment upon.

Elsewhere in Europe, generally, there is much less popular interest in what is carried on the medium than there is in Britain or in the United States. Holland was all atwitter this past fall over the telecasting of a live, breathing nude, Miss Phil Bloom. But that was only a momentary sensation, as had been in Britain the use on a telecast by Kenneth Tynan of a commonplace four letter word.

And in Germany, viewers manage to get very much involved in a weekly criminological program, in which clues are given to wanted criminals still atlarge. Several

(Continued on page 56)

Top left, Saudi Arabians watch tv; top right, game show in Nigeria; bottom, Australian mountain-top transmitter overlooking Hobart, Tasmania.

Television around the world

Listing of receivers and a set-penetration figure country-by-country, exclusive of U.S. Armed Forces installations. Penetration figure used is based upon sets per thousand people, as there is no universal agreement on what constitutes a household. Data is from U.S., foreign government sources; TELEVISION AGE correspondents, and others.

Country	Tv Receivers	Population	Sets per 1,000 population	Notes (Systems, Line Standards, Frame Speeds)
NORTH AMERICA				
Canada	17,000	52,000	326.9	cml. 525-30f
United States of America	6,468,000	20,608,000	313.9	cml. 525-30f
	78,200,000	200,000,000	391.0	cml. 525-30f
TOTAL	84,685,000			
CENTRAL AMERICA & CARIBBEAN				
Bahamas	11,000	250,000	44.1	cml. 525-30f
Cuba	65,000	1,486,000	43.7	cml. 525-30f
Dominican Republic	555,000	7,630,000	72.7	non-cml. 525-30f
El Salvador	52,500	3,750,000	13.1	cml. 525-30f
Guatemala	35,000	3,037,000	11.5	cml. 525-30f
Honduras	60,000	4,575,000	13.1	cml. 525-30f
Nicaragua	10,000	4,485,000	2.2	cml. 525-30f
Panama	15,000	2,363,000	6.6	cml. 525-30f
Paraguay	40,000	1,859,800	21.5	cml. 625-25f
Puerto Rico	2,100,000	44,100,000	47.6	cml. 525-30f
Trinidad & Tobago	25,000	207,000	120.8	cml. 625-25f (govt-own, pvt-lease)
Virgin Islands	19,000	1,700,000	11.1	cml. 525-30f
	110,000	1,287,000	85.5	cml. 525-30f
	400,000	2,625,600	152.3	cml. 525-30f (reaches Virgin Is.)
	36,000	1,000,000	36.0	cml. 525-30f
	12,000	49,500	242.4	cml. 525-30f
TOTAL	3,545,500			
SOUTH AMERICA				
Argentina	3,200,000	22,700,000	141.0	cml. 625-25f (1 govt semi-cml sta)
Brazil	5,000,000	84,679,000	59.0	cml. 525-30f (1 govt non-cml sta)
Chile	75,000	9,200,000	8.1	cml. 625-25f
Colombia	410,000	18,700,000	21.9	cml. 525-30f
Ecuador	45,000	5,326,000	8.4	cml. 525-30f (1 govt non-cml sta)
Peru	300,000	12,012,000	25.0	cml. 525-30f (1 govt non-cml sta)
Uruguay	200,000	2,845,734	70.3	cml. 525-30f (1 govt non-cml sta)
Venezuela	650,000	9,189,282	70.7	cml. 625-25f (1 govt non-cml sta)
TOTAL	9,880,000			
WESTERN EUROPE				
Austria	770,000	7,290,000	105.6	cml. 625-25f (cmls grouped 7-8pm)
Belgium	1,797,000	9,528,000	188.6	non-cml. 625-25f
Denmark	1,236,000	4,797,000	257.7	non-cml. 625-25f
France	800,000	4,650,000	172.0	cml. 625-25f (non-cml in primetime)
Germany (West)	7,500,000	49,610,000	151.2	non-cml. 819-25f
Ireland	13,000,000	59,676,000	217.8	semi-cml. 625-25f
Italy	5,600	25,000	224.0	cml. 625-25f
Great Britain & No. Ireland	15,500,000	54,744,000	283.1	cml. 405-25f (non-cml. 625-25f)
Netherlands	12,000	196,549	61.1	non-cml. 625-25f
Portugal	371,000	2,880,752	128.8	cml. 625-25f
Spain	7,148,897	52,736,000	135.6	cml. 625-25f (cmls grouped in eve)
Switzerland	35,000	335,000	104.5	cml. 819-25f (reaches Fr. & Belg.)
Sweden	40,090	318,747	125.8	cml. 625-25f
Denmark	15,000	22,500	666.6	cml. 819-25f (also reaches France)
Netherlands	2,369,997	12,455,000	190.3	semi-cml. 625-25f
Norway	490,000	3,753,000	130.6	non-cml. 625-25f
Portugal	213,775	9,218,000	23.2	cml. 625-25f
Spain	2,200,000	31,871,000	69.0	cml. 625-25f
Sweden	2,200,000	7,847,395	280.3	cml. 625-25f
Switzerland	815,000	5,999,000	135.9	semi-cml. 625-25f
TOTAL	56,619,359			
EASTERN EUROPE				
Bulgaria	1,000	1,914,000	0.5	non-cml., experimental, 625-25f
Czechoslovakia	187,000	8,258,000	22.8	non-cml. 625-25f
Germany (East)	3,000,000	14,250,000	210.5	limited cml. 625-25f
Greece	3,400,000	17,048,000	199.4	non-cml. 626-25f
Hungary	17,000	8,612,000	2.0	non-cml., experimental
Poland	996,278	10,160,500	98.1	non-cml. 625-25f
Romania	2,500,000	31,698,000	78.9	non-cml. 625-25f
Soviet Union	552,000	19,150,000	28.8	non-cml. 625-25f
USSR	20,000,000	235,000,000	85.1	cml. 625-25f (govt-owned)
Yugoslavia	777,290	19,756,000	39.3	cml. 625-25f (limited)
TOTAL	31,430,568			

Key: cml., commercial operation; 525-30f, 525-line screen, 30 frames per sec.; etc.

Country	Tv Receivers	Population	Sets per 1,000 population	Notes (Systems, Line Standards, Frame Speeds)
NEAR EAST				
Aden	20,000	1,250,000	16.0	cml. 625-25f (Arabic, English)
Cyprus	25,000	603,000	41.5	non-cml. 625-25f (Eng, Gk, Turkish)
Iran	130,000	25,780,000	5.0	cml. 525-30f
Iraq	177,000	8,261,521	21.1	cml. 625-25f (between 6:30-11pm)
Israel	30,500	2,643,000	11.5	non-cml. 625-25f
Jordan	8,000	1,976,000	4.0	cml. 625-25f
Lebanon	165,000	2,405,000	68.6	cml. 625-25f (reaches Israel)
Saudi Arabia	35,000	8,000,000	4.4	non-cml. 525-30f
Syria	66,000	5,399,000	12.2	non-cml. 625-25f
Turkey	5,750	32,901,000	0.2	non-cml. 625-25f (experimental)
TOTAL	662,250			
AFRICA				
Algeria	150,000	12,102,000	12.4	non-cml. 819-25f
Congo (Brazzaville)	2,500	900,000	2.8	non-cml. 625-25f
Congo (Kinshasa)	2,000	15,986,000	0.1	non-cml. 625-25f
Ethiopia	7,000	23,000,000	0.3	non-cml. 625-25f
Gabon	1,200	468,000	2.6	non-cml. 625-25f
Ghana	5,000	7,945,000	0.6	cml. 625-25f
Ivory Coast	5,000	3,835,000	1.3	cml. 625-25f
Kenya	14,000	9,643,000	1.5	cml. 625-25f
Liberia	3,500	1,090,000	3.2	cml. 625-25f
Mauritius	15,000	759,000	19.8	cml. 625-25f
Morocco	37,000	13,451,000	2.8	non-cml. 625-25f
Nigeria	38,263	57,500,000	0.7	cml. 625-25f
Reunion	7,000	420,000	16.7	cml. 625-25f (limited)
Rhodesia	45,000	4,400,000	10.2	cml. 625-25f
Senegal	500	3,490,000	0.1	non-cml. 625-25f
Sierra Leone	1,150	2,403,000	0.5	cml. 625-25f
Sudan	12,000	13,940,000	0.9	cml. 625-25f
Tunisia	7,500	4,458,000	1.7	cml. 625-25f (limited)
Uganda	7,500	7,740,000	1.0	cml. 625-25f
U.A.R.	500,000	30,147,000	16.6	cml. 625-25f
Upper Volta	1,000	4,955,000	0.2	non-cml. 625-25f
Zambia	20,000	3,837,000	5.2	cml. 625-25f
TOTAL	882,113			
FAR EAST				
Cambodia	7,000	6,250,000	1.1	non-cml. 525-30f
China	100,000	773,119,728	0.1	non-cml. 625-25f
Guam	30,000	80,000	375.0	cml. 525-30f
Hong Kong	61,000	4,000,000	15.2	cml. 405-25f (closed-ckt)
India	6,000	483,000,000	0.0	non-cml. 625-25f
Indonesia	49,680	110,000,000	0.5	non-cml. 625-25f
Japan	30,000,000	99,000,000	303.0	cml. 525-30f (also non-cml netwk)
Malaysia	80,000	9,661,000	8.3	cml. 625-25f
Okinawa	130,000	944,000	137.7	cml. 525-30f
Pakistan	2,700	105,044,000	0.0	non-cml. 625-25f
Philippines	240,000	33,500,000	7.2	cml. 525-30f
Singapore	80,000	1,913,500	41.8	non-cml. 625-25f
S. Korea	65,000	29,194,379	2.2	cml. 525-30f
S. Vietnam	10,000	16,543,000	0.6	non-cml. 625-25f
Thailand	250,000	31,508,000	7.9	cml. 525-30f
Taiwan	140,000	12,819,728	10.9	cml. 525-30f (1 govt non-cml sta)
TOTAL	31,251,380			
AUSTRALIA, NEW ZEALAND				
Australia	2,248,293	11,750,000	191.3	cml. 625-25f
New Zealand	515,000	2,712,251	189.9	cml. 625-25f
TOTAL	2,763,293			

Key: cml., commercial operation; 525-30f, 525-line screen, 30 frames per sec.; etc.

The Return of Vaudeville

Fifty years ago, with the introduction of the first flickers, the great old institution of vaudeville began to show signs of being sick. Forty years ago, as the movie houses got bigger and better, vaudeville appeared to be moribund, hanging on only as a filler between pitchers. Twenty years ago they buried the invalid.

Little did they know that, true to the predictions of the old theatre owners, a grave robber called television was not only going to dig up the corpse, but with the help of this Dr. Frankenstein, would make it bigger and better than ever. The number one form of entertainment in television today is variety. Variety, just the way it played in the good old days.

A study of the 1967 television season ratings comes out with a dead heat tie between movies and variety. But, there are 10 variety shows to 6 movies. If you add to this list the top specials, which are heavily variety, the list tilts statistically, numerically, and every which way in favor of variety. To the buyer of participation, or the proud sole owner of a special, the big V is in—and lots of fun for the whole family too.

You say this is a fad? The oldest and only surviving television show from the early days is that animated bundle of nimble ad libs, that Tommy Steele of the newspaper game, Ed Sullivan. Ed reminds those who can remember, of the theatre owner who introduced the acts. But O, what acts! The same acts, two generations removed, that used to stop the show in granddad's day.

Another great survivor of variety, who also played the original Bijous from city to city, is Bob Hope. By not overexposing himself (and by overexposing his girly acts) Bob Hope appears among the top 10 shows whenever he appears. His Christmas show from the war camps has always been among the all-time top raters. Hope himself, in his 60s, has seemed to remain contemporary. He never loses a generation, he accumulates them.

Another surefire act is Dean Martin. By cleverly appearing to be informal, which is hard to do when you run through the show only once before you go on, sometimes, Dino has managed to captivate a curious crowd of viewers who must wait to see him fall down drunk or commit an outrageous, illegal act in front of their eyes. But, variety it is and an act that could wow em in St. Joe.

The variety pattern is spread by Martin's ex partner Jerry Lewis. When they split up, they increased the number of vaudeville acts. Lewis is too much of a good thing. His movies are considered classics in Europe, are sure fire box office here, and his occasional appearances in television were great, but the overexposure of the medium in a regularly featured show is too much. Lewis is a risky venture at best. Next season the network should put him back to once a month.

Danny Thomas, another burlesque comic gone legit, is another example of overexposure, even though his ratings are fairly respectable. The arrogance of a cocksure comedian is essential to his success, but the audience

gets tired of too much of it. This one should go back to an occasional appearance or the discipline of a situation comedy with heart. But, meanwhile, when Danny T. is good, it is the good old days at their peak.

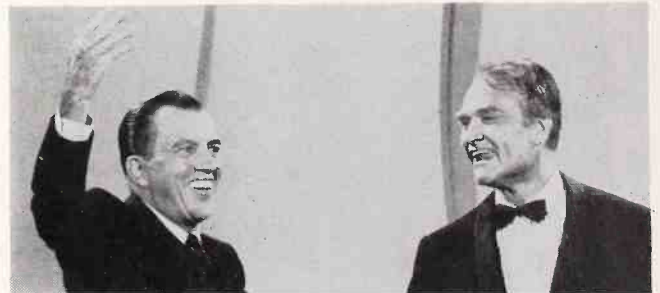
Carol Burnett, the funny girl next door, is another who is doing well, but fighting overexposure, as well as a husband who produces. Every generation produces a Fanny Brice and Carol is it this time, hands down. Even though her sketches may be too much, viewers know they are only going to last a few minutes and hope that the next act up will be funny. That is the secret of variety. The audience knows it's going to change soon.

The Smothers Brothers made their place in the big tent of tv after a nightclub apprenticeship. If they weren't young they would have played the Eli Sobol circuit and accomplished as much in time. These headliners know when to get into the wings and stay there while the act is on—something Milton Berle, the first great variety act in television, never learned.

Red Skelton crosses the circus with variety, but Red did his bit in burlesque and on the boards in the good old days. He is another ageless one who, in his 60s, looks good forever. The clown is a permanent feature regardless of age.

Hollywood Palace plays it straight. It recapitulates the old Palace exactly as it used to be. An unfortunate programming time change caused it to slow down a little this season, but, when it gets back-to-back with that traveling adult Beatle, Lawrence Welk, it will bring two hours of variety to ABC on old Saturday night.

Jackie Gleason, another perennial clown who goes back as far as Hope, Skelton, and Lucille Ball in the annals of early television, will be with us until his blood pres-



IS SULLIVAN LIKE A THEATER OWNER? IS SKELTON AN AGELESS CLOWN? Sure or cirrhosis sends him to the Big Chattaqua Circuit in the sky.

And so on, and on, we go. Andy Williams and his specials. Danny Kaye and his. The hopes for Jonathan Winters in the new season. The new camp show, Rowan and Martin. *Kraft Variety* with all of its stars. The mob's own Frank Sinatra with his occasional winners. Barbara Streisand with her range of ups and downs, but always strong showbiz.

Perry Como and his sleepy time revues. Sid Caesar and the revival of the Tammiment Players. Even Jack Benny with a new special and his pal, George Burns, with his. Donald O'Connor and Mickey Rooney. Milton Berle and Victor Borge. On and on they go.

(Continued on page 61)

Film/Tape Report

TAKING IT DOWN UNDER

It's one thing to export film in order to get a tv show from one country to another, or to send it on tape for that matter, although this usually means converting it from one line standard to another.

But it's quite another matter to take a U.S. show and put it on from scratch elsewhere. Sure, *Romper Room's* format is sent out to a flock of countries, and put on with local misses who go to the U.S. for a stage of training at *Romper Room* headquarters.

But of exporting other formats there had been little possibility, until last year, when NBC International and Griffin Productions succeeded in helping the Australians recreate, in *Down Under* version two game shows, *Jeopardy* and *Reach For The Stars*.

Off to Melbourne last summer flew John Rhinehart, producer at Griffin Productions, to assist packagers Willard-King in setting up the two shows for Australian tv.

It was a wild and woolly time, Rhinehart recounts. Where in the States one might make do with a staff of 13, the Aussies muddle along with three. "Everybody gets into the act—it's much like tv in the U.S. 15 years ago," Rhinehart says.

The versatile young people in *tv Down Under* often do a show in an hour, and, he says, they improvise continually, switch from mounting a set one minute to blocking out places the next, take a turn as cameraman, even rig cameras, lights, and other machinery.

By fall, the two shows were in full production and, interestingly enough, both were on in primetime, *Jeopardy* at 6:30 pm Saturdays and *Reach For The Stars* every night at 7 p.m.

By the end of August, Rhinehart was ready to return to New York.

LOVE ABROAD

Moving more heavily into tv commercials production, and into commercials production in Europe, is James Love Productions, a long-established entity which has been turning out commercials, industrials and features through the past 15

years under the direction of the company's president, James A. Love.

The company is now doing commercials for a number of blue-chip advertisers, and shooting here and in Europe. Working with James A. Love in the expansion of creative services and facilities is Herbert R. Dietz,



LOVE

DIETZ

vice president of the company and a veteran of the program production business.

James A. Love, who set up the company in 1952, has won a number of awards from major commercials festivals. He has also produced several tv packages, and is now also associate producer on the feature, *Ballad of Gavilan*.

GREAT VOICES, GREAT IDEAS

Allen Swift, the "man of a thousand voices" who has done character voice-overs in some 20,000 commercials, is putting his experience and his developed versatility to good account in the pilot for a projected new series, *Date with Genius*.

The half-hour videotape pilot is currently being presented to agencies and broadcasters. The idea for the series, developed by Swift and to be produced by his company ATU Productions, is for great men of the past to return to speak out from their experience—and from their writings and utterances—on contemporary problems.

Thus in the pilot, Mark Twain, asked by interlocutor William Redfield what advice he would give today's troubled youth, tells the boys to "always obey your parents—when they're present."

Twain, white-suited and long-haired, spoke up in defense of far-out clothing styles and long hair, and told viewers that "clothes do not only proclaim the man, they are

the man: naked people have little or no influence on society."

In the persona of Twain, Swift's performance rivals that of Hal Holbrook and, in the choice of material, exceeds it in topicality.

In the second part of the pilot, Swift returns as Niccolo Machiavelli, whose political ideas, as elicited by Redfield, seems curiously similar, Swift said, to those which inform the actions if not the speech of Lyndon Baines Johnson.

"Pledges should be taken lightly," Swift/Machiavelli remarks in pleasant Tuscan accent, and Swift related it to the campaign of 1964 and the current reality.

The pilot puts in contrast the value placed upon affection by Twain and by Machiavelli. Twain thought it the most desirable thing to have in life; Machiavelli considered fear a more useful emotion in the long run for the purposes of political men, better for the prince to be feared than loved. The contemporary significance is perhaps not completely accidental.

What's striking in the *Date With Genius* pilot, Swift said, is that ideas, which on the printed page seem to lie flat no matter how powerful they are or how well written, jump to life and penetrate when pronounced with authority by an actor impersonating their creator.


Swift said the possibilities for the series are limitless, that it can range across all of history and in so doing, comment on every aspect of contemporary life.

GLOBAL DOTTED LINE

About \$2¼ million worth of tv series, features and specials were picked up from U.S. sources by Charles Michelson Inc. for broadcast operations in Thailand, Australia, The Philippines, Malaysia and other countries.

For Thailand, Michelson bought *Lassie*, *The Invaders*, *Felony Squad*, *Judd for the Defense*, *Custer* and *N.Y.P.D.*

For Tv Corp. Ltd. in Sydney, Michelson bought feature films from RKO Pictures, Four Star, Helvison Corp., Walter Reade and Tempo Films, along with *Marine Boy* from



*We tested your commercial.
Before you wrote it.*

We're sure it will sell.

Because we found this out: the color is superb, the video image unexcelled.

Nobody in any business tests the basic material like Kodak tests film. So every commercial made with our film system starts out with an equal chance in the marketplace. The crucial factor from here on out is creativity—and the best creative people are film people.

Today's top writers, directors, camera-

men, editors, grew up in the medium—know its flexibility. Whatever mood or effect they're after, they can rely on Eastman film to come through with flying colors. We know.

We already ran it up

Kodak

EASTMAN KODAK COMPANY

Atlanta: 404/GL 7-5211 Chicago: 312/654-0200

Dallas: 214/FL 1-3221 Hollywood: 213/464-6131

New York: 212/MU 7-7080 San Francisco: 415/776-6055



"Being aware of news in our industry is essential, and a good trade magazine will provide the advertising and television professional with up-to-date facts and concise viewpoints that are not normally found in the general press. TELEVISION AGE is this kind of a news source."

ROBERT MARGULIES
Senior Vice President in Charge of
Commercial Broadcast Production
Ted Bates & Co.



Bob Margulies' 15 years in the television end of the business began at the University of Oklahoma where he studied drama and radio. Following four years in the United States Coast Guard during the second World War, he launched his career as a Broadway Stage Manager. He later handled Advertising and Publicity for United Artists and was a Producer-Director with Screen Gems. A Commercial Producer post at Young & Rubicam from 1952 to 1955 was his first at an agency.

Mr. Margulies also has been a free-lance Commercial Film Director and Broadway Producer. (He produced Brendan Behan's "The Hostage" and "Billy Liar" by Keith Waterhouse and Willis Hall.)

He joined Ted Bates as a Commercial Producer 11 years ago. In 1961, he became a VP and head of the Commercial Broadcast Production Department, and in 1965, a Senior VP of the agency.

Television Age

Warner Brothers-Seven Arts and *The Belle of 14th Street* and other specials from Creative Management.

A package of heavyweight championship elimination matches was acquired by Michelson for Australia, The Philippines, Surinam, Panama, Korea, Singapore, Hong Kong, Mauritius, Ecuador and Ghana.

Michelson bought a bundle of auto racing film from Triangle Program Sales for Pay-TV in London and for Talivishen Malaysis in Kuala Lumpur.

Screen Gems lined up 11 stations for *At Christmas Time with Senator Everett McKinley Dirksen* within a week of acquiring distribution rights to the hour from the producers: Lew Schwartz-Del Sol-Cochran-Mangum in association with Circle Seven Productions. (Sometimes it takes a crowd to get a Senator to perform).

The special, with a title as long as the producers' credit line, was originally made for two of the ABC owned stations, WABC-TV New York and WBKB-TV Chicago.

Snapping up the Ev special were KPLR-TV St. Louis, WBAP-TV Ft. Worth, WSIX-TV Nashville, WFBM-TV Indianapolis, KOMO-TV Seattle, KGMB-TV Honolulu, WNEP-TV Scranton, KOOK-TV Billings, WKJG-TV Ft. Wayne, WGHP-TV High Point, and KLFY-TV Lafayette.

Wolper Tv Sales chalked up 86 markets for *The Ray Conniff Christmas Show* by the time the holiday rolled around. In 33 of the 86 markets, there was full sponsorship:

McDonald's underwrote it on KBTv Denver; Sears. Roebuck on WTOK-TV Meridian, and, on WAST Albany, it was sponsored by the tenants of the new Stuyvesant Shopping Center.

Other full sponsors were Lockheed Aircraft in Atlanta (WAI-TV), Laclede Gas in St. Louis (KSD-TV), Pepsi Cola Bottlers in Miami (WCKT-TV) and in Roanoke-Lynchburg (WLVA-TV), Reliance Electric Mfg. in Indianapolis (WTTV) and Cleveland (WEWS-TV), the Kroger Co. in Wheeling (WTRF-TV) and the New York Telephone Co. in Rochester (WHEC-TV).

Peter M. Robeck & Co. sold a series of 13 hour-long Simenon stories, called *Thirteen against Fate*, to National Educational Network.

he series was produced by the BBC, and was based on 13 novels by Menon.

Fremantle International acquired international tv, radio and theatrical rights to The Davis Cup Challenge Round, played last month in Brisbane, Australia by teams representing Australia and Spain.

Official Films picked up *The Winning Scene of Ray Anthony* for worldwide tv distribution. The 60-minute special was produced and directed by Milton H. Lehr and Continental Cinema Corp. at the Doral Country Club and other Florida locations.

In the special are Ray Anthony and his Bookend Revue, Diana Vreba, Dave Leonard, Natalie Moore, Diane Wisdom and Kitty Oliver.

Triangle's Exercise with Gloria was renewed by WSJS-TV Winston-Salem and WROC-TV Rochester and sold to all KVAL-TV Eugene.

WOLPER IN TOKYO

To handle sales of tv series and specials in Japan, **Wolper Tv Sales** lined up *New Japan Films* in Tokyo. Meanwhile, Wolper TV Sales sold *Favorite Martian* and *Crusader Rabbit*, along with the *National Geographic* and seven other specials, to a diffusion in Hong Kong.

Martian and *Rabbit* went to the Republic Broadcasting System in the Philippines, and to Australia, *Martian* to ABC, *Rabbit* to Amalgamated Tv Corp., Ltd. in Australia bought the *National Geographic* specials.

In the Philippines, Associated Broadcasting bought *Ice Capades '68*; *With Love, Sophia*; *Do Blondes Have More Fun?*; *Monaco, C'Est La Rose*; and *The Ray Conniff Christmas Show*.

WBC Program Sales sold *Rod McLeish and Ten Days that Shook the World*, a two-hour import from Granada Tv in Britain, which produced it in cooperation with Novosti in Moscow, to 28 stations.

THE BEAUTIFUL PEOPLE

MGM-TV's recently established documentary unit under Nicholas Noxon and Irwin Rosten is working on a film tv documentary version of *The Beautiful People*, book by *New York Times* women's page reporter Marilyn Bender.

Advertising Directory of SELLING COMMERCIALS

American Sugar Company • Lewis & Gilman



FRED A. NILES—Chicago, Hollywood, New York

Avco • McCann/ITSM



LIBRA PRODUCTIONS, INC., New York

American Telephone & Telegraph • N. W. Ayer



WYLDE FILMS, INC., New York

Betty Crocker Casseroles • Knox Reeves



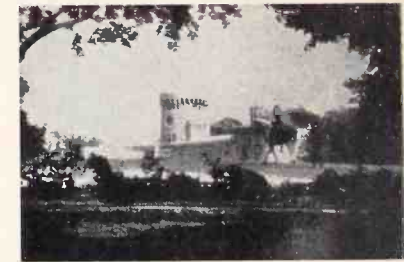
SARRA, INC.

Anheuser Busch "Busch Beer" • Gardner Adv.



PACIFIC COMMERCIALS, Hollywood

British Sterling • The Marschalk Co.



THE TVA GROUP, INC., New York

AT&T • N. W. Ayer & Son



PAUL KIM & LEW GIFFORD, New York

Carrier Air Conditioner • N. W. Ayer



FILMEX, INC., New York

MORE COMING

Independent Tv Corp. has two new series in the works for U.S. syndication. One of them, *Jo 90*, is in the Supermarionation process used for *Captain Scarlet and The Mysterions* (sold so far in 68 countries before kickoff in first-run U.S. syndication, to follow the NAB Convention, as well as *Thunderbirds*, *Supercar*, *Fireball XL5* and *Stingray*. The other new series is *Department S*, produced by Monty Berman.

ITC is also developing a series called *Aces High*, for production starting in March. Producer on the series is Robert Baker, who supervised *The Saint*. ITC is also putting together a musical variety series for CBS-TV, to serve as summer replacement for *Red Skelton*.

MORE BOMBING

National Telefilm Associates acquired tv distribution rights to *Viet Nam: The Bombing*, an hour documentary produced by **Blue Dolphin Productions**, in color. NTA says the documentary is the first to receive official approval from the Pentagon, and from the Royal Thailand Air Force to film U.S. B-52s taking off to raid North Viet Nam and the DMZ from Thai bases.

RKO Pictures lined up three more stations for *Firing Line* with William F. Buckley, Jr., for a total of 33 markets carrying the show. The three: WTTG-TV Washington, WOAI-TV San Antonio and KEBS-TV San Diego.

AUBREY'S CAROL

James T. Aubrey's new outfit, **The Aubrey Co.**, is making a 120-minute version of Dickens' *Christmas Carol* for Screen Gems.

Jackie Cooper, vice president in charge of the tv program production division of Screen Gems, said the special "will be the highest-priced film special ever made for television."

Cooper said the budget was over \$1 million.

ZOOMING IN

Warner Bros.—Seven Arts appointed **BERRY GREENBERG** as director of international tv operations and sales. He joined Warner Bros. in 1950 as division sales manager for



GREENBERG

New Zealand, Australia and the Far East.

More recently Greenberg was in charge of all foreign tv sales for Warner Bros. Tv, and for theatrical sales in Australia and Africa.

Before joining Warner Bros. Greenberg was executive director of Far Eastern sales for Samuel Goldwyn and Walt Disney. He started out in the film industry in 1932 with MGM.

Meanwhile, WB-Seven Arts set up a 20-man sales force, headed by four divisional vice presidents: **LLOYD W. KRAUSE** (Eastern), **JOHN N. HEIM**



KRAUSE

HEIM

(Midwest), **DAVID HUNT** (Southwest) and **ROBERT HOFFMAN** (Western). Each of the four was formerly with Seven Arts Associated.

On their staffs now are regional directors: in the Eastern division, **PETER M. AFFE** and **EDWARD J.**

DONALDSON will direct feature film sales, **BURTON ROSENBURGH** and **MARVIN M. LEVINE** will direct sales of tv specials, series and cartoons.

On Heim's staff in the midwest are **S. ALLEN ASH** and **OTHUR V. OLIVER**, as regional directors for feature film sales. The other regional directors will be announced shortly.

Regional directors for feature film sales in the southwestern division are **JAMES A. THOMPSON JR.** and **JAMES DELANEY**; for the rest, **AL SHORE** and another soon to be announced. Under Hoffman in the western division are **AL ADOLPH** and another for features, **ALEX HORWITZ** and another for the rest.



HUNT

HOFFMAN

ARTHUR E. PICKENS JR. is succeeding **Walter Schwimmer** as president of **Walter Schwimmer, Inc.** Schwimmer, who last year sold his company to **Cox Broadcasting**, will remain as a consultant.

Pickens has been with Schwimmer for 18 years, the last three of them as executive vice president. Succeeding Pickens as executive vice president and director of sales, is **HOWARD CHRISTENSEN**, who joined the company in '65.

Christensen earlier was vice president of **General Artists Corp.**, sales manager of **United Artists Tv**, and head of his own talent agency and packaging firm.

Meanwhile, **FRED GREENBERG** moves up to assistant to the president after three years as director of public relations, a post now being filled by **IRENE HELLYER ROGERS**.

HENRY J. "HANK" GUZIK joined **Tv Cinema Sales Corp.** as assistant to president **Jerry Weisfeldt**. Guzik had been sales representative for **Olympus Films**, earlier was with **Ziv-Tv**, and owned and operated radio station **KHUM Santa Rosa**.

WILLIAM O'HARE joined the **CBS Theatrical Films** division as director of advertising, publicity and exploitation. O'Hare had been advertising



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Advertising Directory of SELLING COMMERCIALS

manager at Metro Goldwyn Mayer in the past four years; before that he was director of advertising, publicity and exploitation for Walter Rade's Continental distributing company.

Screen Gems International promoted WALTER KAUFMAN to director of legal and business affairs. Kaufman, an attorney, joined Screen



KAUFMAN

Gems International in 1961. Before that he was assistant to the president of Flamingo Telefilm Sales and earlier was with Warner Bros. Pictures International.

SHELDON GILBERG joined ABC Films as account executive in foreign sales. He had been with NBC International, on assignment in Saudi Arabia for two years assisting in the setting up of tv stations there.

Before joining NBC-I, Gilberg was media director and head of radio and tv production for Ptak Mueller and Associates in Phoenix. Earlier, he was assistant director of public relations and promotion at KPHO-TV Phoenix.

HARRY APPEL joined ABC Films as research manager. He had been at ABC-TV as senior research analyst since '65. At ABC Films Appel replaces HOWARD MENDELSON, who was recently promoted to account executive in ABC Films' Eastern division.

ROBERT FITZGERALD joined Wolper Productions as head of West Coast business affairs. He had been head of West Coast business affairs for CBS for the past four years. Earlier, Fitzgerald was with MCA for seven years.

JOHN A. SERRAO joined United Artists Broadcasting as vice president and general manager. Serrao had

Chevrolet • Campbell-Ewald



GERALD SCHNITZER PRODUCTIONS, Hollywood

Lone Star Gas • BBDO



FIDELITY FILM PRODUCTIONS, Dallas

Clark Oil & Refining Co. • C, F, E



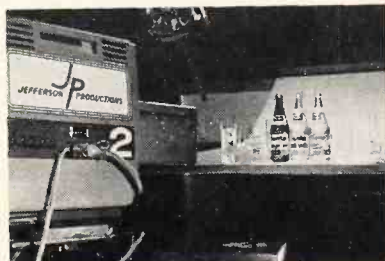
COLODZIN PRODUCTIONS, INC., New York

National Lutheran Council



KING SCREEN PRODUCTIONS, Seattle

Coca Cola-Fanta Beverage • Marschalk



JEFFERSON PRODUCTIONS, Charlotte

Nestle "Quik" • Leo Burnett Co.



TOTEM PRODUCTIONS, INC., New York

Hardee's Hamburgers • Henderson Adv.



JAMIESON FILM COMPANY, Dallas

One-A-Day Vitamin Tablets • The Chicago Group



PELICAN FILMS OF CALIFORNIA

been manager of the New York office of Screen Gems Broadcasting. Before that he was vice president for sales of Kaiser Broadcasting Corp.,



SERRAO

and general manager of Kaiser's WKBD-TV Detroit and KHVH-TV Honolulu. Serrao will headquarter in Cleveland, and run UA-TV's WUAB-TV Lorain.

CLIENTS

ARNOLD EIDUS, music director of Ted Bates & Co., was elected a vice president of the agency. Before joining the commercial broadcast production department at Bates last February, Eidus was with Sutton Productions.

A violin virtuoso who has performed with the New York Philharmonic and the London Philharmonic, Eidus is also currently the concertmaster of the American Broadcasting Company.

Pritchard, Wood Inc. awarded a presidency to GENE TASHOFF, copy group head. Before joining the Interpublic component two years ago, Tashoff was a copy supervisor at Fuller & Smith & Ross, and a copywriter at Benton & Bowles.

ANNE WALLINGTON joined Wyse Advertising as an art director. She had been an art director at J. Walter Thompson.

RICHARD L. OLSEN joined Gardner Advertising in Los Angeles as commercial production coordinator. Olsen had been a producer at Pacific Commercials in Hollywood.

ROSE ANN SHEARIN joined Geyer-Oswald as vice president and creative supervisor for special projects. To do so Miss Shearin sold out her interest in a Boston agency, Shearin & Ingalls, which she opened early last year.

Before that she was a copy group head at J. Walter Thompson, where,



SHEARIN

starting as a copywriter in '56, she worked on Scott, Chesebrough-Pond's, and a number of other accounts. In '56 Miss Shearin went to Young & Rubicam, working on General Foods, Procter & Gamble, Johnson & Johnson, and others.

EAST SIDE, WEST SIDE

The TVA Group, which runs commercial operations in New York, London and Paris, joined The Film Producers Association of New York. So did Allen A. Funt Productions.

THE CHECKOUT COUNTER

"We're not just one of the new, creative advertising agencies," says Harry Bressler, executive vice president and creative director of Bauer, Tripp, Hening & Bressler.

"We're an agency that believes in not just making great ads but in taking the client's product and finding out what should be done with it in distribution, merchandising, research and publicity as well."

Thus BTH&B, set up some 18 months ago, took a New York regional client with a relatively small ad budget, White Rose Tea, made a number of humorous IDs, showed them to the food trade in the client's marketing area, and thus added two chains where earlier the client had been unable to get an inch on the shelf.

Then, the commercials were put on the air, carefully enough considering the small budget, in an eight-week flight that hit 275 gross ratings points per week. The result of all this, Bressler, remarked, was a 40 per cent jump in distribution.

More recently, BTH&B took a product that had flopped in test market, Apple Beer, a soft drink bottled in the U.S. from a concentrate made in Germany from Italian crab apples.

BTH&B, on taking the account, de-



BRESSLER

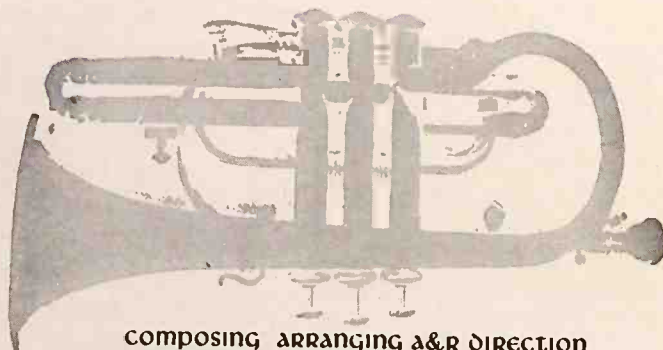
cided to propel the drink toward the adolescent population. The agency cut some rocking commercials and put them on rock radio. Within a few months the apple beer had rolled from out of the midwest westward to the Pacific. Watch out! It's now heading east.

Bressler, who has been a copy group head at J. Walter Thompson, associate creative director at Leo Burnett, creative supervisor at Ted

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

Pall Mall
7-minute
cigarette

Fresca
Cherry Kijafa
Salem Cigarettes
Volkswagen
Lifebuoy
Clairol
Ballantine
(rock)



COMPOSING ARRANGING A&R DIRECTION

Advertising Directory of SELLING COMMERCIALS

Bates, copy director of Doherty, Clifford, Steers & Shenfield (now Needham, Harper & Steers), and a copy supervisor at McCann-Erickson, has been a copywriter all his life, but, he says, a good account man is harder to find than a good copywriter.

Bressler believes the follow through in every part of marketing can be as critical to the success of the product as a great ad.

He believes that the future of advertising lies with agencies that not only make good ads but make the ads work by putting the product where it should be, researching where it should be, displaying it where it should be, and, not always least, calling attention to the product through publicity.

To do all this Bressler said, it's often an advantage to be on the small side. At the big agencies, he remarked, all that the smaller clients may ever see of the top talent at the agency is a glimpse at the initial presentation.

THE MOVIES

Sagittarius Productions acquired a new logo, a design based on the zodiacal sign, Sagittarius, the archer, extended in the logo into a centaur. The logo will be used not



NEW SAGITTARIUS LOGO

only on letterheads but also as the tag for main titles on the features the company is making for tv and theatrical. Henry S. White, president of Sagittarius, commissioned the design from Osborn/Charles Associates, industrial designers.

MAIL EARLY, SEND NOW

January 15 is the deadline for entries in the American Tv Commercials Festival (and in the companion American Radio Commercials Festival). Entry material was mailed in November to some 8000 agency men, advertisers, and suppliers.

Parliament Cigarettes • Leo Burnett Co.



FILMFAIR, HOLLYWOOD

Sinclair • Geyer Oswald Inc.



VIDEOTAPE CENTER, New York

Pittsburgh Bank • Ketchum, MacLeod & Grove



ELEKTRA FILM PRODUCTIONS, INC., New York

Southern California Edison • Grey Adv.



SANDLER FILM COMMERCIALS, INC., Hollywood

Quantas • Cunningham & Walsh



N. LEE LACY/ASSOCIATES, LTD., Hollywood

True-Stadium • Foote Cone & Belding



PGL PRODUCTIONS, INC., New York

Schoenling Lager • The Don Kemper Co.



WGN CONTINENTAL PRODUCTIONS, Chicago

Whitehall Swabs • Warwick & Legler



HERB SKOBLE & ASSOCIATES, New York

COMMERCIALS MAKERS

WILLIAM CLAXTON joined MPO Videotronics as a director. He had been with Gordon-Youngman Productions. Earlier, Claxton was a freelance photographer and a magazine still man in Hollywood. His fashion work has appeared in *Vogue*, *Harp-er's Bazaar*, and *Queen*.

At Gordon-Youngman, Claxton directed an art film, *Basic Black*, a "shoe" film for the Coty awards, commercials for Lever Brothers' Close-Up, Bishop Industries' Plus White, Burlington Industries, Hazel Bishop, and Sterling Drug.

ARTHUR J. ORNITZ rejoined EUE/Screen Gems. The director-cameraman had taken a leave of absence to direct photography on Selmur Productions' feature, *Charly*.

Film-maker ERIC CAMIEL joined Van Praag Productions as writer-director. Camiel's *Riff '65* won first prize in the second National Student Film Festival. Camiel assisted Bob Downey on *Chafed Elbows*, wrote



CAMIEL

and directed a 15-minute film for the USIA, *Mademoiselle Magazine's* Guest Editors, and directed a mixed media show.

Photographer BILL PELL joined Stanley-Frank Films to work on films with Jack Fenimore, S-F's executive producer. The two are turning out Celine footage for IBM with Information Management Facilities, Inc.

PETER J. D'AMELIO joined King Screen Productions in Seattle as sales



D'AMELIO

representative. D'Amelio had been with *Seattle Magazine*.

JACKIE VADEN and Al Bialek were awarded vice presidencies at Filmexpress, the print expediting division of Filmex. Miss Vaden, head of Filmexpress, was formerly with Technicolor Corp. Bialek, sales manager, was with Screen Gems.

MICHAEL R. BROOKS joined Reeves Sound Studios as assistant director of video operations. He had been production manager for the public affairs division of National Educational Television. Earlier Brooks was a unit manager with NBC-TV and a production manager for Seven Arts Tv and ABC Films.

Reeves promoted JACK C. SHULTIS to editing supervisor, WILLIAN F. EDWARDS to mixing supervisor, DAVID QUAM to night operations supervisor, JOSEPH A. KISS to the supervision of

video plant maintenance, and ARTHUR R. GUTH to Airmobile-Video system supervisor.

PAUL HELLER, producer of *David and Lisa* and *The Eavesdropper*, joined VIAfilm Ltd. as a partner and as producer and art director.

Heller, who also produced *Once Upon a Tractor* for Xerox and *Come Spy with Me* for MPO, said there's a lot of satisfaction in doing features, but that "there's nothing quite like the excitement derived from the constant creative challenges of commercial production."

JOE SCANLAN joined Rose-Magwood in New York as a director. Scanlan was a director with Wolper Productions, and recently completed work on *Dieppe: Rehearsal for D-Day* for ABC-TV.

Before joining Wolper, Scanlan was a producer at Foote, Cone & Belding, a partner of Mogubgub, Ltd., and a documentary director at ABC-TV.

NORMAN BUKSBAUM joined Elektra



BUKSBAUM

Films as sales representative and producer. Buksbaum has written and produced three plays, *Just for the Hell of It*, *The Daisy Chain*, and *Hercules and the Hermit*, Buksbaum took a Master of Fine Arts degree at the Yale School of Drama.

In California JACQUES DEERSON joined F&B/CECO as head of the rental department. In the past 20 years, Deerson was cameraman on a number of features and tv series, for Columbia, 20th-Fox, MGM, Warner Bros., Desilu, Paramount and Universal.

Director HOWIE MORRIS, who does commercials with Colodzin Productions, is working on his second feature assignment, a Doris Day picture being financed by CBS. ■

Tv Commercials • Industrials

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Wall Street Report

look ahead. The New Year comes on stage with a number of bullish factors working in favor of the tv-electronics industry. They include:

- The expectation that total advertising expenditures for 1968 will show a gain better than twice the per cent increase reported for 1967. It is again expected that the tv industry will gain a larger segment of the dollar amount.

- Tv as a medium may reach a larger segment of the population. It is estimated that 95 per cent of the U.S. family homes now have tv sets. The penetration may move past the 6 per cent mark in 1968.

- Color tv sets are operating in about 25 per cent of the nation's tv households. Many of these homes, approximately 30 per cent, are multi-set homes owning more than one set, including both black-and-white and color sets. It is anticipated that trend to color will bring color set percentage up sharply in 1968.

- The shift to color brings with it an increase in the average viewing time of the set by the family. This, in turn, encourages greater competition for tv commercials to allow a larger number of advertisers to gain representation in the more desirable but limited time periods.

- The changing nature of the tv programming. In order to combat criticism about the nature of tv programs the stations and networks are exploring with more varied fare. At present the increased use of motion pictures seems to assure a higher audience rating.

More specials planned. But the more frequent use of "specials," documentaries, and international hook-ups are expected to vie with the staple diet of half-hour series. At the same time, however, there is likely to be less dropping or replacing of modestly-rated tv shows in 1968 as the producers and broadcasters become more cost conscious.

These are the traditional forces at work to encourage investors that the probabilities of better profits for 1968 are enhanced. On the other hand, there are a number of developments which will complicate the in-

dustry's affairs and puzzle investors.

(1) The extent to which gains in advertising dollars represent the trend to higher prices rather than increased budgets dilutes the value of the increase. Costs in the tv world have a way of increasing disproportionately since they are subject to change at both the local and network level.

(2) The impact of several new systems can be both constructive and destructive of established values.

Community antenna tv has grown dramatically and will undoubtedly continue to gain in importance. There are now 1900 systems in operation, 1800 more systems authorized but not operating, and 2200 applications pending.

There are 3 million subscribers to the present systems and it is anticipated that there will be 18 million to 20 million if all these franchises are authorized and operate profitably.

An unresolved key issue is the extent to which *catv* will pay for the right to rebroadcasting programs produced by networks and independent stations.

(3) The development of educational tv is considered an encouraging development since it strengthens the medium's position in society.

There are now 118 stations devoted to educational programming and the likelihood is that the number will mount as budgets and programming becomes available.

The Public Broadcasting Act of last year created a corporation which, with a budget of \$9 million, will develop programming for education. The extent to which such programming will eat into commercial time remains to be seen.

(4) There is a special presidential commission studying the overall structure of the tv industry as it relates to national policy.

It is expected to make recommendations on how the industry should be allowed to use communication satellites and whether or not there should be changes in the method of allocating station operating frequencies, rate structures and a number of related issues.

The basic nature of these issues is expected to have important repercus-



sions for the industry and it is premature to suggest they will not affect the investment merits of the industry as a whole and specific companies.

Demand for movies. Tv's growing demand for movies has naturally stimulated extra interest in the film industry. There's been a concerted surge to invest in film companies.

The quality of the movies made today will affect tv fare tomorrow. Consequently, there is a direct relationship between the success of one and the other, a relationship that investors are increasingly aware of.

The basic tv companies, including RCA, CBS, ABC, Taft, Metromedia, Capital Cities and others, are all expected to enjoy a good year in 1968.

But it must be remembered that a number of these companies have diversified heavily in recent years and that while the tv activity bears the brunt of earning responsibility, it is not the only source.

Thus CBS has invested heavily in books and toys, items that could affect the company's profitability. RCA is deeply involved in the development of its computer markets, a costly and very competitive field. And ABC's pending merger with IT&T makes that situation a difficult one to evaluate. Generally, however, the outlook for the New Year is encouraging. ■



Conducting the Associated Merchandising Assn. seminar at Videotape Center, New York, are Center members (from l. to r.): Joe DiBuono, creative director; Hal Stone, director; Chuck Holden, production manager, and John Lanigan, president.

Key retail group bones up on tv

The increasing interest of retailers in tv was exhibited recently when executives from Associated Merchandising Corp. and member stores attended a two-day briefing on the medium.

The seminar was initiated at the request of the stores which "felt that they hadn't fully taken advantage of the medium," according to William Hollaender, AMC publicity director.

"The stores," he indicated, "wanted and needed to know more about television and its application to retailers. They requested the television seminar to equip themselves with the knowledge to make proper decisions about which advertising medium to use."

The seminar, various sessions of which were held at AMC executive offices, Videotape Center and Pelican Films in New York, included speeches by Norman Cash, president, TvB; Peter Lasker, president of the Broadcast Communications Group; and Leon Dolnick, tv sales manager for Storer.

On the retail level, representatives from 20 stores across the country were in attendance. These included: Abraham & Straus, New York; Burdine's, Miami; Carson Pirie & Scott Co., Chicago; Foley's in Houston and Strawbridge & Clothier of Philadelphia.

On the first day of the briefing, held in AMC offices, retail repre-

sentatives listened to speeches on such topics as *Intrinsic Qualities of the Medium*, *The Elements of the Purchase*, *Your Salesman*, and *Nielsen and ARB*. Question-and-answer periods followed each.

The second day of the seminar, the retail representatives went to the Videotape Center. Joe DiBuono, director of creative development for the Center, demonstrated various tape commercials, including some from Marshal Field, Chicago; Louie's Men Store in Boston and The Warwick Shopping Center in Providence.

A glimpse of experimental work and a question-and-answer period followed.

The retailers were told that fashion photographers such as Ormond Gigli, Harry Hamburg and Dick Stone had found video tape a very compatible medium. The Center also noted the innovations of the Ampex slow motion color disc recorder that has the ability to play back instantly any scene at any speed of motion, as well as 35-pound high band video tape recorder.

The latter, scheduled for spring delivery, will enable complete mobility for on-location shooting when combined with a new hand-held camera.

From there the group went to Pelican Films, where Bill Aronson, vice president, instructed them on the nature, creative uses and pros and cons of film. ■

Letters (Continued from page 9)

sort of thing.

And yet (and now we come to hypocrisy) when we have a little love or affection on television we come on pontifically with announcements, as one of our local tv stations did when it aired *Lolita*, "This film is not meant for minors," etc., etc.

As though it were fine for the small-fry to watch two men in trench-coats shoot it out in a rainy alley—but for heaven's sake keep the kids away from seeing any tenderness between man and woman on the 21-inch screen.

The hypocrisy in all this is gross and is, in itself, a kind of perversity. I am no psychologist, but I can assure Publisher Paul I would rather have my three children (ages 8 through 15) see a woman expose her breast (as in the film version of *The Pawnbroker* as opposed to the emasculated tv version) than sit immobile in front of tv watching the nightly violence.

I'm not suggesting we ban violence. We who are in tv have a great responsibility to see that the air remains free. We should no more ban killing than love.

As movies become franker and inevitably move into television, we should be prepared to air them as they were created without imposing our own hypocritical code of censorship.

ARTHUR S. HARRIS JR.
Account Executive, Tv Sales
Gen'l. Electric B'casting Co.
WRGB Schenectady, N.Y. 12309



John J. Scott fills the newly created post of manager of tv research and sales planning for the National Sales Division of RKO General Broadcasting.

TELEVISION AGE SPOT REPORT

a review of
current activity
in national
spot tv

Television's broad reach provides the advertiser, in a manner of speaking, with "exclusive" audiences. These are the people who watch tv but don't look at magazines or newspapers or listen to radio. This crowd is bigger than you might think.

Such is the approach of a study just released by the Television Bureau of Advertising. Among the highlights:

- Tv reaches 77 per cent of adults daily.
- In an average day, tv is seen by 66 million adults who didn't read a magazine, 23.2 million who didn't read a newspaper and 40 million who didn't listen to radio.
- Adults spend 121 minutes daily with tv, 74 minutes with radio, 33 minutes with newspapers and 16 minutes with magazines.

These figures are based on a national probability sample of 2,540 adults surveyed by R. H. Bruskin Associates, as part of its National Trends Study, in November, 1966.

The highlight details of the TvB study are filled out with considerable data on demographics. For example, it was found that women 18-34 spend 35 minutes daily with tv, 15 minutes with magazines, 25 minutes with newspapers and 88 minutes with radio.

In addition to the standard age breakdowns for each sex (18-34, 35-49, 50-and-over), information on

reach and time spent with media is presented by education and family income for both men and women.

The magazine part of the study estimates that 1,000 magazines will add an unduplicated daily audience of 9 per cent to those viewing tv, but that tv can add 1,080 per cent to the daily audiences of the 1,000 magazines.

The tv exclusives, as related to magazines, are particularly numerous among these groups: women 35-49, men 50-and-over, persons without any college education and the lower end of the income scale.

However, the study shows, tv still does well in reaching the "elite," adults who are college graduates, pro-

fessionals or have family incomes of \$15,000 and over. For example tv reaches 73 per cent of elite women compared with 40 per cent with magazines. In the time-spent category these women spend 95 minutes daily with tv and 22 minutes with magazines.

The study doesn't duck the fact that newspaper reach compares favorably with that of tv. For example, among elite men the daily reach is 86 per cent, compared with 76 per cent for tv. However, these men spend 99 minutes daily with tv and 37 minutes with newspapers.

In the young male category (18-34), the reach of both tv and newspapers is identical—72 per cent. In time spent, it's 115 minutes for tv, 26 for newspapers.

As for radio, it was found that among young women there are "200 per cent more exclusives with tv over radio." The figure for women 35-49 is 121 per cent and for those 50-and-over, 140 per cent.

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

American Home Products Corp.
(Young & Rubicam, Inc., N.Y.)

Commercials for CHEF-BOY-AR-DEE sauces break at issue date. Fringe 30s and possibly some minutes will be used in 20



William A. Schwartz was appointed station manager of WUAB-TV Lorain, Ohio. He was formerly associate director of research and planning at Screen Gems, Inc.

selected markets for about 10 weeks. Therese Chico is the contact.

Anheuser-Busch, Inc.
(Gardner Advertising, Inc.,
St. Louis)

A full-year buy for **BUSCH BAVARIAN BEER** breaks January 15. Men will be the target of fringe and weekend minutes. A special three-week buy using prime 20s begins March 4. Both schedules will be in about 20 markets. Buying is John Schaper.

Amour & Co.
(Foote, Cone & Belding, Inc.,
Chicago)

An eight-week buy from **ARMOUR CHILI** and **HASH** breaks January 15. Day and late fringe piggybacks will be used in 101 markets. Buying are Harriet Goodman and Mary Ann King.

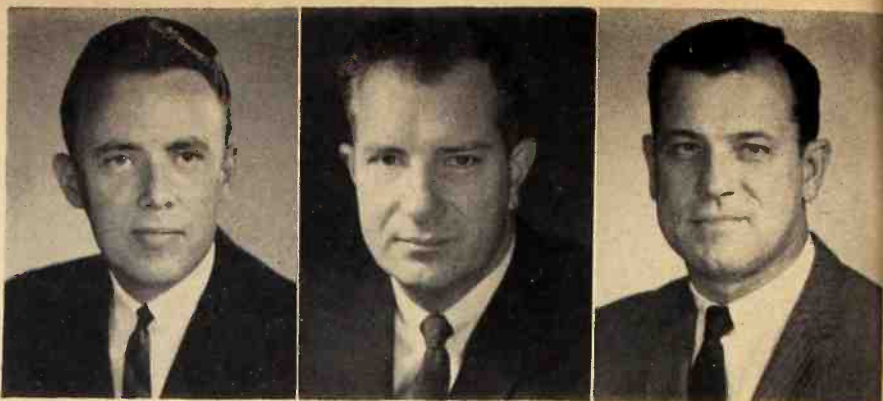
Best Foods, div.
Corn Products Co.

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

January 15 is start time on a 13-week buy for **SKIPPY PEANUT BUTTER**. Early and late fringe minutes and some prime 30s are planned in 52 markets. Buying is Dave Duffy.

Best Foods, div
Corn Products Co.
(SSC&B, Inc., N.Y.)

A five-week flight for **H-O OATMEAL** breaks



Former senior vice presidents (from left). **Walter S. McLean** and **Stoffer J. Rozema** were named executive vice presidents and **Thomas B Adams**, formerly president, was named chairman of the board at **Campbell-Ewald Co.**, Detroit as part of a top level reorganization plan following the retirement of **Lawrence R. Nelson**, chairman of the board, and **Colin Campbell**, vice chairman and supervisor of the **Chevrolet** account.

January 8. Company is out for as many 30s as possible but will use fringe and day minutes where necessary. Spots will appear in about nine Pennsylvania and New England markets. A nine-week schedule is planned for New York City. Peter Wolfe is the contact.

Brooke Bond Tea Co., Inc.
(Rockwell, Quinn & Wall, Inc.,
N.Y.)

A seven-week buy for **RED ROSE TEA** breaks January 22. Fringe and day minutes will be used in 23 Northeastern markets, including Albany, Boston,

Buffalo, Flint, Hartford, Philadelphia, Pittsburgh, Providence, Rochester, and Steubenville. Buying is Bob Meehan.

Borden Co.
(Needham, Harper & Steers, Inc.,
N.Y.)

A six-week buy for **CREMORA** breaks January 8, using day minutes. Following a two-week hiatus, on March 4, a second flight begins, this time for four weeks, using day minutes and prime IDs. Schedules for both buys will be in 20 major markets as a supplement to their network buy. Al Cohen is the contact.

Borden Co.
(Ross Roy of New York, Inc., N.Y.)

This company adds 10 new markets in its regional roll-out for **KAVA INSTANT COFFEE**. A four-week flight using day and fringe minutes breaks January 15. A second flight, this one for five weeks, breaks March 25. Buying is Dave Champion.

Carnation Co.
(Jack Tinker & Partners, N.Y.)

A various product push breaks at issue date. Fringe and prime piggybacks will be used for 16 weeks in about 75 markets. Buying are Ken Brandt, Ellen Kourtides, and Mark Lowenthal.

Dow Chemical Co.
(MacManus, John & Adams, Inc.,
N.Y.)

An 11-week push for **DOW BATHROOM CLEANER** breaks January 15. Schedules are firm in about 19 markets, with a possible extension to 26 or 30 markets in the works. Early and late fringe minutes and prime 30s are planned. Buying are Mike Taylor, Stuart de Lima, and Peter Stevens.

Famous Writers, Artists & Photographers Schools
(Victor & Richards, Inc., N.Y.)

First quarter activity will involve 15 minute spot segments in about 70 markets. Initial buying is for a four-week flight

(Continued on page 51)

In Sacramento you can see it's Corinthian:

More women and more young women (18-49) watch the **MIKE DOUGLAS SHOW** on **KXTV-10** than watch any other daytime program in the Sacramento/Stockton market!

Source: NSI, ARB Feb./Mar. 1967 (M-F, Sign-on—5:30 P.M.) (Subject to qualifications described in said reports)



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

THE PROBLEM WITH TIMEBUYERS

This column is prompted by a question I was asked the other day by a well-meaning media director trying to make appropriate holiday cocktail party small talk.

"What," he asked, is the biggest fault you find with timebuyers?

Having just begun to sip my first martini I replied that it was unseasonably warm this Christmas season. But a few days later, when I sat down at my typewriter to prepare this column, I recalled his question—and decided to try to answer it.

To begin with media salesmen seldom gripe about timebuyers in general. No one salesman calls on all buyers at all agencies so it's hard to generalize. A salesman may find fault with an individual agency because of the structure of the media department and its methods of buying. Or he may object to an individual buyer because he or she has a habit of needing avails on eight stations involving 10 different demographic configurations at 4:30 every Friday afternoon.

In other words, most fault finding revolves around specific individuals or specific agencies. And there's no doubt that some of it may be psychosomatic on the part of the salesman.

But there is one general theme that occurs again and again when grievance sessions are called at media salesmen's favorite watering holes. And it is a serious problem.

Buyers often complain that salesman are not properly informed or don't comprehend the marketing and advertising requirements of particular products or brands. For instance, I once heard a buyer exclaim that a certain salesman didn't know that her client's recent research had changed the marketing approach of brand "xyz" and that as a result a new demographic pattern had emerged for its advertising. I commiserated, then wondered out loud, just how she expected the salesman to have that information unless she passed it along to him.

See the paradox? Where are salesmen to obtain information that buyers expect them to know, if not from the buyer? To paraphrase a recent commercial: "What is a salesman to do?"

Often the salesman is told that certain information is restricted. Other times buyers say they are just too busy to take the time to explain the marketing decisions which have determined the agency's media buying policy.

I often suspect that all too often the buyer himself is not properly informed, and therefore, can't answer the questions. Unfortunately, he or she has been given a market list, a cost-per-thousand guide, and a set of demographics and told to buy. When the salesman raises a few logical questions which might assist him in locating availabilities that are compatible with the requirements he either gets the "that's restricted" or "no time" reply.

So, Mr. Media Director, where ever you are, that's the biggest fault we find in dealing with timebuyers. It crops up time and again. But you can correct the problem in a two point memo. It should read:

1. Timebuyers will be fully briefed on the marketing and advertising strategy of every brand they handle.

2. Buyers should take the time to impart this information to salesmen in order that they can make more intelligent presentations for the markets and stations they represent.

By the way, send a carbon to every salesman you deal with. It will start his new year right.

Who
cares about
Madalene Fitchett
of
Adel, Iowa?



...that's who!

COLORFUL 13 - DES MOINES, IOWA



Put the
middle
of the
mitten..

in the palm of your hand

WILX-TV 10

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

WILX-TV

1048 Michigan National Tower
Lansing, Michigan 48933

AVCO represented by RADIO TELEVISION SALES, INC. 68

Required Reading

for everyone
who makes his
living in the
television industry.

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312 pages, 100 photos, notes, 3 appendices, bibliography, index. **\$8.95**

TELEVISION STATION MANAGEMENT

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Seventeen industry professionals examine the realities of operating a television station. All phases of operation are thoroughly treated—management, programming, news, advertising, promotion, traffic, technical services, etc. 256 pages.

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How to Create Successful TV Commercials
by Charles Anthony Wainwright, Vice President and Associate Creative Director, Tatham-Laird & Kudner, Inc., Chicago

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Please send me the following books:

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- WRITING FOR TELEVISION AND RADIO \$6.95

NAME ADDRESS

CITY STATE ZIP

(Please add 50¢ per book for mailing and handling.)

Check enclosed.

Agency Appointments

JOHN F. WELSH, formerly senior vice president, was named to the new position of executive vice president for administration at Warwick & Legler, Inc., New York. TED DOUGLAS, formerly vice president and national director of sales for ABC Radio, joined the agency as vice president and member of the general executive staff.

RICHARD ESSER, JR., formerly account supervisor for the Dow Chemical account at MacManus, John & Adams, Inc., Bloomfield Hills, Mich., was named supervisor of the Bank of the Commonwealth account.

ALFRED H. BURNHAM was appointed account executive in the Charlotte office of Cargill, Wilson & Acree, Inc. He was formerly an account executive with BBDO, Inc.

DENNIS D. COBB joined Hilton Advertising, Tampa, Fla., as an account



COBB

executive. He was formerly program manager at WSUN-TV St. Petersburg.

LAWRENCE SPECTOR, formerly senior vice president and secretary/treasurer for Delehanty, Kurnit & Geller, Inc., New York, was named an executive vice president.

GEORGE W. BAMBERGER joined Earle Ludgin & Co., Chicago as senior vice president and management supervisor. He was formerly a senior management officer with Tatham-Laird & Kudner, also in Chicago.

THOMAS H. DUNKERTON and ARTHUR V. MOUNTREY were named to the board of directors and CHARLES D. ALLEN was appointed assistant to the president at Compton Advertising, Inc., New York. Dunkerton, a senior vice president, is research director of the agency. Mountrey is senior vice president and division manager on the Liggett & Myers account. Allen has been supervisor for the Chase Manhattan Bank account.

One reason many newcomers to the ad field think first about count work and rarely of media may be that media is the area generally neglected in college advertising courses. So, at least, suggests Dave Champion, new broadcast supervisor at Kava instant coffee and other Jordan Products at Ross Roy of New York, Inc.

Champion, who earned a bachelor science degree in advertising at the University of Florida, explained this way. "In the academic world, surrounded by textbooks and theory, the account level of an advertising agency was painted as the heaven of the industry. But you have no idea what the account level is all about except from a theoretical standpoint. "I discovered, when first looking for a job, that agencies were reluctant to hire anyone for account training unless he had a masters degree in business administration." So, like any others who wanted to get their foot in the door, Champion chose media.



rewarding and has no strong desire to change. When talking about long-range plans, however, the media man's experience has taken him beyond the objective of account work. His ultimate goal is to head his own agency.

"Not necessarily in New York, Chicago, or Los Angeles," he added, "but in my home state, Florida." He has no timetable, but he's thinking "someday" in terms of Orlando, Miami, Tampa, or St. Petersburg.

Why leave the New York "big time?" "Working in New York," he

explained, "you can move up the ladder in a large agency, make a lot of money, see your family two days a week, if you're lucky, and exist. In Florida, with a medium-size agency and a comfortable income, you can live!"

That was one of the reasons he moved from a large New York shop like Dancer-Fitzgerald-Sample (where in a year and a half, he had worked his way up to the position of broadcast group head) to a smaller agency, such as Ross Roy. "It's a great opportunity," he said, "to see how a smaller shop operates.

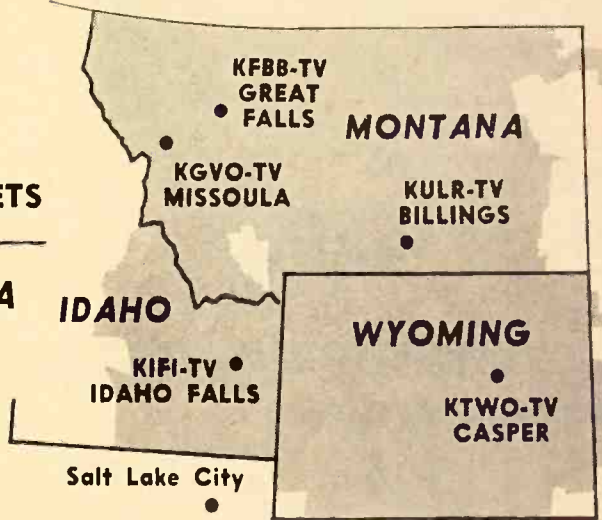
"I'm really part of a team here, as you can only be at a small shop. After two years at Dancer, where 95 per cent of the buying was for broadcast, I've had multi-exposure and experience with spot television. At Ross Roy, I'll be involved not only in buying, but also in planning."

Kava is the agency's largest tv endeavor, and Champion seems confident it will be the first of many successes.

NOW! THE GREAT WEST GROUP IS EVEN GREATER!

WITH THE ADDITION OF THE IDAHO FALLS AND MISSOULA MARKETS

- KFBB-TV, GREAT FALLS, MONTANA
- KULR-TV, BILLINGS, MONTANA
- KGVO-TV, MISSOULA, MONTANA
- KIFI-TV, IDAHO FALLS, IDAHO
- KTWO-TV, CASPER, WYOMING



SERVING 346,470 TV HOMES IN 96 COUNTIES

THE GREAT WEST GROUP IS HOW THE WEST IS ONE!

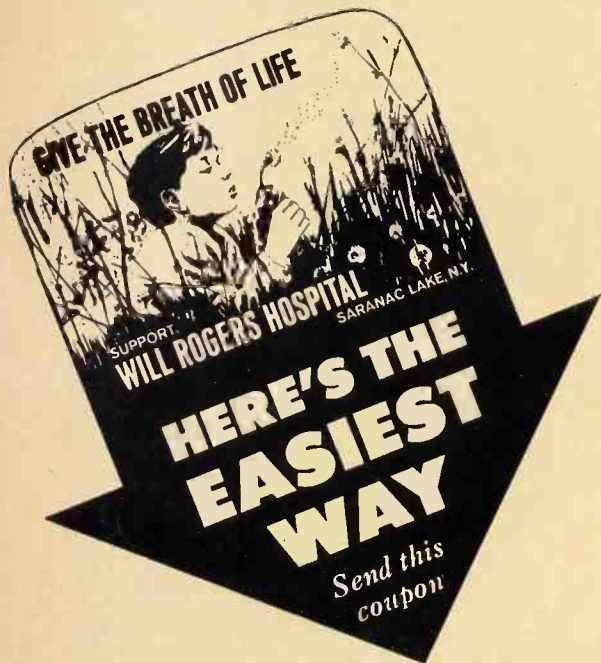
A SERVICE OF HARRISCOPE BROADCASTING CORPORATION

GROUP DISCOUNTS AVAILABLE ASK YOUR MEEKER MAN

WE HELP "OUR OWN"

That's Why You And Your Family
Can Receive the Finest
Hospital Care Known
For Any Lung Ailment

AT ABSOLUTELY NO COST!



A show business tradition which grows more remarkable and more meaningful with every season is the Will Rogers Hospital at Saranac Lake, N. Y. It belongs to *you*—the people working in Broadcast, a part of the Entertainment Communications Industry Family.

Through the Will Rogers Fund, you and every adult member of your family can receive—absolutely free—the finest diagnosis and treatment known for any lung disease.

The Fund enabled Will Rogers researchers to make encouraging progress toward their goal of developing a cure for tuberculosis. Their work now encompasses related fields: emphysema, lung cancer, chronic bronchitis and other serious lung diseases.

We in the industry own and operate Will Rogers Hospital for the protection of "Our Own". The Hospital's financial support is directed and fostered only by people working in the Entertainment/Communications field—a tradition unknown in any other industry. Should the need ever arise, the Will Rogers Hospital is *your* hospital, and when you give to the Will Rogers Fund you share the benefits of improved medical knowledge with people throughout the world. "Give the Breath of Life" by giving to the Will Rogers Fund. Your contribution will help everyone to breathe easier.

WILL ROGERS MEMORIAL FUND

NATIONAL OFFICE: 250 WEST 57th STREET, NEW YORK, N. Y. 10019



Operating The Entertainment-Communications Industry's WILL ROGERS HOSPITAL
The O'DONNELL MEMORIAL RESEARCH LABORATORIES
and The WILL ROGERS TEACHING INSTITUTE
at Saranac Lake, N. Y.

Here's My Contribution IN SUPPORT OF THE HEALING, RESEARCH AND TEACHING
PROGRAM OF THE ENTERTAINMENT-COMMUNICATIONS INDUSTRY'S
WILL ROGERS HOSPITAL AND O'DONNELL MEMORIAL RESEARCH LABORATORIES

(Please Print)

Company _____

Street _____

City _____ State _____ Zip _____

Signature _____ \$ _____
Amount

spot (Continued from page 46)

start at issue date. Judy Marston is the contact.

H. Filbert, Inc.

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

January 15 is start time on an 11-week buy for FILBERT'S MARGARINE. Day and fringe minutes and 30s will be used in 10 East coast markets. Buying is Joe Eisenberg.

Frito-Lay, Inc.

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

January 28 is start time on a four-week flight for various Frito-Lay snack products. Fringe minutes and prime 20s will be used in eight selected markets. Barbara James is the contact.

General Foods, Inc.

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

A five-week flight for ELECTRA-PERK breaks January 8. Fringe and day minutes and 30s will be used in about 75 markets. Buying is Desmond Towry.

General Foods, Inc.

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

January 8 is break date on a six-week buy for CAINESBURGERS. Fringe and day minutes and 30s will be used in approximately 50 major markets. Joe Aquilla is the contact.

Buyer's Checklist

New Representatives

WSVA-TV Harrisonburg, Va., KHFI-TV Austin, Tex., and WDIO-TV Duluth, Minn., named Avery-Knodel, Inc. their national sales representative, effective immediately.

Network Rate Increases

ABC-TV:
WSTV-TV Steubenville, O., from \$775 to \$825, effective June 16, 1968.

CBS-TV:
WRTV Charlotte, N.C., from \$1,575 to \$1,675, effective June 2, 1968.
WMAZ-TV Macon, Ga., from \$550 to \$600, effective June 2, 1968.

NBC-TV:
KCMT Alexandria, Minn., from \$375 to \$425, effective June 1, 1968.
WLRT Jackson, Miss., from \$650 to \$750, effective June 1, 1968.
WATE-TV Knoxville, Tenn., from \$925 to \$1,000 effective June 1, 1968.
KYW-TV Philadelphia, Pa., from \$4,100 to \$4,250, effective June 1, 1968.

Station Changes

KHFI-TV Austin, Tex. is a new affiliate of the NBC Television Network, effective immediately. NBC affiliation with KTBC-TV Austin was terminated December 31, 1967.

Media Personals

DAVID W. CHAMPION joined Ross Roy of New York, Inc., as broadcast media supervisor. He was formerly broadcast group head with Dancer-Fitzgerald-Sample, Inc.

CHARLOTTE TUCKER, formerly a media buyer, was named media supervisor at Clinton E. Frank, Inc., Chicago. DON KAMINSKY joined the



KAMINSKY

TUCKER

firm, also as a media supervisor. Kaminsky was formerly associate media director with Knox Reeves, Minneapolis.

NEAL HARRISON joined Weightman, Inc., Phila., as a media buyer. He was formerly a buyer with N. W. Ayer & Son, Inc., Philadelphia.

General Mills, Inc.

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

First quarter activity for RED BAND FLOUR breaks January 8. The 13-week buy will use day and fringe minutes and 30s in 10 Southern markets. Buying is Carol Ann Behn.

Grocery Store Prods. Co.

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

January 22 is start time on an eight-week buy for B&R MUSHROOMS and KITCHEN BOUQUET. Day minutes will carry the message in the 15 top markets. Virginia Carroll is the contact.

Hunt Foods & Industries, Inc.

(Wells Rich Greene, Inc., N.Y.)

Commercials for WESSON BUTTERY FLAVOR OIL break at issue date. A six-week schedule will use prime minutes and 20s to reach women in 60 markets. Buying are Ethel Melchor and Bill Reed.

International Coffee

Organization

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

A 20-market buy for I.C.O.'s "Think Drink" coffee push breaks January 8. The eight-week schedule will use fringe minutes and prime 20s. Harvi Toledo is the contact.

Jackson Brewing Co.

(Rockwell, Quinn & Wall, Inc., N.Y.)

January 15 is start time on a 13-week buy for JACK'S BEER. Fringe minutes and prime 20s will be used in 33 Southwestern markets. Buying is Bob Meehan.

Lever Bros. Co.

(BBDO, Inc., N.Y.)

A three-week flight for WISK and LUX LIQUID break at issue date. Commercials for MRS. BUTTERWORTH MARGARINE begin January 15. Spots will run from four to seven weeks. Both buys will use late fringe piggybacks in about 78 major markets.

Lever Bros. Co.

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

A first quarter buy for various Lever products breaks at issue date. Day and fringe minutes, 30s, and piggybacks are planned in about 134 markets. Spots will run through March 31. Buying is out of the Lever spot buying pool.

Mars, Inc.

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

First quarter activity for 3-MUSKATEERS, MILKY WAY, and various other candy bars breaks at issue date. Fringe and day minutes, 30s, and piggybacks will be scheduled in family-type programs in about 125 markets for the next 30 weeks. Buying are Herb Kaplan, Al Chaiet, Rick Pike, and Mike Eigner.

Miles Laboratories, Inc.

(Jack Tinker & Partners, N.Y.)

A 26-week buy for ALKA SELTZER breaks at issue date. Fringe and prime minutes and piggybacks will appear in from 75 to 100 markets. Ken Brandt is the buyer.

Narragansett Brewing Co.

(Needham, Harper & Steers, Inc., N.Y.)

A 13-week buy for NARRAGANSETT BEER breaks January 8. Prime 20s and fringe and prime minutes will be used in seven New England markets, including Hartford, Boston, Providence, and Springfield. Eugene McGuire is the contact.

National Biscuit Co.

(Kenyon & Eckhardt, Inc., N.Y.)

A six-week buy for MILK BONE and FLAVOR SNACKS breaks January 22. Fringe and prime 30s to reach women will be

IN SIOUX CITY IOWA



Kinegy
CHANNEL 16

a meg -awatt of



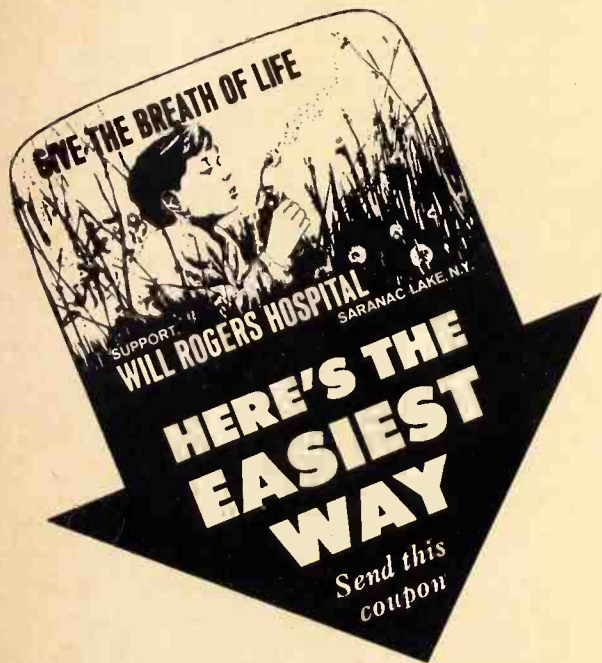
One Million Watts of Sales Power

Represented by National Television Sales
Bob Donovan, General Manager

WE HELP "OUR OWN"

That's Why You And Your Family
Can Receive the Finest
Hospital Care Known
For Any Lung Ailment

AT ABSOLUTELY NO COST!



A show business tradition which grows more remarkable and more meaningful with every season is the Will Rogers Hospital at Saranac Lake, N. Y. It belongs to *you*—the people working in Broadcast, a part of the Entertainment Communications Industry Family.

Through the Will Rogers Fund, you and every adult member of your family can receive—absolutely free—the finest diagnosis and treatment known for any lung disease.

The Fund enabled Will Rogers researchers to make encouraging progress toward their goal of developing a cure for tuberculosis. Their work now encompasses related fields: emphysema, lung cancer, chronic bronchitis and other serious lung diseases.

We in the industry own and operate Will Rogers Hospital for the protection of "Our Own". The Hospital's financial support is directed and fostered only by people working in the Entertainment/Communications field—a tradition unknown in any other industry. Should the need ever arise, the Will Rogers Hospital is *your* hospital, and when you give to the Will Rogers Fund you share the benefits of improved medical knowledge with people throughout the world. "Give the Breath of Life" by giving to the Will Rogers Fund. Your contribution will help everyone to breathe easier.

WILL ROGERS MEMORIAL FUND

NATIONAL OFFICE: 250 WEST 57th STREET, NEW YORK, N. Y. 10019



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PROGRAM OF THE ENTERTAINMENT-COMMUNICATIONS INDUSTRY'S
WILL ROGERS HOSPITAL AND O'DONNELL MEMORIAL RESEARCH LABORATORIES

(Please Print)

Company _____

Street _____

City _____ State _____ Zip _____

Signature _____ \$ _____ Amount

Spot (Continued from page 46)

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Mars, Inc.

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

First quarter activity for 3-MUSKATEERS, MILKY WAY, and various other candy bars breaks at issue date. Fringe and day minutes, 30s, and piggybacks will be scheduled in family-type programs in about 125 markets for the next 30 weeks. Buying are Herb Kaplan, Al Chaiet, Rick Pike, and Mike Eigner.

Miles Laboratories, Inc.

(Jack Tinker & Partners, N.Y.)

A 26-week buy for ALKA SELTZER breaks at issue date. Fringe and prime minutes and piggybacks will appear in from 75 to 100 markets. Ken Brandt is the buyer.

Narragansett Brewing Co.

(Needham, Harper & Steers, Inc., N.Y.)

A 13-week buy for NARRAGANSETT BEER breaks January 8. Prime 20s and fringe and prime minutes will be used in seven New England markets, including Hartford, Boston, Providence, and Springfield. Eugene McGuire is the contact.

National Biscuit Co.

(Kenyon & Eckhardt, Inc., N.Y.)

A six-week buy for MILK BONE and FLAVOR SNACKS breaks January 22. Fringe and prime 30s to reach women will be

IN SIOUX CITY IOWA



Kinegy
CHANNEL 14

a megy-awatt of



One Million Watts of Sales Power

Represented by National Television Sales
Bob Donovan, General Manager

used in about 35 major markets. Buying are Ray Walsh and Gene Petrik.

Noxell Corp.

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

A seven-week schedule for NOXZEMA COLD CREAM breaks at issue date. Fringe and prime 30s will carry the message in approximately 25 major markets. Buying are Ed Moir and Jerry Harrison.

Pet Inc.

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

January 29 is start time on a seven-week buy for MUSSELMAN APPLE SAUCE. Fringe and prime 30s will carry the message to women in 40 major markets, including

Minneapolis, Omaha, Philadelphia, Pittsburgh, and St. Louis. Dick Macaluso is the contact.

Peter Paul, Inc.

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

Eight to 10-week schedules break January 7 for MOUNDS, ALMOND JOY, and CARAVELLE candy bars. Early fringe minutes and prime 20s will reach kids and teens in 52 major markets. Elliot Bass is the contact.

R. J. Reynolds Tobacco Co.

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

A 14-week schedule for WINSTON

cigarettes breaks at issue date. Fringe and prime minutes, 30s, and 20s will be used in 21 major markets. Helen Burgert is the contact.

Rich Products Corp.

(Rich Advertising Co., Buffalo)

A five-week flight for COFFEE RICH breaks January 15. Day and late fringe minutes and prime 20s to reach women will be used in about 30 markets. Bob Knechtel is the contact.

Scott Paper Co.

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

First quarter activity for SCOTT TOWELS and SCOTTIES breaks at issue date. Early and late fringe minutes, 30s, and prime 20s will be used in approximately 40 major markets. Iris Wiener is the contact.

Southwestern Bell Telephone Co.

(Gardner Advertising, Inc., St. Louis)

A 19-week buy breaks at issue date for a YELLOW PAGES campaign. Fringe minutes and prime 20s will be used in about 18 markets. Harry Bickelhaup is the buyer.

A. E. Staley Mfg. Co.

(Atwood Richards Co., Inc., N.Y.)

This company is introducing LIGHTNING WHITE fabric whitener in a test buy in Tallahassee. Day and fringe minutes are being used for four weeks starting January 15. Buying is Maureen Nugent.



YOU MAY NEVER SEE A ROSE TREE 40" THICK*—

BUT... Sales Can Be Rosy in the 39th Market with WKZO-TV!

A rose without a thorn—that's the Grand Rapids-Kalamazoo and Greater Western Michigan market served by WKZO-TV.

Already the nation's 39th television market, this area is still growing, still unfolding. In Kalamazoo

alone, for instance, four new plants have recently created 7,200 new industrial and service jobs. They brought over 18,000 new people to town and added another \$25,000,000 to retail sales. That's just Kalamazoo; the same sort of growth is taking place all over the market!

If you like the heady fragrance of climbing sales—now and later on—sow your selling seed via WKZO-TV. Your green-thumbed Avery-Knodel man can give you complete particulars on our rich soil and year-round "growing" season.

And if you want all the rest of upstate Michigan worth having, add WWTV/WWUP-TV, Cadillac-Sault Ste. Marie, to your WKZO-TV schedule.

*There's one at Tombstone, Arizona.
†ARB's 1965 Television Market Analysis.

WKZO-TV MARKET
COVERAGE AREA • ARB '65



The Foley Nations

RADIO
 WKZO KALAMAZOO BUTTE CREEK
 WHTV GRAND RAPIDS
 WJFM GRAND RAPIDS KALAMAZOO
 WHTM FM CADILLAC

TELEVISION
 WKZO-TV GRAND RAPIDS KALAMAZOO
 WHTV CADILLAC-TRaverse CITY
 WWUP-TV SAULT STE. MARIE
 WOLN-TV LINCOLN, NEBR.-IA
 WISN-TV GRAND ISLAND, NEB.

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

Rep Report

MICHAEL KAUFMAN joined the New York television sales staff of Edward Petry & Co., Inc. Kaufman was formerly a media supervisor on American Home Products, Whitehall division spot pool, and Carter Wallace spot pool at Ted Bates & Co., Inc.

TOM MAHER and PETER FARRELLY were named to sales posts in H-R Television's New York Western and Corinthian sales divisions, respectively. JOHN BARBERA was appointed research manager for the Corinthian division. Maher was formerly with Peters, Griffin, Woodward, Inc. Farrelly was transferred from the H-R Corinthian division in Chicago. Barbera was formerly in media analysis and spot radio and tv buying and planning at Benton & Bowles, Inc.

CHARLES J. HARLEY joined Avery-Knodel, Inc., Chicago, as tv sales executive. He was formerly with Eastman TV, Inc.

STEVE LOSEE and MURRAY B. ISON joined the sales staffs of Blair Television as account executives in New York and Chicago, respectively. JAMES A. JURIST joined John Blair & Co. as vice president, administration. Jurist was formerly controller at Columbia Pictures, Corp. Murray was formerly a media buyer at Leo Burnett, Inc., Chicago. Losee was in broadcast sales at WOR-TV New York.

the European countryside.

Colorcasting, which began in October, offers about 12 hours per week distributed across the board in no apparent pattern. As of October, the ORTF had three studios at its disposal for the production of color

Further facilities, including another studio and two film scanners have reportedly been ready since Christmas. Hopefully these new operations will be able to work on the phase errors and noise in the French system noted by Dr. George Brown, RCA vice president research and engineering.

Germany, which took the color plunge last fall, now boasts eight hours of color programming a week, originating from two networks: First and Second German Television.

Readying for the apparent color splurge, the *Deutsche Bundespost* installed two aerials on the Berlin-Schaferberg tower and two similar ones on the heights of the Torfhaus in the Hartz Mountains to provide color transmission between the Torfhaus and Berlin, a distance of nearly 306 miles.

To date, Germans are offered a choice of 30 different color models (sales are obviously anticipated with Dr. Walter Bruch's transcoder which enables PAL sets to receive relayed SECAM programs and vice-versa).

Buy rather than rent

Unlike the rentals in England, most color sets are sold outright in Germany. Reportedly 90 per cent of the purchases are prestige selections of 23-inch and 25-inch models. In Britain, one overseas visitor noted, the smaller sets are popular because the apartments and rooms are smaller than in Germany.

The Grundig Co. reportedly has 15 per cent of West Germany's total tv set market; Philips Co. has a 13 per cent share and Saba about 12 per cent.

On the scene color tube manufacturing is done by Standard Electric, which has a technical aid agreement with RCA, and AEG-Telefunken, a domestic set maker.

Here again the price tag is the obvious fly in the ointment. A recent German survey revealed that eight per cent of all households polled are prepared to purchase a color set for \$500 or more. That

figure would rise to 25 per cent, however, if set cost dropped below \$500.

Despite the price situation, it is conservatively estimated that 100,000 sets were sold as of the end of last month. And that this number would be greatly increased by sales of cheaper models in anticipation of the 1972 Olympics in Munich.

The Belgians, who had been ducking waves from both SECAM and PAL, will start color broadcasting over PAL at the end of 1969. There are sets which receive both standards, but these cost upwards of \$1000 and, in part were responsible for the need to decide upon a system.

The Dutch, already on PAL, are capable of watching seven hours of color programming a week, but few can afford to do so with color receivers starting at \$800.

Moving towards the Orient, there is revived interest not only in American imports, but in color programs.

Increase in price

John McCarthy, president of the Television Export Association, explained that the removal of import quotas in Japan in the early sixties brought about an increase in the price of imports. As prices began to rise, McCarthy points out, so did the amount of local production. By 1965-1966 the market for American shows had reached a plateau.

The arrival of color in Japan, however, caused that plateau to erupt into a volcano. Japanese colorcasts are reportedly less sophisticated than U.S. productions and with the color surge American imports were back in style.

Leading set manufacturers are Matsushita, a Philips licensed group; Toshiba; Hitachi; Sanyo and Sony. The top three set manufacturers are likewise Japan's leading producers of color picture tubes.

Closer to the U.S. borders, Canada and Mexico are involved in the color picture: Canada in a big way; Mexico just beginning to get her feet wet.

Canada has been picking up color broadcasts from Detroit, Seattle and Buffalo since the mid-fifties; color in Canada was not official, however, until September 1966.

Since that time the number of color sets has nearly doubled, going from 85,000 as of December 31, 1966 to 160,500 in August 1, 1967, according to TvB of Canada.

South of the border, Mexico City is the only place with color broadcasting. Rumor has it that Monterey and possibly Guadalajara will be next.

Currently a great deal of sports from soccer to bullfighting are broadcast in color. Corn Products Company sponsored live NFL color football coverage direct from CBS.

Telesistema estimates that there are nearly 20,000 color sets in the country, including many concentrated along the border where they can pick up U.S. signals.

Sources claim prices vary from \$640 to \$1,000. Admiral, Philco, Zenith, two local firms: Majestic and Skyline, together with Philips provide Mexico with color sets.

New color tube plant

Anticipating this current growth, Sylvamex Electronica S.A., a subsidiary of GT&E Intl., began production of color picture tubes in their Monterrey plant November, 1967. The new color tube plant, 26,000 square feet, is reportedly the only one of its kind in the country.

The future of color television looks bright in Mexico. Channels 13 and 8, slated to begin broadcasting in the third quarter, will be equipped for color with playback film and video tape, according to Telesistema. That will bring to five the number of stations carrying color shows in the Mexican capital.

Telesistema reports to be re-equipping with a \$2 million investment, much of it for color equipment. They already have Ampex VR 200 tape machines and have ordered 35 Marconi and Norelco cameras.

And although Mexico has recently found favorable credit terms in England, Marconi and RCA are still leading equipment sources.

RCA estimates that Mexican color production should reach 20,000 by the end of this year. Bernard T. O'Dea, president of Sylvamex, takes that projection a year further when he anticipates that "color tv sets made and sold in Mexico will reach 50,000."

And that's only the beginning. RCA's Brown reports continual Russian requests for color picture tubes, the other channels in Britain expect to go to color in less than three years. From Europe the color contagion is spreading, where it will go next is anyone's guess. ■



Color Films Come Alive

... in their Original Brilliance
with the RCA "Big Tube"
Color Film System

The "Big Tube" concept in color film cameras assures reproduction of programs and commercials in all their original beauty. Film and slide subjects have the natural look of colors that are faithfully reproduced. Pictures are brilliant, films have snap and sparkle—to entertain, to educate, and to sell.

NEEDLE-LIKE SHARPNESS. By using a Big Tube—50% larger than others use—RCA gives you greater resolution. It's like using a big negative in photography. The picture is sharper, the focus is uniform—all over the screen. Outdoor





Needle-like Sharpness



No Noisy Pictures



Exciting Color



Automatic Quality Control

indoor subjects, close-ups and macro-shots, all reflect the higher resolving power.

EXCITING COLOR. Sponsors like the way their products are easily and accurately identified. You get this kind of color clarity because picture quality is automatically controlled. Levels are held constant to give the best contrast range. Result: your station can handle the widest range of color subjects—presenting a beautiful color picture at all times.

NOISY PICTURES. The Big Tube delivers a signal that's as strong. This means you get pictures without undesirable disturbances. It's important when projecting commercials made by modern techniques—like shooting into a light, or using a large background area, or changing rapidly from a light to a dark subject. Just as a big photo negative produces a picture without grain, so the big tube produces a clear, noise-free picture.

AUTOMATIC QUALITY CONTROL. When a film (or slides) change rapidly from one contrast range to another, unique circuits automatically compensate for the difference in density. They match the contrast range of the film to the contrast range of the system. Smoothly, this circuitry responds to present a natural looking color picture everytime.

Film commercials and programs in *consistently brilliant color* create a fine image for your station. For further information call your RCA Broadcast Representative. Or write RCA Broadcast and Television Equipment, Building 15-5, Camden, N. J. 08102.



THE MOST TRUSTED NAME IN ELECTRONICS

Europe (Continued from page 30)

fugitives have been caught by zealous viewers as a result of the show, and one of them was nabbed even as the show describing him was on the air.

Perhaps the diminished interest indicates that where there is no tv competition, tv can be monotonous. True in countries where there are two government networks, each vying with the other for audiences, as do ARD and ZDF in Germany, BBC-1 and BBC-2 in England, the first and second networks in France, the first and second networks in Italy, one could say there is competition of a sort. But that's hardly the same as competition between a commercial network and one or even two government networks, as in Britain.

Of course, east of the Iron Curtain where, by all indications, life in general is rather more monotonous than it is in the West, interest in tv is great, by all accounts. In the Soviet Union, for example, tv has become the great pastime; workers rush home to catch the early evening transmissions.

By a similar analogy, in Western Europe, people living in the provinces, where often enough there's nothing else to do most nights except, perhaps, read, are becoming heavy viewers, and enthusiastic ones; while in the cities, where distractions abound, viewing is lighter.

Whether in a one-network country, a two-government network country, or in Britain, tv programming is becoming more and more international in both scope and significance throughout Europe as indeed throughout the world.

Export of U.S. programs abroad is currently an \$80 million-a-year business, and the lion's share of it is with Europe and the British Commonwealth. The United Kingdom itself remains the single most important market, despite quotas, for U.S. tv product in Europe, second only to Canada and again despite quota, Australia, in the world.

Japan and Germany rank fourth and fifth, France sixth. The three Scandinavian countries that allow no commercials on the air—Sweden, Norway, Denmark—are nevertheless important customers for U.S. series, specials and features, as is Finland.

Britain is increasingly important itself as an exporter of tv programs, especially to the English-speaking countries and to the former British colonies as well as the few surviving ones like Hong Kong.

France is also a significant exporter, notably to French Canada and to the countries of Latin Africa: Madagascar (La Republique Malgache), Congo (Leopoldville), Congo (Brazzaville), Mali, Cote D'Ivoire, Guinee, Niger, etc.

Canada, however, exports more to France than it imports from there. Among France's imports from Canada is *D'Yberville*, a color saga of the early days of New France.

It is noteworthy that a documentary made for the French tv system, *La Section Anderson*, filmed in Viet Nam by Pierre Schoendoerffer and crew on commission from the ORTF, was acquired by CBS News and net-

worked twice last year in the U.S. as *The Anderson Platoon*.

The commercials in Europe are beginning to look indistinguishable from the most inventive, sophisticated American ones, as recent festival screenings attest. This past December an *etv* station, WNDT-TV New York, ran an evening of Yugoslav tv, Yugoslav commercials and all (including some ads run on Yugoslav tv but made in France, Germany and Italy) and the conclusion of several admen who caught the show was, "real class."

Africa

Television is making steady strides in Africa, although the progress may appear sluggish in comparison with that of other continents. Three African nations, Algeria, that of other continents. Six African nations, Algeria, the United Arab Republic Zambia, Mauritius, Reunion and Rhodesia, have between five and 50 tv receivers for every 1,000 people. But 16 other countries have less than five receivers per 1,000, and about 30 countries (two-thirds of the continent) have no television at all.

That is not to say that things aren't happening. Both broadcasting facilities and commercial tv are growing. There are nearly a dozen projected stations in the UAR and eight are under construction in Algeria. French Somali received its first station last April.

Most African stations are government controlled with revenues coming from license fees and/or commercial advertising. Sierre Leone has started accepting commercials and advertising is also making inroads in Kenya, where commercials are limited to six minutes per hour of programming. However, the commercials there are still rudimentary. Very often they are comparable to the commercials we used to see in the early 50s.

International advertisers with interests in Africa include: Coca-Cola; Colgate-Palmolive; Chesebrough-Pond's; Max Factor; Carter Wallace and any number of airlines. Air-India is frequently plugged in Nairobi. Of the local manufacturers, only the larger ones uses television, the smaller outfits prefer print.

In Angola, for instance, Northern Breweries, continually makes tv pitches for their "Castle Beer." East African Breweries buys tv time in Nairobi and the Kenya Cooperative Creameries Ltd. is fond of using video plugs. There is no pattern to the commercials; some are spotted, others appear in clusters.

About 50 per cent of all the continent's programming is produced locally, the other half is imported, mainly from the U.S. Arabic dubbing is done in Egypt; subtitling in Lebanon. The majority of programs are shown with titles. In central Africa, Paris-dubbed prints and English speaking shows predominate. If a program is in English, a narrator may speak along with the action or a brief explanation of the plot might precede the program. It is not unusual for an English dialogue show to have no translation.

What is unusual is that documentaries, long an anathema, are showing signs of increased popularity. Seg-

ments of *Saga of Western Man* are seen in Ethiopia and Rhodesia. *Discovery '67* is popular in Zambia and *Close-up* is a favorite with viewers in Kenya. Rhodesia recently contracted for a series of specials including *Five Faces of Tokyo*, *Pablo Casals at 88* and *Stravinsky, the Whole Man*.

Accompanying all this development is an increase in the number of tv receivers: from 5,000 to 7,000 this past year in Ethiopia and from 5,300 to 7,500 in Uganda. Many are community sets. Of the 500,000 receivers in the UAR, it is estimated that 3,000 are watched by an average of 50 viewers each. About one-fourth of the receivers in Kenya are community sets.

Tastes are similar to those in the U.S. *Get Smart*, *I Spy*, *Dr. Kildare*, *The Fugitive*, *I Love Lucy*, *Ben Casey* and *The Invaders* are popular. Action shows are reported the easiest type to sell and since only general comedy clicks with the African audience, cartoons are great favorites. As there is usually just one station per market, the life expectancy of any show is considerably shorter than in the U.S.

Any projection is shaky; color is not even anticipated in the distant future. Advertisers are certainly not rushing to exploit the African market and the continent itself is just coming to grips with the modern world.

The Middle East

Tv is moving—slowly—in the Middle East. Not only in the seven Islamic countries where tv and the cult of electronic images have taken root, but even now also in Israel, long opposed to tv on little more than economic grounds.

Israel has admitted tv in the form of educational programming, for the little ones. Commercials are accepted on the government-controlled air of Iran, Iraq, and Jordan, and of course on the two commercially-owned stations in Lebanon, but not in Syria or Turkey or for that matter, beyond the fringe of Islam, in Cyprus. Commercials are on in Aden, but not in Saudi Arabia.

Commerce dominates the tv picture in the classic Levant, Lebanon. Tv there is presently in the hands of two companies, La Compagnie Libanaise de Television (CLT), largely French-owned, and Tele-Orient, largely British-owned.

The French-owned station seems to have gotten a leg up on the British one. CLT has inaugurated color tv in this country, in a rather curious way, by flying in a transmitter and a total of 10 color tv sets, setting up the one and installing the others, and going on the air—last Oct. 21—with three hours of color programming a day—directed precisely to those 10 sets, each of them installed in the home of a government minister.

The color system used by CLT is, not surprisingly, the French system, SECAM. Not only is the majority ownership of CLT French, but the majority of the company's shares are held by Sofirad, a mixed company most of whose shares are in turn in the hands of the French government.

Sofirad controls also Tele-Luxembourg and Tele-Monte-Carlo. Most of the remaining Sofirad shares are held by the Floirat group, which owns, among others, CFT, Compagnie Francaise de Television, which in turn owns the SECAM patents of SECAM's inventor and CFT's president Henri de France.

In Lebanon last year, the board of directors of CLT had decided to go to color by April '68. They rushed the deadline six months ahead in order to steal a march on the British rival, who only ordered a color transmitter—to make matters worse, if that could be imagined, a PAL one—after the French interests had already made their move.

Tele-Orient hopes to start colorcasting by the end of this year, to whatever PAL color sets may have been imported by then, to swell the Lebanese color set count beyond 10. Of black and white receivers, meanwhile, there are about 165,000 in the country, on a population of 1,600,000.

In tv as in everything else, the Middle East, if Lebanon may be held a typical example, remains the same old colorful muddle.

Meanwhile, in Saudi Arabia, that country's television fans are watching *Lucy*, *The Defenders*, *Twilight Zone*, *Perry Mason*, *Get Smart*, *Bonanza*, and *Dr. Kildare*.

In Iran, *High Chaparral*, *I Spy*, *Laredo*, *Bonanza*, *Beverly Hillbillies*, *Gentle Ben*, *Dundee and the Culhane*, *Cimarron Strip*.

In Aden, *Wild, Wild West* and *The Defenders*.

In Iraq, *Lucy*, *Defenders*, *Perry Mason*.

In Lebanon, *My Three Sons*, *Perry Mason*, *I Spy*, *Laredo*, *Kildare*, *High Chaparral*, *Get Smart* and *Bonanza*.

Asia and The Far Pacific

Japan dominates the television scene throughout Southeast Asia and the Far Pacific. The significance of this salient fact, perceived by very few U.S. broadcasters, is Japan's all-pervasive influence, not only in the manufacture and distribution of tv sets and equipment, but in broadcasting techniques as well.

The electronics giant of the Orient, Japan now has 30 million tv homes, some 500 commercial tv stations and more than 1,000 educational, general service stations (most of which are relays and satellite stations.)

Japan is also the Far East's prime mover in color tv and, like the system she uses in black-and-white (525-line screen, 30 frames per second), Japan also makes and uses color built for the NTSC system standard in the U.S. However, color penetration in Japan to date is miniscule, compared to the U.S. The set count is now between 80,000 and 90,000. Japanese broadcasters hope by this spring the color set count will reach the 100,000-mark—which is still less than one-half of 1 per cent of the tv total.

Japanese tv shows are primitive by U.S. standards, but the way they do it in Nippon influences production and programming throughout the Orient. The result, for

example, causes exquisite frustration for U.S. tv news-men covering the war in Vietnam and trying to persuade an Oriental cameraman to keep the camera on the GIs in the field and not on the general watching the action.

Australia-New Zealand ranks as the second most important tv area of the Far Pacific and the Orient. These two nations of the British Commonwealth have a combined set count of about 21½ million and 54 tv stations (all but two are in Australia).

Of Australia's 52 tv stations, 45 are commercial operations basically similar to tv broadcasting in the U.S. The other seven are government-owned information and educational outlets located in the capitals of each of Australia's seven provinces. With the help of satellite stations and relays, they blanket the nation.

Japan's dominance of tv throughout the Orient and Far Pacific poses a dilemma for some countries, such as Australia and New Zealand, in this area of the globe, as they prepare to enter the era of color tv.

Should the Aussies and Anzacs adopt the PAL system of color tv, common to Mother England and most of Europe, or should they choose the NTSC color system used in Japan and the U.S., whose sets are not only far more plentiful but also closer in terms of supply? With a target date of 1970 for their entry into color tv, the two nations Down Under have named a special commission to try to resolve this problem.

Australia and New Zealand have commercials on tv much as in the U.S. but the ad agencies down there usually make the routine commercials themselves; they regard use of an outside production house as prohibitively expensive.

There are commercials production firms in Australia but they go in for complicated stuff like cartoon animation. Sydney has five or six firms and there are another three or four in Melbourne. They not only do animation for tv commercials Down Under, they have also done the animation for several U.S. commercials. Despite the handicap of distance (a round trip air mail letter and reply takes more than a week), the Australians are able to compete very nicely because of a considerable difference in labor cost.

The third ranking country in Southeast Asia, as far as tv goes, is Thailand with a set count in excess of a quarter-million. The Philippines run a close fourth with 240,000 receivers. Taiwan and Okinawa, with 140,000 and 130,000 sets respectively, complete the list of nations in the Orient and the Far Pacific with the set count of each well above the 100,000-mark. Significantly, all six accept commercial advertising.

Communist China has 100,000 tv sets, according to claims by its government spokesmen but, with a total population of nearly 800 million, television's impact in that country amounts to less than one-tenth of 1 per cent. And thus far, no U.S. ad agency has had a peek at a Peking tv presentation soliciting commercial advertising.

The only other commercial tv operations in the Orient and the Far Pacific are, in order of size, Malasia 80,000

sets, S. Korea 65,000 sets, Hong Kong 61,000 sets and Guam 30,000 sets. Pakistan and India are at the bottom of Asia's tv ladder with less than 3,000 sets each and one tv station each. Neither impoverished country permits advertisers to help pay the cost of its video communications system.

Latin America

Emergence of Mexico and Argentina as program production and distribution centers and growing audience preference for programming with distinctly Latin flavor are encouraging greater exchange of tv product among Latin American countries and reportedly less reliance on U.S. imports. At the same time, emerging professionalism in broadcast techniques and growing tv viewership are making this area increasingly important to program syndicators. Some attempts are being made to capitalize on opportunities for program syndication through establishment of Latin American television networks.

The ABC Television Network, which in 1960 participated in formation of the Central American Television Network, has just extended that operation throughout South America. LATINO, Latin American Television International Network Organization, was scheduled to begin operation this week (January 1), with participation by these stations, currently involved in ABC Worldvision operations: Radio Caracas Tv Network, Venezuela; Telecador, Ecuador; Tele-12, Uruguay; Teleonce, Argentina; Tv Catolica, Santiago and Tv de Chile, Valparaiso, Chile, plus these four Mexican stations: Telesistema Mexicana channel 4, Mexico City; channel 7, Paso de Cortes, channel 10 Las Lahas, and channel 6, El Zamorano, all Mexico.

Following past CATVN format, the new chain will handle dissemination of programming and news material, provided largely by ABC Worldvision, which will also act in part as agent for sale of advertising time. Special sales plans designed to increase tv ad expenditures include LEAP, Latin American Extended Audience Plan, a program allowing advertisers greater opportunity to make participation buys in three or four shows in as many countries at once.

Movierecord, controlling company of the chief commercial resale agent for Spanish television, is establishing a network called Ola Vision. The company has already acquired management responsibilities and purchased holdings in four stations; channel 6, Costa Rica; channel 9, Honduras; channel 2, Lima, Peru; and channel 13, Venezuela.

In addition, Movierecord has agreements to provide programming and handle commercial sales for a portion of broadcast time on Colombia's national tv station and on channel 11, Guatemala. Arrangements in Guatemala are reported to involve six hours of program time and 50 per cent of the station's profits.

Starting April 1, Ola Vision begins broadcasting two hours daily on Channel 6, Rio de Janeiro. The company has already secured two to three hours of time on channel

, Telesistema Mexicana, and is in the process of negotiations with Ecuador.

Telesistema, with holdings in various U.S. stations, is also said to be looking at the plausibility of starting a Latin American network. Establishment of satellite ground stations, expected soon in various Latin American countries, may offer networks the added bonus of direct interconnection.

Although the trend toward locally produced shows continues, U.S. distributors have noted no decline in sale of U.S. product, which still accounts for from 50 to 80 per cent of all Latin American programming. One source said the process of decline in the use of U.S. imports was just beginning. He added that one way to beat it was for the U.S. to produce more programs with an international flavor.

Big news in U.S. programming this year is *High Chaparral* selling very successfully throughout South America. The fact that this is the first series in which a Latin American family is an integral part of the plot is considered one reason for high viewer interest. New U.S. science fiction series are also doing well. Following a U.S. film trend, Latins are leaning more toward programming of feature films, dubbed in Mexico.

With a population in excess of 6½ million, a million tv homes, and annual tv ad billings in the area of \$30 million, Mexico City is one of the largest tv markets in the western hemisphere. As the Latin American center for dubbing imported films, it is considered to be technically one of the best in the world. Furthermore, with one of the most highly developed feature film industries and the largest pool of actors and production personnel, it is fast becoming the program production and distribution center of Latin America.

As an example of the tremendous success of Mexican export, *El Derecho de Nacer* (The Right To Be Born), tv and feature film remake of a popular Cuban soap opera, has been sold successfully as a serial by Telesistema Mexicana in most major Latin American markets and has been rated among the top ten programs in most of these.

Telesistema Mexicana, Mexico's only network of tv stations, headed by Don Emilio Azcarraga and Don Romulo O'Farrell, with large production facilities, including the only color facilities in commercial use in Latin America today, is considered the biggest private tv monopoly in the world.

Telesistema operates three stations in Mexico City and 28 stations in the interior, challenged by only five or six independent stations operating in the interior.

The recent grant of two new station licenses in Mexico City, however, may offer a possible challenge to the Telesistema monopoly. Licenses have been granted for channel 13 to Mexican Radio & Television Corp., owned by Don Poncho Aguirre, Mexico City's leading radio operator and one of its largest nightclub impresarios, and for channel 8 to Fomento de Television Nacional, owned by a consortium of former individual applicants.

Channel 13 is scheduled to begin operation the third

quarter of 1968, in time for the summer Olympics; Aguirre expects to have a complex of studios and permanent sets ready on the outskirts of Mexico City by early this year and is planning program production with an eye toward distribution elsewhere in Latin America. Both new stations will be fully equipped for color transmission.

Telesistema, meanwhile, is re-equipping to the tune of \$2 million, much of it for more color equipment. Rumors have it the new stations are having a hard time getting organized, and may have to delay their scheduled start dates.

It's been so long since any new station has come into the market, the feeling is Telesistema holds the monopoly on top administrative personnel and talent. One observer even suggested the Telesistema monopoly would prove to be too big to fight, and that it would eventually absorb the new stations.

Mexico City's estimated one million tv homes represent 50 per cent of the total television homes in the nation. Guadalajara, Mexico's second largest city and a population of almost one million, has only 76,000 tv sets.

Of the total Mexican advertising expenditures, roughly estimated at \$160 million, something around 30 per cent is devoted to tv. The big ad agency is a local one, Noble & Associates, billing in the area of \$10 million annually. Young & Rubicam recently re-opened its Mexico City office after a three or four year shut-down following an unsuccessful merger attempt with Noble. Other leading American agencies are McCann-Erickson, J. Walter Thompson, Kenyon & Eckhardt, Foote Cone, & Belding and Doyle Dane Bernbach.

There are some 60 to 70 U.S. advertisers accounting for 75 per cent of all commercials on Telesistema's three Mexico City stations. Chief among them are Nescafe, Celanese Corp., Coca-Cola, and Colgate-Palmolive, which, with its agencies, produces three or four programs there.

The Colgate Comedy Hour, a live variety show, is the highest rated program this year, with a 47 per cent audience share. After that, U.S. filmed series, which account for 40 per cent of prime time broadcasts, are most popular. *Daktari* leads with a 45 per cent audience share. *Lost In Space*, *The Fugitive*, and *Gilligan's Island* are all in the top 10. Attesting to Mexico's growing importance as a film production center, however, Channel 5, the government-owned station, recently ran a successful series of Mexican films called *Cinema Immortals*.

In general, stations are improving their operations throughout Central America area and are becoming highly competitive. The number of stations has increased significantly from what was eight years ago a series of one-station markets. Today, Costa Rica and Nicaragua each have four, Honduras has five, and Salvador and Panama each have two. Guatemala, which has three stations on the air, one non-commercial, will have a fourth, channel 9, scheduled to begin operation late this month or early next.

Modern broadcast and production facilities are in evidence in Honduras and Guatemala. Many stations have

videotape equipment and some have mobile units.

Number of tv homes increased from 60,000 in 1960 to 295,000 today, with an average of six viewers per set . . . A commercial on the Central American Television Network can reach 125,000 homes in all six countries during primetime at a cost of \$1.90 per 1,000 homes, \$.35 per 1,000 viewers.

One of the more active production centers in Latin America, Caracas is also one of its most competitive markets, with five stations, three owned by powerful local networks allied to U.S. tv networks: NBC and Radio Caracas; ABC and Venevision; and CBS/Time-Life and Cadena Venezolana de Television.

With ad expenditures in Caracas estimated at around \$8 million a year, and station operating costs for the big three in the area of \$3 million annually, there aren't enough ad dollars to go around. Consequent cut-throat competition for top programming enables local studios to charge high prices, further choking off station profits. A series is estimated to cost about \$600 per half hour, while a long feature can run as high as \$2,500, which is high for a five-station market with an \$8 million ad allocation.

Competing with the three commercial networks is the government-owned Televisora Nacional, channel 5, and one local station, channel 11. Channel 11 is reported to be taking the biggest beating, despite the skilled leadership of general manager Amable Espina, who helped form Radio Caracas, and programming head Hector Beltram, one of those who launched Venevision. Adding to competition, the Movierecord people, new owners of channel 13, which originates out of Valencia, plan to build a repeater station for transmission to Caracas.

Immense losses caused by intense competition was the stated reason for withdrawal of Goar Mestre, South American broadcast and production magnate, from active management of channel 8, Cadena Venezolana de Television. Although he remains as consultant and investor, Mestre's withdrawal involved departure of the entire Mestre team, including general manager Manuel Cares. Cares was replaced by Alberto Hernandez Cata.

Newest of the three commercial networks, channel 8 reportedly had to absorb the greatest losses. Although the station was relatively successful from an audience standpoint, Channel 4, Venevision, continues to maintain number one position in the market, reinforced in recent early evening ratings by success with locally produced live novellas.

Venezuelan union requirements stipulate that 50 per cent of all programming must be locally produced. In addition to live soap operas, most popular local shows include *Casa Y Cosas de Casa*, an outstanding situation comedy rivaling *I Love Lucy*; *Radio Rochela*, a popular show of political satire and local humor, and *Deluvio de Estrellas* (Shower of Stars), leading show in the variety area.

Among popular U.S. shows are *Peyton Place*, *Lost In Space*, *Batman*, *Man from U.N.C.L.E.*, *The Fugitive*,

Time Tunnel, *Big Valley*, *Bewitched*, *Green Hornet*, *Wild Wild West*, and *The Invaders*. Although the majority of imports come from the U.S., popularity of Mexican films registered an increase last year.

In Brazil, channel 4, Televisao Globo, maintains its position as number one in the Rio de Janeiro market.

The operation had been pretty much left alone until the success of channel 4 and expansion of O'Globo holdings to channel 5, Sao Paulo, and channel 2, Bauru, began to threaten the position of Diarios E Emissoras Associadas, the Chateaubriand communications empire.

Considered to have power comparable to that of Don Emilio Azcarraga in Mexico, the Chateaubriand interests own stations in 15 cities, including two in Rio and two in Sao Paulo, where one third to 40 per cent of all tv homes are said to be located.

The country has two other commercially operated networks and one non-commercial, government-owned stations, Tv Nacional de Brasilia. There are also about 13 independent stations in the interior. Although 15 new applications for station licenses are currently pending, estimates are that no more than one-third are likely to be activated.

The reason is said to be that although the quality of tv programming at leading stations is improving, there are not enough top management and administration people to go around.

Leading stations, however, have found the right format for successful local production, observers say. Approximately one-third of the programming at Chateaubriand and O'Globo stations is originated locally. Unlike Spanish-speaking Latin America, where viewers rank soap operas the most popular kind of local programming, with variety shows taking second place, Brazilian audiences place variety first, soap operas second. Some 40 per cent of Brazilian programming is given to variety shows.

Among popular U.S. series this year are *The Virginian*, *Bonanza*, *The Fugitive*, *Big Valley* and *Twilight Zone*.

In Peru, observers say Tv Panamericana's Lima channel, continues to be the dominant station in the market despite change in channel allocation from channel 13 to channel 5. Tv Las Americas, channel 4, is reportedly its nearest competitor, and competition should heat up if Movierecord takes over operation of the long moribund channel 2.

The country has 16 tv stations, 16 privately owned and commercially operated, and one government owned non-commercial station, broadcasting 12 hours a day. Commercial stations broadcast an average of nine hours daily and devote 15 per cent of that time to commercial advertisements.

Quasi-commercial television, which was introduced successfully in 1965 in Colombia, the only Latin American country to have had a government tv monopoly, has now become a dominant factor in the tv industry here.

Tele-Bogota, owned by the only Latin American fe-

ale tv entrepreneur, Consuelo de Montejo, originates Bogota and reaches the central region of the country. The station, which uses the tiger as its symbol and calls itself Tele-Tiger, got the lion's share of the audience in Colombia's major markets this year.

The government-owned network, Instituto Nacional de Radio y Televisión, with two stations in Bogota and reys in most important cities, broadcasts 11 hours weekly, with 25 per cent of the programming devoted to U.S. films. About 70 per cent of all programming is imported.

At one time unprofitable and considered primarily an educational public service, television in Chile has become self-supporting and a source of income to the universities which operate stations here. Under Chilean law, licenses are granted to universities only.

Currently, there are three stations, two in Santiago, channel 9, National University of Chile, and channel 13, the leading Chilean station, owned by the Catholic University of Santiago. A third station, in Valparaiso, is owned by the Catholic University in that city.

Until recently, although stations made commercial time available to advertisers, they made no organized commercial sales effort. Advertisers considered television primarily an educational, non-commercial medium and stations were finding themselves in financial difficulties. Establishment of Pro-Tel, headed by Osvaldo Barzelatto, has changed the picture, however.

Pro-Tel acts as sales agent for the stations, and operates a small company for production of tv commercials. Barzelatto has also brought in more U.S. film shows. He has acted as a catalyst, observers say, in alerting advertisers to uses of tv, and is given much of the credit for the success of channel 13, reportedly the first to use his services.

Stations broadcast seven hours a day, devoting 60 per cent of program time to foreign film series, 50 per cent of it from the U.S. Locally produced fare is primarily variety and round-table discussion shows.

Chile expects to have a satellite ground station by the summer of 1968.

Base of operations for Goar Mestre and Associates, one of the leading Latin American production and syndication outfits, Argentina ranks second only to Mexico in Latin American sale of programming, and that only because the more neutral Mexican dialect is more desirable in most countries north of Peru, with the single exception of Colombia.

A coup for local dubbing interests, which had been pushing the government for a quota on the import of film dubbed outside of Argentina, was the recent sale of 10 U.S. feature films by Screen Gems to a local dubbing outfit. The films were bought by channel 11, one of the leading television stations in Buenos Aires, for showing in its *Hollywood In Spanish* series.

Completion of additional studios in Buenos Aires for Proartel, Argentina's largest production complex, managed by Mestre, and construction of new facilities for channel 11, are indicative of increasing audience demand

for local live production. The demand, sparked by growing sophistication of broadcast techniques, is easily measured by the fact that most top rated shows are locally produced. Sponsors generally buy on a month by month basis, and stations schedule many more commercials per hour than U.S. viewers are generally used to. Commercials may appear in groups of four and five and as often as every 10 minutes.

Figures on tv audience preferences for an average week show that 17 of the top 20 programs were locally produced. The top seven shows were all local, with the highest receiving a 34 rating, compared to 26.6 for the closest foreign import.

Channel 13, the Proartel station, which dominates the Buenos Aires market, broadcasts 75 per cent of its programming live, and has registered success with an estimated 25 out of every 30 shows programmed. Nearest competitors in Buenos Aires, channels 9 and 11, also program heavily with local fare. As a result, the country, which in 1961 was importing 65 per cent of its program material from the U.S., now takes only 35 per cent.

Audiences continue to give high program scores to *The Esso Reporter*, soccer games, and the two Porteno comics, Tito Bores and Pepe Biondi. Daily live soap operas also perform well, as well as the uniquely Argentinian marathon shows, which, patterned on a news and variety format, sometimes run continuously for as long as six hours. Nicolas Mancera, host of *Circular Saturdays*, the first of the marathon shows to be aired, recently signed a five-year contract with Proartel to continue broadcast on channel 13.

Approximately 40 per cent of most ad budgets go to television, which has replaced print as the single largest ad medium. Recent Buenos Aires editorials have expressed open concern over the quantity of imported television programming and have praised stations which broadcast heavily with local product. One editorial published in Radiolandia last August also scored shows dubbed in Mexico and Puerto Rico for incorporating into Argentinian Spanish "strange idioms and phonetics." ■

Viewpoints (Continued from page 33)

The trend is clear. The people have spoken for variety just as they have since the dawn of civilization, and even before that. The show must go on. But not on, and on, and on. This is why the fellow who opens a can of beer and takes off his shoes knows he ain't gonna be stuck with some dumb story he hates but can't knock off because he gets hung up on. With variety he knows there are always gonna be jugglers and once in awhile a boat-hook act or a rotten comic but if you wait long enough, something good is gonna turn up.

As the little situation comedy, adventure, or western shrinks, their places are taken by movies, which pick up and amplify those types, and by variety, where there is motion, beauty, and laughs. The best guess from the island of Delphos is that variety is *in* and the element of risk in almost any variety show is slight. —J.B.

ness in which newspapers such as the *New York Times* and the *New York Daily News* engage. We each fight to get the news out first, to provide more comprehensive footage, and to provide better quality footage."

To get the news out faster, UPITN boasts the benefits of a worldwide hook-up through use of the UPI internal communications system, and the services of camera crews assigned by UPI bureaus in 250 centers, with actual dissemination of material to subscribers out of a dozen centers.

Worldwide hook-up

This is particularly important since the many widely scattered points of distribution aid in faster delivery of late-breaking news to all subscribers around the world.

Visnews, on the other hand, distributes out of three main centers: New York, London, and Singapore.

CBS transmits out of CBS network news bureaus in New York, Tokyo, Singapore, Sydney, and London.

CBS benefits from use of the CBS network news crews around the world, and can draw from the same film prepared for distribution to U.S. network affiliates. Visnews has access to news prepared by its many broadcast owners, and use of Reuters correspondents and wire services. Visnews also maintains a separate staff of 400 correspondents, camera men, and stringers around the world.

UPITN and Visnews, in addition, offer subscribers supplementary news services. Subscribers at UPITN, however, pay extra for these. One is a 30-minute weekly news wrapup called *Roving Report*. The other, billed as a separate cultural affairs service, provides stations with bulk news and background material on major subjects for use on in-depth news reports or in the preparation of documentaries. These films are sold in 13-week to 52-week packages.

Full subscribers to Visnews receive a number of five to 10-minute background news items, including profiles of important people in the news, every 10 to 12 days. In addition, subscribers can commission Visnews coverage of activities of dignitaries, either political or industrial, on visits to the United States. This is done through cooperation with NBC news crews. All three syndicators provide

year-end, half-hour news round-ups.

UPITN and CBS have for some time been supplying film in color as well as black and white, where the demand exists. Although there is no great call for color news at this point, even among countries colorcasting entertainment shows, both services say they will increase output as demand increases. Visnews just completed installation of color processing equipment and, as of this week, begins offering full-color service.

All three services offer subscribers the option of taking full service or only a portion of available footage at a lower cost. In every case, material is individually tailored to meet each subscriber's editorial needs.

This can create some interesting problems. "Staunch republics want no news of royalty, with the possible exception of the Queen of England welcoming visiting heads of state," noted Nick Hutton, Visnews representative at NBC. Spain, reportedly, limits use of footage covering demonstrations or strikes.

Tailoring material

One spokesman reported an interesting run-in with subscribers in Red China. "We sent out some footage on President Tito of Yugoslavia's visit to Taiwan, where he was greeted by Gen. Chiang Kai-Shek," he recalled. "The item went to all subscribers, including Red China."

On a visit there sometime later, the syndicator was greeted by the disconcerting accusation that the report of Tito's visit was untrue. Why? If the Yugoslav head of state had in fact visited the "Chinese province of Taiwan," the syndicator was told, he would have been greeted by the Chinese head of state, who happens to reside in Peking.

Since the Chinese head of state made no trip to Taiwan at that time, Tito also did not travel there. Consequently, the report was untrue.

"Although this is an extreme example of some of the problems we face tailoring material for subscribers," the spokesman explained, "we do have to bend over backwards to be very careful and very objective in our reporting."

Spokesmen from all three services note that their contracts with subscribers stipulate there is to be no distortion of the news supplied. "Of course it's difficult to monitor what

happens to our news around the world," one noted, "but in general, we think it remains objective.

"In less sophisticated countries, stations frequently use exactly what we send them, including the scripts we supply. In more sophisticated countries, the film is often edited locally before broadcast."

The sense of competition among syndicators is heightened by the fact that most broadcast organizations usually subscribe to more than one service. One major international arena where all three distributors have the opportunity to display their newsgathering prowess is via Eurovision's daily news hook-up service.

Here's how it works: The Eurovision network, via headquarters in Geneva, sets up a conference call to member nations every morning at 11:15 Central European Time. At that time, all member nations submit news items gathered by their separate news forces.

Offers from Intervision, CBS, Visnews, and UPITN are also made at that time. Members have until 1:45 CET to say whether they want a story or not. Three organizations at least must accept a story before Eurovision will send it.

Where conflicts occur, as is often the case when all three syndicators offer the same news item, Eurovision headquarters works on a rotation system, offering an item from Visnews on one conflict, from CBS on another, and from UPITN on the third.

The rotation system

If Eurovision members want anything from Intervision, it can be received via ORF in Vienna during a 15-minute transmission at 2 p.m. At 5 p.m., Eurovision headquarters began its regular transmission of all material requested. Any Eurovision member who wants a news item from one of the syndicating services to which it does not subscribe, can purchase footage on a piece by piece basis.

Something in the area of 25 per cent of the news fielded by each of the syndicating services comes from the United States, and that does not include news of UN activities or reports originating out of Vietnam. Australians are very U.S. news oriented these days, taking as much as 45 per cent of U.S. footage supplied by the three syndicators.

Contrary to general opinion, news Vietnam and racial controversy do not dominate the list of U.S. news reports sold abroad. "Stations don't always take the most controversial issues," noted Burt Reinhardt, vice president and general manager at PITN, New York. "They frequently prefer a good feature piece with pictorial quality."

Reports on news usage by Eurovision members for the month of October, 1967, show, for example, that a relatively small proportion of U.S. news received dealt with the most controversial issues. On ORTF, which took 41 per cent of U.S. news sent by Visnews, 35 per cent from PITN, and 26 per cent from CBS, only 12 per cent of the total supplied by all three services dealt with racial matters.

What does make big news, almost everywhere, is anything President Johnson does or says. "When the president sneezes," quipped Nick Sutton, "the world catches cold. The stock market depends on it."

The advance of U.S. space technology is another high-demand item, which, interestingly enough, shares the bill with airplane crashes, floods and other national disasters. "Your early Mississippi River floods always make big news," one spokesman noted. Of least interest overseas, observers say, is news of U.S. domestic politics.

Sports and personalities are said to be taking on added interest overseas. The biggest newsmakers these days are Senator Eugene McCarthy and Defense Secretary McNamara. The most widely received news issues recently had to do with the death of Cardinal Spellman and the 25th anniversary of the first atom smash at the University of Chicago.

The more significant news events sometimes become candidates for satellite transmission, but use of satellites for news dissemination is still in its infancy. "It's generally not used except on an experimental basis," Cooper observed. "And because of the high expense involved, it's generally done in conjunction with Eurovision."

Material on the U.S. race riots last summer was picked up by satellite at the Eurovision center and relayed to member nations upon request. Japan and Australia also receive some satellite transmission, although Australia rarely seldom does.

The news services expect to be sending more information via satellite in the near future, however. "As more satellite stations are built and the cost of transmission diminishes," Cooper prophesied, "subscribers are likely to request more of this kind of transmission."

Use of satellites and the expanding use of color are major issues in the lives of the syndicators these days. The first, because it represents a new way to get the news out fast, the second because syndicators anticipate the quality of color film distributed will have a decided influence on their

reputations with subscribers around the world.

In a news market which, among them, CBS, UPITN, and Visnews have fairly well saturated, these factors are likely to be decisive in determining how well each of the three does in the future.

As an added factor, the ABC network's newsfilm service, which was begun three years ago and presently sends from 1,000 to 3,000 feet of film weekly to some 11 subscribers, primarily in the Far East, has now indicated it is interested in expanding its service in the near future. ■

INTERNATIONAL FILM TV-FILM AND DOCUMENTARY MARKET

THE "5 CONTINENTS TROPHY" FOR CINEMA FILMS

2 GRAND AWARDS FOR TELEFILMS

MIFED

The International Film, TVfilm and Documentary Market (MIFED) will hold its seventeenth Cine-Meeting from 18 to 25 April 1968.

This Film Meeting is reserved solely for producers, renters and distributors of feature and documentary films for cinema and TV presentation.

MIFED has twenty projection studios fully equipped for every requirement: ten for cinema films and ten for telefilms. Its Club premises, which provide all necessary facilities and services, are among the most elegant and attractive of their kind in Europe.

For clients who are unable to attend the whole Spring Cine-Meeting there is a special assistance bureau which undertakes to represent their interests.

Information from: MIFED - Largo Domodossola 1
20145 - Milano (Italy) • Telegrams: MIFED - Milano

They wait (From page 21)

amount provided for in the budget submitted two months ago to the Assemblée Nationale by the Ministry of Information, which has administrative cognizance of the Office de La Radiodiffusion Television Francaise. The ORTF budget, submitted by the Ministry along with the rest of the government in one neat package, could not be detached from the package, or extracted from it, for separate legislative review.

Either the deputies accepted the radio-tv budget along with the rest of the government's '68 budget, or the government fell. But the deputies are not entirely puppets; they can talk, and they can suggest emendations. Vocal in opposition to the 10-minute proposal are not only what's left of the Left in the Chambre but many middle-of-the-road and rightist representatives, especially those who are spokesmen for the newspapers.

The leader of the anti-tv-ad faction in the Assembly is a newspaper publisher himself but also a man of the Left, Gaston Deferre. A Socialist as well as publisher of *Le Provençal*, Deferre is Mayor of Marseilles as well as Deputy.

Anti-tv-ad faction

It's expected by those in the know, especially (as often happens in France) those who combine leadership of advertising agencies with political spadework in salon and corridor and elsewhere, that the 10 minutes will be whittled down to five or six or seven as a result of harassment by the anti-tv-ad faction.

Several arguments are adduced in France against the admission of commercials to tv.

The argument that has found the greatest popular support, in a nation already all atwitter over *Le Defi-Americain*, thesis published last Fall by Jean-Jacques Servan-Schreiber, publisher of the slightly left-of-center *Express*, is that the opening up of tv to commercials would favor U.S.-based advertisers, who could afford it more easily than all but a handful of the French-based advertisers.

Servan-Schreiber in his book ("The American Challenge") maintained that although U.S. methods of production and distribution, including marketing, were admirable and deserving of imitation by the

French among others, the U. S. techniques were resulting in the domination of European economic life by the American corporations to the detriment of the indigenously French and German and Italian, etc. corporations. He thinks it's up to the Europeans to respond to the challenge.

The secondary argument is that commercials on tv will hurt the newspapers by beating the Yanks at their own game, adopting their methods. This argument is elaborated more often in private than in public.

Big company influence

Another argument seldom vociferated in the streets is that the big companies, whether U. S. or French or whatever, have more influence with the government and so will get first crack at whatever time is made available for commercials.

The newspaper interests fear that tv, with its "high costs" (although the charges have not yet been determined) will cut into print budgets, especially those in the smaller, provincial newspapers.

Whatever the hullabaloo over the case for commercials on tv, it is going to happen. On a day, as yet unnamed, in July, the first bloc of commercials will go on; it may not be 10 minutes long, but it will be longer than five.

Live coverage in Vietnam

Live coverage is technically possible now, this instant. The technological problems are few, the sociological question marks are many, and they are the reason it has not been attempted. You put a live camera in a helicopter, find a fire fight, zoom in, feed the picture to a military ground station or floating station, bounce it off a satellite and there you have it—live war, mom. How does it affect us as a people? How does it affect that mother whose son you are zooming in on? Those are the questions that will take more thinking about before there will be any live war coverage.

—CBS War Correspondent Dan Rather writing in "*The Journalist*" Nov. '67, quarterly publication of the Defense Information School, Ft. Benj. Harrison, Ind.

The advent of commercials to French tv comes as no surprise to the big advertising agencies in Paris; several of the more prominent figures in the French agency game have been lobbying for it for years. Marcel Bleustein-Banquet, president of Publicia, has been the best-known advocate.

The French won't have to learn the art of the tv commercial from scratch. Not only have they long been adept at the cinema commercial, but in the past three years the big agencies with U. S. affiliations have been sending producers, creative directors, and copywriters to New York for stages of training in what makes tv a different proposition, filmically speaking, than cinema.

Despite the pressure for more commercial time, in the three Scandinavian countries where there are no tv commercials, there are no signs yet of a crack in government attitudes; nor is there any sign of it yet in Belgium.

In Holland, however, where commercials were first admitted to tv last January, there's already been an extension, an expansion, in the allotted time for them. This month (January), the time went from 95 minutes a week to 105 minutes per week.

The full five per cent

In Italy, the business community is clamoring for a realization of the full five per cent of broadcast time provided for commercials according to the letter of the law. Currently, the five different blocs are totalling a good bit less than that, only three per cent of broadcast time, or an average of 24 minutes a day.

In Switzerland, advertisers and agencies want more time, more than the 12 minutes a day so far allotted. They also feel the price, about \$1700 per minute, which for a 30-second spot comes out to \$3.30 cpm households, is too high; the price is pegged, to answer publishers demands that a minute cost more than a full color page in a leading periodical. In Germany, where the cpm households for a 30-second spot is calculated at \$2.75, advertisers want more time allotted to commercials, and a lower price.

Meanwhile, down in Spain, a number of newspaper owners, encouraged

by rumors of the big brouhaha north of the Pyrenees, are attempting to ape their French colleagues by crying famine and calling for a reduction in commercials time on the one, government-operated network, Television Espanola.

Taking a cue from French publishers, Spain's press association is claiming that the high revenues of Tv Espanola (\$5,000,000 in '67) are hurting newspapers' income, and that they're keeping the wages paid to print journalists down. Some of the newspaper interests want the number of spots on TVE to be reduced, and the rates on the remaining spots, raised.

More critical, perhaps, is a recent charge by the Spanish Association of Advertisers that tv in Spain is "the most expensive in the world" (when figured on the relation of the cost of a spot to average per capita income). The validity of this criterion is being debated. Cpm households in Spain is about \$1.50 on the average for a 30-second spot.

Costs less in Spain

An average 20-second spot in Spain cost, before the recent devaluation, the equivalent of U. S. \$1,400; now it may be as little as \$1,050. (Pesetas were 60 to the dollar, now are 80 to the dollar). A 60-second spot, presumably, might cost about \$3,000. Pepsi Cola, for example, ran 36 spots, or 720 seconds worth, on TVE last March (67), thus spent perhaps \$30,000 at today's exchange on that network that month.

The biggest advertisers, in the one-month sampling on TVE were a beer, Henninger's, which spent about \$48,000 (still at today's exchange); a periodical called La Tierra, about \$46,000; a tv receiver brand, Inter,

about \$40,000; Nescafe, about \$39,000; Fundador, Pepsi, Napolitana biscuits, each with about \$30,000; Gillette with about \$24,00, and so on.

TVE flourishing

TVE, as one might surmise, is flourishing, and there is no likelihood that government will be bothered to any degree by the hue and cry raised by the newspaper publishers nor by the statistics juggling of these advertisers, mostly smaller ones, who hold the tv medium is priced too high.

In Belgium, there is now held to be little chance that the present coalition government will give a green light to commercials on tv. A year ago, when the present government succeeded an earlier coalition between socialist and Catholic parties,

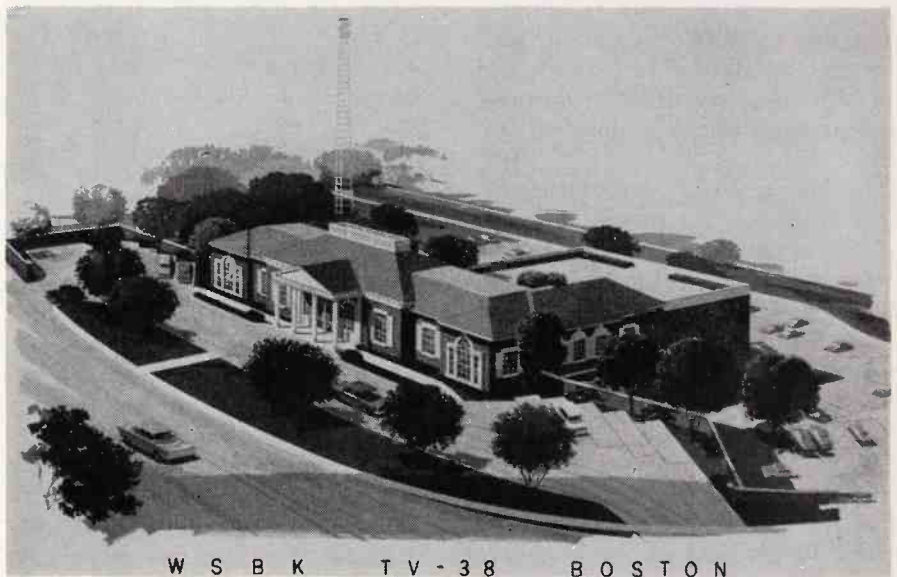
there were hopes the go-ahead might be given.

Now, reportedly, the new government, a coalition of Christian-Democrats and liberals, is using the threat of commercials on tv as a way of staying in office by telling opposition newspapers that if they don't support the government, they'll bring in commercials on tv. Since the threat was uttered, the papers have been toeing the government line, and not kicking it.

Socialists opposed

One reason it was hoped the new government might bring in commercials on tv was that the socialists in the earlier government had been held intransigently opposed to any form of commercials on tv.

Yet there are commercials on tv in a number of more or less socialist



W S B K T V - 3 8 B O S T O N

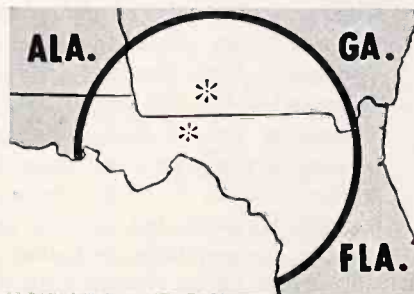
New home for Storer Broadcasting's WSBK-TV Boston will house studios as well as executive and production offices. The channel 38 station, with 1 million watts power, plans to have the latest color facilities in New England for both live and tape broadcasting.

Yes, this is Batgirl

The latest breakthrough in programming information comes from WATL-TV Atlanta, by way of the "Dial-A..." fad ("Dial-A Movie" in Dallas, "Dial-A Prayer" in Chicago). By phoning a local number, viewers hear the station's biggest stars from Batgirl to Merv Griffin relate channel 11's complete evening program.

WCTV-land

LAND OF YEAR-ROUND
GOOD LIVING, GOOD BUSINESS



WCTV 6

TALLAHASSEE THOMASVILLE



BLAIR TELEVISION
A Division of John Blair & Company



countries, as witness Czechoslovakia and Yugoslavia. Television Yugoslavia has 170 minutes open to commercials a week; the air is open to both commercials for foreign, "capitalistic" enterprises and, of course, to plugs for the products of state-run enterprises.

This past November a trio of dignitaries associated with tv in Yugoslavia visited the Filmex studio in New York to see how commercials are done. Czechoslovakia is also an open society as far as tv commercials are concerned; the outfit to contact is Made in Czechoslovakia in Prague,

Blocs in Finland

In Finland, the one Scandinavian country that has so far opened its air to commercials, the films run in blocs. The same pattern, characteristic also of Italy, Germany, and Switzerland, pertains in Austria.

Going eastward and southward into the Third World, commercials are run on Egypt's tv network and on the two commercially-operated and privately-owned stations in Lebanon.

In Africa, the two most developed tv nations are not surprisingly two of the more developed nations between the Sahara and the Transveldt, Kenya and Nigeria. Tv in Nairobi, the Voice of Kenya, carries commercials on the American NAB-approved pattern of six minutes per hour; in Nigeria, where tv is split up at this writing to correspond to the three federal regions, Northern, Western and Eastern (or now Biafra) Nigeria, 10 per cent of the broadcast time is allocated to commercials.

Further West, in Sierra Leone, the embryo tv system is, so far, wide open to commercials. On the other side of the continent, out in the Indian Ocean, Mauritius Tv, a private enterprise, takes commercials.

In India proper, where tv is still limited to a small area around the capital, New Delhi, the potential for tv may be greater than anywhere else in Asia, other than Japan. And the chances are strong that once a net-

work begins to branch out across the subcontinent from New Delhi, it will be a network that carries commercials. Only last year, for precedent, did India's radio network open up for the first time to commercials. It seems likely that the precedent in radio will carry over into tv.

The value of tv to India may be incalculable. In a vast sprawling country where advertisers are often obliged to make as many as 30 different ads to reach the literate, given the number of different written languages in India, tv is a way to reach the vastly greater proportion of Indians who thus far are illiterate. India, after all, looms as a market of some 500 million customers, if ever the barest subsistence needs are met and income created to permit selective consumption.

Crossing the Indian Ocean, tv is still in the egg in Pakistan, and barely out of it in India. Since the Pakistani tv embryo is a joint venture between government and private enterprise, it bids fair, once it begins to develop, to become a commercials-carrying operation.

Tv in Indonesia

In Indonesia, where tv is pretty much limited to Java, eighteen minutes of the three-hour broadcast day are set aside for commercials.

In Thailand, commercials are carried on the three different tv services: Tv of Thailand, governmental; Thai Tv, mixed, and the Thai Army's own service, which is run as if an ordinary tv service. Not far from Thailand, there are commercials on the tv service set up in Viet Nam.

The Philippines are a big tv country these days, and a maturing market for commercials.

So too, on smaller scale, is Okinawa, with 130,000 sets and two commercial, privately-owned stations.

But Japan is of course the great tv nation of all Asia, as indeed it is the great industrial and trading nation of Asia. Advertising is credited with a major role in the postwar raising of an already (by Asian standards) high standard of living to great heights, the highest west of Kuwait or east of Honolulu. Japan is also one of the most important markets for U. S. tv programs, especially Westerns but also in great number, documentaries and other specials. From Japan, reversing the drift

of the Kon-Tiki and the course of the Yankee whalers, it's a long jump Eastward to South America, where tv and development again go hand in hand, but not entirely. Argentina, meanwhile, is even more prosperous, and is a big place for commercials.

Brazil in recent years has become a troublesome country for international advertisers, mostly due to the galloping inflation that has wreaked havoc with payments and exchanges, but commercial it is, and all the way. There's a proliferation of tv stations; a frequent complaint among U. S. admen working with agency branches in Brazil is that rate cards are meaningless, and that many deals are made under the counter.

Generally, however, tv advertising in Latin America is becoming daily more efficient. Among the good auguries are the number of centralized programming and time-sales representation outfits being set up (see separate story under "Latin America") by Movierecord in Spain and by Goar Mestre and Don Emilio Azcarraga. Already in existence, of course, are ABC's Worldvision link-up, called Mundovision down South, and La Cadena Centroamericana, itself a part of Worldvision. The Central American Tv Network was set up in 1960.

Mexico is increasingly becoming an important tv advertising country, with important schedules placed by big U. S. advertisers on the Telesistema Mexicana network and on the handful of independent stations outside Telesistema.

Comparable to U.S.

As commercials overseas take to the air, they need not repeat the long evolution, from talking still or illustrated talk to super-sophisticated film or tape, that has characterized the history of the commercial in the U. S.

A look at recent international entries in the American Tv Commercials Festival showed a level of expertise and advertising savvy comparable to that which is obtained in the States. Admakers in England, Germany, Japan, France, Italy, Spain, demonstrate a mastery of the medium, as do those in Australia, Canada, Finland, Holland, and elsewhere. Perhaps, U. S. advertisers many, Japan, France, Italy, Spain, have something to learn from such examples. ■



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In the picture

Representing a further landmark in the transition from second to third generation management at Foote, Cone & Belding, **William E. Chambers Jr.** begins his duties as chairman of the agency's executive committee this month. Chambers replaces Rolland W. Taylor who retired last December.

In addition, Chambers still serves as general manager of FC&B's New York office; Chambers describes the committee as the operating organ of the board. The committee is involved with all recommendations as they affect the entire company.

Proposed changes are forwarded to the executive committee; from there, they pass under the scrutiny of other committees such as the financial or development committees before going to the board.

Chambers initiates the gathering of the four members of his committee and manages over proceedings. The other members of the committee's task force include Richard Tully, chairman of the board; Charles Winston Jr., president; Frank Delano and Brian McCabe, senior vice presidents and directors.

In his other function as general manager, Chambers says he is involved with the creative arm of the agency in what he terms an "indirect way." It is indirect, Chambers points out, insofar as the creative director reports to him in his capacity as general manager.

Speaking about the new crop of agencies with creative reputations, Chambers reports that "several of these new agencies have done very well." But, he emphasizes, there is still a very significant role for an agency like Foote, Cone & Belding in today's marketing picture. A large agency, Chambers explains, can attract the creative talent of young people and at the same time provide clients with in-depth help, thanks to the diversity of the agency itself.

Chambers indicates that for the most part, the manpower of FC&B's creative departments are composed of bright young talent as well as proven veterans such as Shirley Polykoff.

Major accounts, he continues, can place an undue burden on smaller agencies which are often just not equipped to cope with all the problems a big advertiser might present.

What the new agencies have done to us, Chambers emphasizes, "is to keep us on our toes. If, as an agency, you can have the best of both worlds it certainly agrees with business."

All of the current emphasis on the youth market has to be taken in proportion, according to Chambers. While he recognizes the buying power of those under 35, Chambers stresses the fact that the purchasing power of the consumer does not arbitrarily stop at this age limit. "Essentially," he continues, "this swing to youth is a cultural shift and an ad agency has to stay abreast of the times."

Recalling the agency's swing to a public corporation in 1963, Chambers is able to evaluate this change as a successful one.

For one thing, he indicates, the sale of stock has enabled the agency to spread ownership among employees. This enables the agency to see to it that senior members retire with a good equity. Moreover, this helps FC&B to hold on to a good many young men.

Public sale of stock, Chambers continues, has caused the agency to be more acutely aware of its internal operations and made them more efficient. The very earning reports have made the agency cost-conscious and enabled management to tighten up operations to a greater degree of efficiency.

As a further bonus, Chambers explains, the image of a public company has greatly facilitated FC&B in



WILLIAM E. CHAMBERS, JR.
Third generation at FC&B

establishing offices in Italy, Sweden, Denmark, Holland, Spain and Australia.

Reflecting on the cutdown on advertising money last year, Chambers blames it on a "general tightening of the economy." The money was there, he points out, but there was a squeeze on corporate dollars that was felt in advertising. There was in his own experience, no discernible restraint on the number of new products in '67.

Chambers is quite optimistic about this year. His enthusiasm, he explains, is based upon the general optimism of so many of the agency's clients.

Chambers anticipates an increase in the number of half-hour specials this year. Primarily, he says, because in this world of piggybacks and 10-second spots, a special program gives an advertiser identification.

Last year, the agency's clients sponsored such shows as: *Miss Teen International*; *The Mini Skirt Rebellion*; *The Beatles at Shea Stadium*; *The Golden Globe Awards*; *Go and Do Blondes Have More Fun?*

For this year, Chambers reports that there will be many annual beauty contests as well as such specials as *The Great Mating Game*, indicating the extent to which single people go to find marriage partners, as well as a special, *In Concert With: Herman's Hermits and Romp*, a sequel to last year's *Go*. ■

Comedian Bill Dana, who, when asked what he would do if he were sent up into outer space, answered, "I'd cry," visited the Norfolk area recently to receive an honorary astronaut award and appear on WAVY-TV. The award, given by the International Aerospace Society of Hampton, base of the first American astronauts, was for a "significant contribution to the high morale of America's space program."

At the Second Conference on Weathercasting of the American Meteorological Society, held in Miami recently and attended by scores of tv and radio forecasters, one of the panel discussions was on "The Proper Activities and Responsibilities of the Professional Weathercaster."

We can tell you what the responsibilities are without a conference. Just let us know whether it's going to snow tomorrow.

It has come to our attention that Lyn Sherwood, who produces *Bullfight World* on KLXA-TV Los Angeles has announced his complete support of the ASPCA, Humane Society or any other agency "wishing to keep bullfights out of the U.S."

It seems that Sherwood feels American tourists have injured the fiesta

enough as it is. "Bring bullfights here and the bull will come out wearing a soft drink sign on his side. The ASPCA is trying to protect Americans from the bullfight. I am trying to protect the bullfight from Americans."

We understand that after bursting into the dressing room of Barbara Bain, co-star of *Mission: Impossible*, a French woman apologized by pointing out that "bain" means bath in France.

If you're named Bath and you go to France, watch out.

Says Jackie Gleason: "I don't think a fat guy should dress conservatively and look like one big blob of gray."

Jimmy Breslin, who has his own "column" on WABC-TV New York, told recently about attending the Mafia trial in Palermo, Sicily. At one point in the trial he laughed and was asked by police to come outside the courtroom for questioning. The police couldn't read English but were disturbed by the words "New York" and "Chicago" on his passport and a press identification card, respectively.

When he was finally released, a police official who could speak Eng-

lish explained: "They were right in detaining you, New York, Chicago. We're very worried about them coming over here. They're not like the Mafia we have here. Our Mafia is all right. But they learn bad things from America. You people in New York have the *bad* Mafia."

Shooting a program with a theme related to peace-on-earth almost created a not-so-peaceful incident.

It happened during the filming of *Christ is Born*, an ABC-TV special presented Christmas Eve by B. F. Goodrich. An ABC News team was in the Holy Land re-creating the Nativity on film. It was 2 a.m. and it was decided more light was needed. All the available bright lights were turned on.

The location was the border between Israel and Jordan and the time was before the recent Mideast war (the show was first presented in December of 1966).

As recounted recently by Helen Jean Rogers, director of the show, as soon as the lights were turned on, people from both sides of the border began running toward them, waving guns as they approached. Each side thought the other was an invading army. Said Miss Rogers: "It took some time before we were able to convince them that we were just making a film."

Bob Hope, who we like to think is a comedian with particularly close ties to the electronic media, was the subject of a *Time* cover story recently. The magazine thoughtfully packaged a bundle of Hope gags for editors who only read *Newsweek* or *U.S. News & World Report*. On the assumption that these laugh lines are as good as those the boys at *Time* didn't send, we pass along a selected few as conversation pieces.

Hope explaining why de Gaulle attacked Israel: "He's furious because they're occupying his birthplace—Bethlehem."

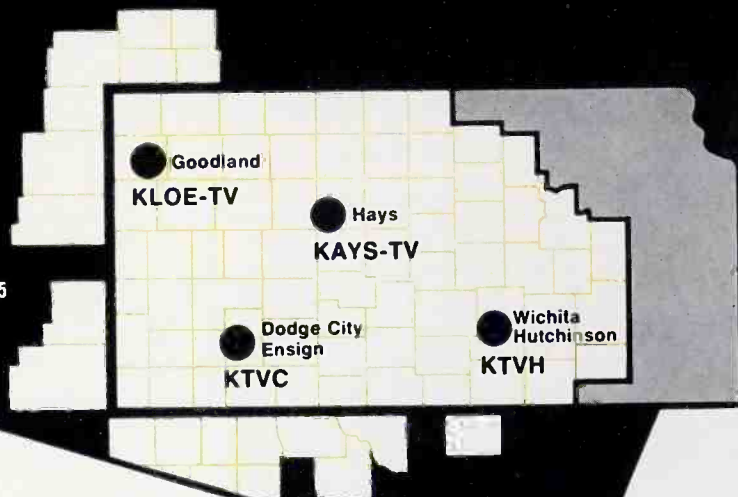
Ronald Reagan "has a secret plan to win the war. He will release it just as soon as John Wayne finishes his picture."



"I thought it's supposed to be ready instantly!"

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For Fall

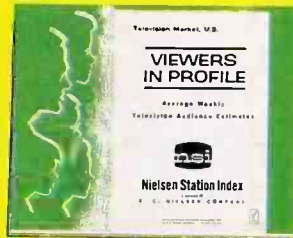
(Oct. 26-Nov. 22)



**Viewers In Profile
reports
all markets**

For Winter

(Feb. 15-Mar. 13)



**Viewers In Profile
reports
all markets**

For Spring

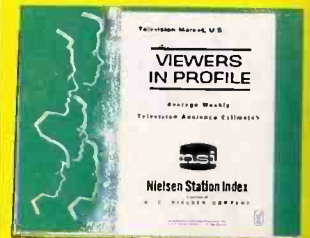
(May 2-22)



**Viewers In Profile
reports
70 markets***

For Summer

(July 11-31)



**Viewers In Profile
reports
70 markets***

...to keep you in tune with important seasonal changes in TV viewing

Expanded quarterly reports for budgeting and planning needs are among the highlights of the new 1967-68 Nielsen Station Index service. The expansion of the NSI schedule to cover Fall-Winter-Spring-Summer information is in keeping with changing trends in TV programming.

The full cycle of NSI reports, beginning with 23 markets in October, marks an increase of 68 reports over the previous season. (For July cycle, 67 of 70 are Daypart reports—including all demographics for media evaluation and planning.) But number and frequency are not the only changes to be found in 1967-68 NSI reports. There are DMA (Designated Market Area) data . . . estimates of households with multiple TV sets and those who can view UHF . . . network pre-emption listings . . . prime time summations . . . and much more.

Ask your local NSI representative to give you all the details.

*Approximately 80% of U.S. TV households.



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