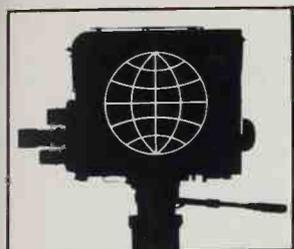


Television Age



Tv's global patterns

New countries begin services as set count grows:
A special country-by-country report

Coming in 1968:
a two-billion-seat stadium for
the XIX Olympic Games.



RECORDING IN 47405

Indiana University
JUL 17 1966
Library

Olympics are under way. And two billion spectators in a colossal new stadium created by television—the system of satellites, all the world will see and excitement happening in Mexico City. And through its unique selling power, international companies will create a colossal new marketplace—the world. Today in 1966, television looks to television's future in serving the

public and the global business community. The 63 Worldvision stations in 26 countries represented by ABC International are proud of the vital role they already play in this world-wide concept. And they are determined to take an even greater role as communication satellites together with television, unite the world. For the complete facts on Worldvision, the new sales dimension in international advertising, contact:

ABC International Television, Inc. 

New York, New York 10019, 212 LT 1-7777, Cable: AMBROCASTS
London W1, England, Cable: FILMADS, PICCY
Tokyo, Japan, Cable: AMCOCASTS
Canada, Japan, Guatemala, El Salvador, Honduras, Nicaragua, Costa Rica, Panama, Venezuela, Ecuador, Brazil, Colombia, South Korea, Lebanon, Iran, Nigeria, Dominican Republic, Okinawa, Philippines, Australia, Haiti, Netherlands Antilles, Bermuda, Chile

"SKY KING" GOES SYNDICATION

GEORGE BAGNALL ASSOCIATES
HAVE BEEN APPOINTED DISTRIBUTORS FOR
SYNDICATION OF SKY KING
72 HALF HOURS—"HOT OFF THE CBS NETWORK"
A 38% SHARE OF THE VIEWERS NATIONALLY
AVAILABLE FOR SYNDICATION ON AND AFTER
SEPTEMBER 10, 1966



FOR FURTHER INFORMATION CALL OR WRITE

GEORGE BAGNALL & ASSOCIATES, INC.

TV Film Distributors

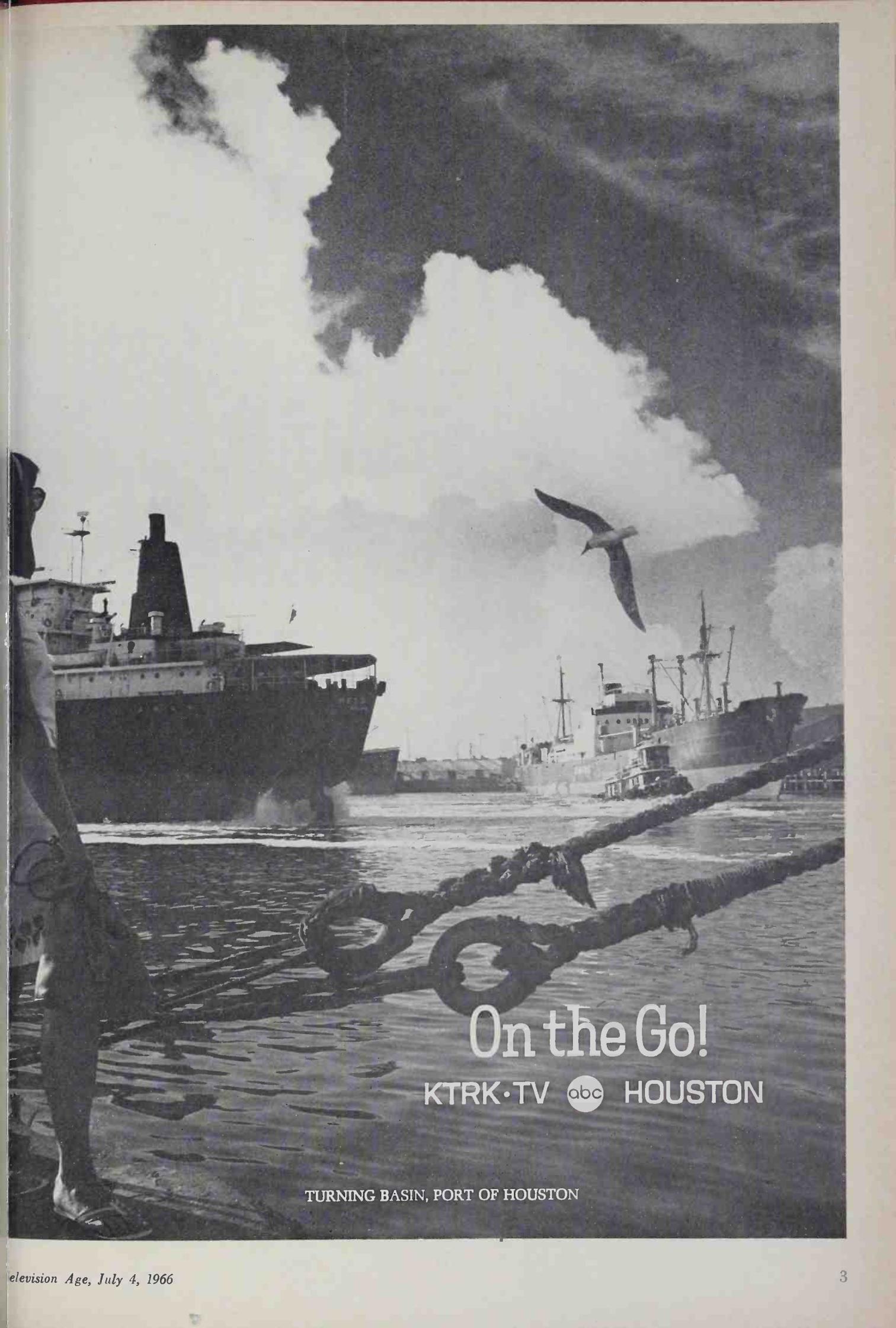
Eastern Office

LES ANTHONY, Vice President
5082 LANTERN HILL DRIVE
PITTSBURGH, PENNA. 15236
(Area 412) 884-6603 884-6604

GEORGE L. BAGNALL, President

Western Office

FRED LINDQUIST, Secretary
8827 OLYMPIC BOULEVARD
BEVERLY HILLS, CALIF.
(Area 213) 652-8050



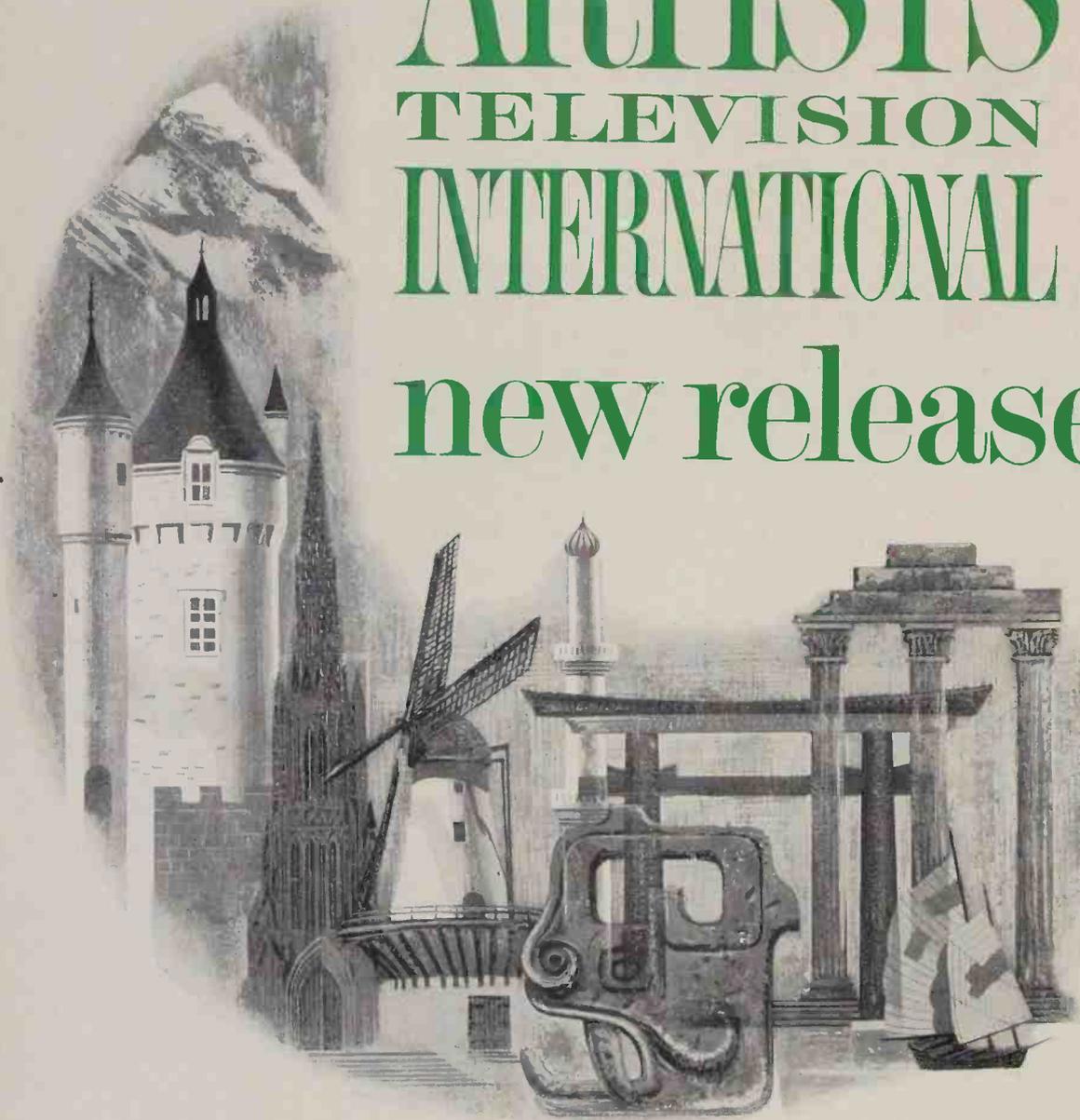
On the Go!

KTRK-TV  HOUSTON

TURNING BASIN, PORT OF HOUSTON

UNITED ARTISTS TELEVISION INTERNATIONAL

new releases for



UNITED ARTISTS...the Proudest Name in Entertainment



“RAT PATROL”

The exploits of a four-man task-force in the Sahara keynote these half-hour battle-action stories. Stars: Christopher George and Gary Raymond . . . a Mirisch-Rich production.



“HEY LANDLORD!”

There's hilarious adventure for New York's youngest landlord, in this half-hour series. Stars: Will Hutchins and Sandy Baron . . . a Mirisch-Rich production.



“IT'S ABOUT TIME”

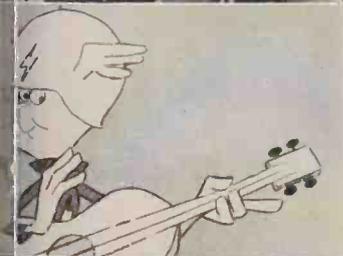
Two astronauts rocket back in Time to the Stone Age, in a series of half-hour family programs. Stars: Frank Aletter, Jack Mullaney, Imogene Coca, Joe E. Ross . . . a Redwood-Gladasya-UATV production.

his year...



“CIRCUS EVERYWHERE”

Europe's greatest circus acts appear in exciting action, in these half-hour programs. They're spell-binding! death-defying! fast-moving! A Schmid-UATV production.



A NEW CARTOON SERIES by the makers of “Pink Panther”

These half-hours feature the antics of a teenage super-sleuth and his flying guitar. A Mirisch-Rich DePatie-Freleng production.



DOCUMENTARY SPECIALS

The vital forces that influence our Century are seen in 8 “March of Time” films and a number of new Wolper Productions. All specials are 60-minutes.



... and a THIRD YEAR of “GILLIGAN'S ISLAND”!

and...

UATV International distributes—worldwide for television—more than 1000 feature films from **United Artists** and **Warner Brothers**, including, among others, these award winning titles

- | | |
|--------------------------|-----------------|
| BIRDMAN OF ALCATRAZ | CASABLANCA |
| INHERIT THE WIND | ELMER GANTRY |
| JUDGEMENT AT NUREMBERG | ON THE BEACH |
| SEPARATE TABLES | TUNES OF GLORY |
| LILIES OF THE FIELD | TRAPEZE |
| THE MALTESE FALCON | MARTY |
| THE MANCHURIAN CANDIDATE | JOHNNY BELINDA |
| THE MIRACLE WORKER | THE MISFITS |
| ONE, TWO, THREE | THE BIG COUNTRY |
| THE PETRIFIED FOREST | PATHS OF GLORY |
| RUN SILENT, RUN DEEP | LITTLE CAESAR |
| SOME LIKE IT HOT | CAPTAIN BLOOD |
| TWELVE ANGRY MEN | PORK CHOP HILL |

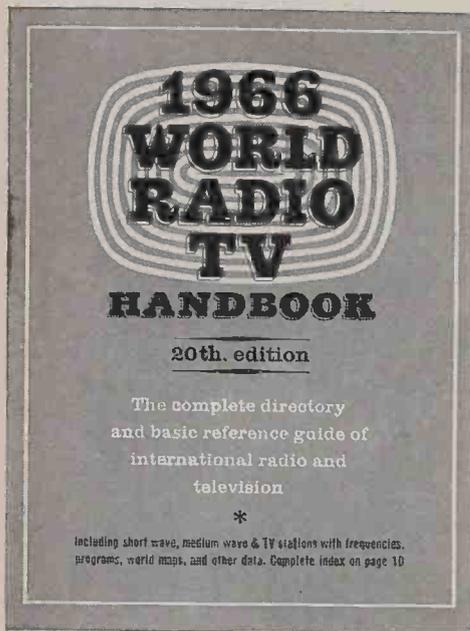
...with many more being added every year!



INTERNATIONAL

729 SEVENTH AVENUE, New York, N.Y., U.S.A.
cable: FILMUNARTA

JUST OFF THE PRESS



1966 WORLD RADIO TV HANDBOOK

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

For information, write

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

JULY 4, 1966

Television Age

25 THE QUICKENING PACE

Worldwide set count nears 200 million as underdeveloped countries move ever faster into tv

26 SET COUNTS BY CONTINENT

Unique maps show television penetration into countries the world at a glance

32 A WORLD LANGUAGE

The growth of tv around the globe will result in a universal tongue, says a noted linguist

34 SUPRA-NATIONAL, BUT LOCAL

As international advertising agencies mushroom around the world, American ways predominate

45 TELEVISION AROUND THE WORLD

A country-by-country listing of television receiver totals, population, kinds of systems, et al.

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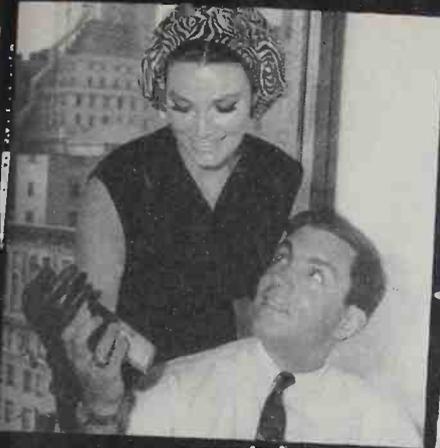
A man in the news

96 In Camera

The lighter side

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MGM-TV



#1



#4



#7



#2



#5



#8



#3



#6



#9

What the buyers and sellers
of Spot TV now know:

Sandra Sullivan, "The Girl from MGM-TV"
is a sell woman!

Mr. Kildare is for all women!

Is she on your Fall Schedule yet?

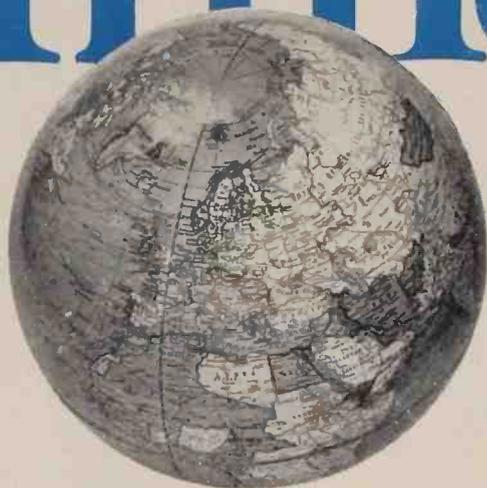
Contact your MGM-TV representative for
the facts...and the figures.



NEW YORK / CHICAGO / CULVER CITY / ATLANTA

Some of Sandra's contacts in New York were:
Koenig, Lois; Kenyon & Eckhardt; Peters, Griffin, Woodward; N. W. Ayer; Katz Agency; Benton & Bowles; CBS Spot Sales; Compton Advertising; Dancer-Fitzgerald-Sample.

All the news in the world!



The best coverage of the war in Viet Nam comes from CBS Newsfilm. The best coverage of news in the United States comes from CBS Newsfilm.

So say European subscribers to CBS Newsfilm...which now include the BBC in addition to ITN in the United Kingdom, plus the government television networks in Italy, France, West Germany, Sweden, Spain and Poland.

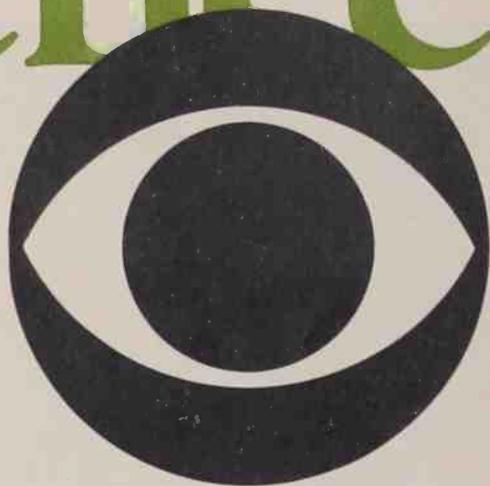
Wherever in the world you are, you will find that CBS Newsfilm supplies the best, fastest* and most complete coverage of all important news, wherever it happens. That's the reason why CBS Newsfilm can be seen in 147,000,000 homes—95% of all the television homes in the free world.

If you are not yet a subscriber, ask your CBS representative to demonstrate how CBS Newsfilm can make *a world of difference* in your news broadcasts.

CBS NEWSFILM A product of CBS News

*Satellites will be used when feasible.

All the difference in the world!



The fun of "Green Acres"... the power of "Death of a Salesman"... the excitement of "The Wild Wild West"... the significance of "The Twentieth Century"... the freshness of "Run, Buddy, Run"—programs distributed internationally by CBS stand in a class by themselves, favorites with all types of audiences wherever in the world they are shown.

First-calibre showmanship makes the *big difference*. Westerns, documentaries, cartoons, comedies, dramas—nearly 100 program series in all, dubbed or subtitled in 19 languages—are distinguished by the same expertise in all facets of production. But why not judge for yourself? We're sure you will agree with television audiences in some 80 countries...there's *a world of difference*.

CBS FILMS Offices or sales representatives in London, Paris, Rome, Munich, Zug, Madrid, New York, Los Angeles, Coral Gables, Toronto, Tokyo, Sydney, Seoul, Caracas, San Juan, Bogota, Mexico City, Lima, Buenos Aires, Panama City, Santiago, Sao Paulo, Salisbury, Lagos, Beirut and Kuwait.

Television Age

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Publisher
S. J. Paul

Editorial Director
Dick Donnelly

Managing Editor
Don Dunn

Associate Editors
Ed Dowling
Henry Neiger

Financial Editor
T. A. Wise

Advertising
Norman Berkowitz
Advertising Director

Mort Miller
Advertising Manager

Marguerite Blaise

Sales Service Director
Lee Sheridan

Production Director
Fred Lounsbury

Circulation Director
Carmen Fernandez

Readers' Service Dept.
Carol Wiles

Business Office
Miriam Silverman

Branch Offices

Midwest

Paul Blakemore, Jr.
3120 St. John Road
Des Moines, Iowa 277-2660

South

Herbert Martin
Box 3233A
Birmingham, Ala. 35205
205-322-6528

West Coast

Jules Thompson
William J. Healey
Thompson/Sherman Company
681 Market Street
San Francisco, Calif. 94105
415-362-8547

Stanley Sherman
Thompson/Sherman Company
6290 Sunset Blvd.
Hollywood, Calif. 90028
213-466-8321

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Buy KBOI-TV Sell IDAHO

KBOI-TV Boise serves metropolitan center of more than 350,000 people, some of the nation's richest farmland, the state capital and key distribution center. Boise's influence extends every part of the state.



KBOI
TELEVISION
Channel 2 CBS
BOISE

Affiliated with Bonneville International stations, KSL-TV Salt Lake City, KIRO-TV Seattle, WRUL, New York, KID-TV Idaho Falls.

Represented by



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

*Washington's most professional
and complete
local newscasts*

news 7
at 6:00 p.m.

**now
in natural
color**

news 7 final
at 11:00 p.m.

WMAL-TV

has complete color facilities:

- Norelco Color Cameras
- Color film and slide chain
 - Color video tape units
- Our own Color Film Processor

*news voice
for the Nation's Capital*

wmal-tv 

Washington, D.C.

The Evening Star Broadcasting Company

National Representatives: Harrington, Righter & Parsons, Inc.

TOPICS

IN NEWS . . .

South Bend stays with WSBT-TV for news . . . national and local. Our "World at Six" (Mon.-Fri.) rates 13th in the top 50 shows. Walter Cronkite, 18th; Sunday News, 23rd; and Saturday News, 44th.* WSBT-TV stays on top of all the news . . . and on top of the ratings. So when you get with South Bend TV go where the people are . . . glued to WSBT-TV.

*Based on ratings of Feb. '66 Nielsen and subject to qualifications available on request.



Letter from the Publisher

As the World Grows

As our lead story points out, the world television set count will soon hit 200 million. The sociological, political and commercial impact of television is being felt abroad in country after country. Charles deGaulle was almost swept out of power because of his cold, austere television personality in contrast with the engaging performance of his opponent. Even his tight control over television lost him votes.

Behind the Iron Curtain set circulation is increasing, particularly in Rumania, Hungary and Czechoslovakia. (Czech television is now taking commercials on a restricted basis.)

A meeting on European color standards is being held concurrently in Oslo, Norway. At the conclusion of the meeting on July 22, uniform color standards for all of Europe should be approved. The BBC has already announced that it will start regular color programming the latter part of 1967.

Meanwhile, the Japanese have made more progress than any other nation outside the United States in manufacturing and telecasting color. The color set count in Japan at present is 85,000, but 150,000 more sets will be sold this year.

It is apparent that television on a world-wide basis is in expansive ferment. The dynamism of the medium abroad means that more and more, our own national interest will be geared to thinking of the medium on a world-wide as well as on a nation-wide and regional basis.

The New Chairman

Rosel Hyde's appointment as Chairman of the Federal Communications Commission caps a career dedicated to government service. Within the political climate of Washington it proves that a career man can "make it" to the top of his own regulatory agency. While some carping has been heard from the sidelines, as is normal in *any* appointment, even those who do not agree with Mr. Hyde's middle-of-the-road, conservative views will agree that he is the best informed individual on the Commission on domestic as well as international communications law. It is on this basis that the appointment should be judged. As to his other attributes, TELEVISION AGE wrote of Rosel Hyde last year that he is a man who "through the years has stood unchanged in defense of free broadcasting. Behind a modest mien there is a firm resolve that has not faltered no matter the temper or the times. He draws his conviction and his courage from the deep well of experience. Watch not only the man but the shadow he casts."

Cordially,

A handwritten signature in cursive script that reads "S. J. Paul".

CHECK THEIR CREDENTIALS

©KFS

The Blondie Features

28 MOVIES, THE NUMBER-ONE SUCH SERIES, BASED ON THE WORLD'S NUMBER-ONE COMIC STRIP.



Cool McCool

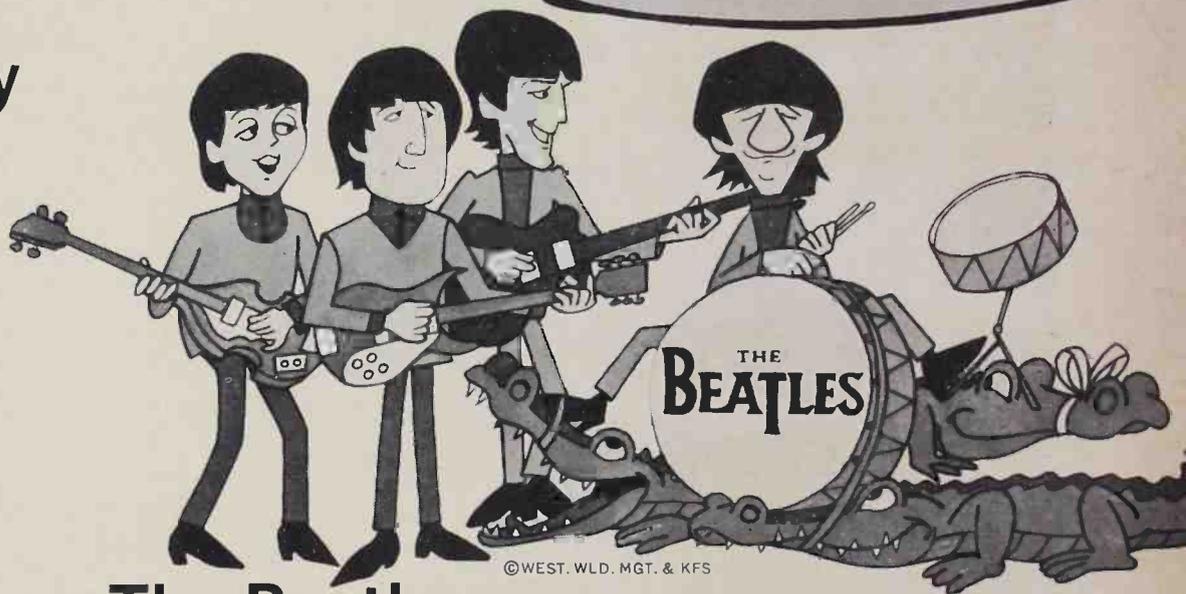
WRITTEN BY BOB KANE OF "BATMAN" FAME. PRODUCED FOR NBC-TV.

©KFSTP-CAVALIER



Beetle Bailey

BASED ON THE WORLD'S NUMBER-TWO COMIC STRIP.



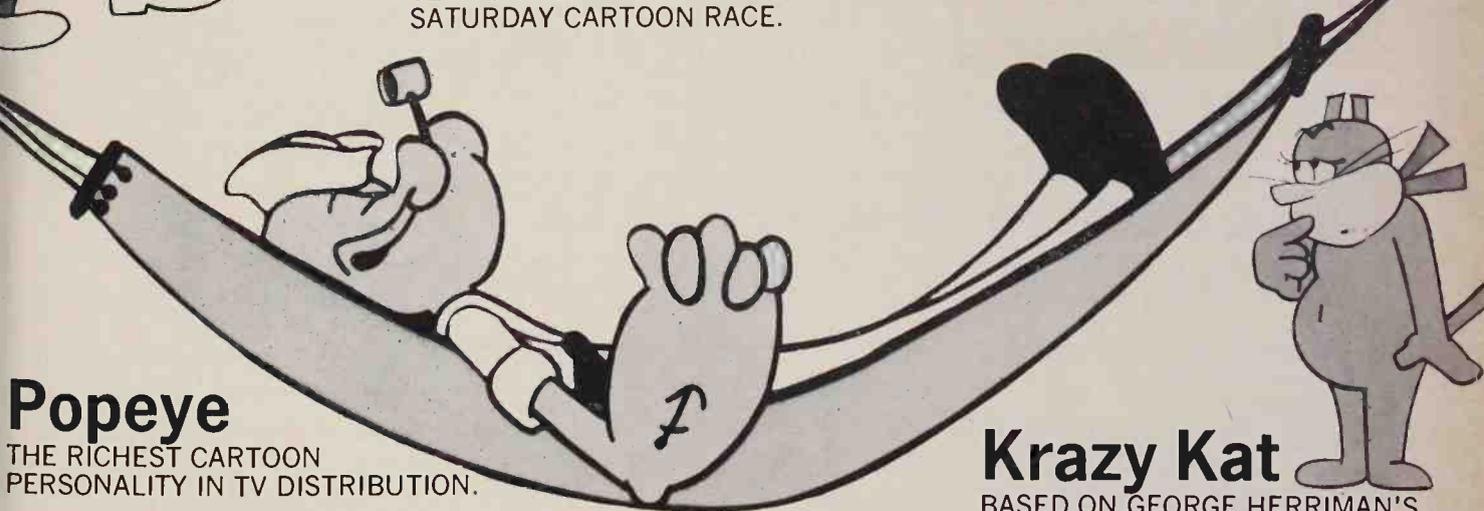
©WEST. WLD. MGT. & KFS

The Beatles

A CARICATURE OF THIS MOST FAMOUS SINGING GROUP, SET TO THEIR MUSIC. THE SHOW THAT PUT ABC-TV AHEAD IN THE SATURDAY CARTOON RACE.

Popeye

THE RICHEST CARTOON PERSONALITY IN TV DISTRIBUTION.



Krazy Kat

BASED ON GEORGE HERRIMAN'S GREAT STRIP.

Our Features' comics have the best references... and they are très charmant. We'll be happy to tell you more.



**Letters
to the
Editor**

Talent is the Topic

My congratulations to everyone concerned for a fine story (*Talent for Tomorrow*, June 6, 1966).

JAMES C. HAGERTY
*Vice President, Corporate Relations
American Broadcasting Companies,
Inc.
New York, N.Y.*

The article seems to me to be extremely well done from all standpoints. I must confess I had not been very familiar with your magazine. I found its cross-section of articles very interesting.

FRANCES FULLER
*Director
American Academy of Dramatic Arts
New York*

Affiliation Relation

Your articles, *The Chains . . . The Links* (May 9 and May 23 issues), are well written and timely.

E. NEWTON WRAY
*President and General Manager
KTBS-TV
Shreveport, La.*

I think that the articles were excellently done and portrayed the re-

lation between networks and affiliated stations in a very accurate light . . .

REID L. SHAW
*Vice President and General Manager
General Electric Broadcasting Co.
Schenectady, N.Y.*

It is my opinion that the study should inure to the benefit of not only the networks, but the affiliates as well. The article gives a very fine discussion on the early development of network broadcasting, the value of a network affiliation and a good insight as to how important the connection between network and affiliate is.

A. M. HERMAN
*Brown, Herman, Scott, Young
& Dean
Fort Worth, Texas*

We thought the articles presented the relationship between networks and affiliates accurately and in depth, and while the problems were delineated in some detail, no solutions were offered. But then—there might not be any solutions.

BOB WATSON
*General Manager
KGNC-AM-FM-TV
Amarillo, Texas*

The series . . . is excellent.

J. B. FUQUA
*President
WJBF
Augusta, Ga.*

. . . meets the high standard of perceptive and provocative coverage

you have set for TELEVISION AGE.

ROBERT W. SARNY
*President
Radio Corporation of America
New York, N.Y.*

Your study in depth of the work and affiliate relationship make a solid contribution to whole industry. This important industry relationship needs to be strengthened, and your study is a most constructive way to achieve it.

LLOYD GRIFFIN
*President—Television
Peters, Griffin, Woodward, Inc.
New York, N.Y.*

Barometer Innovation

Your added refinement to *Business Barometer* (income fluctuations by size of station) is a terrific improvement . . .

JOHN RADEK
*Vice President—Sales
WJBF
Augusta, Ga.*

Top Ratings

Rating the Raters in your June issue provided some valuable industry comments on audience research. We appreciated the opportunity in seeing the results and following through where we had not adequately communicated with some industry members.

One particular instance was the comments of Mr. T. A. Welstead, WLBW-TV Miami. Without your article we might never have known that Mr. Welstead was unaware of our procedures for welcoming clients to our Beltsville offices to check all the diaries that are used in ARB reports.

We have written to Mr. Welstead . . . offering him the opportunity to take advantage of this checking service, as approximately 100 others do each year.

We encourage you to publish more articles of this nature.

GENE THOMPSON
*Director of Communications
American Research Bureau
Beltsville, Md.*

SUBSCRIPTION SERVICE

PLEASE INCLUDE A TELEVISION AGE ADDRESS LABEL TO INSURE PROMPT SERVICE WHEN YOU WRITE US ABOUT YOUR SUBSCRIPTION.

Mail to: TELEVISION AGE
Circulation Department
1270 Avenue of the Americas
New York, New York 10020

TO SUBSCRIBE mail this form with your payment and indicate () new subscription or () renew present subscription.

Subscription Rates in the United States and Canada; 1 year \$7.00; 2 years \$10.00. Subscription rates for all other countries available on request.

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____
TYPE OF BUSINESS _____

CHANGE OF ADDRESS. If you're moving, please let us know four weeks before changing your address. Place magazine address label here, print new address above.



TOPEKA'S HOUR OF DISASTER

Washburn University

7:15 P.M., JUNE 8, 1966

Downtown Area

20-Mile Catastrophe

KANSAS AND THE NATION KNEW WE WERE THERE

It was "All Talk" programming on all WIBW stations the night of June 8 when the nation's worst tornado ripped a gash through Topeka half a mile wide and over 20 miles long. We knew it was coming! WIBW warned viewers and listeners 7 minutes in advance of the general alarm, and continued to serve our people for 23 consecutive hours without a break. At the moment the death toll stands at a miraculously low 17. Damage is estimated at over 100 million dollars—the highest dollar damage from a tornado ever recorded.

WIBW management believes that we must be deeply and completely involved in the affairs of our communities. We feel it is the only way to influence the market our stations serve. The same influence and credibility carry over to the commercial messages for our clients. We also hope we contribute to the good image that our broadcasting industry deserves!

WIBW has its sleeves rolled up for the great task of clean-up and rebuilding. Tomorrow is another work day. The wants of a great market are even greater. We are in business to serve you . . . so is Avery-Knodel. Call them or 913 Crestwood 2-3456.



TV • Radio • FM
Topeka, Kansas
Broadcast Services of Stauffer Publications



THE MAKING OF THE PRESIDENT, 1960



THE WAY OUT MEN



THE MAKING OF THE PRESIDENT, 1960

The Wolper Award Specials



LET MY PEOPLE GO



THE BOLD MEN



IN SEARCH OF MAN



HOLLYWOOD:
THE GREAT STARS



HOLLYWOOD: THE FABULOUS

WE TAKE GREAT PRIDE IN PRESENTING FOR LOCAL
AND REGIONAL SPONSORSHIP, THE NATIONALLY
AND INTERNATIONALLY ACCLAIMED
WOLPER AWARD SPECIALS

Here is a rare opportunity to offer your viewers the most honored and acclaimed One-Hour Specials available. Proven successes with such national advertisers as:

- The Xerox Corporation
- DuPont
- Minnesota Mining and Manufacturing Co.
- Procter & Gamble
- Tidewater Oil Co.



FOOTBALL: MAYHEM ON A SUNDAY AFTERNOON



THE THIN BLUE LINE



THE GENERAL



D-DAY



TEENAGE REVOLUTION



NEWS ANCHOR IN THE THREE R's

Contact:

WOLPER TELEVISION SALES, INC.

A METROMEDIA COMPANY

555 Madison Ave., New York, N.Y.
Telephone: HA 1-5322

8544 Sunset Blvd., Los Angeles, Calif.
Telephone: OL 2-7075

After the Shooting Stops

If peace ever comes to South Vietnam, the country will be better off than its neighbors in at least one respect; thanks to the Agency for International Development, the Defense Department, and the U.S. Information Agency, South Vietnam will have the most developed television system in all of Southeast Asia. Contracts have been signed with NBC International and RCA for the supply of equipment, installation, and training of Vietnamese for four tv stations. The first one will go into operation October 15 in Saigon, to be followed by another in Can Tho in December, and two more in the spring. The Joint U.S. Public Affairs Office in Saigon has arranged to provide 2,000 23-inch tv receivers in villages, libraries, and public schools. When the new station in Saigon goes into operation the present airborne tv service, from two Constellations, will be terminated. Plans now call for the new service to begin with one hour of Vietnamese programming on Channel 9 and four hours of Armed Forces programming on Channel 11 daily. The contracts remain in effect for one year, but can be renewed.

Florida Production Perking

Ivan Tors is reported moving to acquire several thousand acres of property in Palm Beach county, Florida, to build an *Africa USA* jungle complex such as he has outside Los Angeles. If the deal goes through and construction can take place during the summer, CBS-TV's *Daktari* series will probably shift its production base from California to Florida, where its manpower could be combined with that involved in filming *Flipper* for NBC-TV. Also in Florida, the Studio City complex has signed a first major contract for production space with a producer who will close his offices in Madrid, London and Rome to consolidate in Miami.

Controversial Advertising Ideas?

Upcoming and undoubtedly controversial, a new book on advertising may set Madison Avenue buzzing as have the texts by Ogilvy, Reeves, Mayer et al. in the past. This one, called *Off Madison Avenue*, is by David G. Lyon, Inc., a veteran of the agency wars for a number of years—he was with the old Cecil & Presby agency—before he set up his own one-man shop in Westport, Conn. His book, to be published by Putnam, contains a number of strong observations. For example, he feels that much of the tv audience is stupid, and can best be sold with stupid programs. And, since an agency today more and more must know intricate marketing details if it's going to serve the client well, look for a great increase in the number of "house agencies" in the next decade.

Film It and Print It

The continuing, pressing need for laboratory facilities to handle the glut of color tv commercial negative answer print and release print processing has motivated some of the larger production studios to blueprint vertically-integrated lab operations. None of the projects have been realized, however, due to the complexities of obtaining equipment, and the difficulties of working out possible mergers with labs now in being. Nevertheless, it's considered likely that before the year is out, at least one studio will set up a laboratory of its own.

Two Rating Services for Bates?

Is Ted Bates & Co., Inc. switching back to ARB? One-time full-package subscriber to American Research Bureau, the agency dropped the service and picked up A. C. Nielsen & Co. a year ago. It is now reported that Bates and ARB are negotiating a reunion. Since Nielsen was signed for a two-year period, the agency will be subscribing to both services if the new deal is finalized. Although no confirmation was received by press time, a source at ARB said, "There's an excellent chance that Bates will be picking us up."

Rates Going Up in Spain

An increased audience and expected changes in the government's advertising policies may hike tv advertising rates in Spain more than 40 per cent this year. There are nearly two million sets in Spain, with a population of over 30 million. The average number of spectators is the highest in Europe because every major bar and restaurant in the country has a set. At present, commercials are carried simultaneously on the one full channel covering the entire country and the new uhf channel in Madrid and Barcelona. However, the word is out that the government will insist that advertisers make a choice between channels. One expected result is that programming on the uhf channel may be increased from its present daily four hours.

Old Glory Flutters in Venice

U.S. agencies, production houses, and advertisers took the lion's share of first prizes for tv commercials in the 13th running of the Screen Advertising World Association's international advertising festival, held in Venice. The Yanks beat all comers in seven of the 10 tv categories, and J. Walter Thompson together with Jerry Schnitzer took the *hors-de-categorie* grand prix for the Kodak "Sunrise" commercial. The top prize in the festival, however, went to Britain's World Wide Productions for "the highest number of accumulated points." Britain trailed the U.S. by winning in three tv categories.

OF AWARDS

In recent weeks, CBS Owned television stations have received impressive—indeed, *unprecedented*—testimony to the scope and quality of their locally-produced public affairs programming. Four out of six *Ohio State University* television awards bestowed this year went to CBS Owned stations—three to WCBS-TV, one to WCAU-TV. A highly-prized *Alfred I. duPont Foundation* award went to WBBM-TV. So did this year's only national *Emmy* station award. And the list goes on. In fact, since the beginning of this year, *more than 65 awards and citations*—from prominent national and community sources alike—have gone to the five CBS Owned television stations.

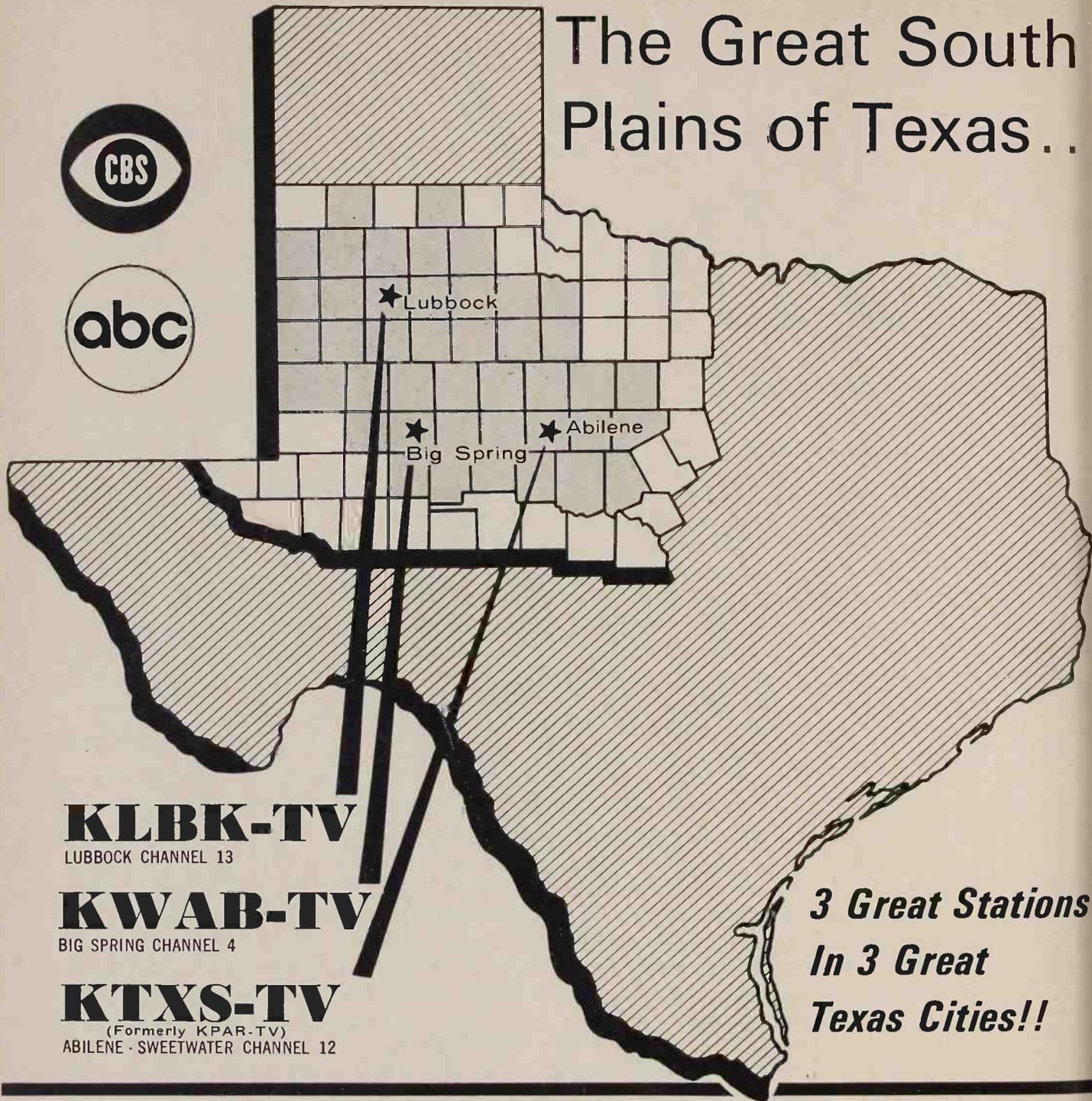
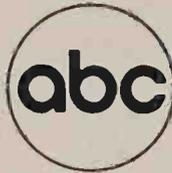
Such overwhelming official recognition is gratifying, of course. But the greatest satisfaction continues to come from the vast local audiences for whom our programs are created. It is *their* recognition which is the truest measure of the value of what we do. And it is their unfailing response which remains one of our greatest pleasures...

AND REWARDS!

© CBS TELEVISION STATIONS

CBS OWNED WCBS-TV NEW YORK, KNXT LOS ANGELES, WBBM-TV CHICAGO, WCAU-TV PHILADELPHIA AND KMOX-TV ST. LOUIS

Dominating the Rich Market of The Great South Plains of Texas...



KLBK-TV

LUBBOCK CHANNEL 13

KWAB-TV

BIG SPRING CHANNEL 4

KTXS-TV

(Formerly KPAR-TV)
ABILENE - SWEETWATER CHANNEL 12

***3 Great Stations
In 3 Great
Texas Cities!!***

Announcing The Appointment Of NATIONAL TELEVISION SALES, INC.

OLIVER TREYZ, President

NEW YORK - CHICAGO - LOS ANGELES - SAN FRANCISCO - DALLAS - ATLANTA

**As Exclusive National Sales Representative
Effective Immediately**

WALTER M. WINDSOR
EXECUTIVE VICE-PRESIDENT

JOHN VERA
NATIONAL SALES MANAGER

Business barometer

Local sales activity in April was up a healthy 15.2 per cent over the same month last year, according to the Business Barometer sampling of stations across the country. And income in the form of network compensation also climbed, moving 9.0 per cent ahead of April '65.

dollars, the country's stations as a whole are estimated as having taken in a total of \$30.1 million from the sale of local time, and \$20.5 million from network compensation during the month. This compares with an estimated \$26.1 million and \$18.8 million, respectively, in April '65.

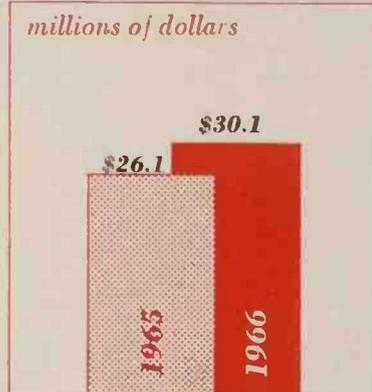
Illustrative of the strength of station revenue from the two sources this year is the fact that local business last year, April '65 over April '64, increased only 3.4 per cent, and compensation for the same period was up only 4.3 per cent.

can be seen in the data on business changes by size of station, the country's largest outlets scored the strongest gains in local volume. The stations with an annual revenue of \$3 million-and-up increased their April local sales by 19.2 per cent over the same month last year. In compensation income, stations in the middle group—\$1-3 million annually—did slightly better than the nationwide average.

Comparing April '66 activity with that in March immediately preceding, local volume for the industry was up 1.4 per cent and compensation was down 1.2 per cent. Both the gain and the decrease are almost identical with the month-to-month changes in April-March '65.

Next issue: a report on national/regional spot business in May.

LOCAL BUSINESS



April (up 15.2%)

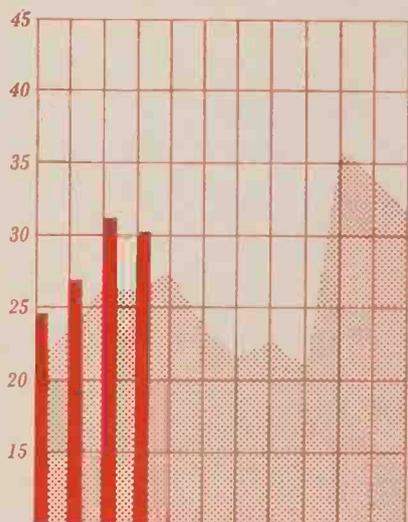
NETWORK COMPENSATION



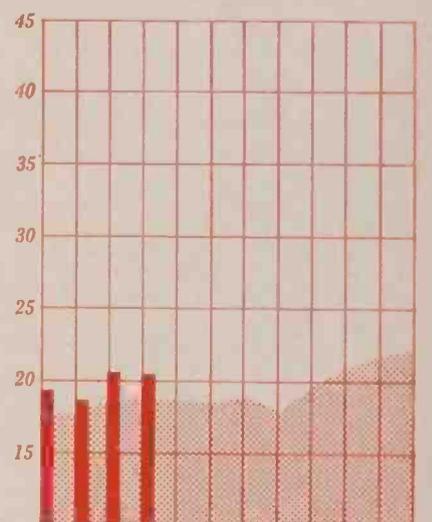
April (up 9.0%)

Year-to-year changes by annual station revenue

Station size	Local Business	Network Compensation
Under \$1 million	9.2%	6.7%
\$1-3 million	8.8	9.2
\$3 million-up	19.2	9.0



1966-'65 comparison



1966-'65 comparison

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.

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DISTRIBUTORS OF "THE MIGHTY HERCULES" • "GIGANTOR" • "FELIX THE CAT" • "MACK AND MYER FOR HIRE"

When in Greece

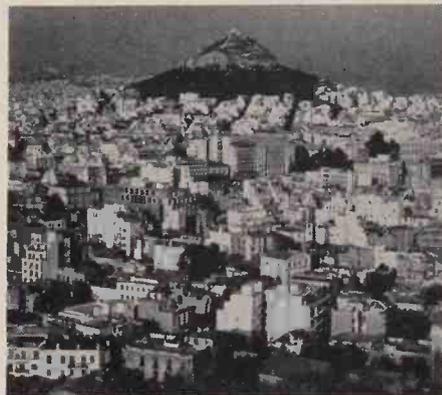
The present government of Greece is renewing efforts initiated by previous governments for the establishment of television for the country's 10 million people. Prime Minister Konstantinos Karamanlis has made it clear that he would like to be known as the man who brought tv to Greece." It then, he is not the first prime minister so inclined. There are unquestionably sober second thoughts as to what tv could cost the Greek economy, particularly in its present tight foreign exchange position. The problem is not so much the cost for the installation of transmitters, for which good offers have already been received, as it is for the immediate wish of every member of the growing middle class to have a tv receiver. It is certain that tv will come to Greece at some point, but the big question is when.

The first serious thought for the establishment of tv in Greece dates back to 1956 when, as an economical-developing country, it could aspire to projects considered unrealistic before. The then Minister of Communications recommended the installation of a short-range transmitter to cover the capital area at a cost of about 100,000. His idea was that Greece should thereby collect the technical know-how and experience necessary for progressively establishing a national tv network. This idea, like several later ones, remained only an idea.

Survey. In October 1962 the Karamanlis government instructed the National Broadcasting Institute (EIR, or EIR as it is known in Greece) to prepare a comprehensive survey of the requirements for the organization and operation of a tv and fm radio system which would blanket the country. The Italian State Radio and Television Organization (RAI) was also asked to prepare a feasibility study on the project. On the basis of the two reports, the

Greek government in February 1963 announced an ambitious \$25-million plan for reorganizing the existing radio system and establishing a tv system. In the television plan, 17 broadcasting stations would be built to reach 80-85 per cent of the population. The government further stated that, in view of the magnitude of the expenditure, the program would be implemented in at least two stages, the first (estimated at \$7 million) to be completed in five years and the second in three years. The government invited international bidding on the supply and installation of the necessary equipment.

A total of 16 bids was submitted, including two from the U.S. firms of Ampex and Studebaker. (RCA decided not to participate, probably fearing the political situation would cause the bid to be cancelled). Ten of the bids, including the two American ones, were rejected as "incomplete" because they covered only a portion of the total project. Of the six accepted bids, the Japanese firms of Shiba and Nippon Electric appear to



Everybody talks in Greece, but . . .

have offered the lowest prices. The 10 firms whose proposals were rejected lodged protests and appeals. The matter dragged on amid national elections and changes in government.

The Papandreou government, which resulted from the national elections of February 1964, after considering the matter for some time, dropped the entire scheme. The new government appeared to adopt an idea of

setting up a tv system on a reduced scale, namely by installing a tv transmitter in Athens and, possibly, another in Thessaloniki. Toward this end, new international bids were to be invited.

Rekindled Interest. The first television transmissions ever to take place in Greece occurred on Sept. 18, 1964, when a tv transmitter was installed on Lycabettus hill in Athens by the Italian RAI to cover the royal wedding. The one-shot telecast was arranged by EIR. Reception was very good on the tiny number of sets in the city (less than 500) and interest was rekindled for a permanent television system in Greece. The RAI transmitter remained in operation for some time after the wedding and the Italian organization made attractive proposals to make it available for a one-year lease. The operation of the transmitter would be "experimental" to afford an occasion for EIR personnel to study the problems of installing and operating a tv broadcasting station, while they would work toward the preparation of another international bid. However, this plan ran aground too and the experimental station never went into operation.

Almost a year later, EIR came up with its own tv transmitter, put together by engineers of the Public Power Corporation and improved by EIR technicians who took it over. This limited-range tv station went on the air on Channel 5 in September 1965 and has since been transmitting "test" broadcasts two hours a day. In February 1966 broadcasts were moved from morning to 6:30-to-8:30 p.m. The studio and antenna are located in the multi-story building of the Hellenic Telecommunications Organization (OTE) in downtown Athens and most of the greater Athens area falls within its range. Athenians may also watch broadcasts on Channel 10 from a tv station operated by the Army Geographical

(Continued on page 56)

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

$$X_L = 2\pi fL$$

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

$$P = EI$$

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

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

$$E = I \times R$$

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

$$Q = \frac{1}{2}$$

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

*Underdeveloped countries move
ever faster into tv, as the
U.S. and Europe lead the way to
200 million sets world-wide*

The quickening pace



An examination of the world-wide television set growth in the past six months leads invariably to the conclusion that the appetite for television feeds on itself: the more sets you have, the more sets you want. Since January of this year there has been a world increase in tv receivers of 6,870,400, bringing the grand total to 196,708,350. (The 200-million mark will certainly be broken before the end of the year, thereby more than doubling the world-wide figure since 1960.) These exclusive TELEVISION AGE estimates show that more than a third of the six-month jump occurred in the world's most saturated country, the U.S. In

the accelerating drive to color, more than 2.5 million Americans bought color sets since January and joined the growing ranks of multiple set owners in North America. However, like food, wealth, beauty, or population, the world tv penetration continues to be glaringly unequal. Red China and India, two countries that contain well over a third of the world's population, have less than half the number of sets that there are in Hannibal, Mo. To literally hundreds of millions in those two countries, television is unknown, undreamed of.

For more than a generation, one of the most

(Continued on page 30)

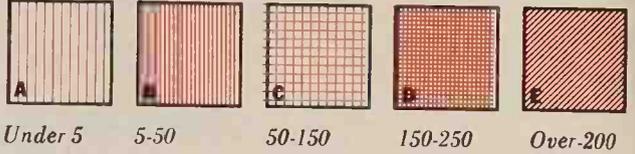
WORLD TELEVISION SET COUNT

Total

196,708,350

See pages 45 and 46
for country-by-country
detailed information

Key: number of sets per thousand population



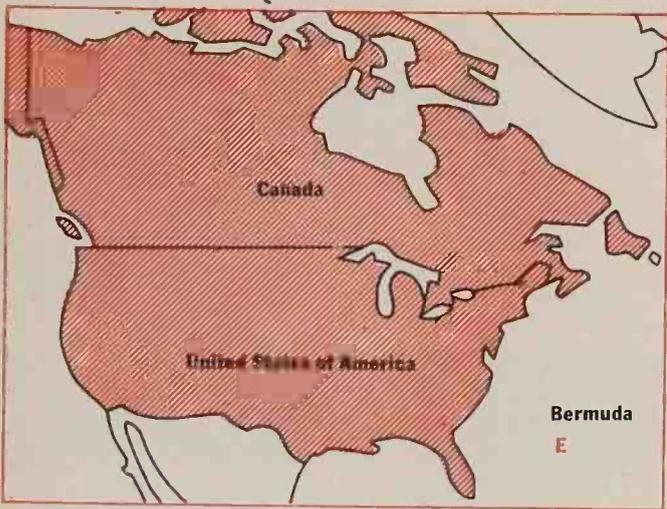
Under 5

5-50

50-150

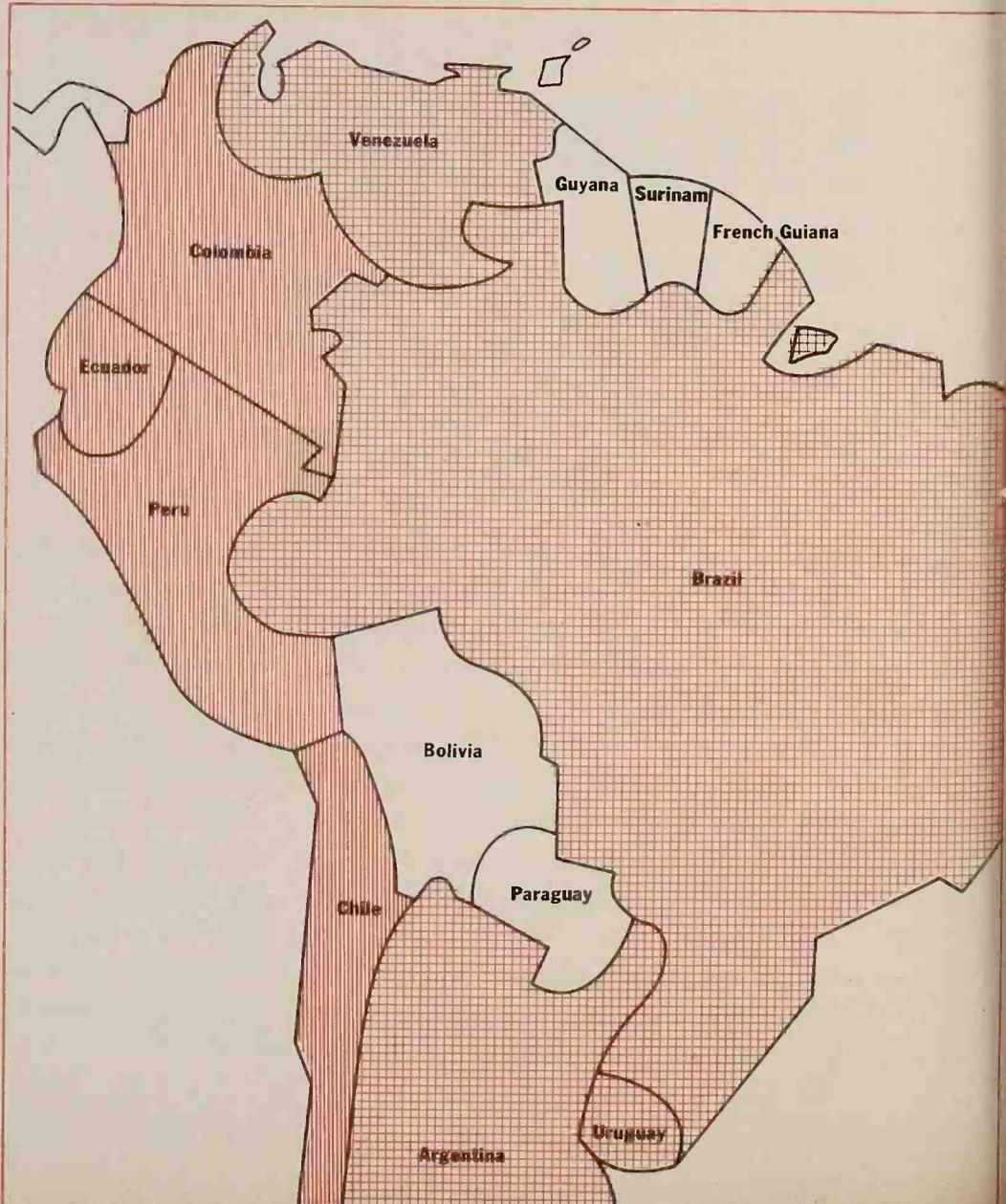
150-250

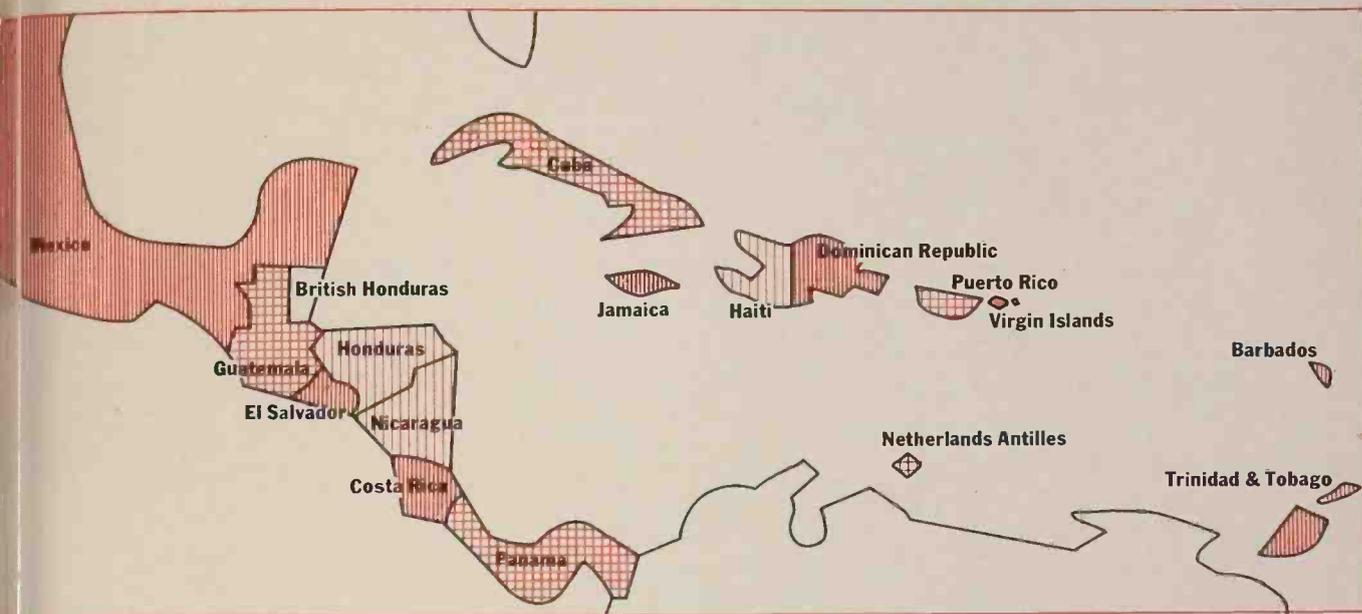
Over-200



NORTH AMERICA
78,417,000

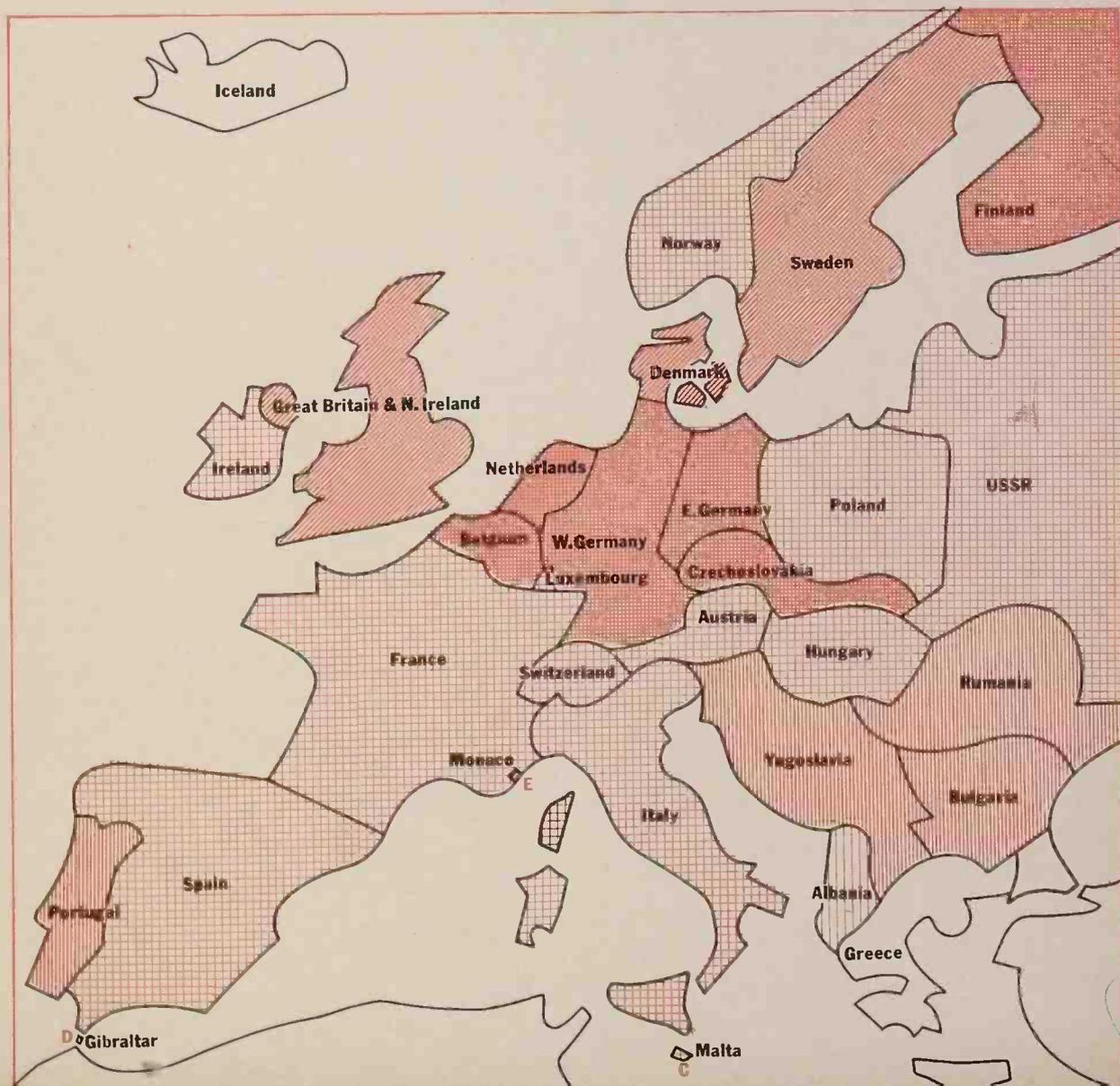
SOUTH AMERICA 7,424,000

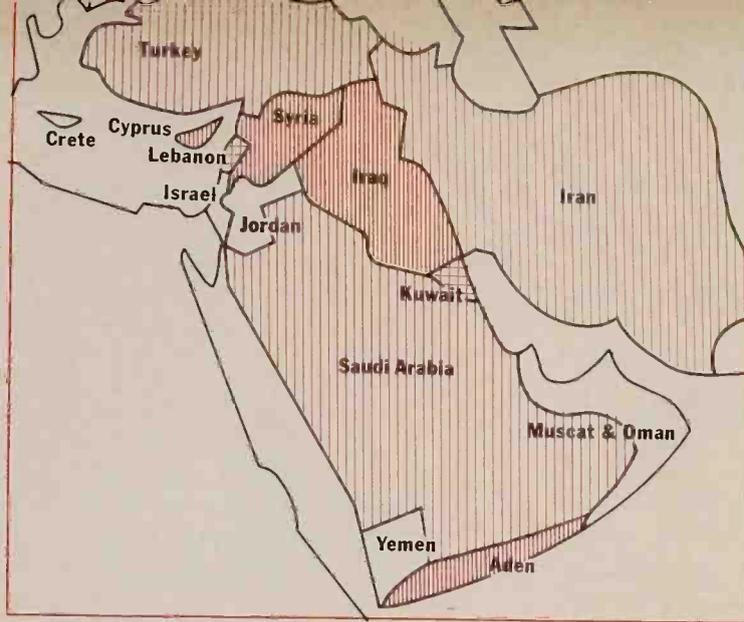




CENTRAL AMERICA & CARIBBEAN
3,219,200

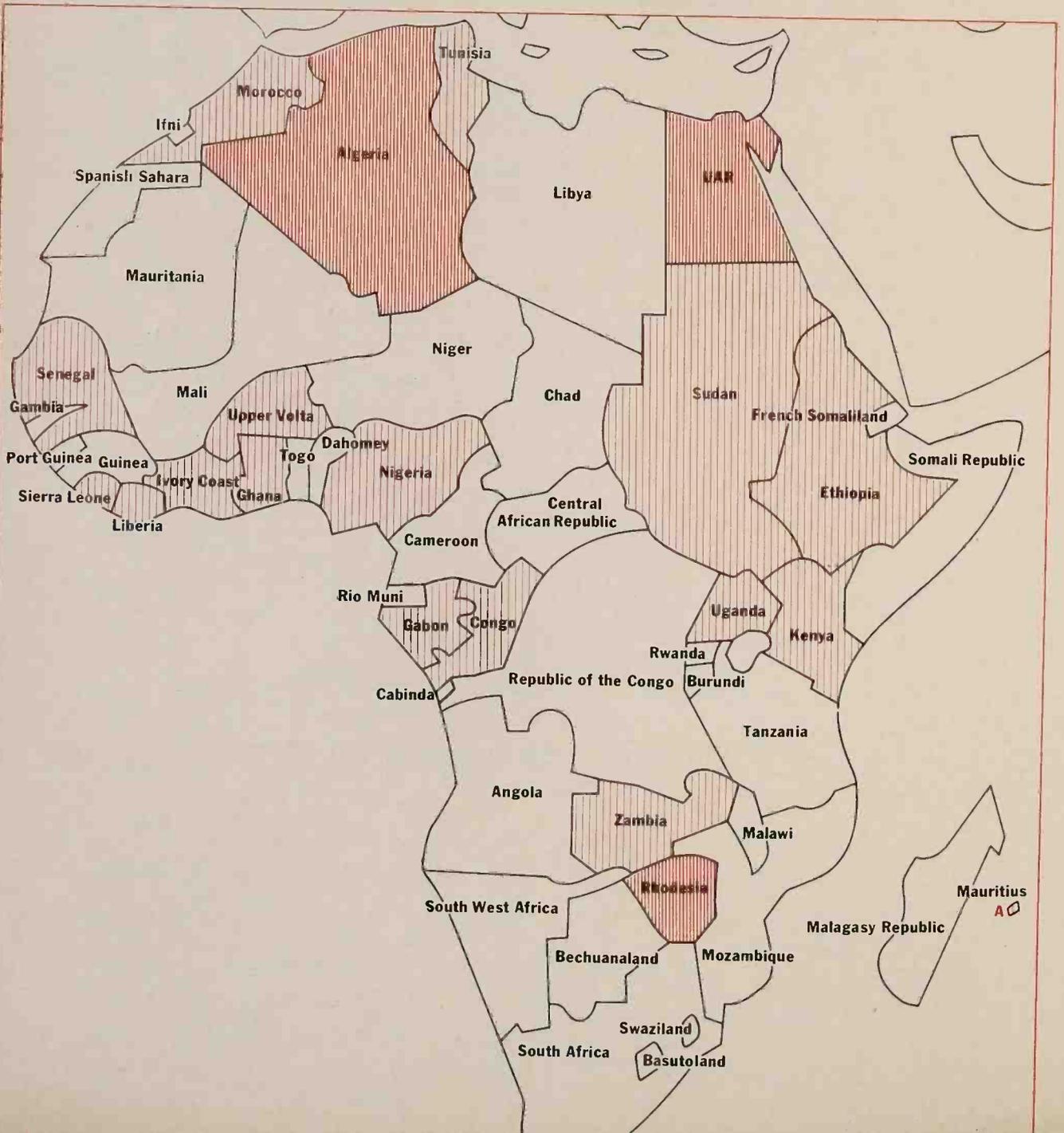
81,260,500 **EUROPE**

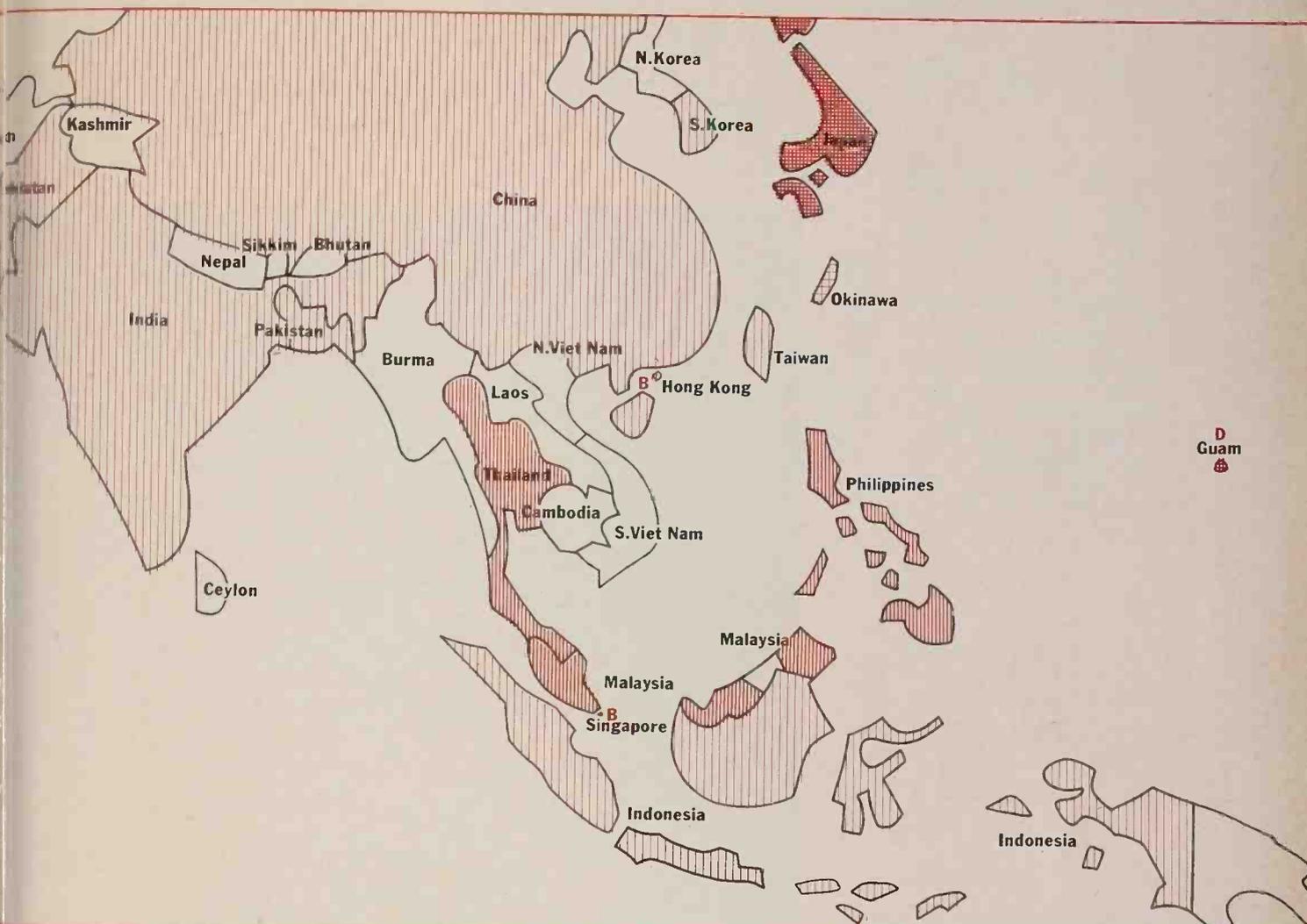




NEAR EAST
593,400

AFRICA 768,550

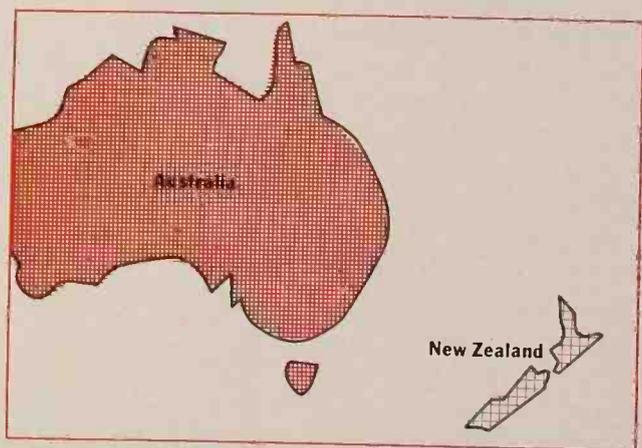
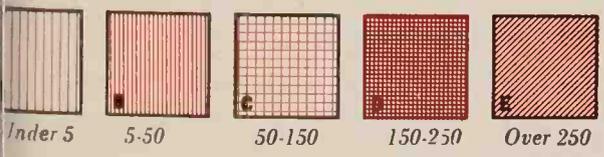




FAR EAST
22,080,700

2,945,000
AUSTRALASIA

Legend: number of sets per thousand population

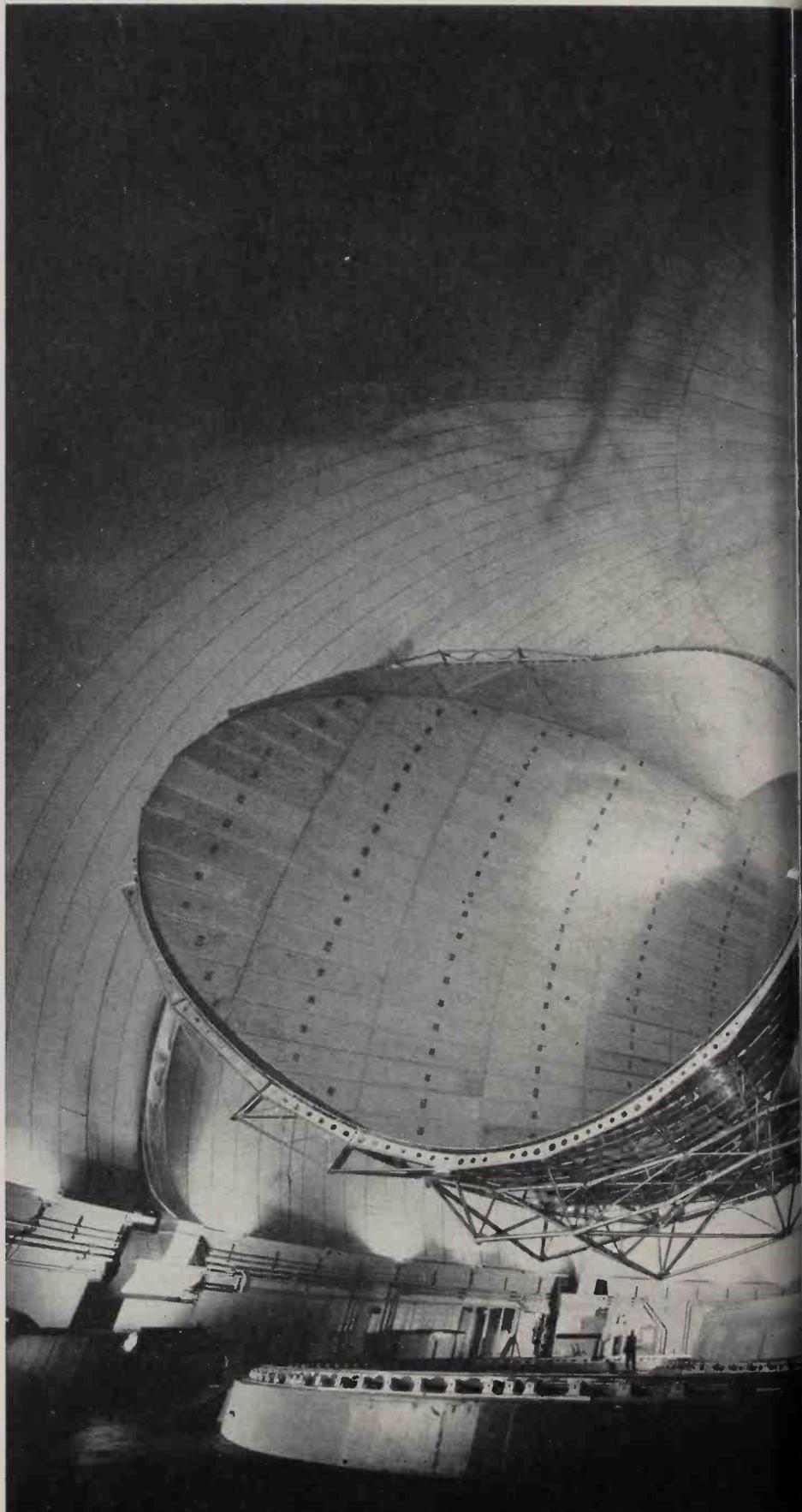


Signals from the sky may promote 'one world' ut

Pace (Continued from page 25)

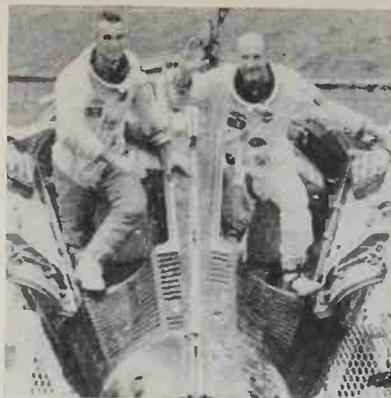
over-used words employed to describe the television picture at any time has been "growth." This will not change. With a world-wide set penetration of 57 for every 1,000 humans, there is ample room left for growth, since a set density of 300 for every 1,000 persons is considered minimum saturation. Although the growth rate in India and China has been negligible, other under-developed areas of the world are actively seeking to further healthy television systems, and thereby develop themselves. There are those who predict that television in Asia, South America, or Africa will be as transforming an influence as the railroads or automobiles were in the U.S. Western Europe, not surprisingly, experienced the second greatest six-months increase in tv sets: up 2.5 million to 53,717,200. In terms of percentage gains, Eastern Europe and Latin and South America showed impressive increases.

To many countries, especially the emerging ones in Africa, a national television system is a mark of international prestige as well as a major hope for future prosperity. Like a national airline, these countries

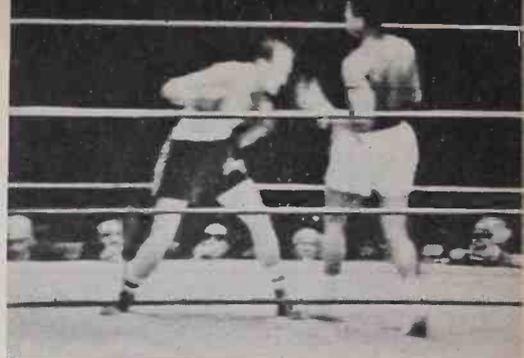


Comsat's 'big horn' hears Early Bird

ing dreamed of by nations



Pictures beamed earthward: rescue . . .



. . . international sports events . . .



. . . politics and philosophy . . .



. . . the earth's closest neighbor

place a national tv system high on a list of priorities. Nevertheless, most of them have to be content with just getting a foot in the door, as it were, with a single tv station and a small number of sets. But at least the forces are set in motion. The potential as well as the prestige of television are not lost on the emerging nations. At present there are 101 countries with a television system, four more than there were six months ago. The day when every country on earth can boast its own national tv service is rapidly approaching.

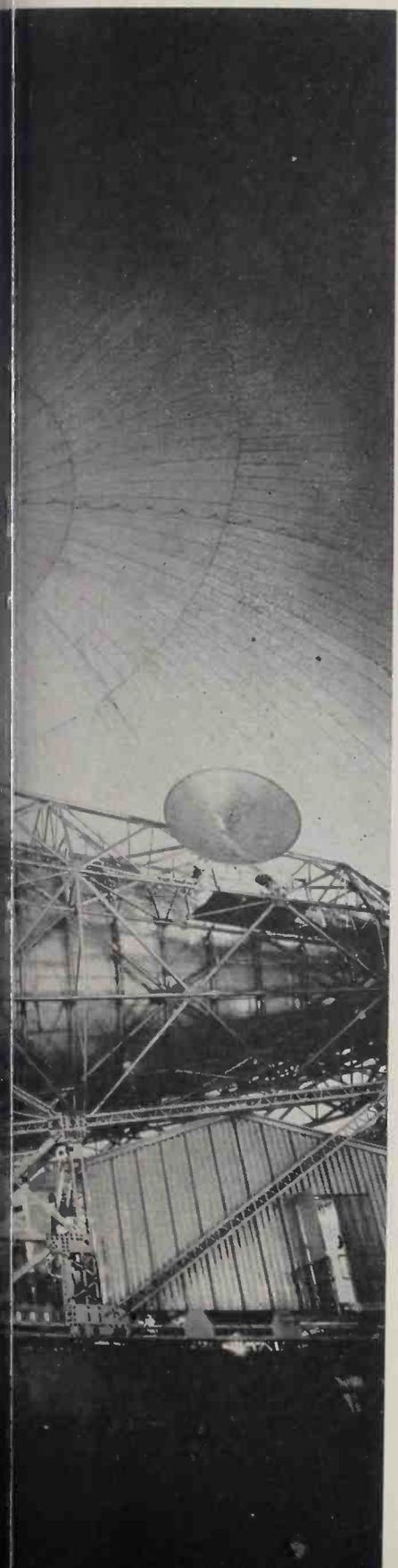
Countries Tied by Tv

Increasingly, neighboring countries sharing similar histories, geography, and culture are banding together to coordinate their tv services into small international networks and program exchanges. This is underway in North Africa, where Libya, Tunisia, Morocco, and Algeria work closely with one another. Five Central American countries are already linked directly in a small-scale version of a larger regional network that will eventually stretch from the Mexican-U.S. border south seven thousand miles to the tip of South America. United through CATVN—Central American Television Net-

work—Nicaragua, Costa Rica, Guatemala, Panama, Honduras, and El Salvador will undoubtedly have an important influence in encouraging other Latin American nations to move forward with their much discussed plans for a network spanning the entire continent.

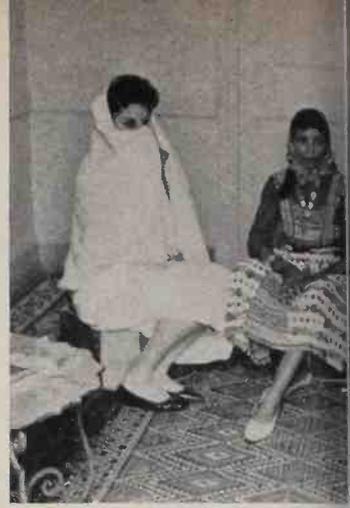
Since TELEVISION AGE's last international report in January, four new African countries have entered the television arena. They are Senegal, Tunisia, the Island of Reunion, and Ethiopia. Still other countries are on the brink of tv service for the first time and expected to introduce the medium shortly. Among these are Bolivia, Iceland, Greece, and Libya. The target date for the inauguration of a national Libyan broadcast service is Dec. 24, 1968, Libyan Independence Day. Plans call for opening stations in Tripoli, Benghazi, and Baida, the latter two connected by one of Africa's rare coaxial cables. Color broadcasting is earmarked for the mid 1970's. Making plans for color two years before the introduction of black-and-white is not uncommon as emerging tv countries benefit from the color convulsions that are now taking place in the U.S., Europe, and Japan. A prominent exception in

(Continued on page 82)





Tea-time tv-time in a Japanese home

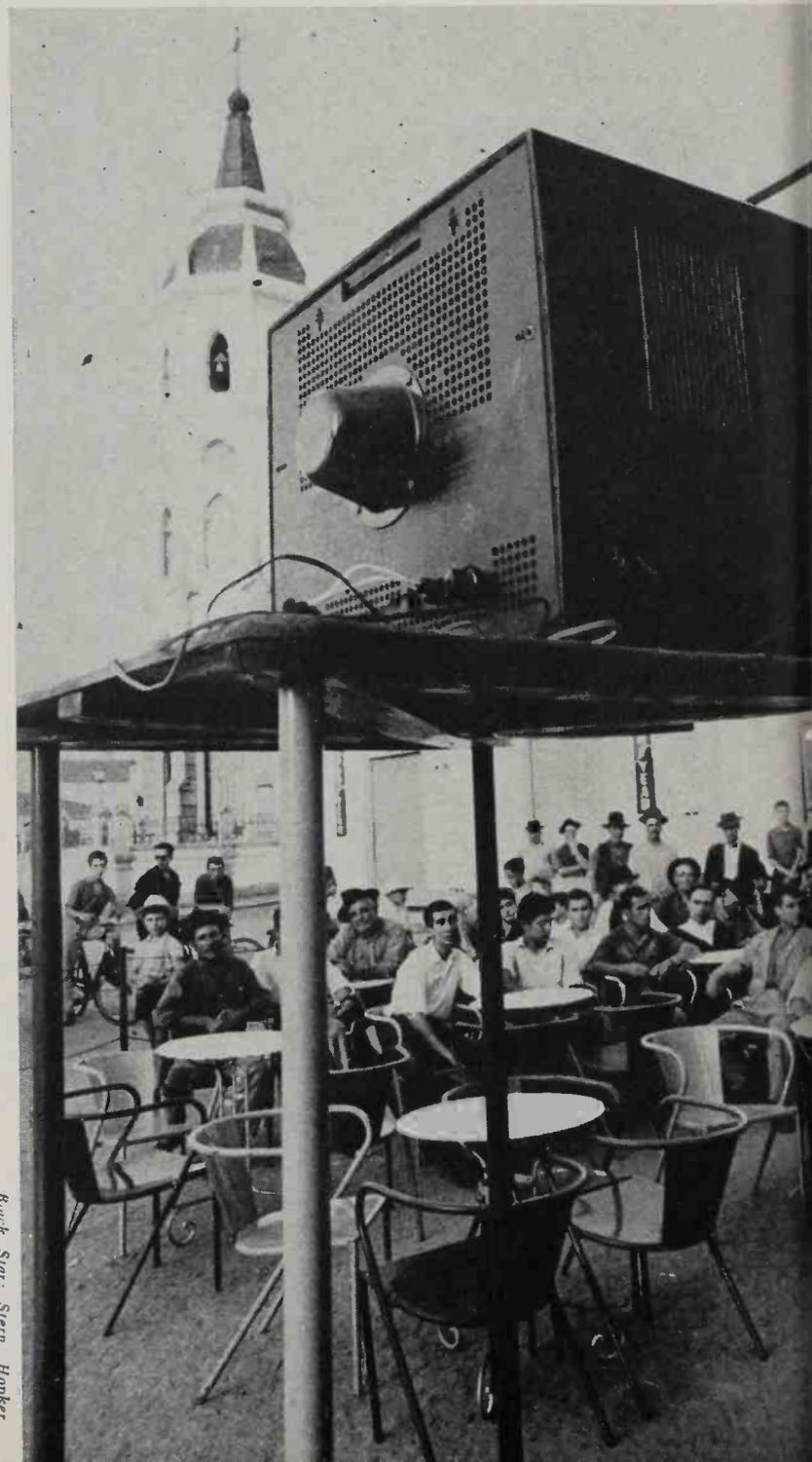


In Tunisia: new voice, ancient c...

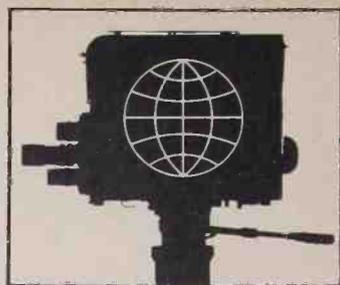
Attraction at a Portuguese cafe

Television is by far the most powerful agent of linguistic change the world has ever known. In this function, it has already, in the few years of its existence, outstripped both literacy and universal compulsory education.

This may seem a gross exaggeration. Yet consider: both literacy and universal compulsory education bear primarily upon the written language, which even in these days of widespread reading and writing accounts for less than 10 per cent of our total communication. Television bears primarily upon the spoken tongue, which is communication's primary tool, to the extent that almost 90 per cent of all communication uses it as a medium. One may quibble about the relative importance of the content of written as against spoken communication. One may even reasonably advance the claim that the sort of communication that really counts, and is therefore embodied into permanent records, is primarily written; that "words fly away, but written messages endure," as the Latin saying put it two thousand years ago; that there is no basic significance to at least 50 per cent of the oral interchange that goes on



Black Star: Stern, Hopper



A world language?

As television continues its growth around the globe, says a noted linguist, a universally accepted idiom will evolve

By DR. MARIO PEI

among all sorts of persons, high and low. But there are equally cogent counter-arguments. Today, permanent records may be inscribed on discs and tapes, to be stored away and repeated at will, and even combined, tv style, with a life-like picture. This means that words no longer "fly away." In fact, they may be blended with the image of their speaker, to endure as a perennial record of both the speaker and what he said.

But this is only a side issue, like that other recent "discovery" of the outside world (the professional linguists had known it for decades) that each individual's recorded voice, traced visually on a spectrogram, is as distinctive as are his fingerprints, and constitutes just as sure a means of positive identification. The point that concerns us is that at no time in history prior to the present has there been so powerful and swift-working an instrument of linguistic change as the one supplied today by tv, flanked by two other recent innovations that partake of its characteristics, radio and the spoken film.

The younger generations of all countries, exposed to a steady, inexorable bombardment of the stand-

ard national language dispensed by movie players, radio announcers, and, above all, tv newscasters, anchormen, advertisers and feature actors, are well on the way to discarding all the dialectal features of their parents' speech and adopting the standard tongue they hear on their favorite programs, spoken by people who have in their eyes the highest prestige.

Let me illustrate. Italy is a land of numerous and persistent dialects. Even where the Italian speaker is thoroughly educated and speaks with full command of both grammar and vocabulary, it seldom fails that his local intonation shines through and acts as a dead giveaway of his regional background. Having left my native Italy in 1908, at the age of seven, returning for the first time in 1921, at the age of 20, and landing in Genoa, I was a bit surprised to be told by a Genoese student: "You're a Roman, aren't you?" My native intonation had given me away.

New Sources Speak

But that was in pre-tv days. In 1959, riding a Naples bus with a Neapolitan friend, I was surprised to hear a group of young people on

the bus speaking a correct, unidentifiable "general Italian" from which all features of local intonation were absent. I inquired of my friend whether they could be tourists from central Italy. "Not at all," he replied, "they are local boys and girls."

"But what about the Neapolitan accent, which no Neapolitan has ever been known to lose, no matter how educated?"

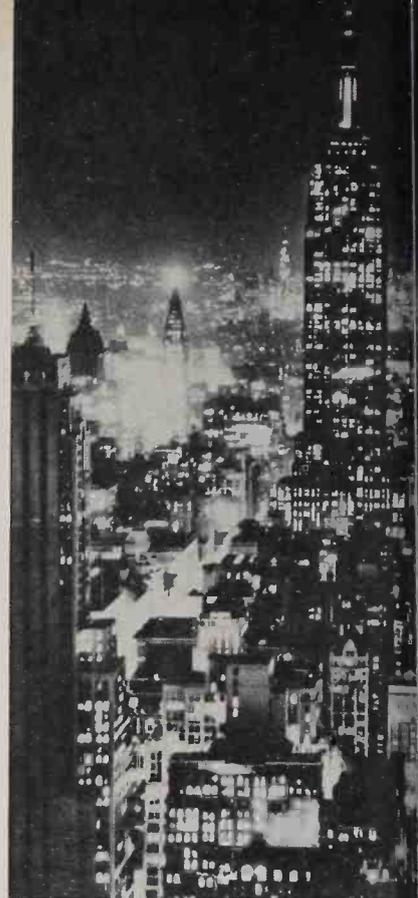
"Is that so?" came the answer. "Wait until we get home and you'll find out."

When we arrived at my friend's apartment, I made the acquaintance of his three children, aged eight, 10 and 12. All spoke in the same unidentifiable general Italian I had heard on the bus, though papa and mamma kept on speaking, as they had always done, in their own cultured Neapolitan. "This," said my friend, "is what is happening all over Italy. The youngsters don't take their language from their parents and relatives any more. In part, they take it from the schools. But we had schools, too, in our days. What really makes the difference is spoken films, radio, and, above all, tv. Those are the speakers who carry prestige in

(Continued on page 84)



... and the Japanese follow our lead

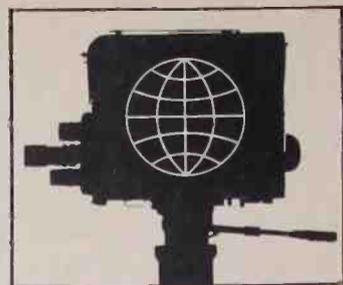


The English still have an advertising "empire"

Today the sun never sets on American advertising agencies. U.S. principals of agencies with widespread overseas operations may refer to the component offices as "national," and the overall setup as "multinational," but one has only to look at the statements of ownership for reassurance that the majority of operations are very much American.

This has been true ever since the '20's, when the J. Walter Thompson Company led in carrying the flag of American advertising to then-distant parts of the world. In most countries JWT started from scratch, building from the ground up. To run the branch offices in those days, Americans were sent out from New York. Now cadres move as often in the opposite direction. Today the offices of JWT and the 30-odd other U.S. agencies with overseas operations are more likely to be managed by admen of other than American origin. Staffs are generally completely "national."

And not infrequently, managers of European, Australian or other origin rise to become presidents of the "home" agency in New York or



Supra-national, but local

The taproot of an international advertising agency may be in New York, London or Tokyo, but its subsidiary branches are autonomous

heads of international operations. Some examples: Thomas F. Sutton, executive vice president, J. Walter Thompson, in New York; Giancarlo Bossini, vice president, international, Penyon & Eckhardt; Armando Armento, international president, McCann-Erickson.

Decade of Change

This kind of opening of a two-way street was long in coming. From the days of the Weimar Republic to the entry of Western Europe into affluence in the late '50s, so-called "international" advertising was the province of a mandarin. The international adman was born, not made. Sometimes he was the child of an expatriate businessman, or typically the sales representative of a large American or British or German corporation. He learned a second language at his nanny's knee, and often a third one in grammar school as his father went on to another post in another language area. He was the product of at least two cultures, perhaps three or even four. His final schooling usually would be done in the "home" country.

Once out of school, he would

drift into the international department of a U.S. corporation or agency. His familiarity with a foreign language or two was his main card. If he distinguished himself in the international area, he would probably soon be recruited into the bigger-stakes game of "U.S. domestic." Or he might prefer to stay in international, a field which has its charms—paid travel, long periods of foreign residence. But he would likely miss out on many chances for preferment within the corporate hierarchy.

In the late '50's all this started to change. WW II veterans, who gained their knowledge of foreign parts and languages through the forced travel of the war, began to look at the international side of business, which they saw might present chances for swift advancement, and opportunity to make a mark on the world. In this period international advertising recruited its cadres increasingly from Americans who had gone to graduate school abroad; and increasingly, from non-Americans schooled at such as Harvard Business School, London School of Economics, and comparable faculties in Europe where up-to-date methods

of marketing were being introduced to the curriculum.

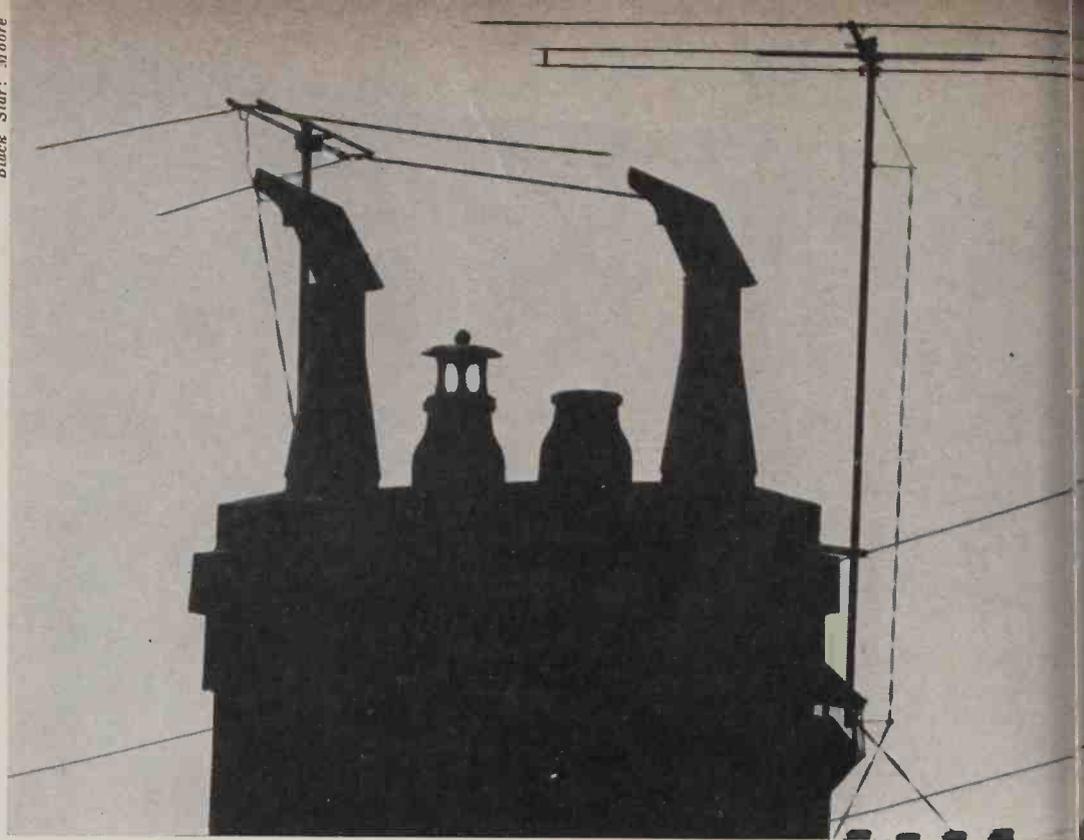
Another source of recruitment was among the talents developed in the pre-war period by the American manager who had carried American techniques abroad and had trained his staffs to his needs.

Early Lead Holds Up

Also part of the International Establishment, dating from the two prewar decades, were J. Walter Thompson and McCann-Erickson, both with offices in most of the promising markets of the world. Thompson and McCann were natural choices for manufacturers selling worldwide; otherwise the client would have to set up his own "network" of local agencies, which could not be directed from one central world agency headquarters. The early lead of the two agencies in the international arena is reflected in their billings outside the U.S. to this day.

The impulsion for the spread overseas of J. Walter Thompson in the late '20's came from client General Motors, which was then in

(Continued on page 88)



The new meets the old in Australia

(The following country-by-country reports, supplied to TELEVISION AGE by its own correspondents abroad, are designed to give the reader the latest developments in significant or at least typical television areas. The countries are presented in alphabetical order)

Australia

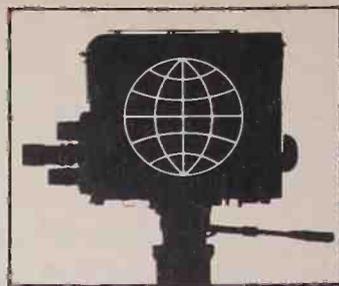
Sydney—Mushrooming costs of U.S. programming have prompted the four Australian television networks to declare a moratorium on the importation of any new fall American programs until November, at the earliest. A committee of representatives from the three commercial networks in Australia recently explained to U.S. network and film officials their reasons for not buying. Basically, they spent more than they could really afford last year, and they didn't get enough for it.

Last year they paid between \$4,250 and \$4,500 for a one-hour program, too much, they said, because similar rates are charged in Canada which has almost 10 million more people and a higher standard of living as well. This year, Australian broadcasting officials announced they would pay only up to \$3,000 for a one-hour program to be shown in four of Australia's capital cities. The networks feel they can make do with a large backlog of local programming, repeats, and feature films. Reinforcing what the stations are doing by themselves, the Australian government this spring raised the minimum quota of local programming on all Australian stations from 40 to 50 per cent.

The government's policy has been to follow in television a principle established over 30 years ago in radio: parallel services, national and commercial. The national

service is run by the Australian Broadcasting Commission; commercial stations are operated by private companies, with a legal bar against any company holding a controlling interest in more than two tv stations. The first national and commercial stations were opened in Sydney and Melbourne in 1956. The only coaxial cable in the country, linking the two biggest cities, is under exclusive lease to the National Television Network, Australia's main commercial network. In the second stage of development, tv stations were granted permits for the other capital cities of Brisbane, Adelaide, Perth, and Hobart. Next began a move to the bigger inland centers of population, mainly in the eastern states. The fourth stage is now being completed by establishing stations in the more sparsely populated areas of the interior. By the end of 1966, 91 per cent of the Australian population will be within range of one or more of the country's growing number of stations. Filling the gaps in coverage and improving marginal reception is then likely to be effected by a relatively large number of low-powered translator installations. At the present time 57 tv stations are operating and the total in the current construction program is 87 by 1967. Half of the country's television stations are government-owned; the others are operated by commercial interests.

In June, one of the major Australian advertising agencies, Coudrey-Gotham Associates, announced that Campbell-Ewald of Detroit had acquired a financial interest in it. The move represents the eighth arrival of an overseas agency (and the sixth American) to the Australian market in the past few years. The agency expansion to Australia from across the Pacific and from Britain began with McCann-Erickson, followed by Ben-



Global report

*What's happening and where:
a country-by-country look at
television developments
around the world*



A view of the future in Belgium

on, Compton, Pritchard Wood, Grey, Ted Bates and Coote, Cone & Belding.

Television advertising in Australia is limited to six minutes an hour and all commercials must be produced in the country. This spring the number of radio licenses was surpassed by the number of television licenses. It took 30 years for the number of radio licenses to reach 4,400,000; the television set count is 2,500,000, reached in less than a decade.

Belgium

Brussels—The television picture here is filled with problems, chief among them being the poor economic status of the country's two networks, the Dutch-language BRT and the French-language RTB. There are various reasons for the shortage of funds. One is that the number of tv receivers, and the accompanying annual license fee of \$18 per household, have not grown as rapidly over the past two years as had been the case previously. The country's set count now stands at just under 1.6 million, with almost a million of the sets in the Flemish section. Prior to '64, people were buying 200,000 a year, but the total since then has barely touched 100,000.

The reasons, too, that the rate of set sales has dropped off are plentiful. One is that viewers are rebelling against the "poor" programming available on the two government networks. It has been pointed out the Belgian viewers have plenty of other programming they can turn to: two French networks, three German networks, BBC-2 and Luxembourg broadcasts. Not all of these "outside" signals get into the country equally, but most areas can receive almost a dozen programs at one

time or another. Still, the Belgians prefer their own productions—or they would, if those productions were better. One way of improving them, the people think, is to slow down the number of sets purchased, and the license fees paid.

Why aren't programs better? First, the money collected in license fees doesn't all go toward running the networks. It goes into the state treasury, and the government decides how much of the total will go to the tv institutes. A sizeable chunk, of course, is deducted for expenses of collecting the license fees.

Secondly, the tv budgets are calculated on a calendar-year basis, which doesn't coincide with the fall-spring programming year. It has been the customary procedure over the years for the annual budget to be most depleted in September just when the new season is starting. Mid-September usually marks the beginning of staff cutbacks, budget slashes and the like.

The solution to many of the problems is the obvious one, the one chosen by a number of European countries, including Finland, Switzerland, Spain and others. This is the introduction of limited advertising during natural breaks in programming. The solution has been proposed since 1958 by the *Office de Telediffusion*, an organization of industrialists and advertising agencies. Still, the subject is strictly *verboden* in the BRT-RTB offices. They are aware that there is no other way out, except a major increase in the license fees that would practically put them out of reach of the ordinary man. But the country's newspaper publishers are strongly against advertising on tv, arguing that the funds would come out of companies' newspaper ad budgets. Since a large group of important publishers hold seats on the BRT-

RTB board of directors, it's going to be difficult to change things.

The publishers have refused in the past to be swayed by arguments and examples of how tv and newspapers coexist in other countries. The new government, a Catholic-Liberal coalition, may have the courage to tackle the problem, especially since the liberal newcomers' strongest backing comes from business circles. Too, Belgium is now practically surrounded by countries that have tv advertising, and the impact of advertising for "foreign" products is already being felt within our borders.

In the Flemish section of the country, where many people understand English, American programming is quite popular. *Bonanza* is the leading program, as it has been for three years, and four other American programs are in the top ten as surveyed by the weekly *Humo-TV* referendum among viewers: *The Flintstones*, *The Man from U.N.C.L.E.*, *No Time for Sergeants* and *Flipper*. In the other area of Belgium, there is more interest in imported French serials. The Flemish serials overall have been gaining slowly but surely in popularity.

Bolivia

La Paz—With the national elections now over, progress on Bolivia's first television system is expected to proceed rapidly. The embryonic television service is still entirely on the drawing boards (except for a small number of small closed-circuit tv systems). The Supreme Decree on



the introduction of television in Bolivia, issued by the outgoing government of General Alfredo Ovando, however, is still in effect. The decree is likely to shape the entire future of television in Bolivia. Issued Dec. 22,

1965, it outlines a television service heavily controlled by the State, but with commercial stations permitted to operate as part of the system.

The government will own and operate the first, and only, tv station in Bolivia for one year. Its "principal purposes are cultural and educational." After the first year of operation (it is expected to *begin* before the end of the year) the government will grant tv station licenses to commercial stations that choose to begin operations under the strict terms of the decree. The State has reserved for itself channels 5, 4, and 3 in La Paz, Cochabamba, and Santa Cruz respectively.

On all prospective commercial stations, the State reserves the right to use 10 per cent of all programming time available for official or educational broadcasting. This will be used without compensation. During their first year of operation, stations may broadcast programs based solely on video tapes or motion pictures. But beginning with the second year, at least 20 per cent of all broadcast time must be devoted to live programming. The time for showing commercials is not permitted to exceed three minutes for every 15 minutes of program time, and no single commercial is permitted to exceed 15 seconds in length.

All material to be broadcast, including commercials, must be approved in advance by the Administration of Radio and Television in accordance with the Ministry of Communications and with the cooperation of the Municipal Councils of Art and Culture. All programming is required to conform to a rather vague ethical code with such guidelines as: no programs "which lower individual or collective morals;" only those pictures "in accord with the moral principles of everyday life;" avoidance of themes "disturbing or damaging to the spiritual development of children," and no "ridicule of the law."

The decree specifies that the government will promote the development of a television receiver assembly industry within the country "not characterized by monopoly or exclusiveness." Nevertheless, the potential market for tv in Bolivia is limited, and simple economics will probably not permit more than one or two assembly plants. Nevertheless, of principle importance to U.S. commercial interests is the provision in the decree which officially adopts the 525-line United States system for use throughout Bolivia.

Operators of tv stations will pay a concession fee of 12,000 Bolivian pesos (\$1,000) for the right of concession and an annual renewal fee of 24,000 Bolivian pesos (\$2,000). While Bolivia's plans for television are ambitious, the medium is at present of negligible significance.

At present there are fewer than 3,000 tv receivers in the country, servicing a population of almost four million.

Brazil

Rio de Janeiro—Television here continues to be something that is only a rumor to 85 per cent of the population, despite the fact it has been operating for 15 years. Growth is very slow, primarily because of the country's tremendous size, its far-flung populace and poor distri-



ution of electricity. There are now 35 stations on the air, and 10 of these are in the two main capitals of Sao Paulo and Guanabara, where about 65 per cent of the tv receivers are located. The other stations are restricted to the capitals of better developed states and to some interior cities. Seven new stations are under construction, but the spreading of signals is a slow and steady process.

Programming is almost always strictly local, with special connections made between Rio and Sao Paulo at times to carry football games or political messages. These two states produce more than 90 per cent of all tv programs; video-tapes of them are distributed to the various stations throughout the country. The basic shows are the film series—with favorites being *Bonanza*, *The Virginian*, *The Fugitive* and *Walt Disney*—and then soap opera, musicals, comedy, news, sports and variety programs.

A recent public opinion survey in Guanabara indicated that 82 per cent of viewers watch the soap operas, and three-quarters of these watch faithfully every day. Soap operas in the past two years have consistently had the highest ratings. The film series, in contrast, usually are popular for only a season, although the American programs noted above have been favorites for two years.

In the musical programs, there have been several changes of late. The one-man shows have disappeared, to be replaced by musical spectaculars with all types of

entertainers. In the daytime, a whole crop of teenage idols have sprung up with dance-party programs.

Football programs are always watched by the male viewers, even if no live coverage of the games is permitted. This is done so as not to hurt attendance at the stadiums. Most games are shown in the evening through video-tape after they have been played in the afternoon.

Stations are run by four large groups, the most important being the Associadas, owner of 18 stations. Emissoras Unidas owns four, Globo and Excelsior own three each, and the remaining seven belong to private independent organizations. With such diversity of ownership, it is to be expected that the laws regulating the amount of advertising on tv might be difficult to enforce. They call for a maximum interval of five minutes for commercials, but some stations go over the minimum by as much as 10 minutes.

Viewing is at fairly high levels on the average day. Stations are on the air from noon to midnight, and viewing runs about 20-40 per cent during the afternoon, but rises to 75-85 per cent during the prime-time hours of 6-10 p.m. After 10, the sets-in-use figure is 50-60 per cent. Several stations have begun presenting feature movies at 10 p.m. in direct competition with the movie houses in order to improve ratings in the late hours.

Canada

Toronto—Some 10 months after the Fowler Committee report rocked Canadian broadcasting, the status is still quo. Through the office of the Secretary of State, a "white paper" on broadcasting is being drawn up and should



be issued momentarily. The paper will give the government's views on some of the Fowler proposals, and advance word is that a key proposal—to replace the Board

of Broadcast Governors and the board of directors with a single regulatory authority—is *not* being considered.

One thing the white paper will propose is some sort of long-term financing that would permit the Canadian Broadcasting Corp., a publicly-owned corporation, to plan further ahead on its operating expenditures. At present, the CBC gets its money partly from advertising revenues, but primarily from Parliament through annual grants. The corporation is asking for financing over 10-year periods, but the official proposal will probably be for five years, according to knowledgeable sources.

Another Fowler proposal being ignored is the idea that CBC limit its color tv programming until *all* Canadian homes are reached by black-and-white service. (Penetration now is at 95 per cent.) The network will be stepping up its colorcasting strongly in the fall, although it's estimated that there are only 10,000 color homes in the country, out of a total of 4.5 million tv homes. Thus far, all color broadcasting equipment and receivers have had to be imported from the U.S. since color sets cost about 20 per cent more in Canada than in the U.S., and the average Canadian's wage is considerably below that of the American worker, so the cost of a color set is often prohibitive. Three firms, however, are setting up production lines in Canada so that at least part of the receivers sold in the market can be assembled domestically.

The all-commercial CTV network also will go more strongly into colorcasting in the fall. This network became unique in the world this past March when it was reorganized as the first television network to be owned by the stations (11) that comprise it. (This action, which was approved by the Board of Broadcast Governors, again was contrary to a Fowler Report proposal.) CTV will increase its number of weekly broadcasting hours from 23 to 65, starting with the new fall season, and should be about 90-per-cent color.

While the policy of requiring that at least 55 per cent of all programming must be of Canadian content continues in effect, there seems to be no immediate action on the idea of reducing the amount of imported American programs. (CBC president J. Alphonse Ouimet has talked of cutting imports by one-third over a five-year period.) CTV, which is almost tripling its broadcasting hours, is buying a great many new U.S. programs—*Star Trek*, *The Monkees*, *T.H.E. Cat* and *The FBI* among them—but contends that its ratio of imported to domestic productions will remain the same. (CTV as a network has no studios, does no production; its programs are produced by the partner stations individually, and the network officials decide which shall be microwaved to the 11 markets covered.)

Both the CBC and CTV networks continue to sell pro-

grams primarily to "sponsors" who buy hours or half hours on a weekly or alternate-week basis. While the CT has had a number of participating programs since its inception, CBC has recently opened two programs only to participation sales. Even the network's feature film presentation on Friday night has been sold in hours and half-hours. Unlike the case in the United States, where programs are so expensive that few advertisers can afford to sponsor them, many clients can afford the cost of sponsorship here. This is, of course, partly because Parliament supplies funds for CBC operation, and partly because the prices charged by American program sellers are within reason. These factors hold down the price asked of advertisers, and both CBC and CTV are largely sold-out each season.

On the programming front, one show that has caused much comment and reaction is the CBC *Seven Day* weekly look at the news. The program blends satire with unusual news reporting, and recently provoked viewers into forming picket lines outside tv stations in protest over the dismissal of the two "hosts" of the series. CBC officials, who find themselves in a state of limbo as they await the "white paper" recommendations, were appreciative of the fact that the public at least could still spring into immediate albeit hot-headed activity. "After the white paper," said one CBC executive "perhaps we'll be able to get on with some work, too."

One form of work that is going on is the construction of CBC's International Broadcasting Centre at Montreal, a radio-tv film facility that will be heavily used during the upcoming *Expo 67* festivities during Canada's Centennial Anniversary next year. Unlike the buildings used as communications and broadcast centers at recent World Fairs and similar events, the Center will be a permanent facility.

Colombia

Bogota—Colombia's second television station, Tele-Bogota, the "tiger station with a surprise for every night of the year," on channel 9 began operations Jan. 14. The station transmits to the Bogota city area and the neighboring districts of Huila and Tolima. The station, an affiliate of ABC International, is on the air from 6:30 p.m. to 10:30 p.m., using 70 per cent for film programming and the remaining 30 per cent for live presentations. It is owned by the government and its programming time is leased to Producciones Tecnia, a private operation. Programs on the new station, unlike those on government-operated Radiotelevisora Nacional, have a heavier emphasis on light entertainment. Radiotelevisora Nacional is on the air daily from 8 a.m. to

p.m. with government-operated educational television programs. It has one main station in Bogota and 15 repeater stations that serve the entire country. Beginning at 4 p.m. and lasting until 11:30 the time is leased at, similar to Tele-Bogota. A new local station, similar



Tele-Bogota, is scheduled to go into operation in October or November to serve the city of Medellin northwest of Bogota.

Recently, the National Federation of Coffee Growers of Colombia negotiated an exchange with Yugoslavia in which the Federation received 100,000 Yugoslavia-made Philips tv sets in exchange for several shiploads of Colombian coffee of equal total value. The sets were then sold in Colombia at a price roughly equivalent to the cost of a tv set in the U.S. The set total for the country now is in the neighborhood of 410,000.

Advertising on Colombian television is limited to three minutes every half hour, with spots at the beginning, the end, and one break. For one-hour programs, there can be three one-minute breaks with one-minute spots at the beginning and the end for a total of five minutes. Nevertheless, the restrictions can be easily waived by the payment of additional fees. The major advertisers are the national lotteries, Nestle products, Philips, Gillette, and airlines.

There is a growing number of live shows on Colombia. The most popular programs are a live comedy sponsored by Nestle and a live variety show sponsored by Philips. In spite of a growing nationalism about tv, the U.S. imports are very well liked. Among the favorites are *Lassie*, *Bat Masterson*, *Bonanza*, *Perry Mason*, *Ben Casey*, and *Dr. Kildare*. Local news shows are very popular. They draw their material from local sources, U.S. wire services, and the U.S. Information Service. The educational programs, produced by the government during the daytime, are having a growing influence.

Czechoslovakia

Prague—The sale of imported television sets from Japan in the last few months has added an entirely new dimension to viewing here. The Czechoslovakian people, among the most ardent weekenders in Europe, can now take their programming with them. This development brings the total number of television sets to 2,875,000, an increase of more than 500,000 since the beginning of the year.

Despite the fact that the Czechs do not have as much experience in television as do the Americans or the British, the general level of play production—dramas and comedies—is considered outstanding. One of the reasons for this is that in this city alone there are over 20 legitimate theatres running 40 weeks of the year—giving the television producer a large reservoir of acting, writing and directing talents to choose from. Also heavily emphasized in Czech television are sports presentations, usually live, of all the important events throughout Europe.

Commercials are becoming an important source of revenue on this government-owned service. Advertisers from Great Britain, France, West Germany, Japan,



Sweden and the Netherlands helped to account for a 40 per cent increase in business over the past six months. The British Gillette Corporation was so successful with its television campaign that the demand exceeded supply and its commercials had to be taken off the air until production could catch up.

Partly because of this success, and because of the growing influence of tv, Czech authorities are presently considering increasing the broadcast day to 10 hours.

France

Paris—Although there is little fanfare about it, the supposedly non-commercial French television networks stand to take in about \$10 million from advertising this year. How is it possible, since no brand names or individual firms are permitted to appear on the air? The



answer is that for several years, advertising has been permitted for certain categories of product: "Drink coffee" . . . "Buy wool" . . . "Use electric appliances," etc. The various trade organizations behind these classes of products pay up to \$6,000 for 90 seconds of time, and the commercials are well sold in four-and-a-half-minute blocks three times a day on network One, twice a day on network Two.

The feeling is growing that brand name advertising will be introduced any moment now, for a number of reasons. Among them is the poor financial picture in which the government-owned tv networks find themselves. Even the present advertising money on top of a \$15 license fee paid annually by each set owner is not enough for adequate financing. Then, there is the idea that President de Gaulle is not too happy about the stand against his reign taken by most of the national newspapers, and he wouldn't be adverse to giving the papers some real competition for their advertising dollars. As it is, the papers have found their circulation steadily increasing in the past few years as television stimulated interest in current affairs. It must be noted also that de Gaulle has taken a much more understanding view of tv's power (and problems) since he successfully used it as a major campaign tool last December.

Since that time, the government has permitted opposition journalists and speakers to appear more frequently on the home screens in such *Meet the Press* type of

programs as *Face to Face*. In reports on parliamentary debates, the opposition is likewise given more air time but since previously anyone remotely anti-de Gaulle had been *completely* suppressed, the liberalization moves still don't add up to much. Slanting in the choice of subjects reported in the news and the presentation of foreign events continues to have a blatantly Gaullist bias. Some excellent cultural features and occasional dramatic productions are turned out in spite of the enforced slanting.

The French ORTF national tv system is gaining additional experience with the ways of brand and product advertising through its connection with the "Community of French-Speaking Televisions." This groups the ORTF, Tele Monte Carlo, Tele Lux and the Belgian, Swiss and French-Canadian systems in a cooperative exchange and network. Some 300 advertisers—including Colgate Palmolive, Gillette, Cinzano, Oreal cosmetics—make use of the service. The French ORTF is reported to have tried to impose itself as the chief partner, and discriminated against the five smaller members, which formed an unofficial "pool" to purchase foreign tv films.

What are the seven million sets in France tuned to? The big craze in programming now is *Palmares des Chanson (Song Prize List)*, which features popular songs and a contest that pays a lucky winner \$4,000 each week. About 800,000 letters are submitted by viewers trying for the prize. With new transmitters in operation, about 70 per cent of the viewers can now receive the second channel, which is experimenting with uplifting programs: one for the housewife that introduces her to art and culture; another about the nation's 16 million young people that follows their pursuits with a somewhat moralizing camera's eye.

American programming is on the decline, although *The Untouchables* remains a top show as it has been for five years, and *Bonanza* and *Get Smart* are also popular. In the children's field, U.S. cartoons account for 85 per cent of that programming category; and American films account for about 60 per cent of all the feature films shown. Mack Sennett, Charlie Chaplin, Laurel & Hardy are all good for long runs.

Movies on tv have cut into box-office returns at theatres, but the heavy taxes on theatre tickets can also be blamed for the decline. In other media, radio appears to be doing satisfactorily with news, music and games as its chief programming, and the newspapers are doing well, although they're all admittedly anxious about the introduction of advertising on tv. The most-read publication in France these days on a weekly basis is *Tele Sept Jours*, which gives details on the upcoming week's tv programs. Its circulation is two million. So if Frenchmen aren't watching television, they're reading about it.

Germany

Frankfurt—The worriers who were crying “saturation” at the 10-million set count in West Germany have taken an amazed second look at this country’s tv growth. The current number of sets (with a population of 59 million) is hovering over the 12-million mark. And, with color



television set to start via limited programing in August 1967, the manufacturers are expecting to sell 100,000 color sets by the end of next year, at a cost of at least \$600 each.

The two government-run networks are rigidly controlled as to their programming, but late last year the nine stations that make up the First Network expanded their service by offering cultural and international-themed programs to their local audiences over a different channel. This “third program” on the Frankfurt station, for instance, consists of news, documentaries and courses in how to speak Russian; the Munich outlet is offering courses in English, Italian, first aid, automobile repair and mountain climbing.

Local programming is carried without commercials, and during the hours that no network service is available. In Germany, commercials are permitted only between 6-8 p.m., and both the First and Second Networks are sold out. Last year in those few hours only, income from commercials on the two services was about \$119,000,000. That total is expected to be topped by about \$30 million more in 1966.

The increased advertising revenue is almost a necessity for the three-year-old Second Network, which is heavily in debt because of its initial administration and production costs. It is currently constructing a \$3-million television center to combine all its facilities under one roof.

Besides the sales of commercials, the stations have another major source of revenue. Every one of the country’s set owners is registered, and obliged to pay the German Federal Post Office (through the daily mailman) a monthly fee of \$1.25 for the privilege of viewing the shows.

Last year, about \$43.5 million of this income went to the Federal Post for maintaining the transmitters, the First Network received \$82 million and the Second Network got \$39 million.

The Second Network recently was attacked on a novel plan—it wanted to use a series of television commercials as an early morning test pattern, showing newly-made tv spots free of charge, so that the major advertisers and their agencies could have a look at what the competition had coming up. (Regular programming here starts only in the late afternoon five days weekly, with weekend shows from mid-morning on.)

However, there were loud cries of protest from the newspaper publishers, who objected to the free runs, and who last year put in an unsuccessful bid to take over the debt-ridden Second Network. Some of the agencies also objected to the idea and it was dropped. While the major portion of the German ad money still goes to newspapers and magazines, television now accounts for about 19 per cent, and competing media are always bitter in their attacks.

West German television is considered a prime market for testing new products for entry into this country alone or for the Common Market, because the nine stations of the First Network can be bought separately. The Saarland station and West Berlin are considered ideal tv test markets. The Saar has a high population of workers in the coal and steel industry, earning good wages and receptive to new ideas that will make their lives more pleasant or easier. West Berlin, of course, is a completely isolated “West German” city stuck in the East German enclave, and therefore is free of “outside” advertising impressions.

Dow Chemicals, for instance, recently introduced Saran Wrap in a trial on West Berlin television. “We tried television because the viewers have to see how Saran can be used, and tv is the only medium that can demonstrate it,” a Dow executive noted. Results were overwhelmingly positive, and it’s now planned to introduce Saran throughout the country, via a television campaign.

In programming, political broadcasts and interviews make newspaper copy for weeks following the shows. Television has recently done a superb series of programs about North and South Vietnam, and has assigned a team to do a two-part report on Red China, the first ever made for screening in Germany.

Production is underway on *West Germany Seen Through Foreign Eyes*, with top journalists of various European tv stations invited to give frank views on Germany. "Is the German cop a friend or a foe?" is the theme of the Swiss tv show of this series, while Austria—known here as "the land of the friendly waiters"—is investigating the labor situation in Germany, studying whether the workers are pleasant or surly in their relations to customers. And Czech TV is looking into the controversial "Leisure time in Germany," as the new-rich Germans in this booming economy turn to new outlets for their spare time and money.

Audience involvement with programming is clear from one example. Recently the West German tv outlet at Hamburg yanked a political satire titled *Hello Neighbor*, since it was felt that some of the skits were too barbed. Thousand of viewers protested, a record company rushed in to slice a platter of the banned skits, and a new lukewarm version of the show was on the air shortly after.

With television apparently considered too close a link to the sentiments of 59 million West Germans, the East Germans recently rejected a suggestion by the West German Parliament that the First Network carry as a first-time venture a discussion between political leaders of both halves of the severed land.

Color tv, slated to start in August '67, will be launched at the annual Radio and Television Exhibition in Berlin. Both networks will start with three-and-a-half hours of daily programming, plus a half-hour a week for commercials, during the late-afternoon and evening periods. Initial emphasis will be on plays and films in color, but it is hoped later to do on-the-spot color news shows and documentaries. A \$500,000 experimental laboratory for color television in Cologne is paving the way, and the stations are already starting to backlog some color shows.

Great Britain

London—The main innovation in British television so far this year has been the opening of the first pay-tv experiments in two boroughs of south London. If these are not going too well, it is not altogether the fault of the public, nor of the firm running them. The Government was so dubious about the value of pay-tv that it allowed trials only on a tiny scale, whereupon four of the five pay-tv pilot firms that had put in for licenses backed out. One going ahead is Pay Tv Ltd., a joint subsidiary of some big cinema and wire-relay interests. It is apparent that in Britain, unlike the United States, the cinema and commercial tv world decided to get control of pay-tv themselves rather than oppose it as a dangerous rival.

This they have done; and it will allow them, if they wish, quietly to "kill" it and so prove that it does not work. Pay-Tv Ltd. is expecting to lose £1m over the three-year trial. It shows mainly newish feature films and a few big "live" sporting events. So far it has only 4,200



subscribers in its little area, though it had aimed at 10,000 by May. The subscribers appear to be satisfied; but on such a small scale, this proves little. The future of pay-tv in Britain remains doubtful.

Second main event; the Government has decided to introduce color tv late in 1967, using the German SECAM system. This has been preferred to French PAL largely because it is much closer to American NTSC on which most early British work in this field had been based. Color at first will be confined to the second BBC network, BBC 2, partly because the system is on 625 lines, BBC 1 and Independent Television being still on 405. The ITV companies were indignant at being left out, as some of them had already put a lot of investment into color. But they angrily turned down a suggestion that they should sell some of their color programs to the BBC.

As in color tv, so in most other fields, it is the BBC that is making the running and attracting all the controversy these days. ITV, so much in the news three or four years back, now seems placid. The whole future of the BBC is in doubt. It is still deep in the red, even though the Government put the annual set license fee up last year from £4 to £5, to help pay for the extra costs of BBC 2. But the BBC's programs seem more adventurous than ITV's, and it is still creaming off most of the top talent from its rival.

The BBC continues to assert its vigorous political independence of the Government; just after the March elections it had a flaming row with Prime Minister Harold Wilson who considered, quite unjustly, that its election coverage had been slanted against him. There have even been suggestions that Mr. Wilson is about to break with a hallowed British tradition by trying to

(Continued on page 65)

Television around the world

A listing of receivers and a set-penetration figure country-by-country, exclusive of U.S. Armed Forces installations. The penetration figure used is based upon sets per thousand *people*, as there is no universal agreement on what constitutes a household. Sources include U.S. Information Agency, UNESCO, UPI, TELEVISION AGE correspondents, and others. For detailed information on installations and ownership, see World Radio Television Handbook.

Country	Population	Tv Receivers	Sets per 1,000 population	Notes (Systems, Line Standards, Frame Speeds)
NORTH AMERICA				
Bermuda	42,814	17,000	397	Cml., 525 l., 30 f.
Canada	18,928,000	5,400,000	285	Cml., 525 l., 30 f.
United States of America	191,334,000	73,000,000	382	Cml., 525 l., 30 f.
CENTRAL AMERICA & CARIBBEAN				
Barbados	242,000	4,500	19	Cml., 525 l., 30 f.
Costa Rica	1,338,000	42,000	31	Cml., 525 l., 30 f.
Cuba	7,203,000	550,000	76	Non-cml., 525 l., 30 f.
Dominican Republic	3,334,000	52,500	16	Cml., 525 l., 30 f.
El Salvador	2,501,278	31,000	12	Cml., 525 l., 30 f.
Guatemala	4,095,000	46,200	11	Cml., 525 l., 30 f.
Haiti	4,448,000	5,500	1.2	Cml., 525 l., 30 f.
Honduras	2,008,000	8,500	4.2	Cml., 525 l., 30 f.
Jamaica	1,687,000	26,000	15	Cml., 625 l., 25 f.
Mexico	38,416,000	1,900,000	49	Cml., 525 l., 30 f.
Netherlands Antilles	198,000	25,000	126	Cml. (owned by gov't., leased to private operators), 625 l., 25 f.
Nicaragua	1,541,000	11,000	7.1	Cml., 525 l., 30 f.
Panama	1,177,000	110,000	9.3	Cml., 525 l., 30 f.
Puerto Rico	2,349,544	375,000	160	Cml., (also reaches Virgin Islands), 525 l., 30 f.
Trinidad & Tobago	894,000	25,000	28	Cml., 525 l., 30 f.
Virgin Islands	32,099	7,000	218	Cml., 525 l., 30 f.
SOUTH AMERICA				
Argentina	21,762,000	2,000,000	92	Cml.; one gov't. semi-cml. station in Buenos Aires, 625 l., 25 f.
Brazil	77,521,000	4,000,000	52	Cml.; one gov't. non-cml. station in Brasilia, 525 l., 30 f.
Chile	8,181,000	57,000	7.0	Non-cml., 625 l., 25 f.
Colombia	15,098,000	410,000	27	Cml., 525 l., 30 f.
Ecuador	4,726,000	37,000	7.8	Cml. in Guayaquil; non-cml. in Quito, 525 l., 30 f.
Peru	10,365,000	225,000	22	Cml.; one gov't. non-cml. station in Lima, 525 l., 30 f.
Uruguay	2,556,000	185,000	72	Cml.; one gov't. non-cml. station in Montevideo, 525 l., 30 f.
Venezuela	8,144,000	510,000	63	Cml.; one gov't. non-cml. station in Caracas, 625 l., 25 f.
WESTERN EUROPE				
Austria	7,171,000	725,100	101	Limited cml. (cmls. grouped in program breaks between 7-8 p.m.), 625 l., 25 f.
Belgium	9,228,729	1,797,000	195	Non-cml. (French, Flemish language services), 625 l., 25 f.
Denmark	4,654,000	1,236,000	266	Non-cml., 625 l., 25 f.
Finland	4,542,000	733,100	161	Limited cml. (cmls. run before and after prime time), 625 l., 25 f.
France	47,853,000	7,000,000	146	Non-cml., 819 l., 25 f.
Germany (West)	55,430,000	12,000,000	216	Limited cml. (cmls. run between 6:25-8 p.m.), 625 l., 25 f.
Gibraltar	24,502	5,100	208	Cml., 625 l., 25 f.
Great Britain & No. Ireland	52,834,229	15,500,000	293	Two non-cml. BBC channels, 405 and 625 lines; one ITV cml. channel, 405 l., 25 f.
Ireland (Erie)	2,841,000	371,000	131	Limited cml. (cmls. run every 15 minutes 8-11 p.m.) 625 l., 25 f.
Italy	50,457,000	6,557,400	130	Limited cml. (cmls. grouped throughout evening), 625 l., 25 f.
Luxembourg	322,000	31,000	96	Cml. (reaches audiences in France and Belgium), 819 l., 25 f.
Malta	329,763	29,500	89	Cml., 625 l., 25 f.
Monaco	22,297	15,000	673	Cml. (reaches audiences in France), 819 l., 25 f.
Netherlands	11,967,000	2,245,100	188	Non-cml., 625 l., 25 f.
Norway	3,667,000	490,000	134	Non-cml., 625 l., 25 f.
Portugal	9,039,000	181,900	20	Cml., 625 l., 25 f.
Spain	31,077,000	2,000,000	64	Cml., 625 l., 25 f.
Sweden	7,604,000	2,100,000	276	Non-cml., 625 l., 25 f.
Switzerland	5,810,000	700,000	120	Limited cml., 625 l., 25 f.

*Less than one per cent. Key: Cml., commercial; l., lines; f., frames.

Television around the world

Country	Population	Tv Receivers	Sets per 1,000 population	Notes (Systems, Line Standards, Frame Speeds)
EASTERN EUROPE				
Albania	1,711,000	1,000	*	Non-cml., experimental, 625 l., 25 f.
Bulgaria	8,078,000	187,900	23	Non-cml., 625 l., 25 f.
Czechoslovakia	13,951,000	2,875,000	206	Limited cml., 625 l., 25 f.
Germany (East)	16,024,000	3,217,000	201	Non-cml., 625 l., 25 f.
Hungary	10,088,000	833,000	83	Non-cml., 625 l., 25 f.
Poland	30,691,000	2,400,000	78	Non-cml., 625 l., 25 f.
Rumania	18,813,000	452,000	24	Non-cml., 625 l., 25 f.
USSR	224,764,000	17,000,000	76	Gov't. cml., 625 l., 25 f.
Yugoslavia	19,067,000	577,400	30	Non-cml., 625 l., 25 f.
NEAR EAST				
Aden (Federation of S. Arabia)	1,160,000	10,000	8.6	Cml. (Arabic, English services), 625 l.
Cyprus	589,000	14,800	25	Non-cml. (English, Greek, Turkish services), 625 l., 25 f.
Iran	22,182,000	110,000	4.9	Cml., 525 l., 30 f.
Iraq	6,732,000	177,000	26	Limited cml. (cmls. in breaks 6:30-11 p.m.), 625 l., 25 f.
Kuwait	321,621	48,000	149	Non-cml., 625 l., 30 f.
Lebanon	1,646,000	135,000	82	Cml. (reaches audience in Israel), 625 l., 25 f.
Saudi Arabia	7,000,000	31,000	4.4	Non-cml., 525 l., 30 f.
Syria	5,251,000	66,000	13	Non cml., 625 l., 25 f.
Turkey	30,256,000	1,600	*	Non-cml., experimental, 625 l., 25 f.
AFRICA				
Algeria	10,784,309	150,000	14	Non-cml., 819 l., 25 f.
Congo (Brazzaville)	820,000	1,500	1.8	Cml., 625 l., 25 f.
Ethiopia	21,000,000	2,000	*	Non-cml., 625 l., 25 f.
Gabon	453,000	1,200	2.6	Non-cml., 625 l., 25 f.
Ghana	7,340,000	2,000	*	Non-cml., 625 l., 25 f.
Ivory Coast	3,410,000	2,200	*	Cml., 625 l., 25 f.
Kenya	8,847,000	11,500	1.3	Cml., 625 l., 25 f.
Liberia	1,310,000	3,500	2.6	Cml., 625 l.
Mauritius	701,000	4,100	5.8	Cml., 625 l.
Morocco	12,360,000	30,000	2.4	Non-cml., 625 l., 25 f.
Nigeria	37,213,000	30,000	*	Cml., 625 l., 25 f.
Reunion	360,000	2,000	55.5	Limited cml., 625 l., 25 f.
Rhodesia	4,013,000	39,200	9.8	Cml., 625 l., 25 f.
Senegal	3,400,000	500	*	Non-cml., 625 l., 25 f.
Sierra Leone	2,450,000	1,050	*	Cml., 625 l., 25 f.
Sudan	12,831,000	11,000	*	Cml., 625 l., 25 f.
Tunisia	4,500,000	7,500	*	Limited cml., 625 l., 25 f.
Uganda	7,200,000	5,300	*	Cml., 625 l., 25 f.
United Arab Republic	27,285,000	450,000	16	Cml., 625 l., 25 f.
Upper Volta	4,500,000	1,000	*	Cml., 625 l.
Zambia	3,410,000	13,000	3.8	Cml., 625 l.
FAR EAST				
China	700,000,000	100,000	*	Non-cml., 625 l., 25 f.
Guam	67,044	15,000	324	Cml.
Hong Kong	3,592,000	49,500	14	Cml., closed-circuit (Chinese, English services), 405 l.
India	449,381,000	3,000	*	Non-cml., 625 l., 25 f.
Indonesia	97,765,000	45,300	*	Non-cml., 625 l., 25 f.
Japan	95,899,000	21,000,000	219	Non-cml. network (NHK), 130 cml. stations, 525 l., 30 f.
Malaysia	8,292,700	58,000	7	Cml., 625 l.
Okinawa (Ryukyu Is.)	908,000	123,000	135	Cml., 525 l., 30 f.
Pakistan	98,612,000	1,900	*	Non-cml., 625 l., 25 f.
Philippines	30,241,000	240,000	7.9	Cml., non-cml. university station in Manila, 525 l., 30 f.
Singapore	1,687,000	72,000	43	Cml., 625 l.
South Korea	24,994,117	55,000	2.2	Cml., 525 l., 30 f.
Thailand	28,835,000	250,000	8.7	Cml., 525 l., 30 f.
Taiwan	11,301,656	68,000	6.0	Cml. & gov't. non-cml. station, 525 l., 30 f.
AUSTRALASIA				
Australia	10,916,000	2,500,000	229	Gov't. non-cml. network, 23 cml. stations, 625 l., 25 f.
New Zealand	2,538,000	445,000	177	Cml., 625 l., 25 f.

*Less than one per cent. Key: *Cml.*, commercial; *l.*, lines; *f.*, frames.

LET'S MAKE A DEAL

What's new in programming in 1967? Not much in content, but it could well be the start of a new method of getting new shows on the air. As shows get longer there is less chance of total sponsorship of a weekly series an hour or more in length. Most of these shows, with the occasional exception of the *Chrysler/Bob Hope Hour* or the *Bell Telephone Hour* or fully sponsored specials, are spot carriers. Even the half-hours are generally co-sponsored. Despite all of these facts the deals for advertisers are pouring in as they haven't for years.

There are several reasons for this revolution—or revolution, depending on which side you're on. Reason number one is *waste*. The practice of ordering an excessive number of television pilots, many of which have no chance of ever getting on a network, is a practice which has been decried in this column and everywhere else in the television market place. Millions of dollars of pass-on costs have been loaded on successful shows to pay for this waste. The revolt has now reached the volcanic stage.

Most pilots are financed in one of the following ways (per half-hour unit):

- (1) Advertisers pay the entire costs in exchange for part ownership, or control, or long-range contacts.
- (2) Advertisers pay a token amount—\$50,000 or 100,000 for the same privileges, and the producers pay the rest.
- (3) Networks pay \$100,000 for half-ownership of a series, and the producer pays the rest.
- (4) Producers spin the pilot off an existing series and just pay for it outright.

The trouble with this system is obvious. Pilots cost the producer \$225,000 or more for starters. That means each half-hour unit, even if successful, costs the producer at least \$125,000 which he could not recoup for many years. The grim facts are that the odds were heavy that the pilot would not be sold and that unsold pilots must be charged against sold pilots. This made the actual amount to be recouped close to \$1,000,000 in most companies.

Perhaps the most painful truth of all, however, is the grim fact that the networks extravagantly ordered many more pilots than good judgment justified—often simply in order to counter the type of pilot being prepared by a competitor.

So far as the advertisers are concerned, many large investors—Lever, Bristol Myers, Procter & Gamble, General Foods, Phillip Morris, etc.—partially paid for and hopefully pledged sponsor support to pilots, which were flatly rejected by the networks. This had

disastrous psychological effects on future deals which did not guarantee a time period. The first rule of production is not to make a show commitment unless you have a place to distribute your vehicle, whether it be theatrical motion pictures, legitimate drama, or television.

In a mess is opportunity. The new season is far from over but the following facts are now emerging:

(1) Most production companies have refused to make any pilots unless they are paid full price—or at least \$200,000 for the pilot. Many smaller companies just honestly can't afford the investment.

(2) The networks are joining hands with advertisers to pay jointly for pilots. This insures serious consideration of a pilot in relation to a specific time period. The bait for advertisers is prices set for five years or more, in case the show is a hit, and the options and control that come with sponsorship from the pilot stage. The thought of network investment on a more conservative basis is appealing to sponsors who have been badly burned with promises.

(3) Large and small producers are working out deals that involve theatrical motion picture rights, coincidental with a pilot, that give the advertiser a chance on a broader scale to get his investment back and even a chance at a profit if the motion picture goes.

Whichever of these plans is exercised, the promises of a better shake for everybody are healthier than since the beginning of television. The wild days appear to be behind the long-suffering producers, many of whom were about to write off television as a bum risk with little hope of pay-off commensurate with investment.

The other bait is the hope that motion pictures will be scarce and that television will have to go back to the



half-hour form or the hour form, with more individual sponsorship and the ability to promote television with sales forces and dealers. The scatter plan is scientifically attractive but lacks glamour and dimension to many advertisers.

The promise is there for advertisers to go back to the days of entering into the production plans of a show, develop and promote it and stick with a proper environment, with properly integrated commercials and a degree of real ownership. It is entirely possible under the present climate that them days is back.—J.B.

DIVERSIFICATION MOVE?

That half-million-dollar CBS Television project, designed to bring original (and even meaningful) drama back to television has opened up the fascinating question of whether the diversification-minded management is looking to other fields at the same time.

The initial outlay is designed to encourage writers to work on original dramas expressly for television. But the possibility of adapting these dramas to other entertainment media—the feature film and the legitimate theatre—was not entirely ruled out by Michael H. Dann, CBS-TV vice president—programs. Mr. Dann stressed that “our first responsibility must be to attract writers to television.” He allowed, however, that “very often a great drama in one medium could be effective in another.”

A film version of any one of the television dramas could be done at CBS' Studio Center in Hollywood. And, of course, the corporation is no stranger to the legitimate theatre. But this would only happen, Mr. Dann stressed, after “the drama was done on television live as the best possible tv.”

CBS is prepared to pay up to \$25,000 for every drama commissioned. John T. Reynolds, president of the television network, noted that the response to *Death of a Salesman* was such that it was apparent that there was a growing interest on the part of sponsors to become associated with such productions.

The dramas are to be presented once a month (and can run as long as two hours) in prime time beginning this fall. And, of course, the network is prepared to present them, if necessary, without sponsorship.

SCREENING ROOM

In the highly competitive business of tv commercials production, it's not often you see arch-rivals being polite to each other. “Andre Moullin, meet Al Mendelsohn. Sam Magdoff,

meet Lee Savage. Jerry Ansel, meet Eli Feldman.” And so on. Two score of the notables of tv commercials production trooped, all a-beaming, through the new layout of the broadcast production department of Ted Bates & Co.

At the opening of the Bates 10th-floor spread in the 666 Fifth Avenue building, proud host Robert Margulies, Bates' senior vice president, broadcast production, took gaggles of guests on a tour of the new facilities: two big, well-designed 35-mm screening rooms, a pair of 16-mm and closed-circuit screening rooms, angled out from a commodious projection room with superb equipment—Cine-meccanico projectors, for example—all surrounded by producers' offices, with at the western extremity, a sound recording and mixing studio. The assembled producers seemed to like what they saw, but the acid test of course will be client reaction. Presentation-wise, the Bates layout looks tops for interlock unveilings.

IT'S ABOUT AMERICA

The months of suspense are drawing to a close. Now it can be revealed that the Assiduous Assyrian, the Sublime Syrian, the Prince of Pop and Keeper of the All-American Symbols and Seals, in short, none other than Fred Mogubgub, the Grand Mufti of the High-Density Commercial, is . . . Going! Now!! to make *The Feature Film*, funds for which have long been solicited by means of a three-story high sign enlivening West 46th Street, two short blocks from that Mecca of the Creative Agency Producer, Fred's office.

As first announced in these pages, the sign sighs, “Why doesn't someone give Mogubgub Ltd. two million dollars to make a movie?” The grabber in the sighing sign is a Mogubgub-designed three-story high Harlow, an Ultimate Consumer.

First it came in trickles of nickels and dimes, and even in pennies, but now the goal seems nigh. The Money Is Coming In. The economic multi-

plier in this fund-raising success story is none other than Wonder Woman, reincarnate in the flesh of actress Georgette Rady, who has been hitting the average john right where he lives—in his small change pocket.

Miss Rady, costumed as Wonder Woman and handbills in hand, has been eliciting pledges and other promises from lunchtime speculators avid for a go at movie glamor and grosses. At noontime the five-foot-two Amazonian strolls through the corridors of Wall Street, “where the money is.” After sundown, she's been picketing the flossy foreign movie-showing cinemas of Third Avenue, carrying a sign protesting the two-buck mass underwriting of Cinecitta and cinema-verite, to the losses of homemade art.

Meanwhile, back at Mogubgub Ltd., the phone keeps ringing. “They all say they're millionaires,” said Fred, “and they want a script.” A script? “It's about America,” says Fred. “What would happen to this country if the symbols went—if Mount Rushmore was lost, the Statue of Liberty blown up? Would the stock market crash?”

A visitor suggested to Mr. Mogubgub that a Campbell's Soup can, as literally interpreted by Andy Warhol, might be as valid a symbol of America today as Mount Rushmore, the Washington Monument, or *Liberte Eclaircissant Le Monde*. Mr. Mogubgub found the suggestion incredible.

Faalty to Iconology and Symbology notwithstanding, *The Money Is Coming In*. Wonder Woman will continue to wander the streets until the gong rings on the \$2-million goal. And, says Fred Mogubgub, “We are going to make the movie.” He hopes to do things in film that have never yet been successfully attempted. “We'll show people what can be done with a camera,” Mr. Mogubgub said. He added that the project has solid backing from the people in the agency and commercials businesses. Presumably, they are also concerned

about the survival of the National symbols.

ON THE DOTTED LINE

Seven Arts chalked up sales of its *Man in Space* specials here and abroad. The six hours in the series went to WNYS-TV Syracuse (with General Electric fully sponsoring) and WILX-TV Jackson, Mich. In Canada, five of the specials were bought by CJCH-TV Halifax and CJCB-TV Nova Scotia.

In other action, WKAQ-TV San Juan bought *Marine Boy*, 26 half-hour color series, earlier sold in five other Latin American countries: Argentina, Brazil, Uruguay, Venezuela and Curacao. Seven Arts' series of 13 *Boston Symphony* concerts went to Ireland, to Telefis Eireann, and to England, to Pay-TV Ltd., London. BNT-TV St. John's bought *Big Night Out*; and *Out of the Inkwell* cartoons went to Aramco (Arabian American Oil Co.) for its tv station in Saudi Arabia.

Back home, WNEM-TV Flint-Bay City-Saginaw bought three series: *Discophonic Scene* (13 60-minute shows); *Night Train* (26 60-minute rhythm & blues shows), and *Marine Boy*. KOB-TV Albuquerque bought *Big Night Out*; WISH-TV Indianapolis took *The Professionals* half-hour; WVEC-TV Norfolk took 100 *Out of the Inkwell* cartoons, and *The Gypsy Rose Lee Show* was renewed by KVIQ-TV Eureka.

Marine Boy went to four more markets, under sponsorship of Frisch's Big Boy Restaurants: WLW-Cincinnati, WLW-D Dayton, WFTV Orlando and WPSD-TV Paducah. Deal was made by the Rollman agency. The series, now with a 19-market lineup, is due to kick off this September.

Meanwhile, Seven Arts made its second network score, with sale of *Boston Symphony* special package to NBC-TV, telecast of a two-hour concert from Tanglewood live on August 14. It will be the first live telecast of a Tanglewood concert, and the first colorcast of a Boston Symphony concert. NBC News commentator Edwin Newman will narrate the event. Last winter, Seven Arts sold a *Nutcracker* performance

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to CBS-TV for network showing.

ABC Films added eight stations to the *Girl Talk* lineup, and secured renewals from 15 outlets. The new takers: WCPO-TV Cincinnati, WHBQ-TV Memphis, WQAD-TV Moline, WFMY-TV Greensboro, WSJV-TV South Bend, WLYH-TV Lebanon, WSBA-TV York and WAGM-TV Presque Isle. Renewing the gab strip were KPTV Portland, WGN-TV Chicago, WHP-TV Harrisburg, WSOC-TV Charlotte, WRoc-TV Rochester, WRCB-TV Chattanooga, WHIO-TV Dayton, WJXT Jacksonville, WPRO-TV Providence, WXYZ-TV Detroit, WHC-TV Pittsburgh, WAVY-TV Norfolk, KXLY-TV Spokane, WABI-TV Bangor and WNAC-TV Boston.

Meanwhile, ABC Films tallied 30 markets for *Midwestern Hayride*, country & western show produced by AVCO Broadcasting. The series is now on from coast to coast.

Triangle Stations' syndication arm, Triangle Program Sales, has three series in advertiser-syndication lineups, and two going directly to network. The station-by-station buy-

ers are Johnson Outboard Motors, Chevron Oil, and Fram Corp. Johnson is bankrolling the Miami-Nassau powerboat race in 110 markets; Chevron is footing the bill for telecast in a score of Eastern markets of the Bridgehampton auto races. Last year Chevron backed the event, and also the Triangle coverage of the Elkhart Lake races, in 21 markets. Fram Corp. bought last year's Riverside and this year's Sebring go-arounds for telecast this year in 150 markets.

Meanwhile, Colgate continues its road-work with *Step This Way*, stretching the original lineup of 16 out to 29 more stations, total tally of 45.

Network sales were to ABC-TV for two events to go in that network's *Wide World of Sports*: the USAC championship auto race at Langhorn, and the '66 National Parachuting Championships. For eventual network placement, Xerox for the second year bought the Watkins Glen Grand Prix coverage, and Du Pont took *The American Challenge*, special covering the grand prix events in Europe — Nurburgring, Targa Floria, Le Mans, etc.

All told, Triangle emerges as the grand programming source in sports car racing, covering some 25 events in the U.S. alone each year, and a dozen more around the world.

Away from the pits, Triangle sold *Podrecca Piccoli* Theatre to WLUK-TV Green Bay, KLBK-TV Lubbock and WLUC-TV Marquette.

Onto the road, Triangle is syndicating *Blood on the Balcony*, film made 15 years ago in Europe recounting the life and death of Benito Mussolini. Narration by Gunnar Back of WFIL-TV Philadelphia has been tacked on, and newly-discovered footage inserted, as in one clip where Il Duce tries to teach his soldati to goose-step.

Trans-Lux reported a number of syndicated sales, with *Gigantor* going to KHTV Houston, *Top Draw* to WJCT Jacksonville and WDBJ-TV Roanoke, and several renewals: WHYN-TV Springfield for *The Mighty Hercules*, KFBC-TV Cheyenne for *Felix the Cat*, and KETC-TV for *The Magic Room*.

Overseas, Trans-Lux Tv International sold *Gigantor* to Television Wales and the West, *The Mighty Hercules* to Aramco (Arabian American Oil Co.) for Saudi Arabia, *Felix the Cat* to Nigerian Tv Service in Lagos, and *Hollywood Guest Show* to Western Nigeria Radiovision Service in Ibadan.

Also overseas, 20th Century Fox International sold five of its new-season network shows in Venezuela: *The Green Hornet* and *Men against Evil* (or *Heavy Squad*) went to Corporacion Venezolana de Television; *The Man Who Never Was* to Zurigue Asociados; *Wild Country* to Radio Caracas Tv, and *Time Tunnel* to Producciones Venezolanas de Tv. In Puerto Rico, 20th-Fox Tv sold *The Green Hornet*, *Heavy Squad* and *Time Tunnel* to WAPA-TV San Juan, and *The Man Who Never Was* and *Wild Country* to WKAQ-TV San Juan.

Batman went to Viet Nam, in a deal between 20th-Fox, ABC-TV and the Armed Forces Radio and Tv Network.

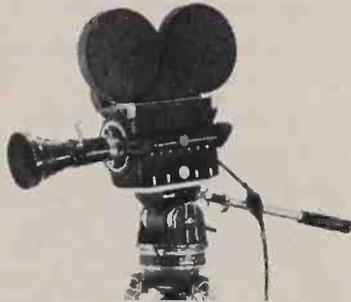
In Canada, 20th Fox Tv sold *Wild Country* to five stations, *Time Tunnel* and *The Green Hornet* to the CBC's nine owned stations. Also buying *Time Tunnel* were another five stations: CHCH-TV Hamilton, CFPL-TV London, CKVR-TV Barrie, CKCK-TV Regina and CHCT-TV Calgary.

Up in Alaska, National Telefilm Associates sold nine series to Midnight Sun Broadcasting's KTVA Anchorage: *It's a Great Life*, *This Is Alice*, *How to Marry a Millionaire*, *U. S. Marshall*, *Official Detective*, *Mantovani*, *African Patrol*, *Assignment Underwater* and *Lilli Palmer Theater*.

NEW AND NEWSY

Wolper Productions is putting a bundle of 24 documentaries into international syndication. The package includes *The Making of the President, 1960* and *The Making of the President, 1964*, each broken up into two hour-long parts, and a number of documentaries made for Xerox, Shulton, Procter & Gamble and other companies. Among the titles: *The Race for Space*, *Let My People Go*, *October Madness: The World Series*.

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The pilot of *Kimba*, a first run series produced for and distributed by NBC Films, will air on a number of stations this summer as a special. The deal was first set up with WPIX New York and KHJ-TV Los Angeles, and now stations in Philadelphia, Boston, Detroit and San Diego signed for the 52-episode half-hour color cartoon series, and are planning to "special" the pilot.

Storer Programs is producing and distributing a half-hour color version of *Divorce Court*. Jackson Hill, who wrote and produced the first series of 130 60-minute *Divorce Court* installments, is supervising the new series. The half-hours will be available in black and white and/or color tape.

TO THESE SHORES

Earlier this month CBS Films brought 21 of its overseas representatives to the U. S. for sales meetings in Hollywood and New York. Flying were Jorge Adib, superintendent of CBS Filmes do Brasil; Sylvia Vecker-Brunner, operations manager, CBS Europe; Edwin Francis Wyatt, branch manager, CBS Europe (Italy); Italo Cariola, sales manager, CBS Filmes do Brasil; Georges Chammas, Middle East representative; Frederick L. Gilson, director of sales, CBS Europe; Ron Hastings, business manager, CBS Films Canada; Claus Hobe, Canada; Doreen Penworthy, operations manager, CBS Ltd., and Max M. Kimental, branch manager, CBS Europe (Germany).

Also, Michael J. Kubeyinje, Africa; Robert C. Mayo, managing director, CBS Europe and CBS Ltd.; Max Neur, chief accountant, CBS Europe; Benigno Nosti, vice president and general manager of CBS Films' Latin American operations; Len Page, vice president, CBS Films Canada; William Gordon Palmer, secretary, CBS Ltd.; Jiro Sugiyama, assistant general manager, CBS Japan; Koreaki Takashi, vice president, CBS Japan; Marcel Teisseire, France; Neville Van Dyck, CBS Films Pty. Ltd. (Australia) and William Wells, managing director of CBS Films Pty. Ltd.

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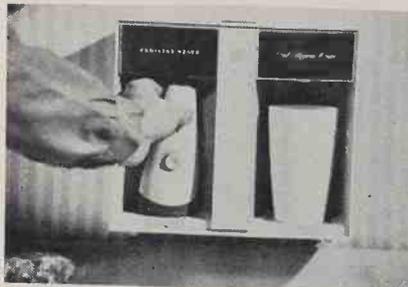
SANDLER FILM COMMERCIALS, INC., Hollywood

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FILMFAIR, NEW YORK

Hamilton Beach • Clinton E. Frank



SARRA-CHICAGO, INC.

KOA-TV Channel 4 • Denver



BANDELIER FILMS, Albuquerque

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Kool • Ted Bates



FILMEX, INC., New York

Jewel Food Stores • Earle Ludgin



WGN CONTINENTAL PRODUCTIONS, Chicago

Lipton Tea • SSC&B



TV GRAPHICS, INC., New York

QUICK CUTS

• The Sound Studios of Landco Labs have developed an eight-track tape machine for simultaneous projection of up to eight sound-element tapes for a commercial. Recently, the Landco subsidiary launched its "Quick-Track" process, a method of synchronizing soundtrack to film that can save a half-hour or more in the mixing process. The company uses a film loop that starts off with a two-foot tone zone, the end of which works as an automatic synch mark. With the new device, says Landco vice president Jack Schatz, from eight to ten separate sound elements can be mixed with the picture simultaneously.

• General Motors' half-hour industrial film, *Search* produced by Robert McCarty of Seneca Productions, won a CINE Golden Eagle and qualified as a finalist in the Venice Film Festival.

• Van Praag Productions took over the former Steve Allen (and Regis Philbin) Playhouse studio in Hollywood. The soundstage building is equipped with a permanent cyclorama, rear-projection facilities, and a turntable, along with insert stages, dressing rooms, hairdresser salon, and even a restaurant.

• Acme Film Laboratories changed its name to Acme Film & Videotape Laboratories, reflecting the growth in the company's videotape recording and dubbing activities.

• Marshall Flaum and Sherman Grinberg teamed up to make a number of tv specials and theatrical motion pictures. Mr. Flaum, who wrote, produced and directed the Xerox-Wolper special, *Let My Peo-*



Philip Cohan (r.) was named director of radio-tv programming, west coast, for N. W. Ayer & Son, Inc. He is congratulated by Ayer vice-president Thomas J. McDermott, recently named national tv-radio manager for the agency in New York. Mr. Cohan has been with Ayer in Los Angeles for a dozen years, and previously served CBS radio and tv in New York and Hollywood.

*ple Go, left Sam Spiegel's Horizon Pictures to set up the new company with Grinberg. The company is working on *The Bridge at Remagen*, from the book by Ken Hechler, and William Bradford Huie's *The Hiroshima Pilot*.*

• Max Katz, staff director at Focus Presentations, has a theatrical short now making the rounds: *The Pregnant Joker*.

ZOOMING IN ON PEOPLE

C. WYLIE CALDER was named southern division manager of Independent Tv Corp. Before joining ITC, Mr. Calder was with Ziv-United Artists as Southeastern sales manager, and before that, was with NBC Films and ABC Films. He headquarters in Columbia, S. C.

CHAD MASON was named southern division manager for American International Tv, working out of Tampa-St. Petersburg.

JULIAN SCHLOSSBERG joined Walter Reade-Sterling's tv division as an account executive. He had been with ABC-TV as an account executive.

ABC Films named OTIS L. (JERRY) SMITH as uhf specialist, to work with uhfs now on the air and those to arise in the future. He continues as Eastern division sales manager, a post he has held since 1964. Mr. Smith will help stations in programming, sales, promotion, etc.

JAMES M. FOX joined Harold Goldman Associates as executive story editor, in charge of scripts on a slate of 20 pictures that HGA plans to turn out in the next 15 months.

Desilu Productions appointed GARY MORTON as vice president in charge of live tv programming, working on development of live nighttime and daytime programming. He continues as production consultant on *The Lucy Show*.

DAVID RUSSELL was named director of tv-radio production at W.B. Doner and Co., Baltimore, in a quartet of appointments at the agency. He previously was with Doner's Detroit office as a creative supervisor. In the other appointments, senior producer BARRY WISEMAN was promoted to production manager of the tv-radio department, and FRED ROWLES and ROBERT MACGOWAN were named senior producers. Mr. Rowles joined Doner last year from Milner-Fenwick, Baltimore; Mr. MacGowan was previously a producer with Benton & Bowles, New York.

WALTER COOPER was named director-producer for tv and radio at Monroe F. Dreher, Inc., New York. With a background ranging from teaching languages and history to performing as a concert pianist, Mr. Cooper has turned out numerous commercials on everything from soft goods and cigarettes to utilities and electronics.

DON HOCKSTEIN and JOEL T. SQUIER joined the Chicago office of Foote, Cone & Belding as commercial production supervisors. Mr. Hockstein was formerly vice president and director of commercial production at Earle Ludgin, Chicago, and Mr. Squier for the past seven years was with Dancer-Fitzgerald-Sample, Los Angeles.

AT THE COMMERCIALS MAKERS

VPI Productions signed ART KANE to an exclusive contract, under which the noted still photographer will work on film assignments.

Lew Schwartz, Inc., has teamed up with Del Sol Productions for work on advertising campaigns and product promotion. JIM CRONIN will be in charge of the Del Sol participation

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in the joint venture. Last year, the two companies collaborated on a graphics new-line intro for Chevrolet and Campbell-Ewald. Lew Schwartz Del Sol, Inc. will concentrate on "three-dimensional" presentations in their work together. Collectively, clients of the teamed companies include Chevrolet, Ford, Allied Chemical, American Cyanamid, American Home Products, Metrecal, Du Pont, Hertz and Playboy Entertainment.

DAVID C. GROOT joined Fraser Productions in San Francisco as executive producer. He has been a director and production coordinator at a number of West coast film studios and agencies, among them Saul Bass & Associates, Carson/Roberts, and Gollin & Bright.

THOMAS B. ERWIN joined De Luxe Laboratories as director of advertising, public relations and sales promotion, for De Luxe and its General Film Laboratories division. He had been a unit publicist at Screen Gems, working on network TV shows, and handled public relations for EUE/Screen Gems. Earlier, Mr. Erwin was with the Infoplan branch of Interpublic, and before that, associate editor and art director of *Posh*, an international travel publication.

DeLuxe Laboratories elected KURT KANIS as vice president, New York operations, and ALBERT R. LANDERS as vice president, West Coast operations. Mr. Kanis has been sales manager for the De Luxe plant in New York. Before joining De Luxe in 1964, he was with Pathe Laboratories, for 15 years. Mr. Landers was West Coast production manager in charge of the De Luxe and General Film Laboratories in Hollywood. Before that, he was film director in ABC's western division.

Rik Shaw Associates appointed production supervisor WALLACE MATHEWS as acting general manager, and sales manager NORMAN RESNIK as national sales service manager.

Sam Magdoff, president of Elektra Films, returned from Israel with an offer from the national university to teach filmmaking procedures there. He says the commutation costs look more than a trifle forbidding, however.

Thomas J. Lipton Co. • Edw. H. Weiss Co.



ELEKTRA FILM PRODUCTIONS, INC., New York

Opel "G. M. Foreign Distributing Div."



DOLPHIN PRODUCTIONS, INC., New York

Lone Star Gas • BBDO



FIDELITY FILM PRODUCTIONS, Dallas

Pet Milk Co. • Gardner



PANTOMIME PICTURES, Hollywood

Marathon Oil • Campbell-Ewald



TVA-LEMOINE ASSOCIATES, INC., New York

Sentry Food Stores • Post Keyes Gardner



VIDEOTAPE CENTER, New York

Oldsmobile • D. P. Brothier



ROBERT CARLISLE PRODUCTIONS, Hollywood

Sohio • Marschalk Company



JAMIESON FILM COMPANY, Dallas

Advertising Directory of **SELLING COMMERCIALS**

Sunkist • Foote, Cone & Belding



N. LEE LACY/ASSOCIATES, LTD., Hollywood

Swift • McCann-Erickson



THE FILM-MAKERS, INC., Chicago

Warner Bros.—A Fine Madness



PABLO FERRO, FILMS, New York

Wham-O Wheelie Bar



SANDLER FILM COMMERCIALS, INC., Hollywood

Tv Commercials

Delta Films International, Inc.

Completed: Eastern Air Lines, Badillo, Inc.; Voice of Music (stereo console) Caribbean Group; Kimberly & Clark Int'l. (Kleenex tissue) Siboney, Inc.; Holland Cheese Exporters Assn. (cheese) Badillo, Inc.; The Borden's Co. (tv presentation) Siboney, Inc.; Banco de Ponce (banking) Badillo, Inc.; Chase Manhattan Bank (banking) Y&R-Damaris; Pepsi-Cola, Lennen & Newell; Singer Sewing Machine Co., Caribbean Group; Dubonnet Company (wine) Bliss-Grunewald; Scheneley Corp. (stock vermouth) Shaller-Rubin; Destileria Serralles, Inc. (Don "Q" Rum) Y&R; Puerto Rico Telephone Co. (long distance dialing) Badillo, Inc.; Corona Brewing Co. (beer) Y&R; Destileria Brugal, Inc. (Brugal rum) Y&R; Industrial Popular de Pinturas, C. por A. (Superior Paint) Publicidad Phoenix; First National City Bank, Norman, Craig & Kummel.

In Production: First National City Bank, Norman, Craig & Kummel; Destileria Brugal, Inc. (Brugal rum) Y&R; Compania Anonima Tabacalera (Comando Cigarette) Y&R; R. J. Reynolds Tobacco Co. (Winston Cigarette) William Esty; General Foods (Maxwell Coffee) Y&R.

Dolphin Productions

In production: Clairol (corporate) Foote Cone & Belding; Clairol (Great Day), direct; CBS (new show promos) and (Garry Moore Show), direct; General Motors Foreign Distributors Div. (Opel Kadett), direct; Ralston Purina Co. (corporate), D, F & S.

Elektra Film Productions, Inc.

Completed: P. Ballantine & Sons (beverage), SSC&B; Coca-Cola Co. (soft drink), Harold Becker; Pepsi-Cola Co. (soft drink), BBDO; National Biscuit Co. (crackers), McCann-Erickson; 3m (scotch tape) and (duplicating machines), McCann-Erickson; NAB, direct; Gillette Safety Razor Co. (shaving products) and (deodorant), Clyne-Maxon, Inc.; Eastman Chemical Co. (packaging machine), direct; Eastman Kodak (visual education), J. W. Thompson; Life Insurance Institute (insurance), J. W. Thompson; Hudson Paper Products (paper goods), Grey Advertising; Brown & Williamson Tobacco Co. (cigarettes), Ted Bates; First Pennsylvania Bank, N. W. Ayer; Nepco (meats), Bresnick Co.

In production: U.S. Plywood, Kenyon & Eckhardt; Thomas J. Lipton (salad dressing), Edward H. Weiss; Colgate-Palmolive (floor cleaner), Norman, Craig & Kummel; Atlantic Refining Co. (gasoline), N. W. Ayer; GE (refrigerators), Y&R; J. B. Williams Co. (sleeping pills), Parkson Adv.; Gillette Safety Razor Co. (shaving cream), Clyne-Maxon, Inc.; 3m (scotch tape), MacManus, John & Adams; Theo. Hamm Brewing Co. (beverage), Campbell-Mithun; Westinghouse (blender), McCann-Erickson; American Tobacco Co. (cigarettes), BBDO; Aspergum (pills), Shaller-Rubin; Avon (cosmetics), Monroe F. Dreher; Alpo (dog food), Weightman

Adv.; Cushion Grip (adhesive), Shalle Rubin; Coke (beverage), Harold Becker Diaper Magic (soap), Clyne-Maxon.

Keitz & Herndon

In Production: Dr Pepper Company (so drink) Grant; Orkin Exterminating Co Kinro Advertising; BC Headache Powde C. Knox Massey; Dodge Dealers (autos) BBDO; Seven-Up, J. Walter Thompson Coca-Cola Co., McCann-Erickson; Arkl Servel (Gaslite) R. K. Butcher; Deli Airlines. Burke Dowling Adams, Inc. Campbell-Taggart Assoc. Bakeries (Rair bo/Colonial bread) Bel-Art Advertising.

Paul Kim-Lew Gifford

Completed: Chevron Standard Oil, BBDO Continental Can Company (Bondware) BBDO; Dodge, BBDO.

In Production: Eastman Kodak (Carousel) J. Walter Thompson; R. J. Reynolds (Winston Cigarettes) William Esty Schaefer Breweries (Schaefer Beer) BBDO; Manufacturer's Hanover Trust Y&R.

Murakami Wolf Films

Completed: Ralston Purina Co. (milk drop) D-F-S; Pillsbury (Chocolate Drink Funny Face Drink, Funny Face Gelatin) Campbell-Mithun; Hamm's Beer (new can). C-M; Sparkletts Drinking Water D-F-S; Skippy Peanut Butter (chopped nuts). D-F-S; Continental Bank. Earle Ludgin & Co.: Del Monte (tuna). Campbell-Ewald: Carnation (evaporated milk), Erwin Wasey: *Never Steal Anything Wet* (main titles). Executive Pictures Corporation: Foremost (ice cream), D-F-S; Chicken Delight, Tilds & Cantz; Pacific Northwest Bell (Yellow Pages, long distance), M-E; Kellogg (Sugar Pops, Sugar Smacks). Leo Burnett; Foremost (So Lo). D-F-S; Bosco (Chocolate Drink), D-F-S. *In Production:* Oxydol, D-F-S; General Mills (Frosty O's), D-F-S; Sunnyland Juice Corporation (Spook), Frojen Advertising; Continental Illinois Bank, Earle Ludgin; Skippy Peanut Butter, D-F-S; Mattel (billboards), Carson Roberts; Pacific Northwest Bell (ten for one), M-E.

Stars & Stripes Productions Forever, Inc.

Completed: French's Mustard, J. Walter Thompson, Inc.; Ideal Toys, Inc., Smith/Greenwald Co.; Jello, Y&R; Craven Cigarettes, F. H. Hayhurst Ltd.; General Mills (Kix cereal), D-F-S; Ford Car Contest, J. Walter Thompson, Inc.; Stanley Surform (tools), BBDO; Contac (cold capsule), FC&B, Inc.

In Production: First National Bank of Boston, BBDO; General Mills (Kix cereal), D-F-S; Sheraton Hotel, BBDO; Contac (cold capsule), FC&B, Inc.; Southern New England (telephone service), BBDO.

Wall Street Report



The Short and the Long. There is a school of thought among analysts that the opportunity to make the most money comes in taking a position against the general trend of opinion. Go short when people are bullish; go long when the air is thick with gloom. Currently, there is a body in Wall Street that is applying this theory to securities, particularly to the set makers. It is based on the belief that while it is true at the moment that the color tv set is among the hottest consumer items in the country, this situation will not last; that eventually, the supply must catch up with the demand because the market is so good. When that happens price-cutting in the industry will be touched off and the profit margin will begin to vanish. Now the oddity in the situation is that to a certain extent the attitude of the pessimists has begun to be reflected in the marketplace long before the facts of the situation justify their views. Barron's tv group book average, for example, reached a high of 465.04 when the enthusiasm over the outlook for color set makers was at its highest. In June, the average had declined by over 10 percent to 402.87 before climbing up to 419.03.

This movement partially reflects the general uncertainty about the marketplace. But it also suggests there is some uneasiness over the long term outlook for the tv set makers. Some of the investment houses have been developing special studies in an attempt to weigh the pending shifts. One of the more interesting was prepared by Burnham & Co., a house that specializes in research and has a wide following among sophisticated investors abroad. In its most recent study Burnham concentrated on the outlook for the industry in 1966 and 1967 and confined its interest to the companies: Admiral, Magnavox, Motorola, RCA and Zenith.

Time Cycles. The report stressed

that the analysts believe the cyclical character of the tv industry has not changed: as a consumer product, it is still dependent on the general economy and the mood of the consumer. The ability of demand to be sustained without price cuts and, of course, profit reductions, is questioned. Nevertheless, the 1966 year is painted in glowing terms with predictions that set sales will range between 4¾ to 5¼ million units; tube production will reach 5.85 million units but continue in short supply; prices will remain stable at all levels and earnings will increase for most companies dramatically.

Since the color tube supply is a critical factor in determining long term prospects, Burnham's report estimates that production last year jumped from 1.87 to 2.9 million tubes annually, but that despite this improvement the supply is still short. Moreover, the decision by some set makers to cut back output of 21-inch tubes in favor of 25-inch rectangular tubes, which are more difficult to produce, further emphasized the shortage.

More Price Cuts. On the basis of its set production and tube production estimates, Burnham expects factory price cuts to move rapidly downhill from 1967 on. From 1959 to 1965 the factory price moved from an average of \$411 to \$350. This year it is expected to drop to \$340, but

the reductions are not expected to have any notable effect on set makers' profits. Admiral's earnings are expected to jump from \$2.61 per share to \$6.25; Magnavox' from \$3 to \$5; Motorola's from \$3.41 to \$5.23; RCA's from \$1.73 to \$2.10, and Zenith's from \$2.61 to \$3.59.

And in 1967 the profits are expected to move even higher. This suggests some of the theorists will be in a tight squeeze.

Some of the Burnham projections, as detailed in the table on the next page, are particularly interesting in their share-of-market figures. As this column was being written, it was interesting to note, too, that the color-set makers had slipped a few points

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G. Bennett Larson
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9465 Wilshire Blvd.
CRestview 4-8151

Estimated Factory Sales of Color Sets
(thousands of units)

	1965		1966	
	% of Market	Units	% of Market	Units
RCA	40%	1,010	38%	1,900
Zenith	19	480	21	1,050
Motorola	10	253	11	550
Sylvania	8	202	7	350
Magnavox	7	185	7	350
Admiral	6	152	8	400
Others	10	253	8	400
TOTAL	100%	2,530	100%	5,000

Production, Factory Sales, and Distributor Sales
(thousands of units)

	1966E	1965	1964	% Change 1966/65	% Change 1965/64
	Production	5,100	2,650	1,460	+ 96%
Factory Sales	5,000	2,530	1,422	+ 97	+ 78
Distributor Sales	4,850	2,747	1,366	+ 73	+101
Factory & Distributor Inventory	400	150	300	+167	- 50

downward for several days in a row on the New York Stock Exchange. The declines reportedly were due to the concern of long-range investors who saw color tv catching on at so rapid a pace that the country would

attain saturation, or 90-per-cent penetration, within a few years. More optimistic analysts contend that the difficulties of producing tubes in sufficient volume will stretch out the demand.

Newsfront (Continued from p. 23)

Service, whose videotaped "test" programs are telecast daily from 7 to 9 p.m.

During the 1965 Thessaloniki Trade Fair in September, a limited-range tv transmitter was set up in the fair grounds by a local businessman and leased to a Greek advertising agency. The station is losing money and can be displaced at any time by EIR, which has a prior right to operate it. The Greek government is particularly sensitive about tv in this area because Yugoslav transmissions from Skopje have a considerable audience in Thessaloniki.

With the official announcement that the 1963 bids would be cancelled and the rumored planning by the government to advertise for new bids, several U.S. and foreign firms in January 1965 contacted the Greek government and EIR and submitted proposals. Some of these provided for the establishment of a tv system at no cost to the government on the condition that the firms involved

would be given exclusive rights to operate the network for a long period.

The Past Repeats. In November 1965 an *ad hoc* committee, comprising the deputy prime minister, the ministers of coordination, communications, and finance, the general director of EIR, and other officials, was set up to examine the reorganization of the radio service and the establishment of a tv system. The committee was directed to submit its proposals to the government. In January, the committee recommended the immediate purchase or assembly by EIR of five short-range tv transmitters in Athens, Thessaloniki, Cephalonia Island, Mount Pilion, and Thira Island. The committee also discussed the tv station of the Greek armed forces but withheld any recommendations. With the announcement of the committee recommendations the past repeated itself for the third time. Firms and groups interested in the project hurried to reiterate their interest and submit proposals for the five transmitters.

This was a time of more confusion than usual, however, because of the differing interests of the various agencies involved. There was a tip in January when the award of the contract seemed imminent. A representative of a U.S. firm said the Minister of Coordination at one point requested offers personally within about 24 hours. In the spring, the government apparently had second thoughts again, and the committee was instructed to formulate the terms and conditions to govern the international bids for a permanent system which would be officially invited. At best, however, this would mean a delay of a number of months. The government also decided to assign the operation of the proposed tv system to a private enterprise in which the government would have 50 per cent interest, presumably retaining control over news and propaganda, and perhaps over other programming. To compound the confusion, the committee is now examining the feasibility of establishing a "temporary" tv service for the entire country. After 10 years of talk about television in Greece, people still listen to radio.



Gerald E. Rowe (l.) and John Scuoppo (r.) were named division vice presidents of the National Broadcasting Co. Mr. Rowe, formerly director of advertising for NBC, was named vice president, advertising. He has been with NBC since 1960 in various promotion and advertising posts. Mr. Scuoppo, formerly director of promotion, is now vice president, promotion. He joined the NBC promotion department at its inception in 1955 and became manager in 1957. He previously worked in motion picture publicity.

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

Time was when agency media people got along with mimeographed sheets of data to use in preparing estimates, but there is a definite trend of late for a media director to send material down the line or out to the account men in printed form; in fact, in printed form that often makes *Flair Magazine* of a decade ago look shoddy, from a graphics standpoint. Latest of the agencies to prepare a "summary of basic media information" for use by media people and clients is Needham, Harper & Steers, Chicago. NH&S not only put its pocketpiece together with shiny spiral binding, vari-colored pages and index-tabbed edges, but it came up with a catchy title—*Mediafax 1966*—for the booklet.

"Mediafax," says an introduction, "is a summary of basic media information. . . it is designed as a capsule guide for over-all media orientation. . . because of cost changes, audience shifts and other unforeseen factors. . . this book does not serve as a final media planner. Each medium has been treated as a whole, which permits only broad generalizations."

Some of the NH&S generalizations on spot tv are as follows:

- An advertiser using daytime minutes on a 6-plan in the top 10

markets may reach up to 36 per cent of the country's tv homes, and will pay \$463 per rating point if he aims for a \$2.50 cost-per-thousand.

- An advertiser using prime 20's, three a week, in the top 50 markets may reach up to 68 per cent of the country's tv homes, and will pay \$885 per rating point at the same cpm level.

In addition to the spot tv data, the agency furnishes basic cost and circulation information on network tv, spot and network radio, outdoor, magazines, supplements, comics,



Richard Olsen was recently named media director of Needham, Harper & Steers, Inc., New York. He previously was assistant media director and a vice president.

ROP newspapers and preprints, and also gives retail sales, buying income, tv circulation, etc., in the top 100 markets.

Since the NH&S guide makes use of the agency's own estimates, it makes interesting reading at times in comparison to the earlier booklets put out by BBDO and SCC&B, as reported here last March 14.

* * *

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

American Can Co. *(Hicks & Griest, Inc., N.Y.)*

The start day for a six-week campaign for GALA TOWELS and NORTHERN BATHROOM TISSUES is July 18. Piggybacks will run in early and late fringe timeslots, 20's will be used during primetime. Markets are Erie, Binghamton, Buffalo, Rochester, Syracuse and Utica. Also planned is a fight for DIXIE BATHROOM CUPS AND DISPENSERS and DIXIE KITCHEN CUPS AND DISPENSERS in 12 northeast markets. Running from six to eight weeks, the 60-second spots will be in day and early and late fringe periods. The buyer on the account is Sally Pilsk.

American Home Products Corp. *(Ted Bates & Company, Inc., N.Y.)*

Third-quarter spot activity on a group of American Home products begins at presstime. Piggybacks, in prime and fringe timeslots, will air in 100 markets during the quarter. Jim Kelly is the buyer.

American Home Products Corp.
(Cunningham & Walsh, Inc., N.Y.)

Piggybacks for about 30 products in the Boyle Midway division start running in 50 top markets beginning this week. Schedule will continue for 13 weeks. Buying are Frank Reed and Chuck Rosen.

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

July 5 is the starting date for a 13-week, 50-market buy for MACLEANS toothpaste. One-minute spots are scheduled to run during the day, and piggybacks will run in early and late fringe periods. The contact is Joel Wolk.

Bristol-Myers Co.
(Foote, Cone & Belding, N.Y.)

NICE & EASY and HAIR SO NEW kicked off a seven-market flight in late June and early July. The piggyback commercials will run in New York for seven weeks, Chicago for eight weeks, Washington, D. C. for four weeks, Los Angeles for nine weeks, Minneapolis for eight weeks, Miami for six weeks and Indianapolis for nine weeks. Women between the ages of 18 and 34 will be reached in the early and late fringe periods. The buyer for the account is Margaret Hoeksema.

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

ACTION BLEACH was to launch a heavy campaign in 50 top markets July 3. All the markets will carry the commercials until August 13, and some will continue through the end of August. One-third of the spots will be 60's; two-thirds will be piggybacks. About 10 spots a week will break in each market during the late fringe period. Frank Reilly is the buyer.

Colgate-Palmolive Co.
(William Esty Co., Inc., N.Y.)

June 26 was to see the start of a three-week run for FAB in about 100 top markets. Geared to women between the ages of 18 and 34, ID's were scheduled to run heavy in prime time spots on Wednesday, Thursday and Friday, best shopping days. A three-four-week flight for FAB, ROSE LOTION VEL and HALO will begin July 3. The piggybacks will break in 150 selected markets in early and late fringe timeslots. George Pappas is the buyer.

Colgate-Palmolive Co.
(Street & Finney, Inc., N.Y.)

July 10 is the starting date for heavy activity on HANDI-WIPE. The campaign will run through December, using five to 10 one-minute spots a week in each of 100 scattered markets. Airing during the day and in early and late fringe periods, the commercial will be geared to reach women. Another flight is slated to begin August 8 and continue to the end of the year. This will give the product coverage in every market in the country by the end of August. Jerry Puccio is the buyer.

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

WONDER BREAD will begin a four-week



In case Avco Broadcasting president John T. Murphy (l.) and Governor James A. Rhodes of Ohio (c.) have any secrets they want to keep under their hats, things should be easier with the gifts presented to them by station manager Edward Cheviot of WOAI-TV San Antonio. The sombreros were by way of a Texas thank-you after Gov. Rhodes made a personal appearance at the fourth annual Avco Tv Plans Meeting in Cincinnati. He asked that the broadcast group originate some of its live local shows from the Ohio State Fair this summer. About 90 people from Avco headquarters, its tv and radio stations and its representative firm, Broadcast Communications Group, attended the three-day meeting.

flight in six to eight selected markets on July 11. The 20-second commercials will reach women during primetime. Don Monahan is the buyer.

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

A five-week campaign in nine selected markets begins this week for DOW BATHROOM CLEANER. The commercials will run for 60 seconds in fringe timeslots. Dean Plaia is the buying contact.



Will the real Jim Andrews please stand up? Mr. Andrews, a media buyer at Benton & Bowles, New York, on the General Foods account, found his name on these pages last issue beneath the photograph of another buyer.

Ex-Lax, Inc.
(Grey Advertising, Inc., N.Y.)
Third-quarter activity will begin this week on the 67-market schedule for EX-LAX that began last January. One-minute commercials, geared to reach low income families, will be running as per usual. Orien McDaniels and assistant Bob Bullen are the contacts.

General Foods Corp.
(Benton & Bowles, Inc., N.Y.)
Two spot campaigns for FRUIT-IN-TIME BOX cereals are slated for July. The first begins this week with prime 11's and fringe 60's in 30 selected markets. An additional 27 markets, mostly in the west and midwest, will pick up 30-second back-to-back commercials beginning July 11 and lasting four weeks. Laurie Pamental buys, with Frank Roth assisting.

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

A 52-week run for CHEERIOS, TOTAL and various other cereals begins this week in New York, Los Angeles, San Francisco, St. Louis and Seattle. Each market will air about five piggybacks per week. Bob Chodak is buyer on the account.

Heublein, Inc.
(Fletcher Richards Co., Inc., N.Y.)
July 17 is the starting date for a six-week schedule on SNAP-E-TOMS tomato juice. Approximately five markets will carry the 60's and 20's. The contact is Johnny Johns.

(Continued on page 60)

One Buyer's Opinion . . .

THE NEW BUYING DEBATE

There have always been varying schools of thought concerning buying specialization in media. Throughout the past decade, more and more agencies have adopted all-media buying as a policy.

Recently, the trend toward a broader base of experience has been reversed by the exploration of market-by-market spot buying specialization. Tests have been and are being conducted to determine if a large advertiser can better buy his spot tv not through his brand's buyer, but through all the respective buyers in his agencies' media department.

Originally, this writer opposed this policy. Greedily, I foresaw a narrowing of my horizons, and the possibility of being a permanent buyer of Memphis, Jackson and Jackson. Although I acknowledged certain efficiency advantage to specialization, it seemed restricting in terms of the development of media personnel.

Currently, I favor market buying to brand buying. Ironically, I have also been shown evidence that there is no *real* variance in efficiency, but I have doubts as to the validity of that conclusion.

First of all, the procedures involved in specialization must be examined. Ideally, a large, multi-brand, multi-agency advertiser can have his respective media departments distribute buying responsibilities by market. The buyer for a brand will fill out forms detailing the spot activity he wishes purchased, when, to reach whom, etc. Shortly, thereafter, he would be presented with a brief summary of each market's results: GRP, dollars, demographics, efficiencies, and so forth. It would not be necessary for the brand's buyer to know the specific spots bought by his fellow agencies on behalf of his brand.

This brand buyer would have market-buying responsibility also, and would in turn honor the spot-buying requests of other brands. Thus the development of the individual's skills would be realized in the basic buying and planning stages.

The gains to a large advertiser able to employ this technique are obvious:

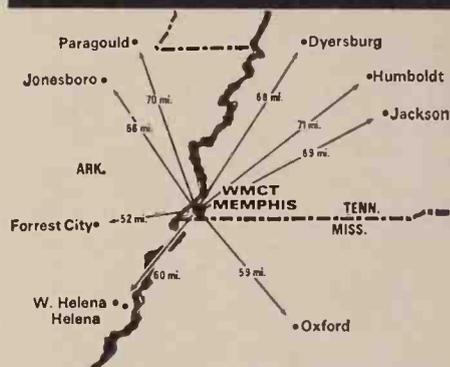
- 1) Maximum coordination of piggyback partners, etc.
- 2) Greatest use of corporate spot franchises.
- 3) Realization of maximum buying efficiencies.

As I mentioned previously, the third point has not yet been demonstrated. Research shows little difference in buying results, and that poses an interesting question: Why? Why shouldn't an individual buying a market for a year realize greater efficiencies than the buyer just coming in with his brand?

The difference must be in service. Are the reps making the best spots available? Do they hold out some "hot" avails to spice the cold ones they must offer a new advertiser? I believe this to be the case and I'm stymied by it. How do you *ensure* maximum service? How can you continually get the up-and-coming spots to replace those which have gone down-and-out? I'd love to know the answer.

FIVE'LL GET YOU TEN!

Buy Channel 5, Memphis-
GET 10 VHF STATIONS
(WMCT plus 9 new booster stations)



TOTAL MEMPHIS MARKET—2,402,900

WMCT, Channel 5, the Memphis station that has long led the field in total homes and weekly circulation, now leads the way again with the Mid-South's first translator network. Booster stations in nine perimeter cities make the WMCT signal 10 times stronger than ever before, provide a bonus of Grade A coverage unequalled by any other Mid-South channel.

For viewers in these areas, the booster system means sharp, crisp, interference-free reception of all WMCT color and monochrome programs—without the expense of tuners, adaptors or cables.

For advertisers it means a bonus of 183,000 viewers, at no increase in rates.

Need a strong booster for your product? You get 10 of them with your one buy of WMCT, the towering voice of the new Mid-South.

WMCT 5 CHANNEL

NBC in Memphis
Represented nationally by Blair TV.

Markets Ranked by Estimated Percent of Color Homes Penetration (Source, ARB, March 1966)

Market	Est. Color Homes	%	Market	Est. Color Homes	%	Market	Est. Color Homes	%
Muncie, Ind	32,000	21	Eugene, Ore.	31,200	14	Louisville, Ky.	49,600	10
Los Angeles, Calif.	698,300	20	Fort Wayne, Ind.	38,900	14	Mobile-Pensacola	40,900	10
Bakersfield, Calif.	56,500	19	Rockford, Ill.	53,100	14	North Platte, Neb.	3,200	10
Fresno, Calif.	65,200	19	Roseburg, Ore.	31,200	14	Pittsburgh, Pa.	148,600	10
Lubbock, Tex.	31,400	19	Roswell, N.M.	13,600	14	Salt Lake City-Ogden-Provo	44,100	10
Marion, Ind.	25,000	19	Zanesville, Ohio	14,200	14	Seattle-Tacoma	65,100	10
San Diego, Calif.	168,400	19	Abilene-Sweetwater, Tex.	16,300	13	St. Louis, Mo.	91,800	10
Visalia, Calif.	68,800	19	Cleveland, Ohio	185,700	13	Alexandria, La.	23,400	9
Big Spring, Tex.	9,600	18	Coos Bay, Ore.	12,200	13	Augusta, Ga.	31,700	9
Santa Barbara, Calif.	96,500	18	Flint-Saginaw-Bay City	103,100	13	Baton Rouge, La.	34,000	9
Cincinnati, Ohio	164,300	17	Harrisburg-Lancaster-Lebanon-York	151,400	13	Bellingham, Wash.	41,800	9
Columbus, Ohio	124,400	17	Indianapolis, Ind.	105,900	13	Bluefield, W. Va.	22,400	9
Dayton, Ohio	167,000	17	Las Vegas, Nev.	13,100	13	Boston, Mass.	181,200	9
Salinas-Monterey-Santa Cruz	233,800	17	Odessa-Midland	19,500	13	Charleston-Huntington	49,500	9
Akron, Ohio	52,700	16	Peoria, Ill.	41,000	13	Charlotte, N.C.	97,500	9
Sacramento-Stockton	184,000	16	Wilkes Barre-Scranton	69,500	13	Denver, Colo.	48,300	9
San Francisco, Calif.	261,300	16	Binghamton, N.Y.	58,000	12	Dothan, Ala.	29,400	9
Chico-Redding, Calif.	58,500	15	Detroit, Mich.	211,800	12	Green Bay, Wisc.	35,900	9
Harrisburg	75,200	15	Fort Myers, Fla.	5,400	12	Greenville-Spartanburg-Asheville	78,100	9
Lafayette, Ind.	16,000	15	Hartford-New Haven	195,900	12	Greenwood, Miss.	8,100	9
Portland, Ore.	88,700	15	Lansing, Mich.	131,300	12	Jacksonville, Fla.	32,900	9
Reno, Nev.	10,800	15	Lima, Ohio	14,000	12	Johnstown-Altoona, Pa.	127,500	9
South Bend-Elkhart	45,800	15	Medford, Ore.	11,100	12	Manchester, N.H.	146,800	9
Youngstown, Ohio	76,900	15	Milwaukee, Wisc.	116,000	12	Monroe-El Dorado	27,200	9
			Orlando-Daytona Beach	46,400	12	New York, N.Y.	597,100	9
			Panama City, Fla.	25,800	12	Oak Hill, W. Va.	25,700	9
			Philadelphia, Pa.	327,800	12	Parkersburg, W. Va.	5,300	9
			Tampa-St. Petersburg	64,300	12	Portland-Poland Spring, Me.	45,500	9
			Toledo, Ohio	206,900	12	Providence, R.I.	161,900	9
			Amarillo, Tex.	17,900	11	Springfield, Holyoke	50,800	9
			Cadillac-Traverse City	46,200	11	Syracuse, N.Y.	61,600	9
			Champaign-Decatur-Springfield	51,600	11	Tallahassee-Thomasville	20,100	9
			Chicago, Ill.	278,000	11	Tulsa, Okla.	41,700	9
			Colorado Springs-Pueblo	21,300	11	Utica, N.Y.	42,700	9
			Columbia, S.C.	55,100	11	Wichita, Kans.	37,600	9
			Dallas-Fort Worth	96,100	11	Wichita Falls-Lawton	17,100	9
			Erie, Pa.	40,800	11	Albany, Ga.	21,000	8
			Grand Rapids-Kalamazoo	80,100	11	Albuquerque, N.M.	17,500	8
			Hannibal-Quincy	23,200	11	Atlanta, Ga.	67,700	8
			Madison, Wisc.	71,800	11	Biloxi, Miss.	20,300	8
			Miami, Fla.	69,400	11	Charleston, S.C.	29,200	8
			Quad City	52,100	11	Chatanooga, Tenn.	30,700	8
			Rochester, N.Y.	46,400	11	Clarksburg-Fairmont	23,300	8
			Spokane, Wash.	38,300	11	Columbus, Ga.	41,200	8
			West Palm Beach, Fla.	67,000	11	Des Moines, Iowa	30,600	8
			Wheeling-Steubenville	157,100	11	Evansville, Ind.	24,200	8
			Yakima, Wash.	17,900	11	Florence, S.C.	22,600	8
			Albany-Schenectady-Troy	117,400	10	Great Falls, Mont.	6,300	8
			Baltimore, Md.	183,400	10	Greenville-Washington-New Bern	30,600	8
			Beaumont-Port Arthur, Tex.	22,300	10	Harrisonburg, Va.	18,800	8
			Boise, Idaho	18,500	10	Hastings-Kearney	26,800	8
			Buffalo, N.Y.	94,100	10	Idaho Falls-Pocatello	9,600	8
			Carlsbad, N.M.	3,100	10	Jackson, Miss.	29,200	8
			Cedar Rapids-Waterloo	50,900	10	Jonesboro, Ark.	10,600	8
			Ensign, Kans.	5,000	10	Joplin-Pittsburg	15,400	8
			Eureka, Calif.	6,200	10	Lafayette, La.	22,600	8
			Hays, Kans.	7,200	10	Lexington, Ky.	15,200	8
			Houston, Tex.	61,500	10	Lincoln-Hastings-Kearney	26,800	8
			Lake Charles	25,000	10			



talk to the Young Men about WILX ...
National Representatives:
YOUNG TELEVISION CORP.

NURSERY GARDEN SUPPLIES



COUNT ON **KOVR** FOR ACTION

- SACRAMENTO
 - STOCKTON
- CALIFORNIA

Dig into the \$4.48 billion Stockton-Sacramento market effectively — with television station KOVR. On KOVR, McClatchy know-how is applied to farm and other local news . . . and to a new concept of community service. Add high-rated ABC shows, and you have the combination that gets your commercials seen . . . in one of America's fastest growing markets.

*Data Source: Sales Management's 1965 Copyrighted Survey
(Effective Buying Income)*

KOVR



McCLATCHY BROADCASTING

BASIC ABC AFFILIATE REPRESENTED NATIONALLY BY THE KATZ AGENCY, INC.

Spot (Continued from page 58)

Lever Bros.

(Doyle Dane Bernbach Inc., N.Y.)
Activity in approximately 100 markets will begin in July for BREEZE detergent. The four-week spot schedule will consist of ID's in prime time. Bill Hoey is the buyer on the account.

Liggett & Myers Tobacco Co.

(J. Walter Thompson Co., N.Y.)
After being tested in Sacramento, Des Moines and Albany-Schenectady-Troy, CHESTERFIELD FILTER was introduced in 15 major markets in late June. The heavy schedule of 60's, 30's, 20's and ID's is running in Boston, New York, Syracuse, Rochester, Washington, D.C., Baltimore, Buffalo, Pittsburgh, Cleveland, Columbus, Toledo, Cincinnati, Detroit and Chicago. Additional major markets in the west and south will probably be picked up after distribution expands during the summer. Buyer on the account is Emile Lacampagne.

Chas. Pfizer and Co., Inc.

(Doyle Dane Bernbach, Inc., N.Y.)
A five-week campaign in an estimated 25 markets starts at issue date for BEN GAY. The one-minute spots aim to reach women during early and late fringes. Dave Ackerman is the buyer on the account.

Chas. Pfizer Co.

(Papert, Koenig, Lois, Inc., N.Y.)
COTY began a three-week flight in 50 top markets late last month. About eight 20-second spots a week were scheduled to run during prime time. The buying contact is Joe Logan.

Phillips Petroleum Co.

(J. Walter Thompson Co., N.Y.)
PHILLIPS PETROLEUM was to launch a 17-market campaign July 1. Four markets will be dropped after four weeks; the remaining 13 will carry the spots until December 31. The commercials will be 60's, 20's and ID's running in primetime. Peter Levins is the buyer.

Piels Bros.

(Papert, Koenig, Lois, Inc., N.Y.)
A wide spread campaign for PIELS DRAFT beer was set to start the last week in June. Running 26 weeks, the campaign incorporates 60's, 20's and ID's in prime time. Approximate schedule is five weekly spots per market. Maria Carayas is the contact.

Procter & Gamble Co.

(Benton & Bowles, Inc., N.Y.)
A 52-week schedule for CHARMIN toilet tissue began at presstime. Concentrated in midwestern markets and including an expansion zone, the campaign consists of one-minute commercials in day and early and late fringe time periods. The target is women between 18 and 34. Ed Hagerty does the buying on the account. Also, schedules for STARDUST in 20 selected markets began on July 1. Although slated for 26 weeks, there is a possibility that the run will be continued into next year. The one-minute commercials will break in day and nighttime slots. George Ciaccio is the contact on the account.

Procter & Gamble Co.

(Cunningham & Walsh, Inc., N.Y.)
Beginning issue date, approximately one 30-second spot a week in 25 markets is being added to the FOLGER's Instant Coffee 52-week schedule. Commercials are geared to women between 18 and 49. Peter Hochman and Martin Antonelli, buyer and assistant buyer, respectively, are the contacts.

Procter & Gamble Co.

(Dancer-Fitzgerald-Sample, Inc., N.Y.)
COUNTY paper towels launches a 2-week spot run this week. One-minute commercials, geared to women, will run day and night in eight of the top 50 markets. Tim Strosahl and Jim Drevets are buying.

Procter & Gamble Co.

(Papert, Koenig, Lois, Inc., N.Y.)
Rescheduling of current activity in an estimated 25 to 35 selected markets will begin this week for SALVO. Keeping in line with last year's schedule, some piggybacks will run in early and late fringe timeslots for a 52-week period. Dick Gonda is buyer on the account.

Quaker Oats Co.

(LaRoche, McCaffrey & McCall, Inc., N.Y.)
An estimated 60 selected markets will carry approximately seven LIFE cereal spots a week beginning July 5. The 13-week campaign will use one-minute spots in day and early and late fringe periods. Warren Means is the buyer.

Quaker Oats Company

(Walter Thompson Co., N.Y.)
CURRY BISCUIT is aiming its current "Automobile" promotion at the under-11 set. Part of a 13-week campaign, the promotion will last nine weeks. The total schedule calls for five to eight piggyback spots a week in each of 30 top markets. Control Bag buys.

Revlon, Inc.

(Grey Advertising, Inc., N.Y.)
August 8 is the date set for start of activity on Revlon's tobacco smoke odorizer CLEAR THE AIR. The commercials air in 23 selected spot markets at a schedule of four one-minute spots a week for a four-week period. Norman Subotky is chief buyer on the account; Dave Howard is assistant.

Schmidt & Sons, Inc.

(Ted Bates & Co., N.Y.)
SCHMIDT'S BEER commercials will peak this week in Hartford, Pittsburgh, Buffalo, Cleveland, Wilkes-Barre, Youngstown, Erie, Harrisburg, Philadelphia, Altoona-Johnstown, Portland, Bangor and Washington, D.C. The campaign will run until August 8, using 15's and 20's in night and early and late fringe periods. The contact is Jeff Thompson.

Stearns, Roebuck & Co.

(Ogilvy & Mather, Inc., N.Y.)
STEARNS FURNITURE will launch a brief flight in selected markets this month. Besides the summer campaign, which will run until July 31, a fall schedule is planned in day and fringe timeslots. The flight will use 60's in prime and fringe periods to reach a male and female audience. The contact is Ed Karlik.



GO FIRST CLASS

WITH KMJ-TV

FRESNO • CALIFORNIA

You really put the heat on your competition when you put your message on KMJ-TV. The first class programming on KMJ-TV delivers the right kind of audience for your sales message. In the nation's Number One agricultural income county, the station to remember is KMJ-TV.

Data Source: SRDS, January, 1966

KMJ-TV



McCLATCHY BROADCASTING

BASIC NBC AFFILIATE REPRESENTED NATIONALLY BY THE KATZ AGENCY, INC.

Media Personals

GEORGE WALLACE was named media director of Pampel & Associates, Inc., New York. He formerly was with West, Weir & Bartel, Inc., where he had media experience on cosmetics, drugs, beverage and automotive accounts, among others.

MRS. MURIEL STONE, in charge of media planning for Delehanty, Kurnit & Geller, Inc., New York, was appointed a vice president of the agency. Before

joining DK&G five years ago, Mrs. Stone was with MacMillan Publishing and previously had been in the media departments of KHCC&A and SSC&B.

CHARLES N. CAMPBELL was named vice president and assistant media director of Campbell-Ewald Co. He joined the agency's media department in 1950, left in 1953 to join MacManus, John & Adams, then returned two years ago as supervisor of broadcast media.



Recognize these two television personalities?

That's Pat Crowley, of course, who co-stars with Mark Miller in NBC-TV's "Please Don't Eat the Daisies," one of the bright new shows of this season.

And, just as familiar to Quad-City audiences, Pat Sundine, whose "Especially for You" is now in its 13th WOC-TV year.

Personalities get special emphasis here at WOC-TV. Our philosophy is that your product or service—whether network or local, program or spot, prime or Class "C"—deserves to be associated with the most personable people.

WOC-TV personalities have earned recognition and respect. We're proud of that. Most important of all, they sell. We'll be glad to prove it.

Where the personalities are....



Serving the Quad-Cities
market from
Davenport, Iowa

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

Spot (Continued)

Shell Oil Co.

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

Shell Oil started its AMERICANA GAM promotion this month in Orlando-Daytona and Tampa. The southern markets will carry the 60-second spots for nine weeks in early and late fringe time slots. The buying contact is John Lizars.

Standard Brands, Inc.

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

A 10-week flight for various Standard Brands products will start in July in an estimated 15 markets. The 20-second spots will run between 9 a.m. and 3 p.m. to reach a maximum number of women. A campaign for BLUE BONNET margarine will commence at the same time in approximately 15 top markets. Spots will be 20's. The contact is Martha Thoman.

Travelers Insurance Co.

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

About two dozen of the top 35 markets will carry TRAVELERS INSURANCE spots for a 52-week period beginning at issue date. Three-to-five one-minute color commercials a week will break in each market during fringe and prime timeslot. The buyer on the account is Mary King.

Rep Report

WILLIAM SUDBROOK joined the Chicago sales staff of Advertising Time Sales, Inc. He has been an account executive with American Research Bureau in the Windy City for the last five years.

GORDON WALLS, manager of the Blair Television office in Philadelphia, was named a vice president of the representative firm. He headed the office since it opened in 1961 and previously was with WCAU-TV Philadelphia for 11 years.

PETER BARNES joined the Los Angeles sales staff of Edward Petry & Co., Inc. He previously was an all-media buyer for Young & Rubicam in Los Angeles and New York.

H. PETER LASKER, president of Broadcast Communications Group, Inc., relinquished his position as vice president in charge of sales for the parent Avco Broadcasting Corp. to devote full time to the representative firm.

DONALD W. O'CONNOR joined Avery-Knodel, Inc., Chicago, on the tv sales staff, moving from Chubb & Sons, Inc., insurance underwriters, for whom he had worked in both New York and Chicago.

LIONEL L. SCHAEN was named an account executive in the New York office of ABC Television Spot Sales. Mr. Schaen previously was with Harrington, Richter & Parsons where he served as an account executive for four years. Before HR&P, he was in media at C. J. La Roche, Inc.

establish some of the political control over the BBC that de Gaulle, for instance, has over the ORTF. This probably will not happen; but Mr. Wilson still holds long weapons. Any more trouble and the BBC might not get the money it needs. Mr. Wilson is reluctant to put the license fee again, and is now trying to persuade the BBC to take advertising; but this is deeply against BBC public-service tradition and is opposed by its top brass. Another weapon concerns educational tv. The Government has announced plans for a "University of the Air": as there are not the funds for a separate network for this, it will initially use BBC 2 at off-peak hours. The programs will probably be run by a new inter-university authority; but the BBC, with its proud educational traditions, is anxious to be allowed as large a say in them as possible, and therefore will have an added reason for keeping on the right side of Mr. Wilson. The struggle between Government and BBC will probably continue to dominate British television for some months to come.

The 14 ITV companies have had their existing contracts prolonged by an extra year, to 1968. But under a Labor Government they have little hope of getting the second network that some of them want. Their mood today seems complacent. They are still picking up an audience about 40 per cent higher than the BBC's (there are now almost 15 million sets, making for virtual saturation), and though the ban imposed last year on cigarette advertising set them back £7m, they have been able to recoup that in other ways this year—a tribute to their buoyancy, and that of British advertising. Detergents, sweets, and household medicines are the main advertisers. Total ITV advertising revenue last year was some £80m, of which about half went to the Government in the form of levies.

Serials continue to be the most popular programs on both main channels, notably that twice-weekly saga of Lancashire working-class life, *Coronation Street*. Quiz programs also get high ratings, while some of the regular current-affairs magazines such as *This Week* do as well as the entertainment shows. American westerns and thrillers are much enjoyed; U.S. material accounts for about 13 per cent of total screen-time. It is also worth noting that Britain's own tv is doing increasingly well in the export field: ATV is selling £10m a year of programs to the U.S., BBC foreign sales are soaring, while Canada has made a fascinating deal with a Russian company for a co-production film on the 1917 Revolution.

BBC 2 has kept up a high standard of quality, especially cultural and documentary programming. On BBC 1, the famous satire series that began in 1962 with *That*

Was the Week That Was came gently to a close in April, and its driving spirit, Ned Sherrin, left for the film industry. A notable chapter in modern British culture seemed to have ended; but possibly the BBC will think up something else equally striking before long.

In February there was a major outcry when the BBC refused to screen *The War Game*, a terrifying anti-war film of an imagined nuclear attack on Britain. The Corporation itself had originally financed and commissioned the film from one of its most talented young directors, Peter Watkins, but it then judged it too scaring for the home audience. Finally it was shown in cinemas. The incident seemed to prove the boldness of BBC producers in tackling controversial subjects, and the growing caution of the Governors and Director-General in backing their decisions. Mr. Watkins was furious, and left, like Mr. Sherrin, for the film industry. This walk-out suggests that the BBC, like ITV, is beginning to have difficulty in holding on to good people; but it also shows what a fertile training-ground the BBC still is and how great its influence on other media. Though tv in Britain, as in the U.S., has caused hundreds of cinemas to close, its sophisticated techniques and bold approach have been a marvelous stimulus to films themselves. Many new young feature directors made their debut in television; unusual new films like *The Knack* owe a lot to the break-through in public taste pioneered by the tv satire movement.

Tv dominates life in Britain as much as ever: 25 million people or two-thirds of the adult population watched the tv election results. Television is replacing Parliament as the main forum of public debate; and Parliament is being forced to reply by allowing the tv cameras, reluctantly, into its own sacred precincts, as happened in April. Tv producers tend to treat public personalities with a certain high-handedness, and earlier this year both BBC and ITV were under attack for alleged distortions when filmed interviews were edited out of context. Tv is still a relative newcomer in British public life, and there will be many scores to settle before it finds its true place.

Guatemala

Guatemala City—Television is having an impact on the populace here, although even the experts admit that impact can't yet be measured. Special reading programs are carried to combat illiteracy; the government information secretariat has a short daily program that shows viewers the accomplishments of the administrations—new schools, new roads, hospitals and health centers, news of important local or regional meetings, etc. And,

of course, television has brought to a large segment of the population folk dances and ballet, concerts and other aspects of the national culture which would not otherwise be accessible.

As in other countries, a tv set has become almost a



necessity in even the lowest-income homes. A survey by the Guatemala Advertisers Association of 25,724 families in Guatemala City showed that 42 per cent owned a tv set, even if they did not possess much in the way of furnishings or appliances. A problem, of course, so far as tv penetration throughout the country is concerned, is that a large segment of the population lives in scattered and remote areas, without electricity, and without adequate means to own a tv. Almost every Indian family, however, owns a transistor radio and this method of communication is the dominant one over the countryside.

The two Guatemala tv channels carry many American programs dubbed in Spanish. Current favorites are *Peyton Place*, *Bewitched*, *The Man from U.N.C.L.E.* and *Combat*, among others. A recent visit here by two of the stars of *Peyton Place* excited viewers tremendously. There are numerous live panel and audience-participation programs that rate high, and a very popular children's program is one in which the habits of a live animal are explained weekly by "The Professor."

Advertising is on the increase on the two stations, which are not controlled by the government. In fact, government control of tv is light-handed here, although there are signs of impending nationalization. A new law limits the financial participation of foreign entities in stations to 30 per cent, but does not touch on programming. In advertising, however, the law is now that foreign-made spot commercials may not be used more than 50 per cent of the time. The manager of *Radio Televisión Guatemala*, Channel 3, which is partly owned by American capital, was particularly critical of the 50-per-cent requirement. He contends that Guatemala's advertising industry is not sufficiently developed to produce high-grade tv commercials, and that the foreign manufac-

turers and their local distributors would be unhappy with locally made commercials for their products, even if they agreed to spend extra money to have new announcements made here.

Major advertisers are the chief firms of the U.S. and other international marketers of soaps, detergents, cosmetics, gasoline and food. There is some advertising from local merchants. Expenditures for tv do not seem to be coming out of budgets for other media, with a survey by the Advertisers Association showing that most budgets have been *increased* to include tv in the plan-

Hong Kong

Hong Kong—In January, Television Broadcasts, Ltd. was awarded a franchise to operate Hong Kong's first wireless tv system. The only present television in Hong Kong is a wired, black-and-white service provided by Rediffusion Hong Kong, Ltd., to an estimated 45,000 sets in the country. The new television firm, which hopes to make tv a genuinely mass medium for Hong Kong's almost four million citizens, has a distinct "establishment" tone. The members of its board include representatives of several of the oldest and most influential local



business firms. The tv ordinance, under which the franchise was granted, requires that "the majority of the directors (and) . . . principal officers . . . shall be British subjects ordinarily resident in Hong Kong."

In addition to the companies represented on the board of directors, the British firms of Television International Enterprises, ABC TV, and Anglia Tv, and the American Companies, NBC International and Time-Life Broadcasts, Inc., have interests in the new Hong Kong tv firm. James A. Linen, president of Time, Inc., said his company was only a small stockholder and that its "main contribution would be as a source of talent and help in

programming and engineering." George Graham, president of NBC Enterprises, is a consultant to the new firm's board of directors. H. W. Lee of Hong Kong, chairman of a hotel corporation and of the Hong Kong Tourist Board, is chairman of the board.

Tv Broadcast, Ltd., earned the right to provide an exclusively commercial service for a period of five years, for which it will pay a 10-per-cent royalty on gross receipts. The license may be renewed for two additional five-year periods and the contract, including royalty payments, may be renegotiated at the end of the initial five-year franchise. The government has reserved the right to operate a non-commercial wireless tv service, but has no plans for one just now. No firm date has been announced for the inauguration of the commercial service. However, in early February Mr. Lee said he expects to begin broadcasting within 15 months.

The existing cable television service in Hong Kong, Rediffusion Hong Kong, Ltd., offers a little over six hours of English-language programs and about three hours of Chinese-language programs each evening on separate channels, with both language services augmented on weekends and holidays. There are sets in all areas of the colony, with the exception of the more remote portions of the New Territories. Even though there is a monthly service fee of 25 Hong Kong dollars (about \$4.37), the programs are heavily laced with commercials.

The new, wireless service will offer separate English and Chinese-language channels, each of which must, under the terms of the franchise, operate at least five hours daily. It will be 625 lines in the uhf band, reportedly similar to the service of BBC's second channel. There has been no serious talk yet about color programming. The franchise also stipulates that the service must be provided to almost all parts of the colony, and some doubt has been expressed whether this will be possible because of Hong Kong's hilly topography and high-rise buildings.

Rediffusion spokesmen have pointed out that the installation cost of an antenna for wireless tv will far exceed Rediffusion's \$4.37 monthly service charge, and any long-term savings on the monthly charges will partly be offset by the high cost of a receiving license the government is expected to charge. In an obvious effort to meet the forthcoming competition, immediately after the wireless franchise was awarded, Rediffusion announced plans to adapt its existing network to one capable of carrying at least six channels in either black-and-white or color. But no timetable has been announced.

The need for studio, broadcast, and related equipment by TV Broadcasts, Ltd., is expected to provide a significant trade opportunity for manufacturers. The local mar-

ket for tv receivers will be considerably greater than the present and the market for program material will expand appreciably, once the wireless service begins operations.

Iceland

Reykjavik—Iceland will join the international community of television nations sometime this fall when the government-owned and financed station goes on the air. Though native Icelandic facilities are still in the construction stage, there are already more than 10,000



sets in operation, tuned to the American Armed Forces Network service beamed from the U.S. Naval base in Keflavik. The American programming consists of such shows as *Perry Mason* and *Andy Griffith*, which are directed solely at the American service community.

The fact that none of the programs are in Icelandic has not hindered the growth of a loyal and enthusiastic native audience, which purchases European sets and has them altered to pick up the American 525-line standard. Many Icelandics have learned a peculiar type of English through viewing the A.F.N., a fact that has given some cause for worry to the local government, which has hastened the development of an indigenous Icelandic television service. The theory is that "It is more nationalistic for us to watch Vikings killing each other than to watch cowboys killing Indians."

At this writing, the local television facilities are still in the midst of construction. The studio is in a renovated truck-body assembly plant on the outskirts of this capital city, (pop. 80,000). The studio is staffed with 25 technicians, all of whom learned their skills abroad (in other Scandinavian countries) and a programming man recruited by the government from the country's one professional theatrical group on the theory that he would be the most knowledgeable programming man on the island. The operation has already

received delivery on a video-tape unit and expects to receive two cameras within several years. Until delivery date, however, the Icelandics will make do with a mobile unit on loan from the Swedes, which will be parked in the middle of the studio and plugged in.

When service is finally inaugurated sometime this coming fall, programming will consist of two hours of dubbed Scandinavian films, running from 8 to 10 in the evening, and a 15-minute news show, originated from the parked mobile unit. Since the facilities are, as in most European countries, government-owned and operated, there will be very little commercial activity. Plans have it that there will be about five minutes of paid announcements every evening when the station goes on the air. A girl, who will eventually be in charge of the "advertising" operations, is now in the process of learning about broadcast advertising in Ireland.

Plans are in the works to expand programming to three hours daily, but at present, this is only optimism. As far as the eventual addition of color goes, "We've got enough problems with black and white," according to the technical director.

Programming will be transmitted to all parts of the island (population 190,000) through several relay stations situated around the country.

There will be an unofficial "blackout" on imported American programming, due to the presence of the popular AFN station and the very nationalistic feeling in the government that Icelandic children are being subverted by American shows. A great many of the Icelandics feel, however, that, thanks to the American channel, native Icelandic television is unnecessary and a waste of the limited government budget.

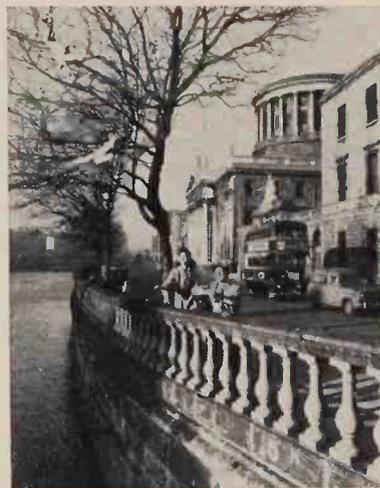
Ireland

Dublin—Telefis Eireann—the national service—now has an estimated potential of 371,000 receivers, an increase of 20,000 since the beginning of the year.

The service now fairly well covers the entire 26-county Republic, although, because of geographical reasons, there are still dark pockets which have not so far been reached. Five main transmitters and 13 relays have been completed. (Northern Ireland, and some parts of the Republic, also receive British commercial television and the BBC.)

The biggest impact Telefis Eireann made so far this year was its mammoth coverage of the celebrations for the 50th anniversary of the 1916 Easter uprising against British rule. Approximately six months' work was involved in this, and it is generally agreed that the end result brought the service to a new maturity. Several

in-depth features were produced, including *Insurrection*—a reconstruction of scenes during the rising as if reported by modern tv methods, a series of portraits of the leaders of the rebellion, two special musical films and a number of other broadcasts.



Television was used by the political parties here for the first time in the general election. It also played a vital role in the recent presidential election which returned Eamonn de Valera to office by the slimmest of majorities. It's generally agreed that the medium is already bringing about the changes in traditional politicking: constructive speech is replacing mere diatribe. On television, the abusive politician cuts a sorry figure; the speaker who wildly insulted his opponent at the street corner simply has no place on the home screen.

American programs continue to be popular. In recent ratings the *Virginian* ranks second to *The Riordans*, a drama feature about a farming family, which is made on location on a farm in County Meath. The next in popularity was *Tolka Row*, a drama serial on Dublin life. *Quicksilver*, an Irish quiz game, was fourth. *The Late Late Show*, now folded up for the summer months, was fifth and *The Life of O'Reilly*, an entertainment show was sixth. *Hitchcock Presents* and *I Dream of Jeannie* tie and *Tammy* tied with *School Around the Corner* for ninth place. The percentage of home-produced programs is 50; of the programs from abroad, 90 per cent are American.

The controversy about the use of the Irish language on television as well as on sound broadcasting, continues. Eamonn Andrews, who had been chairman of the Television Authority, gave as one of the reasons for his recent resignation a disagreement on the use of Irish. Nevertheless, Telefis Eireann is trying to do all home-produced children's programs in Irish or at least bilingually. An Irish fortnightly feature will be replaced by a weekly discussion program in Irish. This policy

rooted in the Television Act, which directs Telefís Eireann "to nurture the Irish language by presenting it in a sympathetic, positive and imaginative way."

Advertising revenue on television continues to rise and is expected to exceed last year's net of \$4.7 million, which in turn was twice as large as the year before. The report for the year ended March 31 will be published shortly.

Italy

Rome—Tv officials here have stated that advertisers using the *Carosello* grouping of commercials on the National Program service reported increases in sales of 20-30 per cent during the duration of their schedules. That kind of talk, even if more promotional than provable,



uncertainty has done nothing to shorten the waiting list of clients for the 21-odd daily minutes of available commercial time on the two national channels. (In addition to *Carosello*, the National Program has *Tic-Tac* and *Arco-telino*, while the Second Program has *Intermezzo*. These are comprised of individual commercials roughly a minute in length, for four or five clients, and the blocks themselves run in such a way that they do not interrupt any one regular program.) While commercial time is limited, rate increases last year accounted for a jump in the amount spent on tv advertising, from \$33.6 million in 1964 to \$37.0 million in 1965.

That latter sum, incidentally, was included in a total of \$69.7 million spent in newspapers and periodicals, posters, cinema advertising, radio and tv. Newspaper expenditures declined from \$179.2 million in '64 to \$163.8 million in '65. Another decline was felt in cinemas, where advertising dipped from \$17.6 million to \$16.0 million. Along with tv, gains were made in posters and outdoor advertising—from \$23.8 million to \$30.9 million—and radio, up slightly from \$21.6 million to \$21.8 million. In addition to the gradual increases in advertising revenue, there has been a corresponding increase in the country's tv sets in use. Where six months ago there were 6.1 million tv receivers licensed, there are now 6.5

million. About 99 per cent of the sets are reached by the National Program service of the government-owned agency, RAI TV; the RAI Second Program, using fewer transmitters and repeaters, reaches only about 73 per cent of the population.

In the most recent survey of the preferences of viewers in tv programming feature films were top-ranked. Entire series of Marilyn Monroe and Gary Grant pictures have been shown, and have enjoyed the greatest popularity. Italian producers continue to protest that the government buys too many foreign films and doesn't pay enough for Italian films it purchases, but the controversy simmered down from the heights it reached a year ago.

Next on the viewers' list of favorite shows are the newscasts carried three times a day. After this comes the dramatic versions of great novels; then the filmed tv series, most of which are American-made (*Bonanza* is a big favorite); following come the music-variety shows; then comedies, documentaries and sports in that order. Sports shows glue most Italian males to the set, but leave the female population cold.

In the area of information and education, there is a feeling that any cultural gains stemming from tv have been made by the films, plays and series, rather than by the documentaries and other attempts at uplifting the audience. Political debates tend to confuse instead of enlighten, or serve merely for one party to point out how its course is *right* while another points out the other's course is *wrong*. A recent show on the *Cordialmente* series cited several cases of errant justice where innocent people were sentenced to life imprisonment, but the program left the audience with a bad taste. The man on the street may agree, but he doesn't know where to start—so change comes very slowly. As yet, the influence of tv hasn't been felt in speeding up the process.

Japan

Tokyo—Japan's slow emergence from the lingering depression of the past year is mirrored in its thriving, and highly advanced, television industry. Television in Japan, as in the United States, is making its most impressive advances in color. Current estimates are that 300,000 color sets will be manufactured in Japan before the end of the year, tripling the 1965 color set output. Half of the new sets will be exported; the other half will boost the country's color sets in use from the present 85,000 to 235,000. A nationwide color microwave network went into operation in April. NTV, the country's principal color network, continues to lead the color parade with three hours and 24 minutes daily in color. The other networks average less than an hour of color daily. (In addition to the export of color sets, Japan's export of

black-and-white sets to the U.S. is expected to top the one-million mark this year.)

At latest report there were some 18,224,213 registered tv households in Japan, an increase of over 500,000 over six months ago. The Government reports only the



number of homes with tv receivers. The figures therefore do not indicate either the number of two or more set homes, or the many unlicensed sets which go unreported in order to avoid the monthly fee. The total number of sets in the country is estimated to be over 20 million. The viewers-per-household figure is very high in Japan because young adults tend to remain in the family home even after marriage. Tv can be viewed in 33 per cent of the country's households.

Some 46 companies now operate 373 tv stations, including relay stations, covering 85 per cent of Japan's total area. Of these, 21 present color programs on 201 stations. The standard price of a Japanese tv receiver, in Japan, is 10,000 yen (\$27.78) per inch. This means a 16-inch set costs just under \$450. Some large set manufacturers sell 19-inch color sets at about \$525.

Such leading manufacturers as Tokyo Sibauro Electric (Toshiba), Hitachi and Mitsubishi Electric are continuing to pressure the government to reduce the rising excise tax on color tv sets even as they are increasing their output impressively. This tax, paid by the makers, was raised from 10 per cent to 13 per cent in April 1965 and will climb progressively to 20 per cent by April 1967 unless the government changes its policy. Individual households pay a \$1 a month ownership tax for their tv receivers.

The Japan Broadcasting Corporation (NHK), the non-commercial network, announced on May 7 an agreement with NBC International for the joint development of new color tv equipment. This marks the first time the State corporation has signed such a technical contract

with a foreign enterprise. Also on the foreign front, the Japanese Foreign Office is studying a plan to create an international tv network linking Japan and various Southeast Asian nations with the proposed U.S. communication satellite Bluebird, to be launched over the Pacific between now and September. The topic was on the agenda at the first Southeast Asian Cabinet Ministers Conference on Development held in Toyko April 6-7. The network might be used for telephone contacts and telephoto transmissions as well as television. The estimated cost of the proposed network would run between \$5.5 million and \$8.2 million since only one key station each would have to be built in Japan and somewhere in Southeast Asia.

Japanese commercial television interests are predicting greater demand for foreign programming in 1966 after admittedly sluggish activity during the economic recession of 1965. The forecasts persist despite the fact that some high-priced American programs, that generated heated bidding rivalry among Japanese stations late last year, turned out to be frank disappointments. Some, reportedly, sold with only a pilot film screening and some even without the station seeing any footage at all.

American imports generally draw higher ratings than domestic shows, below the top-10 level. Many of the U.S. programs are sold here for less than the soaring costs of local productions. Price for a domestically made hour-long episode now runs from \$7,000 to \$8,000, stiffer than the cost of the average imported program, even considering the extra cost of dubbing, shipping, duties, and taxes.

Japanese viewers are witnessing a mounting emphasis on local news reporting, travel documentaries, and coverage of events in Southeast Asia, Vietnam in particular, both North and South. A new breed of variety program, a *potpourri* of news analyses, personality interviews, and popular songs has caught on with the public. The first of these was NET's *Kijima Noria Morning Show*, patterned on the *Today Show*. This has been followed by other network imitations such as Fuji Tv's *Ogawa Hiroshi Show* and NHK's *Studio 102*. All three are broadcast in the morning as the stations learn to program for the huge housewife market. Similar programs for presentation at a later hour were initiated by NET with its *Afternoon Show* and NTV with its *11 P.M.*

The big-name, big-budget soap opera has become more frequent on Japanese television since the first of the year, as well as audience participation programs, and animated cartoons (*Astro Boy*). Vaudeville entertainment is also growing in popularity.

It now seems certain that nine Japanese tv programs will be shown in the U.S. Each of the programs, 30-

Mexico

minute features, was handpicked from 60 presented by NHK and the major Japanese commercial stations by the Japan-U.S. Cultural and Educational Tv Program Exchange. The programs will depict atom-bombed Hiroshima and its rehabilitation; a mountain-area farm family life; life of a teacher in remote Japan; a career of a would-be bicycle rider; Japanese paper-making; frog-hunting; traditional wood-carving; wayside children's shrines, and the life of an Ainu girl on Hokkaido.

In the same program exchange agreement, arrangements are being made to introduce U.S. cultural and educational features in Japan. Despite a drop in tv commercials and the subsequent dearth of sponsors, this exchange program's success appears certain since the Ford Foundation has offered grants totaling \$60 million a year for backstopping it.

There are not yet any FM stations formally licensed in Japan. However, there are experimental stations which have been granted provisional licenses, somewhat comparable to the construction permits issued in the U.S. In television, UHF faces many problems similar to those of FM. Both of their futures depend heavily on the nature and scope of the pending revisions of the Broadcast Law of 1960. So far, the government has amended certain articles and related rules to deal with individual problems as they arise. However, this type of piecemeal adjustment has become entirely inadequate for the mounting problems that daily confront the giant broadcast industry. The commercial broadcasters, in particular, feel the Broadcast Law should be totally revised to put them on a more equal footing with the government-owned NHK. They feel the government should treat the commercial and government stations equally in such matters as frequency allocation, regulation, and national networking. Since NHK is supported financially by the public, all operational and research facilities, not exclusively required for NHK's direct broadcast services, should be available to commercial broadcasters. Further, the revenue from NHK's license fees should be used to advance the development of all phases of broadcasting in Japan, the commercial broadcasters argue.

The government is now working out a series of new laws based on the draft submitted by an Examining Committee for the Revision of the Laws and hopes to submit it for approval by the Diet. There have been large outcries and vehement protest on several points the government is intending to revise.

As an advertising medium, television's growth has been spectacular. Today, tv accounts for 32.2 cents out of every advertising dollar spent in Japan. Food is the leading product advertised, accounting for about 17 per cent of all tv commercial time.

Mexico City—Television's influence is spreading daily in Mexico, which will probably be the first Latin American nation to begin regular color broadcasting. In a population of over 38 million, there are now 1.9 million television sets.

The biggest local operation is Televiscentro, the Mexi-



can network, which numbers 29 stations, 14 of these linked by a microwave hookup that stretches through Central Mexico. The other 15 receive network shows on tape and film, air-expressed to the stations beyond reach of the microwave system. The Mexican government has embarked on a mammoth program to better the nation's communications. When it is completed around 1970, most areas will be reached by the microwave hookup.

Besides the 29-station Televiscentro network, there is a government educational channel and six independent stations, three of them (in Puebla, Monterrey and Veracruz) owned by one company. The other three, located along the U.S. border, broadcast partly to the large Mexican-American audience on the northern side of the line.

The government has taken no steps that would affect television in the past year, despite a widespread uproar over the "Eva case." This was an incident centering on Eva Norvind, a busty Norwegian-born blonde showgirl who is the national sex queen. While being interviewed on a late-night talk show run by Paco Malgesto, the Mexican equivalent of Johnny Carson, Eva encouraged women in the audience to take birth control pills and "try a man out" before marrying him. Some of her remarks were so off-color the show almost left the air by accident because the camera crew collapsed in howls of laughter.

There was a storm in the press against "obscene shows," and the government came close to deporting Eva as an undesirable alien. Newspapers urged that live interview shows be banned, the actors union ordered its members not to appear on such shows without first

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submitting for approval an outline of the subjects to be discussed and attitudes to be taken, and one newspaper suggested nationalization of the network. But the storm blew over. Paco is still on the air and Eva is still her old sexy-talking self—but not on the air.

U.S. programs are well accepted and popular here, although eight of the top ten in Mexico are consistently Mexican-made. Many critics in the press protest that the network uses too many U.S. programs, although 174 of the 254 hours of programming a week (split network, sometimes broadcasts on two channels at once, in effect competing against itself) are devoted to Mexican shows.

Most popular right now are the musical variety programs. Also strong are rock-and-roll music shows. There are at least seven on the air weekly now, with three imported from the United States (*Shivaree*, *Hollywood-a-Go-Go* and *Hullabaloo*). "The electric guitar is replacing the Mexican guitar," said one Televiscentro executive. This may be partly due to the fact that authorities in Mexico City and Monterrey, among other places, disapprove of rock-and-roll and will not permit discotheques or cafes for teenagers. The kids therefore must turn to television.

Detective series and war-based series are also popular U.S. imports. (*Perry Mason* and *Combat* held top ratings for a long time before the variety shows and rock musicians moved in on them.)

U.S. westerns flop here, probably because Mexico produces many western movies of its own. The wild ranching country of northern Mexico is as fertile as Texas or Wyoming in "western" lore and traditions. The "vaquero" holds the same place in Mexican popular folklore that the cowboy does in the U.S. *Bonanza*, a top-ranked show in over 50 countries, is buried too low on the Mexican ratings list to count.

A long-time standby of Mexican television is the soap opera. In this respect, Mexico got the jump on *Peyton Place* in the U.S. Soap operas with continuing stories and top-flight movie stars, shown several times a week in prime time, have been on the Mexican airways for over 10 years.

"They perform a great social service in Mexico," once said Emilio Azcarraga, president of the Televiscentro network. "They get thousands of husbands out of the bars and back into their homes after work each night. They would rather miss their third tequila than the next chapter of the story." An average 4.5 hours a day is devoted to soap operas.

Television sets are spreading into remote communities and farm villages, a Televiscentro spokesman said. Although the poverty-stricken people in these areas cannot afford to buy individual sets, they chip in together

and buy one for communal use. Mexican families are close-knit and accustomed to working together, so frequently all working members of one family will contribute toward the purchase of a set, which is placed in the home of the family patriarch for all to watch.

The biggest advertisers on Mexican tv are the same types of firms that buy lots of time in the United States, and are often the same firms—Chrysler, Ford, Nescafe, Pepsi, Coke. The top advertisers by grouping are breweries, auto makers, liquor distillers, soap, tires, coffee, soft drinks, food, toys, clothing and discount stores.

Mexican tv is more and more frequently linking up with U.S. tv for live coverage of certain events, and has operating agreements with U.S. networks. Among the live coverage that was seen in Mexico recently was the visit by Pope Paul to New York, the Cassius Clay fights in New York and London, the World Series, and the 24-hour auto race at Le Mans, France.

Mexican TV set up its own long-distance live coverage of the fight between world featherweight champion Vicente Saldivar, a national sports hero, and Harold Winstone in London.

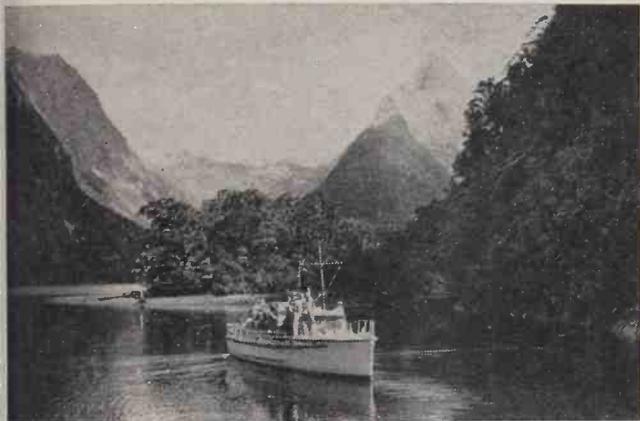
Preliminary plans are now being made for coverage of the 1968 Olympics here. A network spokesman said they expect to have about 50 cameras operating from 17 locations during the Olympics and do about 50 per cent of the broadcasting in color. The exact method of beaming the games to the rest of the world is still in doubt. ABC, which has exclusive franchise to televising the games in the United States and Canada, is thinking about using a new communications satellite, a Televiscentro spokesman said. If the satellite is not put up, the broadcasts will probably go from Mexico City to San Antonio, Texas, by micro-wave, and hook into the U.S. cable there. "Plans are still in a state of flux because technology changes so rapidly, we don't want to lay any firm plans just now," a spokesman said.

New Zealand

Wellington—It is felt that the boom in tv sales here is over, not only because more than 50 per cent of the households now have tv—there are 445,000 receivers registered—but because a credit squeeze has slowed down buying and the manufacture of sets. To the advertisers, however, the tv audience is big enough and affluent enough to warrant waiting as long as 12 months to get time. Food products, soaps and toiletries, and household cleansers are the chief television clients. (Tobacco and liquor are excluded from the homescreens.)

New Zealand viewers, like their neighbors in Australia, have both British and American tastes. Programming is

balanced to please everybody, with the British palates tickled by such imported shows as *The Avengers*, *Dr. Inlay's Casebook* and *Z Cars*, and the lovers of American fare getting *Danny Kaye*, *Peyton Place*, *Dick Van Dyke* and *Beverly Hillbillies*, among others. There have



seen several incidents of protest over too much programming of one kind or another, and there are perpetual quarrels that all American—or all British—programs could be eliminated.

On the local programming scene, there is intense discussion as to how television can best be used in the November general election. "The aim is to give viewers all opportunity to see the fundamental issues," say officials, but the problem of allocating air time to the parties is proving a difficult one to solve. The Labor Party, currently the opposition, has recommended that time be allotted to parties on the basis of public support at the previous election, and that any new party would have to run in at least half the seats to qualify for time on the air. Tv was used for the first time in the general election three years ago, but the dull and unimaginative treatment then came in for much criticism. The parties believe that they can come off looking much better next November.

To extend the signals from the country's four stations to more people, four translator or repeater stations are now in operation, and better than 90 per cent of the population is within reach of a tv signal. Favorite programs of a local nature are *Town and Around*, which is light-hearted commentary on current happenings, and a series of musical shows based on popular and folk tunes.

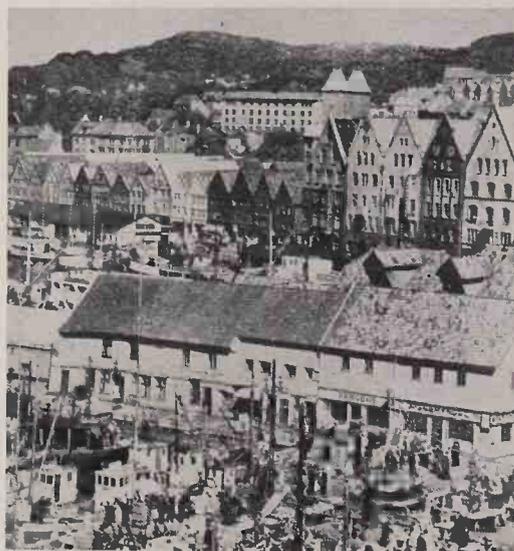
Television has a novel use here in that the University of New Zealand's postgraduate medical school employs the medium to carry educational films and documentaries to doctors late at night. The medical men are told when the programs will be on; the public is not. There appears to have been both good and bad effects from television on other entertainment media. Tv coverage

of events in the Auckland Festival of the Arts is credited with greatly increasing public interest and attendance, but cinema attendance has been slightly damaged. The effect on the suburban cinemas has been most noticeable, with some houses closing and others struggling. The larger houses in the big cities, though, have had record-breaking runs with important features, and in Auckland, the largest city, a new theatre is being built.

Attendance is reported down at public lectures; some magazines have gone out of business, but several new ones that make lavish use of color have started up. (Color tv is a good many years away in this country.) Newspapers are doing well, with several papers and newspaper chains reporting record profits in the last fiscal year. With rival media apparently not seriously affected by television's inroads on the advertising dollar, such men as J. T. F. Spencer, president of the Auckland Manufacturers' Association, have called on the New Zealand Broadcasting Corp. to open a second channel. Such action, said Mr. Spencer, would greatly reduce the waiting period for would-be tv clients. The corporation's stated policy, however, is to wait until all of the country can be reached by the present signals before opening another channel.

Norway

Oslo—The most pressing issue confronting the Norwegian television industry is the attempt to extend the national television network to the northern third of the country. At present, none of Norway's 17 stations or 44 repeaters are able to transmit north of Bodo. Although



the region is rather sparsely populated and mountainous, its inhabitants have expressed a strong desire to be brought into range of Norsk Rikskringkasting (NRK,

the Norwegian Broadcasting System). A 1957 Labor Government proposal to extend tv transmission to the north by 1969 was never realized. But the present Coalition Government has developed a plan designed to quiet growing criticism of the government-owned tv network for its failure to meet the demands of the north.

In March, the Cabinet authorized NRK to borrow 50 million kroner (approximately \$7 million) from the State treasury to accelerate extension of the national network over the period from 1966 to 1968. The loan is to be repaid by the independent foundation, which operates the network, between 1969 and 1972. It was also proposed that authority for the construction of radio and tv facilities be increased for 1966 from 24.5 million to 74.5 million kroner. NRK recommended as part of its 1967 budget an increase in the annual individual license fee from 125 to 150 kroner. The fee was raised to 200 kroner (about \$30.) The tv license fee was 45 kroner in 1959 and has increased by more than four times since then. With an expected additional 100,000 sets by 1967, the increased license fee will yield approximately 15 million kroner. The total number of sets in the country now is about 490,000.

The Minister of Church and Education Kjell Bondevik recently announced over NRK that the Ministry was considering the legal implications of allowing private companies to send commercial tv programs by cable. He has further said the Ministry would recommend that the question be considered by a quick-acting committee which would also be charged with considering the matter of possible commercial advertising over the State-owned NRK. Mr. Bondevik said it was his opinion that NRK's expansion of the tv network could continue satisfactorily without introducing commercial advertising, but no decision would be taken until the committee had finished its deliberations.

Paint manufacturer Alf R. Bjerck, one of the leading promoters of the proposed cable television company, was reported to be pleased that the government is willing to study the controversial question of advertising on Norwegian tv. He has pointed out publicly that a past Gallup poll indicated that a relatively large majority of Norwegians favor limited advertising on tv, especially if it would extend transmission times.

At present, NRK is on the air for five hours daily, during the week in the early evening, and on weekends during the day for sports events. Although the medium is conceived by the government primarily as an educational service, Norway imports close to 50 per cent of its programming. It is an enthusiastic participant in *Nordvision*, the four-nation Scandinavian network, and has produced a number of new Norwegian playwrights'

works for the network. The most popular American shows viewed in Norway are documentaries, *Ed Sullivan*, *Danny Kaye*, *The Flintstones*, *I Love Lucy* and *Barbra Streisand's Specials*.

Portugal

Lisbon—The long-awaited dream of television in the Azores, the subject of much discussion and considerable local press agitation over the years, has taken a step nearer reality. In March, the district governor of the Portuguese colony, Jose Jacinto Vasconcellos Raposo,



called a press conference to announce what appeared to be a firm plan for Azores tv. The plan has been approved by Radio Televisao Portuguese (RTP), the government body that controls tv activities in Portugal.

According to the governor, a recent survey by RTP has resulted in a decision to install a principal tv transmitting station on the island of Santa Maria. Re-broadcast facilities will be established on the islands of Sao Miguel, Terceira, Faial, and, eventually, Graciosa. When the network is in operation all of the islands of the archipelago, located 800 miles west of the mainland, will be within range of the signals, except for the two most remote islands, Flores and Corvo, some 150 miles northwest of Faial.

Current plans call for taped programs to be flown from Lisbon to Santa Maria, where the existence of the international airport accounts for the decision to locate the principal transmitting station there. Initially, it is contemplated that daily programs will be of no more than three hours duration. The cost of installing the stations is estimated at \$245,000 and the annual cost of operating them will be approximately \$105,000. Nothing has been announced regarding the kind or source of the equipment to be installed, but presumably it will be

the same as is now in use in continental Portugal. Most of that was bought in Germany and Holland ten years ago.

At the moment, the main problem, not unexpectedly, is a financial one. RTP apparently is prepared to stand the cost of the initial installation, but feels it must be reimbursed for the annual operating expenses. Revenue will come from a tax on receivers (360 escudos, or about \$13 annually) and from advertising, which will be limited to two minutes per quarter hour. There is no doubt that in the first years at least revenue from these sources will not cover expenses, and therefore some means of taking up the slack will have to be found before the project can get underway.

Television was introduced to Portugal in 1957. Since then the total number of sets in the country has grown from 20,000 to 181,900 in a country populated by 9,130,410. The Azores population is 327,480. There are currently four stations and 14 relays in Portugal. They broadcast for nine hours and six minutes daily (five hours during the summer). The government-controlled system from the beginning has required that 100 per cent of the programming be domestic.

South Korea

Seoul—Since television was first introduced in South Korea at the end of 1961, the major obstacle to its growth has always been a shortage of sets. Current estimates for the country, populated by 25 million, are around 55,000 sets; between 40 and 50,000 in the Seoul-



Inchon-Suwon area, and around 10,000 in the Pusan area. The government permitted the importation of 25,000 sets from Japan in 1962 which were sold at a controlled price. The remaining sets have come from either Japanese or American sources. There is no local production of tv sets, although a Pusan firm is considering producing them if permission can be obtained to import parts unobtainable in South Korea. A shortage of foreign exchange continues to restrict the importation of parts or

sets to this country, and the shortage is severe.

Nevertheless, tv is becoming an increasingly important medium in South Korea, with one government and two commercially operated stations in daily transmission. The government-run KBS-TV (Korean Broadcasting System) began transmitting to audiences in the Seoul-Inchon-Suwon area in Dec. 1961. Privately owned and operated Joong-ang Tv opened stations in Seoul and Pusan in Dec. 1964. KBS-TV transmits six hours daily over Channel 9 from 5:30 to 11:30 p.m. Program content is 45.2 per cent entertainment; 34.4 per cent cultural and educational; 13 per cent news; and 7.4 per cent children's programs. Although KBS-TV is government-controlled and receives a government budget, it is also semi-commercial and accepts sponsored programs. It also receives 200 kwans (80 cents) a month fee from the owners of registered sets. Joong-ang Tv transmits in Seoul from 6 to 11 p.m. over Channel 7. Its program content emphasizes entertainment rather than education. The Joong-ang station in Pusan transmits over Channel 9 and is on the air four-and-one-half hours daily. Its programming is generally similar to its sister station in Seoul.

The two commercial stations are equipped with both video-tape and kinescopes; KBS-TV has only kinescopes. But all three stations telecast the majority of their local shows live. KBS-TV and the Joong-ang station in Seoul employ a total 150 staff members, with the Pusan station employing about 75. With low budgets for local production, most of the entertainment programs on all stations are imported from abroad, primarily from the U.S. In 1965 KBS-TV was telecasting 12 U.S. commercial programs and the Joon-ang stations, five each. The Pusan station is in the unique position of having no Korean competition, but of having direct competition from Japanese tv. Four Japanese channels beamed from the Jukuoka area of Japan are received clearly in Pusan, and a majority of the viewers over 30 years of age understand Japanese.

Educational tv, although of growing significance, has been the subject of desultory discussion among government officials and private interests in Korea for the past three or four years. When the government first entered tv five years ago, the Ministry of Public Information set aside a second tv channel for etv. To date, other than a few experimental transmissions, the second channel has not been used. MPI officials, however, maintain they are in the etv field with the science and other "educational-type" programs carried on KBS-TV's daily broadcasts.

There are also plans to expand the KBS-TV network to Taegu, Taejon, Kwangju, and Conju. The MPI, however, has an eye on the implications of an expanded govern-

ment tv network. The opposition parties have already charged that the ruling Democrat Republican Party is using the KBS broadcast facilities to further itself politically. This was a major issue in the last election in the spring.

The Korean commercial tv network, Joong-ang TV, is owned by industrialist Lee Byung Chul who has recently constructed a mass media communications center in Seoul which also houses a radio station and a newspaper. Joong-ang is avowedly in business to make money. But, it is reported, the network is still operating in the red although the past year has seen a marked improvement in its financial picture. It is also becoming more and more obvious that, while it is emphatically denied by network officials, the Joong-ang media operation is achieving increasing political influence. Be that as it may, the Joong-ang stations are probably more popular than the government station in terms of programming, if only because they have more money available.

Switzerland

Zurich—The boom in television experienced in so many countries seems to be just gathering momentum here. While other markets in Europe remained fairly static during the first half of 1966, Swiss dealers were registering set purchases at about 15,000 a month, and by



mid-year there were nearly 700,000 tv licenses. The goal for the end of the year—750,000 sets—now seems likely to be surpassed, and planners are already talking about that first “magic million.” When it is achieved, there will still be room for expansion, as only about one out of five homes will have tv even then.

The prosperous trend is encouraging a drive to expand programming hours and improve program quality. Almost \$6 million in annual revenue is now available from advertising, which was permitted only 18 months ago and is still restricted to only 12 minutes of commer-

cial per day. With this revenue, plus that contributed by the government, the French-, German- and Italian-language networks have been hiring new staff and drawing up blueprints for two new studios which would cost \$30 million.

This is all a far cry from the lean years before the introduction of commercials, when Swiss tv was dark one day a week and only broadcast three hours nightly during the other six days. Staff morale was low then, as the programmers knew viewers most likely were tuned to the stations from neighboring France, Germany, Austria and Italy. Now surveys show that in prime evening periods, about 80 per cent of domestic viewers are watching Swiss programs. Some of this success is attributable to the U.S. series, such as *Father Knows Best*, *Father of the Bride* and *Wagon Train*, suitable for all-family viewing, which have been skillfully deployed to lure viewers away from the “foreign” signals.

American feature films are much used, with Monday night set aside for features on the French-language network. Swiss TV has its own self-imposed censorship and avoids films which have been the subject of a ban in any of the 25 cantons of the Federation. Most of those banned films are of French or Italian origin, so U.S. pictures have a built-in advantage.

There is talk of reducing the amount of imported material, but it will be five years before the big new studios planned for Zurich and Geneva go into production. Other countries than the U.S. are in the market: the British have *The Saint* doing well, although an earlier *William Tell* series, which looked like a natural for Switzerland, was turned down because it distorted the accepted idea of the legendary national hero.

While imported product must be dubbed, preferably in French and German, it usually cannot be product that has already been shown in those countries. If it has been, a part of the Swiss audience probably saw it by tuning in the distant station.

The swelling medium has had its effect on the social structure of the country in many ways. The old habit of visiting the local cafe for a chat and a drink has been supplanted by tv viewing at home, and the cafe industry has suffered. More importantly, the opportunity to exchange ideas with one another has declined; and the authorities have moved to use television to reaffirm the basic unity of a country that has four languages and whose people have ethnic links with France, Germany and Italy. A rule has been made that a large proportion of the material screened on each of the networks must be repeated in a different language on the others, so that compartmentalization is avoided. Similarly a tv studio has been built in the Federal Parliament building, so that extracts from important debates and interviews

with representatives can be put on the air to inform the public what is happening at the heart of the nation.

The success of commercials on the economy are clearly felt. The Swiss consumer market is one of the most prosperous in Europe. To reach it, tv is used in the following order by makers of soap powders and detergents, food products, textiles, beverages (non-alcoholic), cleaning products, automotive products, chocolate, cosmetics and dairy products, and others. Such German firms as Agfa and Volkswagen are important advertisers. In its first year of operation, the commercial service was oversubscribed by 30 per cent—with a minute on all three networks costing nearly \$1,400—and for the full year 1966, time is 55 per cent oversubscribed. Next year the number of allowable minutes of commercials is to be increased to 15 per day, which will put annual revenue to the networks over \$7.5 million.

Tv advertising money, which was about four per cent of all advertising expenditures last year, is believed to have caused a drop of about two per cent in income for the leading daily papers. The illustrated magazines held their own, but the small high-cost weeklies and reviews suffered. Circulation fell in many cases, and their volume of advertising was cut 15-20 per cent.

Cinemas, already hurt by the tv at the box-office, saw even revenue from advertising films fall by up to 15 per cent. Billboard advertising was off a bit, but the search for new sites (along ski-runs, for example) is thought to be paying off. The general feeling is that the media affected by television weren't hit as hard as was feared, and that imagination and resilience are already helping some regain lost ground.

Tunisia

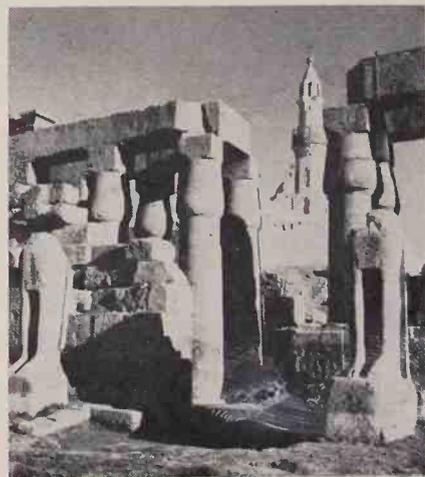
Tunis—Radiodiffusion Television Tunisienne (RTT), the country's first indigenous television station, began operations June 1, the 10th anniversary of Tunisia's independence from France. It was heralded by an address by the President of the country to Tunisians, and national leaders from neighboring Libya, Algeria, and Morocco were invited to observe and enjoy. The inauguration was originally set for March 20, but was postponed due to "technical difficulties" with the new transmitting station at Zaghuan, about 40 miles southeast of Tunis. Previous to the new tv station, Tunis received Italian television signals from an Italian transmitter, set up in 1960 to beam the Italian tv coverage of the Rome Olympics to the then large Italian population in Tunis. With the beginning of the national tv service, the Italian service was temporarily eliminated because both stations were on the same channel. The Italian service is expected to be resumed before the end of the summer on a different channel, thereby providing two channels.

RTT, owned and operated by the Tunisian government as a primarily educational and cultural medium, is on the air each evening with two hours of French programming and two hours of Arabic programming. It can be seen anywhere within a 100-mile radius of Tunis. In order to stimulate the infant industry, the government recently imported 6000 tv sets from Germany and sold them in Tunis at a price no more than \$200 each. At present the total number of sets in the country is about 7500. Also, a tv receiver assembly plant, with parts supplied from all over the world, has recently begun operations in Tunis and is beginning to turn out sets under the brand name of "Carthage."

Commercials are permitted on the new station with no restrictions, at the present time, to their length or nature. A full timetable for extension of television service to the entire country, and even the introduction of color tv, has been put together by the government. But for the moment, all efforts are directed toward getting the first station off the ground. Tunis is anxious to cooperate and develop strong tv ties with other North African countries, Libya, Algeria, and Morocco. Already, there are a growing number of program exchanges between the countries, with the exception of Libya which, as yet, has no television.

U. A. R.

Cairo—Birth control, family economy, hygiene. Those topics are the subject of an instructional program broadcast three days a week to the *fellaheen* (farmer) of Egypt, as the government uses its tightly-controlled tv service to elevate the standards of its rural citizens. The pro-



gram of installing receivers in a central meeting hall in each of the country's 4,000 villages bogged down temporarily over the fact that many of the villages were without electricity. Now the program is being speeded up with the production of transistorized and battery-operated sets.

Regular programming beamed to meetings of the village "television club" will awaken the farmers from the lethargy of their lives, and give them a look at how other Egyptians live, the officials believe. With luck, a national consciousness will be developed, superseding the divisive class consciousness that has fragmented Egyptian life since ancient times.

Programming is carried from Cairo, Alexandria, Port Said and smaller stations in the Nile Delta that cover northern Egypt. Two transmitters in Assiut, the major city of southern Egypt, and in Aswan to the far south previously boosted or rebroadcast programs from the Cairo station, but recently began originating some programming. All of the stations combined carry just over 30 hours of programs daily. With the expansion plans for transmitters in the south, and with the step-up of the "television club" project, the government may realize its goal of getting tv into every corner of the country within the next five years.

Officials well know that tv will not attract large numbers of viewers if it offers only the "educational" programs aimed at turning farmers into cosmopolites. So the largest parts of the schedules are filled with entertainment and variety programs, and heavy doses of foreign films. About 15 per cent of the broadcast day is made up of news programs on the nation's Arabic, English and French channels.

American programs such as *I Love Lucy* and *Naked City* are quite popular, but few newer U.S. programs are used because of their cost. To aid its own motion picture industry, the government is building a new complex of studios that will be called "Cinema City." Egyptian directors and producers are also beginning to work in co-production deals with outside companies, but many are looking toward working more regularly in television production.

It is felt that tv already has played a part in raising the standard of living in Egypt, and the system is only six years old. While the number of receivers in proportion to the total population may be small, the "club" approach where a hundred or more viewers cluster around a single set insures large audiences. In the major squares of cities like Cairo tv kiosks are set up in the open air, with bleachers for the audience, and on most warm nights there is standing room only.

Literacy is low in Egypt—about 30 per cent—and the government is aware that tv is its sole hope for rapid change. A chief problem is to convince the Moslem farmers that modernism and the holy Koran are reconcilable, but the success of the *Farmers' Program* thus far indicates it can be done. Television is undoubtedly the force that will end illiteracy.

U. S. S. R.

Moscow—The expansion of television has been given special priority under a new five-year plan announced by the Minister of Communications. This means that not only will the number of receivers grow (current estimate is 17 million) but that transmitting stations will multiply.

Under the new five-year plan, approximately 800 tele-



vision stations are expected to be in operation throughout this vast country by 1970; at the same time, production of receivers, which amounted to 3.7 million last year, is expected to reach a level of 7.5 million sets by 1970.

Meanwhile, this capital city will see an expansion of services. A third channel has opened up here which is educational in character and designed to help students, as well as those unable or unwilling to attend a university, get an education. English and French language courses are said to be especially popular. A fourth channel will be in operation next year in this city, and a fifth is planned for 1968, which is to be in color. By January of 1969, says a government spokesman, broadcasts will begin from a new television center, now in construction, which, it is said, will be one of the biggest in all Europe. The antenna tower will be 525 meters, or approximately 1,650 feet.

The whole question of television advertising is under discussion here. At present, there are only some programs in which advertising for certain commodities is allowed.

Zambia

Lusaka—Some people regard television in Zambia as being in its infancy. Others prefer to call it the "Mickey Mouse" stage. Both descriptions fit.

Though it has been in operation in the wealthy Copperbelt area for several years, the political break-up of the

Federation of Rhodesia and Nyasaland two years ago Zambia was "colonial" Northern Rhodesia until 18 months ago) meant the reorganization of television broadcasting, too.

The Federation's independent commercial set-up became two entities, with one section in Rhodesia, the other here.

Since then, the Zambian Government has moved in and in May acquired ownership of television in the country for £120,000 (\$336,000).

Apart from the bigger picture, politics have affected viewership also. Because of Rhodesia's independence "grab" seven months ago and the subsequent trade sanctions, retaliatory moves, counter sanctions and so on, landlocked Zambia has had to reduce imports to items more essential than television sets. It is therefore, impossible to hire a set on the Copperbelt or in this capital city (television being introduced here on Christmas Day last year). There are 11,500 sets in the north and 1,500 in Lusaka—with customers queuing up for more.

Some of television's popularity stems from the lack of other entertainment in this country of 4 million people, who, apart from concentrations in the copper-mining towns and along the line of rail, are scattered throughout an area the size of Texas.

Another aspect is television's "newness" and its "iness". It is almost embarrassing to be unable to discuss the latest episode of *Danger Man*, *Four Just Men*, or

even *The Flintstones*. Obviously, the Government's takeover has meant nothing to programming, which is almost exclusively canned material from America and Britain.

Operating with faulty equipment, under-trained and inexperienced technical and production staffs, and a limited budget, Television Zambia (TVZ) is incapable of doing little more than an occasional news program or quiz game calling for very limited skill.

Within the next 12 months it is planned to have a "national" service, linking the two stations through a £500,000 (\$1,400,000) microwave installation—which will be used also for telephone, radio and other communications.

Despite the doubtful content, viewership is high. Independent surveys have indicated a 90 per cent viewership at peak periods, believed here to be one of the highest in the world.

Though Government-owned, TVZ is run on commercial lines and more than pays for itself, even though advertising rates are low.

The present audience is limited to whites and a few higher-income Africans. The aim is to get tv to the African-in-the-street and then make the fullest use of it as an instructional instrument.

Since taking complete control of radio soon after independence, the Government has used this medium heavily for school and agricultural broadcasts, and plans to develop it as a major educational tool.

Mid-Year Report from the U.S.A.

New York—There's been nothing like it since the early 1950's when Americans woke up to the brand-new medium of television and rushed to order sets by the millions. Now the rush is being repeated, but this time it's color sets that are being ordered. All three networks will have almost all of their nighttime programming in color next September; receiver prices have come down considerably below the \$500 mark; and local stations are waiting in line for color equipment for their own broadcasts. All of these factors are contributing to a color boom that saw better than two million sets sold during the first six months of the year, with predictions calling for more than five million sales during all of 1966. This will be roughly twice as many sold last year, and more than three times as many sold two years ago.

On other fronts, news was made this past spring when the chairman of the Federal Communications Commission, E. William Henry, resigned his post. The FCC, the government regulatory arm over tv, radio, telephone and

other means of communications, has been relatively quiet of late in impressing its ideas of programming and advertising on the broadcasters. Mr. Henry was the second successive chairman to resign long before his seven-year term expired. One thing the FCC did accomplish thus far in 1966 was to gain jurisdiction over the mushrooming Community Antenna Tv (CATV) systems.

Programming on the networks became a topic of excited conversation again when, after several years of routine film series, both ABC-TV and CBS-TV announced plans to bring back live drama to the screens. NBC-TV reportedly will be in the game, too, and there is much talk of "new, young writers" . . . "freedom from advertiser interference" . . . "the good old days of *Studio One* and *Playhouse 90*," etc. There is considerable skepticism about how large will be the audiences attracted by the projected dramatic programs. But most agree the moves are necessary steps in the right direction, since it's felt that both viewers and advertisers are ready for a change in the day-in, day-out fare offered on tv in this country.

Television Drama Breaks With the Past

by Stuart Hood

(Mr. Hood has worked as Controller of Programmes for both the British Broadcasting Corporation and the Independent Television companies, and is now a freelance producer.)

In Britain, a television play means a play shot electronically, taped and edited on tape. There may be film inserts of varying length for exteriors or action sequences, but they remain inserts.

Moreover, the method of shooting is to employ long takes. Neither employers nor unions favour discontinuous recording. Though tape may be edited, the practice is not encouraged.

The whole pressure from management in all British television organizations is against techniques involving very short takes or complicated editing, for both are expensive in terms of manpower and time.

Economy of time is as important in this context as economy of means. There is no time to indulge in techniques approximating those of the feature film.

The main difference between electronic drama and filmed drama is one of pace. In a studio where long takes are the rule rather than the exception, the pace of the product approximates that of the old-fashioned feature film of the 1930s.

Time tends to be real time; it can be juggled, but only within certain limits. In a studio set, action and movement are restricted. The stress is on dialogue and psychological action. This at once limits the techniques the writer or director may employ.

The television play can exploit fantasy and imagination but it is a fantasy within a tradition of naturalism. The television play in Britain tends to be a realistic drama with realistic sets, realistic dialogue and a straightforward story line.

But some of Britain's younger directors found this tradition irksome. They discovered their manifesto in an article in a professional journal by a young writer, Troy Kennedy Martin, who had conceived and written the first episode of that most naturalistic of television series *Z Cars*.

Kennedy Martin offered a slogan, "Nats Go Home". It was an appeal to writers and directors to turn from naturalism and instead seek out and employ new techniques.

He believed there were ways of cutting corners in story telling . . . that imagery has a place in the television play . . . that the picture should be a comment on the dialogue rather than a realistic illustration. "Go Home" has led to a new kind of realism with a documentary quality. What is new is the technique of shooting and the oblique use of dialogue. Speech is laid over film to comment, elucidate, narrate and to enrich and enliven the action.

The outstanding example is *Up the Junction*, an adaptation of a novel (or rather a reportage) on the life, mores and attitudes of working-class boys and girls in South London. It was directed by Kenneth Loach.

It is difficult to know which way the television play will now develop. Some pessimists prophesy it will die out and be succeeded by play anthologies linked by a common theme.

Others see its future in adaptations from novels and short stories, like Granada's interesting series based on the short stories of D. H. Lawrence which had style, authenticity and a strong sense of period.

The young men who favor film have a forceful argument on their side—television organizations can sell their film products abroad.

At present there is more technical invention in the work of the young men than there is literary skill. There is a good deal of obscurity and a certain love of tricks for their own sake. But, at least, their work is exciting and may contain the germ of important developments.

Language (Continued from page 33)

their eyes, and whom they consciously or unconsciously imitate. If this sort of thing goes on for another 50 years, there won't be a trace of a dialect left in Italy. All Italians will be speaking the same flat, monotonous, colorless national language. Maybe it's a blessing, maybe a curse. There won't be so much local color, but everybody will be able to understand everybody else, which is more than could be said of our generation."

Even prior to this revelation, I had been conscious of the same phenomenon occurring in the English-speaking world. I had noticed how, when we first began getting British spoken films, much of what was said was unintelligible to the American ear. Then we got used to the British accent, as they undoubtedly got used to ours. Now we take David Niven, *Secret Agent*, *The Avengers* in our stride, and think absolutely nothing of it. But don't think for a minute that it is all pure passive acceptance. There is also an insensible active merging of the two pronunciations. Our speech becomes more British, as the British speech becomes more American. If one day, a century or so from now, the two mainstreams of the British language, which began to diverge with the founding of the Jamestown and Plymouth Bay colonies, converge again into a single mighty river, spoken film, radio, and especially television will be the power and the glory.

General American

What happens internationally happens also locally. If you want to hear the general American of the future, Hollywood and tv-studio based, go to California and listen to the speech of the California-born younger generation (not, of course, to the immigrants from other states, who will carry their local intonations with them to their dying day). Do you recall how in the Presidential campaign of 1960 President Kennedy's *ahsk* and *Africar* stood out like sore thumbs, while Mr. Nixon never drew a lifted eyebrow? Mr. Nixon spoke the general American of the future,

an American shorn of all local peculiarities. A couple of years ago, Miss Arkansas became Miss America. Brought up on a diet of spoken films, radio, tv, and one or two eastern colleges, she addressed the television audience in a general American which bore absolutely no trace of Southern influence. Then Papa and Mamma were asked to say a few words. Arkansas honey simply dripped from their lips as they spoke. One thing is certain. Miss Arkansas' future children, brought up under modern conditions, will be using their mother's general American, not their grandparents' Southern intonation.

Standardized Language

The omens are clear enough for what concerns individual national tongues. They are being and will be standardized and unified by our modern communications media. Whether all traces of local dialects will finally be obliterated is difficult to prophesy, but certainly they will be driven more and more into the background. The time will come when it will require a real expedition into the Appalachian fastnesses to get a recording of the highland speech; the time will come when the last surviving speakers of Brooklynese will be hunted down by the linguists for recording purposes in the wilds of Greenpoint and Flatbush, as were the last speakers of the dialect of Veglia in the Adriatic at the end of the last century.

But there is another entrancing facet to the situation. With the spreading of spoken films, short-wave broadcasts and Telstar and Early Bird programs all over the earth, what is going to happen in the language of *international* communications? Will there be a generalization of the dubbing and translating processes now in use, or will audiences grow impatient of the translated medium and adapt themselves to some form of international language that will have world-wide currency?

No less a communications expert than General David Sarnoff of RCA makes a prophecy. It is his view that international communication, particularly for tv purposes, will

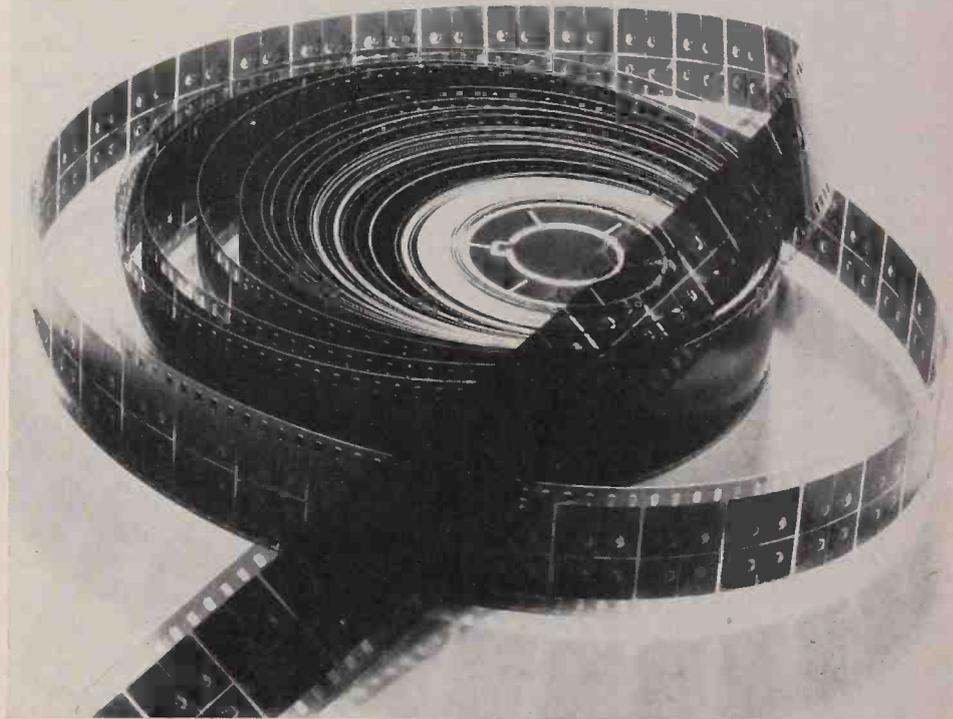
evolve a type of common language that will be universally understood by all viewers, in whatever country they may be and whatever may be their national tongue.

For what my opinion may be worth, I find myself in agreement with the General. There is no question in my mind that by the end of the century international communications of all kinds will have reached a point where a language for world-wide use will be an absolute neces-

sity, not a topic for academic discussion. Gallup and similar polls taken both in the United States and abroad indicate that fully 85 per cent of all people polled anticipate such a development, and that they would look with favor upon a world language to be introduced in all the school systems of the world, on the kindergarten and elementary level, side by side with the national languages to be imparted by natural speech methods (not taught as a high school or

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college subject) to all the new generations, so that all may grow up bilingual, speaking their national language and the new international tongue with equal fluency.

General Sarnoff anticipates that the new language of radio and television communications will be largely based on English. Slightly greater doubt attaches to this part of his prophecy, particularly if the nature of the international language gets to be officially determined by an international body, such as UN or UNESCO. English as a world-wide international language may under those circumstances run into heavy opposition, based partly on cultural rivalry (such opposition might well be expected from French speakers, who think their language should get the post), partly on ideological factors (Communist nations may well accuse the English language of being the voice of neo-colonialism). If an official choice does not take place, and events are left free to run their course, it is more likely that the General's prophecy will come true.

English Control

For this there are several reasons. English-speaking countries control well over half of the spoken communications media (movies, radio, tv) in the world. This means that they spill over their own borders and offer their programs, in their language, to the nations of continental Europe, Asia, Africa, Latin America and Australasia. There is a reverse flow, to be sure. But here we come across another characteristic phenomenon. When Communist countries like the USSR and China beam their propaganda broadcasts to the underdeveloped lands, they do it, as often as not, in English, because English is the best way of reaching the largest number of people who have access to the communications media. Kenya, Somalia, Thailand, India, Pakistan, get a good deal of their Communist indoctrination in our language, with the recipients who own a radio or tv set, or who are able to attend a movie performance, translating to the others.

English is the language most wide-

ly studied in the secondary school systems of practically all countries, including the out-and-out Communist ones, particularly Russia and China, where well over half of all high school and college student take up, in a very serious way, the study of English. This is not because they love us; rather, because they realize that so long as the English-speaking countries are at the forefront of mechanical and scientific progress, it behooves them to learn from us.

The countries that neither love nor

it is claimed, is the weird combination of French and English which American commercialism has foisted on France. But the same "commercialism" has foisted approximately the same number of loan-words, reprehensible and otherwise, on Spanish, Italian, German, Japanese, even to some extent Russian. Under the circumstances, and with the mighty aid of spoken films, radio, tv and Early Bird, it will not be at all surprising if General Sarnoff's prophecy comes true in due course of time.

Words Around the World

While we wait for tv to create an international language for us, how international is the language of tv itself? Our own term, made up of the Greek root for "distance" and the Latin root for "to see", and in use since 1909, appears practically unchanged in French, Spanish, Italian and Portuguese (*télévision, televisión, televisione, televisão*). Russian makes it *televideniye*, using for the second part a Slavic root which comes from the same source as the Latin, but German prefers *Fernsehen* ("far-see") or *Bildfunk* ("picture-radio").

Our announcer is *annunciator* in Italian, *locutor* in Spanish and Portuguese, *Ansager* ("on-sayer") in German, but surprisingly, *speaker* (pronounced, however, *spee-KEHR*) in French. The tv viewer is a *télespectateur* in French, a *telespettatore* in Italian, an *espectador* in Spanish, a *televizor* in Russian. (The Russian term also does duty for a tv set, and is probably borrowed from French *téléviseur*; Spanish prefers *aparato receptor*, and German *Fernseh-apparat*, or "far-see-apparatus").

The German program is a *Sendung* ("sending"), *Sendefolge* ("send-sequence") or *Uebertragung* ("over-drawing"), but the French program is an *émission*. Italian has a curious term for relay: *rimbalzo*, normally used for the bouncing of a ball.

Internationality falls a little flat in the Anglo-Saxon world; a "newscaster" to us is a "newsreader" to the British, while our common abbreviation "tv" is the British "telly". We have no pet names for our tv stations, but the British often use an affectionate "Auntie" for their B.B.C. The French use an initial-letter abbreviation similar to our "tv", but apply it to their radio, *T.S.F.* (*télégraphie sans fil*, or "wireless telegraphy"). It is obvious that some progress will have to be made before we all speak quite the same language.—M.P.

hate us nevertheless admire us for our material progress. They desire to attain not necessarily our ideology, but certainly our standard of living. Our customs and ways, many of them open to serious criticism, get around. So do the words and expressions that denote them. It is no accident that purists in France thunder out against the infiltration of the French language by such English words and expressions as *week-end, sexy, pin-up, gangster, best seller, kidnapper, strip-tease, hot-dog, knockout, uppercut, night club, holdup. Franglais,*

What we shall then have will be an international language, with some suitable contribution from other important tongues, that will serve, in fairly efficient fashion, the international communication needs of the 21st century.

Meanwhile, let us not overlook the basic salutary effect that these media have had so far in revising the linguistic thinking and international outlook of English speakers. At the outset, the communications industries were as isolationist as the rest of us. Motion pictures were set in

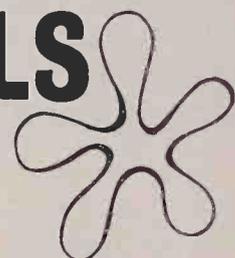
foreign locales with little attention to linguistic realism, and people of obviously different language backgrounds were portrayed as communicating easily and fluently in an English they logically could not speak. Today, tv sketches like *Combat* and *Spy* observe all the canons of reality. German troops and Chinese agents use German and Chinese among themselves, and the English-speaking audiences are left to figure out what they said either from the action, or from a conveniently placed translator who is one of the characters. Even television and radio commercials have gone in for linguistic realism in a big way: "*Nous autres s'amusons de Tareyton nous préférons nous battre plutôt que changer de marque!*"; "*Pero no te limpiaste las dientes con Gleam. ! Ay, qué buena!*" A certain brand of beer is advertised by characters dancing their native dances and singing lilting tinkling songs in their own languages, and before the announcer tells you that we must be doing something right, he reminds you that in New York there are more Hungarian speakers than in Mohács and Debreczen combined, and he pronounces the place names in impeccable Magyar.

Of course all this is done to sell products. But the by-product is the arousing of an international consciousness in the American viewer, who is given the knowledge that other languages exist and are spoken, some idea of what they sound like, and the realization that their speakers have human reactions that do not differ too much from his own. As a linguist interested in spreading knowledge and information about foreign language among English speakers, as an advocate of linguistic standardization within each language for purposes of rapid and easy communication, and as a believer in the ultimate emergence of an international language for world-wide use, I cannot help viewing recent developments in the great modern communications media, of which tv is the most universally practical and satisfactory, with undiluted approval. Television may have been originally

devised primarily as an instrument of commercialism, and only secondarily of public information and education. As time goes on, and with the full knowledge of its sponsors, tv, like the spoken film and radio before it, is turning into the most powerful tool the world has ever known for international education, linguistic unification, both on the national and international level, and (why not admit it?) international understanding, with all the implica-

tions of that term for what concerns human welfare and prosperity, peace, and the removal of the nightmare of atomic war that has been haunting our dreams since Hiroshima. ■
(Dr. Pei is a world-famous linguist, teacher and author. He has taught at Columbia University since 1937 and has held the post of Professor of Romance Philology there since 1952. Dr. Pei is best known for the book, The Story of Language, published in 1949 and revised in 1965.)

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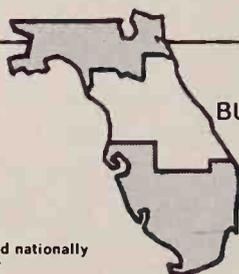


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the process of setting up manufacturing subsidiaries as far afield as Warsaw, Bucharest and Alexandria. Wherever GM went, JWT was sure to go. The Great Depression of the '30's put a crimp in the General Motors overseas operations, and before long JWT had to close down about a dozen of its offices. But, a JWT historian said, "the big offices were kept open, and weathered the storm, despite the loss of the GM business."

Although the 38 JWT offices in 23 countries today are 100-per-cent owned, with the exception of correspondent agencies in Turkey and Africa, (or perhaps *because* they are wholly-owned), management wants its branches to be "national" agencies. A spokesman said the agency expects its managers to participate in the local advertising associations, and be part of the local scene, much the same way a large corporation in the U.S. expects its executives to involve themselves in community affairs.

As a rule of thumb, JWT wants at least half of the billings of a branch office to be in "local" accounts, that is, business not contingent on the international connection.

Autonomy Stressed

"You can't run an office for one client," a JWT spokesman said, adding that there was also no point in setting up a branch office in an undeveloped country. Thus JWT has not yet set up a branch office in any of the new states of equatorial Africa (other than Rhodesia), although it has a loose affiliation with agencies ("correspondent agencies") in several of them.

JWT executives, like those of other international agencies, stress the autonomy given to overseas branches. For all accounts other than Pan American, all decisions, plans and ideas are local. (The exception that proves the rule, Pan Am, pursues a policy of worldwide uniformity in copy, layout, art.)

Of the 4,400 people employed by

JWT outside the U.S., some 85 per cent are nationals of the country in which they're working. The remaining 15 per cent are for the most part not Americans but transplants, mobile marketing and advertising men from other countries.

Among them are the circuit riders of JWT's Mobile Creative unit in Europe, which functions as troubleshooter and travelling review board for eight offices. Another circuit-rider is William Solomini, who operates out of JWT's Mexico City office. He travels the banana republics, visiting distributors of JWT accounts, and works up media recommendations for New York approval.

Peter Dunham, Latin American specialist in the New York office, said that eventually JWT would open

International 'Think Tank'

It was only a natural step from the "creative unit" within a U.S. agency to such a unit for an international agency. What Jack Tinker & Partners was to McCann-Erickson, what HPW is to Benton & Bowles, so the Center for Advanced Practice is to the Interpublic Group of Companies.

The Center, operating as a subsidiary of McCann-Erickson, is a centralized office providing integrated marketing and research services for clients operating in Europe and North America. Headquarters for the Center are in Munich and New York. Media, production and account services will not be part of the unit's function, instead it will do "problem solving on a project basis" for an annual retainer. The more prosaic matter of putting the Center's solutions into concrete form will be left to the M-E offices in 37 countries.

M-E chairman Paul Foley is director of the Center; four-man management/creative teams make up the staffs in Munich and New York.

offices in Central America: "The only question is when." Three factors govern the decision whether or not to open a branch in a country, according to Mr. Dunham. They are (1.) client demands, (2.) profitability on the long term, and (3.) the existence of a literate middle class with disposable income (a market for anything above the bare necessities, for brands beyond commodities).

Where the three factors do not co-exist, or where political climate is unstable or unfavorable, JWT is likely to make arrangements for correspondent agencies, as it did recently in Czechoslovakia, where it tied in with Made In Publicity for the Pan Am business.

Mr. Dunham said a distinction that might be made between agencies operating on the American model and those working in an older tradition "is the attitude toward the function of advertising—the American idea is that it should sell, in terms of the self-interest of the prospective buyer; the other, merely to present."

'Seedbed of Talents'

In its four decades of operation around the world, JWT has presumably done much to propagate the selling function. Mr. Dunham said JWT has been "a seedbed of advertising talents" around the world; training effective, competent cadres who are not limited to any one country, continent or language area. With continual interchange, Mr. Dunham remarked, there's no longer any such thing as "international" or as "domestic" advertising.

The second pillar of the international establishment, McCann-Erickson, has become one of five pillars of the Interpublic Empire. When McCann in the late '20's and '30's followed JWT around the world, the international advertiser had those two choices. Now Interpublic clients alone have two choices. A network of agencies—called Quadrant—under the Interpublic aegis but competing with McCann, is being set up, based on the international affiliations of four Interpublic components: Pritchard Wood, Marschalk, Erwin

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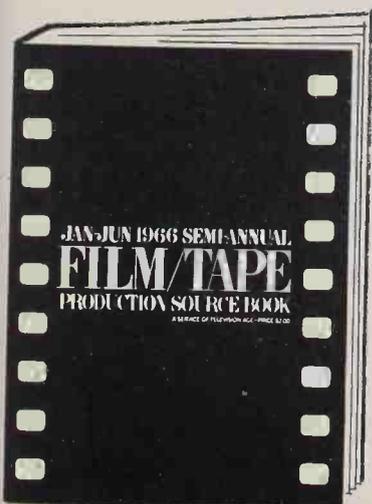
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Wasey and Jack Tinker & Partners. Quadrant has offices now in 12 countries, expects to have 16 countries in the lineup by 1967. Quadrant billings are already at the \$30-million-a-year level.

The Quadrant setup may look like a device to avoid possible product conflicts in overseas markets, but the fact is that in many countries, product-conflict is not considered a risk or a disadvantage in agency operations. At any rate, Interpublic clients will have a chance to give such likelihood the widest possible berth.

Quadrant components are connected administratively to the London or New York parent (or in Interpublic parlance, "sponsor company"). But the entire network can be put to work through any one of the four "sponsors."

Meanwhile, at McCann-Erickson, the nearly 60 agencies in Interpublic's "first network" overseas continue to grow in billings. As Esso provided the momentum which car-

ried McCann overseas decades ago, it has continued in the past couple of years to make the "tiger in the tank" a near-universal symbol, in any idiom. Like JWT, McCann branches are 100-per-cent owned, with the exception of offices in India, where the government limits foreign participation to 49 per cent, and in New Zealand, where a similar restriction is in force.

Staffing branches with nationals is a policy in vigor at McCann-Erickson International, according to vice-chairman Morgan McDonough. The only exceptions are those Yanks who have lived for so long overseas as to qualify for consideration as "nationals." Americans are rarely transferred to overseas posts in the Interpublic complex, Mr. McDonough said.

While branches have been becoming more "national," advertising around the world has become less a matter of adaptation to local idiosyncrasies, more international in scope. "National distinctions are breaking down," said Mr. McDonough.

Partly, this growing internationalization can be accounted for by a homogenization process in the world. And in no small degree, it is the result of the internationalization of the adman himself, brought about by training of overseas personnel at centers of the craft such as New York and London.

Brussels Headquarters

The international operations of Young & Rubicam are headquartered in Brussels, where Francis Gearon, a U.S.-born adman who has lived his entire adult life in Europe, keeps a weather eye on the Common Market, on Great Britain, and on the Caribbean and the southern part of the western hemisphere.

Mr. Gearon, on a recent visit to New York, noted that the nine branches of Y&R overseas—six of them in Europe, three in Latin America—are all wholly-owned. The extension east and south of Madison Avenue started shortly after the Normandy Invasion, when Y&R set



William A. Gietz has been appointed general manager of WFMV-TV Greensboro, N.C., succeeding Gaines Kelley, who retires this month. Mr. Gietz has been serving as vice president and assistant general manager of the station for the past 18 months. Mr. Kelley will continue as a consultant to the station.

up shop in London. The UK branch now bills on the order of \$33 million a year. Y&R International remained something of an English-speaking union until 1955, when an office was set up in Frankfurt, to ride the crest of the German "Economic Miracle." This branch currently bills close to \$16 million. After Frankfurt, Y&R set up a "Five-Year Plan" for the conquest of the Common Market, acquiring agencies in Milan and Amsterdam, and starting out from scratch in Paris and Brussels. The French branch, with a 30-man staff, now handles over \$4 million in billings, Mr. Gearon said. The branch in Brussels, begun two years ago, now bills between \$1 and \$2 million.

Mr. Gearon pointed out that the six countries in the Eastern hemisphere in which the agency has branches represent 80 per cent of the population, and 85 per cent of the buying power, of Europe.

The six Y&R branches all are staffed by Europeans, not necessarily nationals of the country where they're based. Crossing of frontiers by U.S.-agency-trained, European-born admen is apparently commonplace these days. Exceptions are the managers, most of whom are Yanks. But key people are developed on the several old turfs of Europe. "Cadres



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reed cadres," Mr. Gearon remarked. A European adman trained in U.S. methods will inculcate the new knowledge in his assistants.

Y&R's European headquarters disseminates information on "international" media, including "spill-in" and "spill-over," to the six offices.

Another international agency that admits most of its overseas operations to the Common Market is the Anglo-American hybrid, Ogilvy & Mather, with headquarters offices in London and New York. Allan N. Sidnam, senior vice president, O&M New York, said that O&M's seven offices—London, New York, Toronto, Frankfurt, Vienna, Zurich and Milan—are in countries that account for some 86 per cent of advertising in the non-Communist world. Billings, outside the UK, U.S.A. and Canada, are close to \$22 million.

Autonomous Branches

All of the Continental branches are wholly-owned, with the exception of Frankfurt, where O&M has a majority interest in Heumann, Ogilvy & Mather. The branches are autonomous, with London helping out on occasion and coordinating flow of information to the offices on the Continent. As for staffing: "There's a tendency—not a fixed policy—for staffing by nationals," Mr. Sidnam said.

One of the more unusual amalgamations in the international field was the intricate merger worked out in 1964 between America's Kenyon Eckhardt and England's Colman, Pentiss & Varley. Both companies remained independent of one another in their own domestic bailiwicks, but combined their overseas operations to 17 offices around the world. Today K&E's share of the overseas billings is on the order of \$21 million, while CPV's is \$26 million.

The arrangement is less a financial partnership than a working partnership, according to K&E international coordinator Ted Anson. When an account is U.S.-based, the international coordination is handled by K&E New York; when it is UK-based, by CPV London. The

shares of international billings, Mr. Anson said, reflect the respective shareholdings by the London and the New York agencies. CPV is the majority shareholder.

CPV and K&E, perhaps because of financial limitations, have gone into minority participations in the overseas agencies with which they have separately, and now in combination, affiliated. Bigger U.S. agencies, and other Anglo-Saxon amalgams like Ogilvy & Mather, have followed the example of J. Walter Thompson and McCann-Erickson in preferring entire ownership of overseas branches wherever possible. Among these are Ted Bates & Co. (which, out of tenderness to chauvinist pride, calls its wholly owned subsidiaries "affiliates"); BBDO, Foote, Cone & Belding and Doyle Dane Bernbach.

Some others have limited their foreign adventures to minority participations, or joint ventures: Compton, D'Arcy, Grey (with the exception of its wholly-owned London branch); Lennen & Newell (except San Juan), and Grant, a less-than-giant agency in the U.S. which decades ago set out on a course of linking up agencies in Asia, Africa, and South America on a low-risk basis by adventuring enough capital for minority participations, and then offering to international clients the network as a centrally-controllable entity. Today Grant continues as a power and a factor in the international advertising picture, especially in Asia.

Minority Ownership

By pursuing a policy of minority participations, Norman, Craig & Kummel has in recent years moved from a dead start toward the top of the tote board in international billings, reckoned last year at \$32 million, with some \$46 million anticipated this year. The impetus to knit together the NC&K affiliates in Europe and the Caribbean came with the growth of Colgate-Palmolive billings at the New York office. One of the great—and pioneering—international marketing companies,

the Colgate account had already served as the trigger for the internationalization of Ted Bates.

In the movement of both Bates and NC&K into European markets, Colgate-approved, Colgate-experienced advertising philosophy played a major role. Agency heads Rosser Reeves and Norman B. Norman believed that their approaches to marketing could be exported to the Old World, that *U.S.P.* and *Empathy* could be taught to European admen, and could sway European consumers.

Significantly, Mr. Norman looked for agencies with young management. The operators would be more susceptible to his advertising philosophy of *Empathy*, perhaps, than others with set ways, and more willing to break with the past.

The affiliations thus made are called "partnerships" by NC&K, and by B. David Kaplan, the agency's international president.

How independent of any NC&K direction, how autonomous, are the overseas partners? "Completely so,"



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WRDW/TV12
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Taming A Tornado

At 6:55 p.m. on June 8, WIBW Topeka, Kansas, broke into its regular programming and warned the citizens of Topeka to TAKE COVER. At 7:20 p.m. a giant tornado slashed diagonally into town, killing 17 people and destroying more than \$100 million worth of property. The 6:55 flash was the first public announcement of the impending disaster. It preceded the Civil Defense sirens and the local weather bureau's announcement that the Kansas capitol city was in the path of its first tornado of modern times. The giant funnel left WIBW's news studios temporarily out of power, but undamaged. When the power was restored WIBW consolidated its radio and television services, and remained on the air all night playing a central role in restoring order to the ravaged city. Most observers say WIBW-TV's coverage of the disaster was the principal factor in keeping the death toll at 17 and in preventing panic.

In emergencies, WIBW News monitors police and highway patrol radio frequencies and, with permission of the authorities, rebroadcasts emergency information. WIBW newsmen heard the reports of the Highway Patrol and City Police, which were confirmed by one of their own photographers, and was able to announce the first public warning.

The enormity of the destruction, which injured 500 and left more than 4,500 homeless, was not realized immediately. However, WIBW-TV built up a mosaic of facts, eye-witness reports, man-on-the-street interviews, public service announcements, warnings, and reassurances to its stunned audience. The station relayed the ALL CLEAR, and pleaded that those having no urgent reason to be on the streets stay at home.

The station issued numerous calls, one by one, for reserve and off-duty police, for medical personnel, for all available ambulances, for wrecker trucks and for National Guard units to report. It instructed people which hospitals could still care for more injured persons. It soon produced a map showing the course of the twister. It named schools designated as emergency shelters, and listed residents willing to house the homeless. Later, the station aired personal messages to reassure and reunite those who were separated by the storm.

Topeka newspapers, on the other hand, were crippled and unable to play an important role in the emergency. The Capitol-Journal building, while not heavily damaged, was staggered by the blow. At midnight the power was still out and the reporters were writing by candlelight. In a natural disaster, broadcast journalists have a recognized advantage and greater responsibility than the print media. However, it must be rare for a broadcaster to receive public congratulations from a newspaper. The *Parsons Sun* of nearby Parsons, Kansas, said:

"Viewers . . . marveled at the flow of vital, indispensable and instant information pouring through the station's facilities in hours of crisis. If the television industry doesn't grant the Topeka station its top award of 1966 for outstanding and unselfish service to a stricken community, then there is no recognition of public service in video land."

WIBW received a flood of deserved pats on the back, one of which it gave itself in an editorial aired June 12. "We know our staff (80 people) deserves a pat on the back for a magnificent job," said Thad M. Sandstrom, WIBW-TV general manager. "The staff has been instructed and trained over a period of years on what to do in an emergency. It responded in a fashion which made us truly proud."

said Mr. Kaplan. However, he added, the European agencies share a recognition of U.S. excellence in marketing and advertising, and share with NC&K a common creative philosophy and marketing methodology. To keep staffs of partner agencies informed of latest developments, NC&K from time to time will send out a team of creative people—a copywriter, a tv producer—on the rounds of Europe, giving cram sessions.

While advertising has for decades been an American-led, American-inspired craft around the world, and increasingly an American-dominated one as most of the big agencies (with the lone exception of N. W. Ayer) followed JWT and McCann overseas, a counter-current has begun, spreading to the U.S. shores from Britain and from Japan.

Great Strides

London Press Exchange, one of the world's largest advertising agencies, and Japan's Dentsu, globally the sixth biggest in billings, have been making great gains in their overseas billings. LPE has 22 offices in 17 countries, and among them is LPE/Robert Otto, Inc., in New York. On a recent visit to New York, R.D.L. Dutton, deputy chairman and managing director of the group, said that about half the overseas offices were wholly owned, half were partnerships.

LPE did not start its overseas expansion until 1947, when a branch was set up in South Africa. Mr. Dutton related that the branch, with offices in Cape Town and Johannesburg, didn't get into the black until 1957. But LPE management figured it had proved it could export the considerable know-how developed in putting together Britain's largest agency. It was decided, in Mr. Dutton's account, to explore markets for advertising agencies worldwide, with a view not just to investment of capital but to finding capable local management. A computer model for the study was developed from a universe of 100 markets (countries) with the following critical inputs: per capita income, growth rate, po-



P. Scott McLean (l.), for the past two years general manager of WLW-TV Indianapolis, was named vice president in charge of sales for the parent Avco Broadcasting Corp. Replacing him as general manager of WLW-TV is John M. Slocum (r.), who has been general sales manager and acting general manager of KBAK-TV Bakersfield.

political climate, stability of currency, transferrability of funds, availability of adequate media, gross national product, overall advertising expenditures, and the situation as to agencies in existence.

When it was determined that a market was suitable, LPE acquired an existing agency in it, retaining the local talent, and sending out specialists from London to conduct training sessions.

More U.S. Business

Currently, Mr. Dutton said, LPE aims at extending its network to a 10-country total. With the acquisition of Robert Otto in 1961, LPE made its first move into the U.S. market, and is now aggressively seeking more U.S. business. Earlier this year a branch of Telpex, an LPE subsidiary which has developed a quick and inexpensive way of making test commercials on video-tape, was set up in New York.

Mr. Dutton said that central to LPE thinking was the need for the overseas offices to be strong in local national accounts; that is business obtained locally and not through the head-office connections. As a rule of thumb, he said, 80 per cent of the branch's billings should be obtained by local merit and 20 per cent via the international linkup with the central office.

Required Reading

for everyone who makes his living in the television industry.

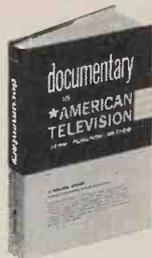
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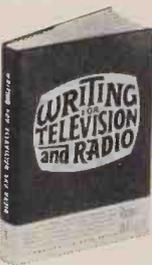


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Check enclosed.

While LPE intensifies its efforts around the world, Dentsu is in the process of setting up a full-service agency in New York, expanded from the liaison office now existing. Takashi Michioka, U.S.-trained account executive in the New York office, said that although Dentsu has liaison offices in Chicago, Los Angeles, Honolulu, Paris, and Naha (the capital of Okinawa), so far the only full-service branch outside Japan has been in Bangkok.

But Dentsu, with no adventuring of capital, has entered into loose affiliation with some 80 agencies around the world. These are agencies of the order of Publicis in France, Gumaelius in Sweden, Standard de Propaganda in Brazil, Farner in Zurich, Clarion in Calcutta, Everest and National Advertising Service in Bombay. In many countries Dentsu has more than one or two such associates in order to avoid product conflicts. Dentsu's associate agencies, compensated by fee, effect placement, translation and distributor-contact, and sometimes plan advertising, subject to approval by Tokyo. The volume of advertising placed in this way for Dentsu clients is estimated at about \$12 million.



Gregory T. Lincoln was named director of advertising services at Liggett & Myers Tobacco Co. Mr. Lincoln is a former broadcaster who began his career in 1948 with WPIX New York, then became director of sales for Crosley Broadcasting Corp. in Columbus, and most recently served seven years with Colgate-Palmolive in New York as manager of radio-tv operations.

Professional advertising, developed to its finest art in America, obviously has become a highly marketable export. And those agencies abroad which have latched on to American techniques have learned they too have a product which can be sent to other lands. Advertising, the agencies around the world are discovering, is a game anyone can play—if he's

mastered the complexities of marketing, distribution, mass appeal, psychology, research, graphics, and all the other ingredients that go into a simple layout of words and pictures or 60 seconds of sound and action on film. The internationalization of advertising proceeds apace, but the roots, chauvinistic as it may seem, remain American. ■

Satellite to Homes?

An official of the Communications Satellite Corp. recently expressed doubt that transmission of tv signals from satellite direct to homes will ever come about, at least in nations where there are now tv systems which rely on local stations to carry signals to receivers in their immediate areas. He noted, however, that satellite-to-home transmission might be needed, and used, in underdeveloped countries where no stations are on the air.

Much thought has been given to what would happen to network-affiliated stations should a network put up its own direct-to-home "sky switchboard." How would local stations react if their viewers were suddenly able to pick up competitive signals on their home sets from a distant origination point?

One of the few people who have had experience with a situation even remotely resembling the satellite transmission plans is Edward J. Broman, executive vice president and general manager of Radio New York Worldwide, Inc. Mr. Broman oversees the operations of WNYW, the only commercial short-wave station in the U.S. (and one of two in the world). From its Madison Avenue studios, WNYW broadcasts 17 hours a day in English and Spanish to radio listeners in Europe, Latin America and Africa.

The executive was asked recently how station operators in some of the remote areas of the world react to WNYW signals coming into their "markets." He smiled and said, "They're delighted. Many of them have facilities to pick up our signal much stronger than the average listener can do, so they tape our programming—free—and rebroadcast it to their own audiences." Some stations do this without permission, he noted, while others have been granted an okay to rebroadcast programming much as a CATV system does.

Mr. Broman remarked that some of the rebroadcasters may excise commercials—for such clients as Ford, Esso, Champion Spark Plugs, John Deere machinery and others—that are included in the WNYW programming, and insert commercials for local clients, but this is rare. Usually the local station doesn't have sufficient volume of business to bother; it can accommodate its clients without clearing out "outside" messages.

There is a need for free and unofficial communication to many countries, Mr. Broman said. More than 120,000,000 short-wave listeners regularly tune to Cuba, Moscow, the Voice of America and other government-controlled stations that carry "party line" broadcasts. "We are in business to entertain," he said, "and if we do our job, we'll get listeners. As for the local 'competition,' well, I guess we're competition for them, and they're competition for us, just like everything else."

Someday, despite the COMSAT official's statement, tv broadcasters may face a similar situation.

In the picture



MR. MITSUYASU

6th largest, and telling the world

keting bases around the world, and able to put an ad anywhere.

Mr. Mitsuyasu hopes that when Dentsu goes operational in New York, building campaigns from the ground up, he will have a hand in introducing a number of unique new Japanese products to the U.S. And, if one of his hobbies is any indication, Mr. Mitsuyasu will enjoy the intricacies of preparing new-product introductory campaigns. He's an avid player of mah-jongg, an ancient Chinese game in which the player mentally juggles 144 different tiles into different combinations.

Mr. Mitsuyasu likes to play golf on the weekends, like many other contact men. (In Japan, incidentally, Dentsu, which was the first to introduce the account executive system to that country, calls its a.e.'s "contact managers.")

Mr. Mitsuyasu is active in the international Advertising Association, and in New York's Nippon Club, a society of representatives of Japanese companies and Americans who have lived and worked in Japan.

Mr. Mitsuyasu lives with his wife and three children—a boy in high school, two girls in grammar school—in Queens. When he's not playing mah-jongg, or working at home on office matters, he watches documentaries and news specials on tv.

Mr. Mitsuyasu started out in advertising in 1950 with Dentsu in Tokyo, after an earlier career in the international textile trade in Shanghai. His import-export business had to be given up when the Chinese Communists took over Shanghai. At the Tokyo headquarters of Dentsu, he worked as an account executive on a wide range of products, from package goods to hard goods, and including candy, milk, cosmetics, electrical appliances and electrical power.

Now he supervises the activities of a staff of ten in Dentsu's offices on the 34th floor of New York's Time-Life Building. The New York branch, set up in 1960, will shortly be transformed into a full-service agency. Hitherto it has served as liaison, point-of-contact for U.S. advertisers interested in the Japanese market, and Japanese advertisers interested in the U.S. market. It is one of Dentsu's two branch offices outside Japan; the other one, in Bangkok, is already on an operational basis, planning campaigns for use throughout southern Asia and Oceania. Dentsu also has business offices in Washington, Chicago, Los Angeles, San Francisco, Detroit, Honolulu, Paris, Melbourne, Taipei and Naha (Okinawa).

The range of Dentsu participation in advertising around the world goes far beyond the contact offices, however. The agency has set up a network of "associate" agencies, 80 of them around the world, which work for Dentsu and its clients on a fee basis. Among the associate agencies are Young & Rubicam (for the U.S.), Publicis in France, Farner in Switzerland, Admakers—Dentsu in the Philippines, and Kukhwa Advertising in Taiwan. Thus Dentsu is covered on all mar-

"There was a tendency, probably in reflection of Oriental philosophies based on the virtues of humility and self-abasement, to despise all publicity activities."—*A statement describing the state of advertising—what little there was of it—in Japan before World War I, from Dentsu Advertising Ltd.'s handbook, The Progress of Advertising in Japan.*

Advertising in the modern sense came to Japan with General MacArthur, just as western technology came to the islands with Commodore Peary. In both instances the Japanese have astonished the world with the speed, thoroughness and creativity with which they have adapted, assimilated and improved upon techniques from the West. Today Dentsu Advertising ranks as the world's sixth largest agency, with billings of \$234.4 million in 1965. And there's no hesitancy or self-abasement among Dentsu men proclaiming the fact.

Just as Japan industrialized itself in a few decades without losing what was vital in its ancient culture, today Japan makes ads that are as characteristic of the culture as Japanese art, and, like the art, international in acceptance and application. The characteristics of Japan's art and advertising antedate the modern style in graphics.

Lack of flamboyance characterizes Japanese art, Japanese ads, and Japanese admen, one of whom, typically polite, restrained, and dignified, is **Hikoomi Mitsuyasu**, manager of Dentsu's New York office. He's been here little more than a year, succeeding Seiji Hashimoto, and his accent in speaking English is still quite strong. But he knows the American idiom, and especially, the language of advertising.

A United Press International report ties in nicely with the theme of this issue, international tv. From Beirut comes word that Premier Abdullah Yaffi has led the Lebanon censorship board to issue a decree banning the showing of *The Legend of Jesse James* on the nation's two privately owned channels.

Officials said the series might corrupt Lebanese youth and encourage them to take up a life of crime.

We can just see it happening. . . A Lebanese kid watches ole Jesse, then goes out to hold up trains with a rusty Colt .45. He meets an untimely end, as related in the ancient folk-song:

"T'was a dirty little coward

"By the name of Arshevis Ekezian
Mustafero

"That laid poor Ali Ben Akbar in
his grave."

* * *

Also on an international note, the Soviet Union recently announced to the UN Economic and Social Council that it would convert some electronics factories now turning out military hardware to the production of tv sets. The move would be made to illustrate that the Russian economy would not falter in the event of world disarmament.

Disarmament thus would affect the production of tv receivers, but think what it might do to tv programming. There'd be a whole new

rash of peace shows: Non-Combat . . . 12 o'clock and All's Well . . . The Wackiest Ship in the Drydock . . .

* * *

A number of months ago this column reported on a letter to Gen. David Sarnoff that had once been sent by an organization called the Society for Indecency to Naked Animals. SINA was championing the idea that all animals over four inches high and six inches long should wear clothes, and had protested to RCA about the naked dog listening to the gramophone in the company's trademark.

For those unfamiliar with SINA's true intents and purposes, its creator, Alan Abel, has written *The Great American Hoax*, just published by Trident Press, New York, at \$4.95. Since television played a predominant role in enabling Mr. Abel and his several cohorts to snowball a screwy idea into a "cause" of national and international scope, anyone in this industry should find the book particularly interesting—and amusing.

NBC's *Today* show, hosted then by Dave Garroway, gets author Abel's credit for kicking off the crusade on a nation-wide scale. After dreaming up SINA and printing up a fake constitution built around the motto, "Decency Today Means Morality Tomorrow," Mr. Abel wrote Mr. Gar-

roway a letter on hotel stationery. Replete with misspellings and smudges, the brief note suggested the *Today* show might be interested in the SINA cause, although "I turn down many requests to appear on tv because we don't need the publicity or sensationalism. Word-of-mouth gets us new members among the decent citizens of this great country."

The *Today* staff responded and checked out the SINA story fairly thoroughly—three people were involved in the investigation at one time—but Mr. Abel managed to stay a jump ahead of the inquisitors, getting a distant friend to testify he lived in St. Louis, having an artist provide drawings of a cow in a half slip and a horse in Bermuda shorts, etc. "Okay," one of the program staff finally said, "you go on the air tomorrow morning."

From the *Today* exposure followed newspaper stories, a seven-minute interview on CBS-TV's evening news program with Walter Cronkite, coverage by *Time*, *Newsweek*, *Life* and numerous local tv and radio stations. The CBS program was quickly followed by revelation of the hoax, a situation to which "Dr. Frank Stanton reacted more violently than to any other crisis. . . in 20 years."

The details are all there in *The Great American Hoax*. One drawback of the book is that there is no grand climax, no conclusion. Once begun, the hoax rolls on, and on; even after it is exposed, it rolls on. Six years after it was begun, SINA crops up in newspaper stories around the world; and the phony telephone in a broom-closet still rings as zealous animal clothiers seek out SINA officials. Like such other elaborately publicized organizations as Moral Rearmament, the Minute Men and the American Communist Party, there will always be those who believe in SINA, too.

(Four inches high and six inches long?! "We have to start somewhere.")

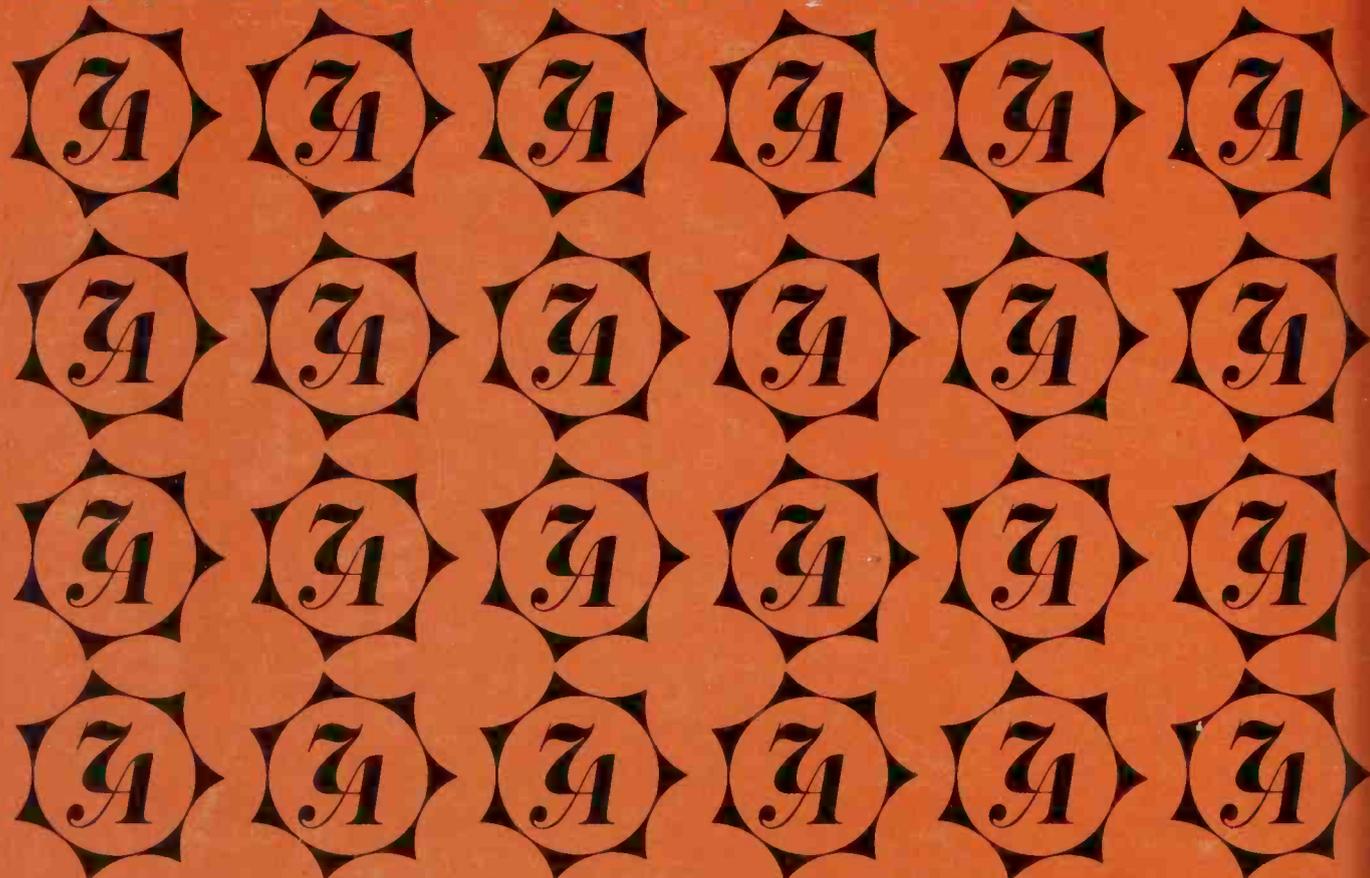


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from Seven Arts Television



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an outstanding offering of quality entertainment for world-wide television broadcasting:

MARINE BOY: There's dramatic action, magic and excitement beneath the seas in this daring new series of 26 half-hour animated underwater color adventures.

NIGHT TRAIN: An exciting commercial showcase of 26 new one-hour variety programs that blend today's top rhythm and blues talent with the established stars of the recording world.

THE NUTCRACKER: A new one-hour Color TV Special produced by Bavaria Studios with music by the Philharmonic Orchestra of Budapest arranged by Franz Allers ("My Fair Lady") and featuring internationally acclaimed premiere dancers from the New York City Ballet, the National Opera of Stuttgart, the National Opera of Munich and the Royal Opera of Copenhagen. Colorcast as a Christmas TV Special on the CBS Television Network.

MAN IN SPACE: An exciting and timely series of six one-hour TV Specials (5 in color) of the incredible story of man in space, his trip to the moon and its consequences.

THE GYPSY ROSE LEE SHOW: New half-hour daily across-the-board interview program starring Gypsy Rose Lee and various famous guest celebrities including Judy

Garland, Robert Goulet, Lee Remick, Arthur Fiedler and Diahann Carroll.

THE DISCOPHONIC SCENE: Jerry Blavat, the upcoming international teenage music idol hosts this variety show series. Superbly produced with a cast of 100 teenagers, it's 60-minutes a go-go with today's biggest teen music stars in the guest spotlight.

BEHIND THE SCENES WITH THE ROYAL BALLET: A beautiful new half-hour TV Special backstage with Rudolf Nureyev and Dame Margot Fonteyn.

26 BOSTON SYMPHONY CONCERTS: One-hour TV Concert Specials featuring the world renowned 104-piece Boston Symphony Orchestra and famous guest soloists. The concerts are conducted by Erich Leinsdorf, Charles Munch, Aaron Copland, William Steinberg and Richard Burgin.

OH, MY WORD: Famous guest celebrities such as Bob Crosby, Eārtha Kitt, Pat Boone and Phyllis Diller try to determine which of four panelists is giving the correct definition to various wild and wacky words. One panel member knows the real definition, the others invent one. 26 very funny half-hours.

100 "OUT OF THE INKWELL" CARTOONS IN COLOR: New TV subjects produced by Max Fleischer, the creator of Popeye.

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234 (ORIGINAL) POPEYE CARTOONS Rated the very best TV cartoons. 114 available in color.

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191 LOONEY TUNES CARTOONS: Starring Porky Pig, Daffy Duck and their friends.



Seven Arts Television

Inquiries may be directed to:
Roger Carlin, Dir. of Far Eastern
& European Sales
Vicente Ramos, Dir. of Latin American Sales

New York: 200 Park Avenue • YUkon 6-1717
Los Angeles: 9000 Sunset Boulevard
CRestview 8-1771

Toronto: 11 Adelaide St. West • EMpire 4-7193

Seven Arts Productions International, Limited
Roberts Bldg., East Street, Nassau, Bahamas
Cable: SEVINT