

TELEVISION

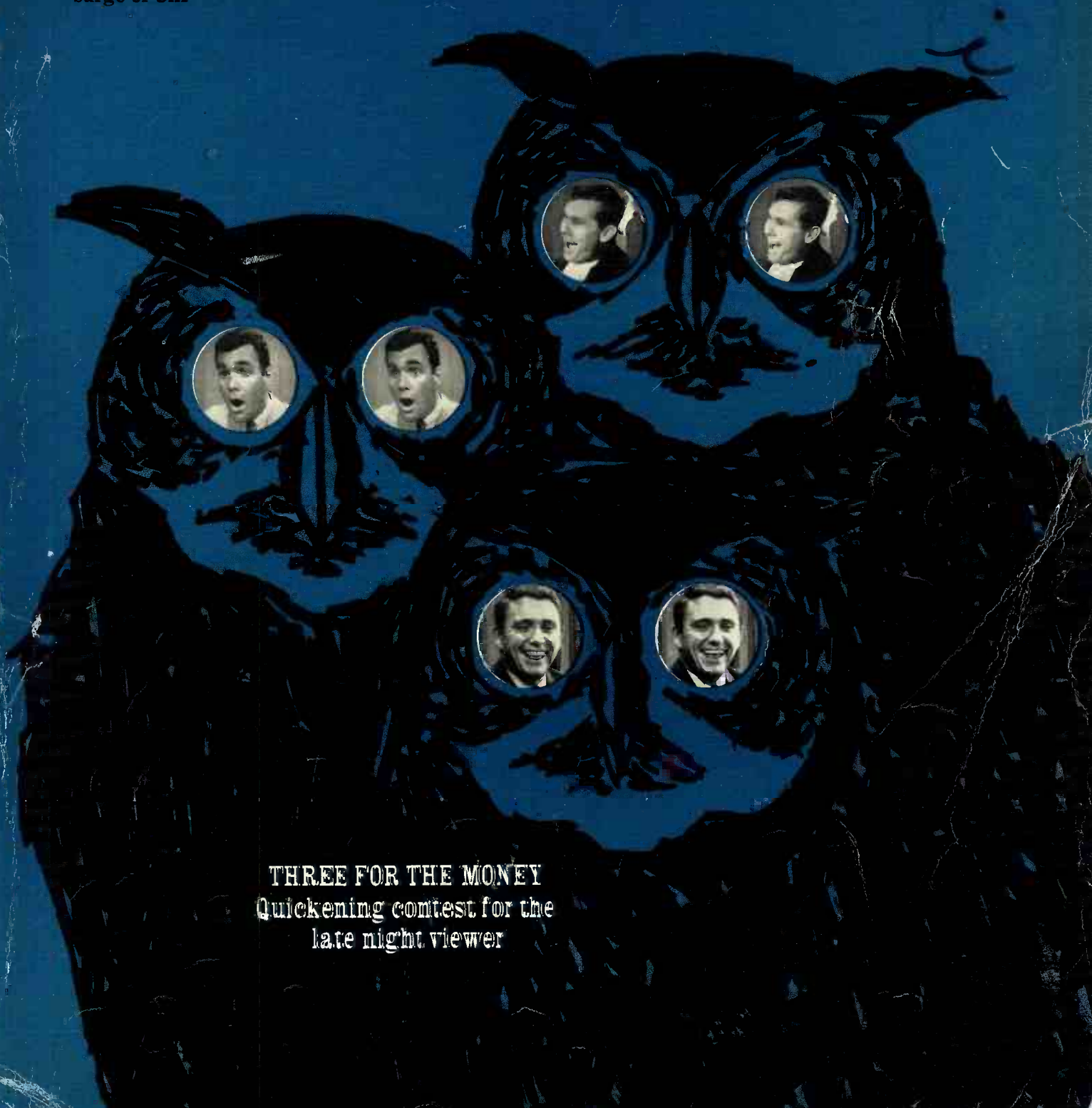
**BEGINNING A NEW
SERIES ON THE FUTURE
OF TELEVISION**
Part I:
The swelling
surge of UHF

The Indians
behind the chiefs
in network
programming

Teaberry's shuffle:
The story
of a swinging
commercial

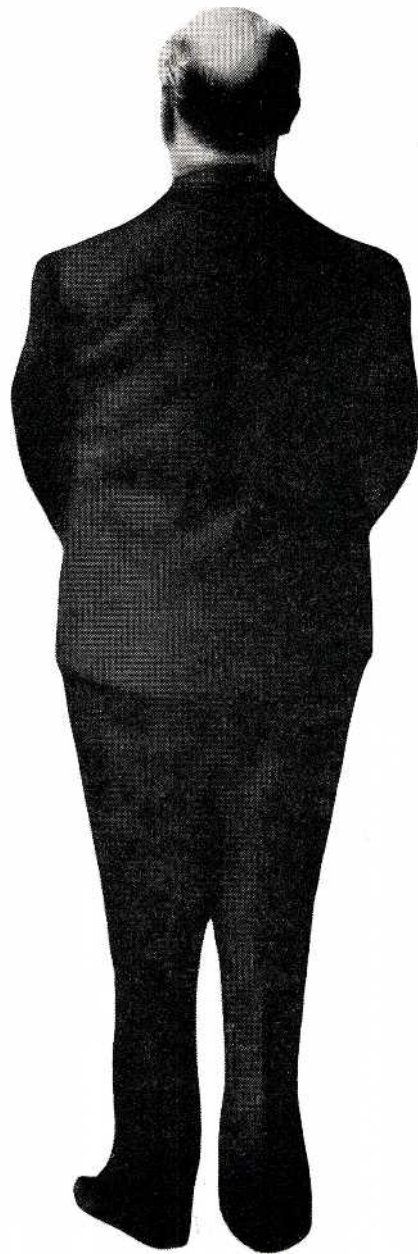
Foreign equipment
is finding
a home in
U.S. television

Who's going with
whom where
in international
agency circles



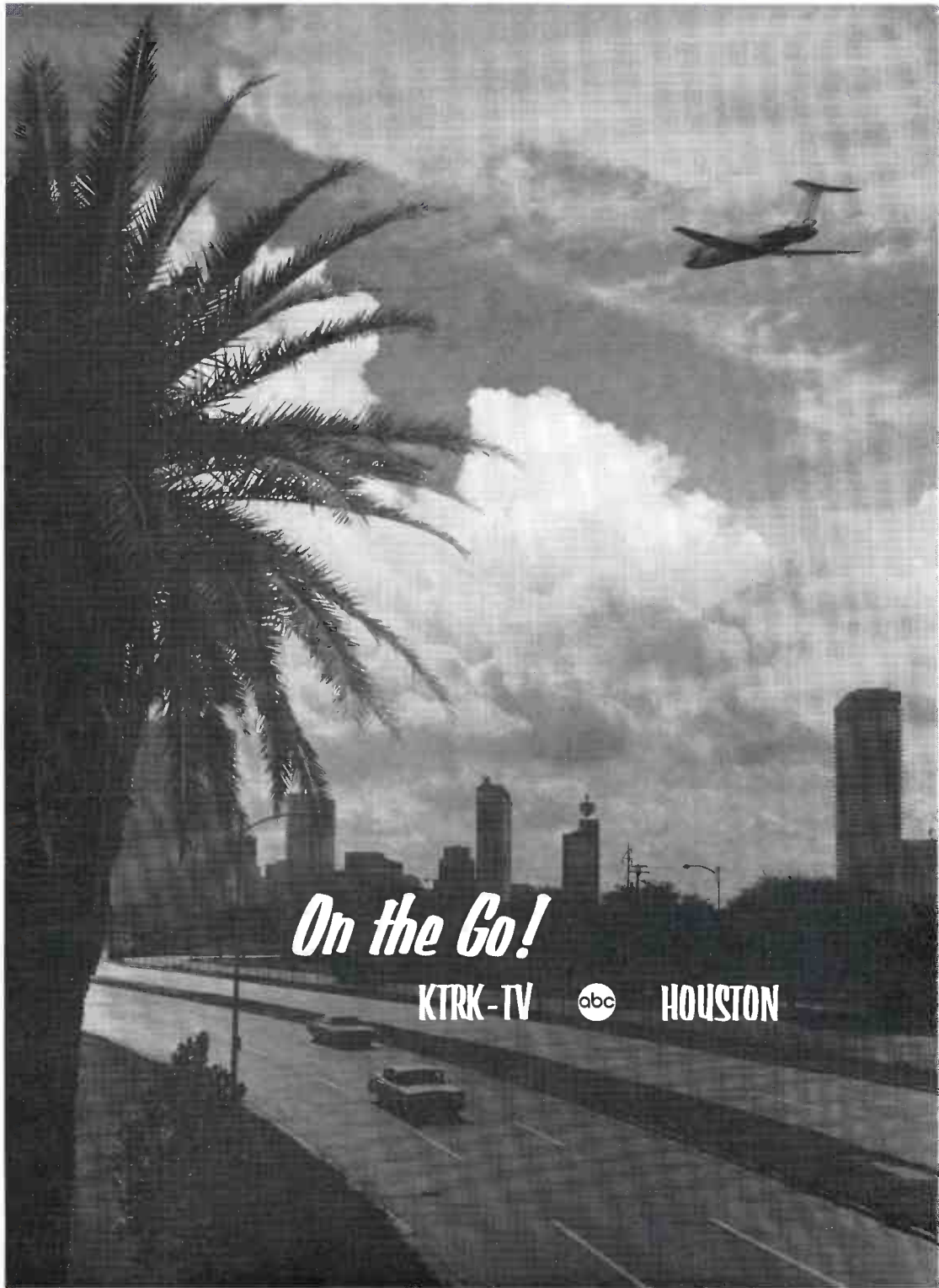
THREE FOR THE MONEY
Quickening contest for the
late night viewer

BEFORE HE COULD EVEN TURN A
.....OUND...ROUN



LOS ANGELES BOUGHT
ALFRED HITCHCOCK PRESENTS
FOR LOCAL PROGRAMMING
SEE INSIDE BACK COVER

APR 4 1966



On the Go!

KTRK-TV



HOUSTON

The All-Time Favorite...



Starring
DUNCAN RENALDO
As the "Cisco Kid"
LEO CARRILLO
As Pancho

"CISCO KID"

RETURNS
in beautiful, dazzling **FULL**
COLOR!

The "Cisco Kid" is to Kid Shows what "Bonanza" is to Westerns. This all-time record-breaking rating leader is now ready for a brand new juvenile audience.

156 Exciting Half-Hour Episodes

Available to:

Stations — on a straight buy or special trade deal.

Agencies & Sponsors — on a national, regional or local basis.

First come first served. For fast action call

WALTER SCHWIMMER, INC.

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TELEVISION

OUTLOOK FOR UHF *Blessed by the FCC and bolstered with infusions of new money, UHF broadcasting is taking off again. Some say it will land on its feet, others doubt it. This penetrating special report puts the UHF pieces together, gets the thinking of the men involved and weighs the future. It's the first of a new TvM series on the contending forms of television. It starts on* **21**

THE LATE NIGHT PROGRAMING BATTLE *Carson, Crane, Griffin and, of course, feature film. Scarcity of the latter has given the entertainment-talk show its place in the late night firmament. A look at the battle, and the combatants* **26**

FOCUS ON COMMERCIALS *TvM learns the "Teaberry Shuffle," or, rather, focuses on the catchy dance step Clark's Teaberry gum is building its new commercials around. The agency: Leo Burnett. The word and picture report* **30**

NETWORK PROGRAMING'S SECOND ECHELON *A dozen or so men form the back-up teams behind the programing chiefs of the three networks. Who they are and how they operate in the hectic world of program development and production is the subject of this story* **32**

BROADCAST EQUIPMENT'S IMPORT INROADS *The U.S. is a tough market to crack and foreign equipment men don't kid themselves on the prospects. But they are making gains and the Dutch-developed Plumbicon TV tube has caused the biggest stir since video tape. A look at the import marketing situation and the companies in it* **36**

OVERSEAS AGENCY DIRECTORY *Last month TvM reported on the overseas agency scramble. In this issue it presents a directory listing all of the overseas offices of major U.S. agencies including key personnel, estimated billings and major clients* **68**

DEPARTMENTS

THE MONTH IN FOCUS	7	PLAYBACK	14	LETTERS	19
FOCUS ON FINANCE	9	FOCUS ON PEOPLE	16	EDITORIAL	80

TELEVISION MAGAZINE

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Sol Taishoff Editor and Publisher
Donald V. West Vice President-Managing Editor

Senior Editor **Albert R. Kroeger** Frank Chizzini National Sales Manager
Associate Editor **Morris J. Gelman** Robert Moran Sales Representative
Assistant Editor **Deborah Haber** Jack L. Blas Adv. Production/Office Mgr.
Assistant Editor **Ralph Tyler** Eileen Monroe Secretary to the Sales Director
Administrative Assistant **Francine Hand** Harriette Weinberg Subscription Service
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Cover • *The symbolism on this month's cover isn't hard to understand. The owls represent the late night audience, the reflected images in their eyes those of the three men who—with an assist from old movies—are keeping millions of Americans awake. It's an area of increasing TV competition, and the subject of the article beginning on p. 26.*



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You can buy Houston with the rest of them

(or sell it with us)

Every other television station covering the Houston market has packages to sell you this fall. These are bargains. But, before you put your money down, consider: will you go just where everyone else is going? Prime time on weekdays and week-ends, afternoon movies on Sundays? All very nice, of course. But there's more to Houston television than three types of avails.

If you sell with KPRC-TV you pay no more, often less, than on other Houston stations. You can include all the usual time slots. *And then go on, if you like, to some decidedly unusual ones.*

The Tonight Show, for instance. Or Today. There you'll find an audience that you might think had vanished. Unspoiled, uncrowded. Clean and shining. Fairly bubbling over with buying enthusiasm.

Talk to your Edward Petry man. He'll arrange everything. Or, mail the coupon. It will help get you in the right mood. And out of the rut.

KPRC-TV

CHANNEL 2, HOUSTON TELEVISION
P. O. BOX 2222, HOUSTON 77002

Please send me free KPRC-TV sales-planning kit and money saving guide, "Houston on \$500 a Day."

Name _____

Address _____

City _____ Zone _____

State _____

My Edward Petry Man is _____

1



Will they recognize him?

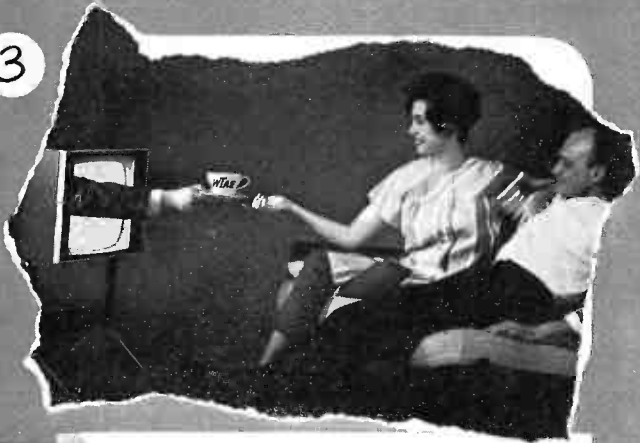
ALAN TRENCH: What TV station in Pittsburgh

2



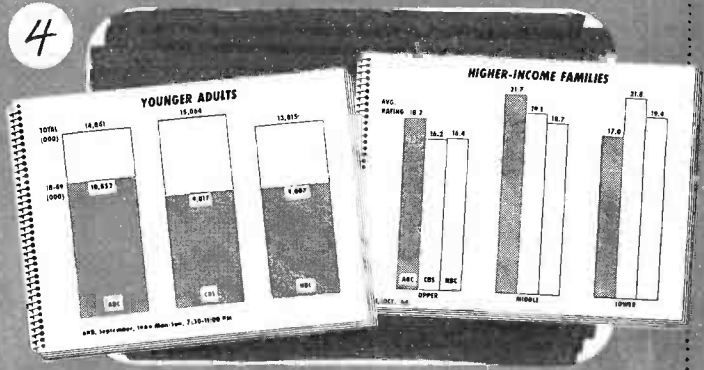
reaches more young homes...

3



reaches more spending homes...

4



has the proof in black and white...

5



...and gives you color, too!

Be specific! We originate color film.

6

How long can you remember it?
See Katz first!

take TAE and see

WTAE CHANNEL 4

Take TAE and see!
See Katz first.

THE MONTH IN FOCUS

**In the doghouse
again: TV's new
season, Jim Aubrey,
an unloved Emmy**

TELEVISION sets last month risked the sort of metal fatigue that plagues space ships as all three networks launched their 1965-66 season in the same eight-day week. It goes without saying that set owners also chanced mental fatigue as they switched from channel to channel to sample some of the 88 premieres, of which 34 were new shows (although how new the new shows were was being disputed by critics who discerned as many instances of borrowing as Shakespeare indulged in, but with less fortunate results).

Three of the new shows made it through the critical ack-ack relatively unscathed: NBC's *I Spy* and *Get Smart*, both exercises in male Mata-Haradom, and CBS's *Trials of O'Brien*, which features a lawyer so anti-heroic that the American Bar Association has already entered its objections. *I Spy* was also among the early rating leaders, a charmed circle that includes CBS's *Green Acres*, ABC's *Shenandoah* and *F Troop*, and NBC's *The Dean Martin Show* and *Please Don't Eat the Daisies*. But it will take a few more weeks before the rating picture really clears, and then a few more weeks after that before a faltering series is given the *coup de grace*.

The main objection of the critics to the season is the sameness of it all. The problem seems to be that with the three networks running such a close horse race, nobody wants to stick his neck out with a startling new program idea even though this might help him break the tape at the finish line. He also might break his neck in the process.

■ At the first of next year there'll be some changes in the olympian command post from which the destinies of RCA and its subsidiary NBC are governed. To list the changes from the top, Brig. Gen. David Sarnoff is relinquishing his post as RCA chief executive officer to Elmer W. Engstrom, while remaining as

chairman. Dr. Engstrom, electronic engineer with RCA for 35 years and president since 1961, will take over as chairman of the executive committee as well as chief executive officer. Robert W. Sarnoff moves from his NBC chairmanship to the post vacated by Engstrom at RCA, while Robert Kintner, who has been chief administrative officer at NBC, becomes the network's chief executive officer as well as president and chairman.

David Sarnoff, 74, got his start as an office boy for the old Marconi Wireless Telegraph Co. and has been a prime mover in the broadcasting and electronic fields since he was a young man. His son, Robert, 47, is a Harvard graduate who came to NBC in 1948 as a sales account executive, moving into the NBC chairmanship in 1958. Kintner, 55, has been president of NBC since 1958. He had a short but impressive career as a newspaper reporter, White House correspondent and columnist after graduation from Swarthmore College. He was an Army lieutenant colonel during World War II. Kintner joined ABC as head of programming and public relations, rising to the presidency before leaving in 1956. Engstrom, 63, is an electrical engineering graduate of the University of Minnesota who joined RCA in 1931 as director of its research plant in Camden, N.J.

■ The man who plummeted off that other towering broadcast summit, James Aubrey, late of the CBS-TV presidency, took it on the chin again—this time in a *Life* magazine article entitled "The Tyrant's Fall that Rocked the TV World." The article alleges that William S. Paley, CBS chairman, and Frank Stanton, president, decided several months before Aubrey's dismissal that he would have to go. Paley is said to have given this account to a friend late last year:

"I was sitting in my office the other day, and I thought, I'm 63, and Frank is seven years younger. Then I happened to think 'My God, what if anything should happen to both of us—would I really want CBS to become an Aubrey operation?' So then I walked down the hall and opened the door and said, 'Frank, he's got to go.'"

The article says Richelieu Productions, from whom CBS-TV bought three programs for which no pilots had been made, furnished Aubrey with a car and chauffeur during 1964. Another producer from whom CBS-TV bought a number of shows, Filmways Inc., was said to have leased an apartment to him and paid \$200 of the \$690 rental on condition that Aubrey share the suite now and again with Filmway visitors from out of town. If this was a way Aubrey used to cut corners, it proved costly. The article also portrayed him as a tyrant who ran rough shod over stars, producers and even advertisers. He was re-

ported to have fired Hubbell Robinson, former CBS-TV program chief, by interrupting him in a long recital of program proposals with the words: "You're through, Hub." Those words came back to haunt him.

■ The Emmies were handed out on a TV show that depressed everybody with its unwatchableness. But for all that, the winners won, and deserve a nod. Three programs accounted for 17 statuettes, or more than half of the 29 distributed. They are: *My Name is Barbra*, six awards; *The Louvre*, also six, and *The Magnificent Yankee*, five.

■ NBC-TV essayed another venture into marathon prime-time public service programming with a three-and-a-half hour *American White Paper: United States Foreign Policy*. The average viewer lasted about half the distance. The network estimated 21 million viewed the program in a total of 12 million TV homes, which is no mean audience for a subject just a twist of the dial away from such seductions as CBS's *Petticoat Junction* and ABC's *Peyton Place*. NBC lost money on the program even though Eastern Air Lines bought all 21 commercial minutes for \$500,000 in a single package deal. The time normally would have brought in \$714,000.

■ Also in the month that was:

The FCC notified some two dozen broadcasters of complaints it has received about the loudness of their commercials, and asked for comments from the stations. The notices have been sent out since the commission adopted an anti-loud-commercials policy in July.

The Council for Television Development, formed by group owners opposing an FCC plan to limit multiple ownership of stations in major markets, retained the United Research Co., Cambridge, Mass., to study group station operations and TV competition. The firm, as a start, will analyze competition among individual stations in a market and among TV and other media, and study the ways group owners function. Meanwhile, the deadline for comments on the proposed rulemaking, which would prohibit ownership of more than three stations (not more than two of them V's) in the top 50 markets, has been extended from Oct. 1 to April 1, 1966, and the deadline for replies from Nov. 1 to May 2, 1966.

A. C. Nielsen Co. has revised the base of U.S. households and TV homes to be used in Nielsen Television Index reports. Saturation of TV sets is now placed at 94%, compared with 93% in 1964. The proportion is based on a census estimate of 57.2 million homes, of which 53.8 million are TV equipped. Figures include all states but Alaska and Hawaii. END

GET YOUR PITTSBURGHERS HERE!

Gulf does. They consistently pump sales into the nation's eighth market (and Gulf's home town) by buying WIIC exclusively. But you don't have to live here to spot the best spot buy. Check avails with General Sales Manager Roger Rice or your Petry-TV man.



WIIC-TV 11

BASIC NBC TELEVISION AFFILIATE

Cox Broadcasting Corporation stations: WIIC, Pittsburgh; WSB AM-FM-TV, Atlanta; WHIO AM-FM-TV, Dayton; WSOC AM-FM-TV, Charlotte; WIOD AM-FM, Miami; KTVU, San Francisco-Oakland.

FOCUS ON FINANCE

From executive sessions past: a summing up of how, why and what

A trade reporter making the financial rounds often runs across revealing insights as to how management thinks and why and what it does. The pity is that this material can't always be used. Sometimes it's not relevant to the specific story that's being researched, other times it winds up on overset. Following are snatches from interviews with corporate management conducted over the last two years (quotes are not directly attributed because at this stage it's difficult to recall which remarks were made with the stipulation that they be off the record):

• *Treasurer of an important publicly-owned station group talking about a radio station purchase made several years before:* "At the time it was the most money that had ever been paid for a radio station in that market. People said we were fools and that we were overpaying terribly. But we felt that we could get our money back in three years. Any time you can see a payback in three years, the price is not too high no matter what the numbers are. And we did get our money inside of three years. The way we figured was that the station was a leader and that if we could keep it going at that high level for three more years before competition started to whittle away at it, why we'd be home free."

• *Station executive talking about the business of television:* "We like to think that television is essentially a cash business. Your receivables turn over every 45 days, especially when dealing with national accounts. They pay very promptly. So you're not carrying long term receivables on your books. You have relatively few fixed assets. Your capital investment is small. There's little inventory. In a business such as this you don't need 8 or 10 times working capital ratios because your cash is turning over so fast. The faster your cash is turning over the smaller a working capital ratio you need."

• *Sales vice president of important station group explaining why it's sometimes difficult to sell time on his non-network affiliated stations to certain national advertisers:* "There's an advertiser that really bothers me. One of its products is a headache remedy and it buys

THE TELEVISION MAGAZINE INDEX

to 68 television-associated stocks

	Closing Sept. 15	Change From August 13 Points	%	Approximate Shares Outstanding	Total Market Capitalization
TELEVISION					
American Broadcasting Cos. Inc.	63	+ 2½	+ 4	4,629,000	\$291,627,000
CBS	41¼	+ 4¾	+13	19,910,000	821,288,000
Capital Cities	44¾	+ 3	+ 7	1,357,000	60,556,000
Cox Broadcasting	28	+ 3	+12	2,652,000	74,256,000
Gross Telecasting	30¼	+ 1¼	+ 4	400,000	12,100,000
H&B American	4¼	- ¾	- 8	2,582,000	10,974,000
Metromedia	37¾	+ 3¾	+11	2,088,000	78,822,000
Reeves Broadcasting	5¾	+ 1	+22	1,459,000	8,207,000
Scripps-Howard	27	—	—	2,589,000	69,903,000
Subscription TV	2¼	- ¼	-10	3,029,000	6,815,000
Taft Broadcasting	24½	+ 1¾	+ 8	3,291,000	80,630,000
Teleprompter	9½	- 1½	-14	744,000	7,068,000
Wometco	30½	- 1¼	- 4	2,223,000	67,802,000
Total				46,953,000	\$1,590,048,000
TELEVISION WITH OTHER MAJOR INTERESTS					
Avco	23	+ ½	+ 2	13,693,000	\$314,939,000
Bartell Media Corp.	5	—	—	1,770,000	8,850,000
Boston Herald-Traveler	44	+ 1½	+ 4	540,000	23,760,000
Chris-Craft	15¾	+ 1½	+11	1,508,000	23,186,000
Cowles Magazines & Broadcasting	17	+ ¼	+ 1	2,944,000	50,048,000
General Tire	25¼	+ 1¾	+ 7	16,719,000	422,155,000
Meredith Publishing	50	+ 2½	+ 5	1,331,000	66,550,000
The Outlet Co.	14¾	- ½	- 3	1,010,000	14,898,000
Rollins Inc.	40¼	+ 4¾	+13	3,009,000	121,112,000
Rust Craft Greeting	20¼	+ 3	+17	727,000	14,722,000
Storer Broadcasting	70¼	+ 4½	+ 7	2,045,000	143,661,000
Time Inc.	82¼	+ 4½	+ 6	6,560,000	539,560,000
Total				51,856,000	\$1,743,441,000
PROGRAMING					
Allied Artists	17¾	- ¼	-12	932,000	\$1,748,000
Columbia Pictures	25¾	+ ¾	+ 4	1,849,000	46,918,000
Desilu	8½	+ 1	+14	1,154,000	9,376,000
Disney (Walt)	50	- 1½	- 3	1,861,000	93,050,000
Filmways	16	- ¾	- 5	656,000	10,496,000
Four Star TV	6½	—	—	666,000	4,329,000
MCA Inc.	36¼	- ¼	- 1	4,681,000	169,686,000
Medallion Pictures	7¾	+ 1½	+25	632,000	4,740,000
MGM Inc.	35¾	- 2	- 5	2,506,000	89,590,000
National Telefilm	½	—	—	1,670,000	209,000
Official Films	¾	+ ¼	+ 8	2,629,000	2,300,000
Paramount	60	+ ¾	+ 1	1,597,000	95,820,000
Republic Corp.	5¾	—	—	2,454,000	14,111,000
Screen Gems Inc.	21¾	+ 3½	+19	3,173,000	69,013,000
Seven Arts	11¾	+ 2¼	+24	2,271,000	26,400,000
Trans-Lux	12	- ½	- 1	718,000	8,616,000
20th Century-Fox	28½	+ ¾	+ 2	2,755,000	77,484,000
United Artists	43¾	+ ½	—	2,074,000	90,478,000
Walter Reade-Sterling	1½	+ ¾	+33	1,583,000	2,375,000
Warner Bros. Pictures	15	+ ½	+ 3	4,873,000	73,095,000
Wrather Corp.	4¾	- 1¼	-21	1,753,000	8,108,000
Total				42,487,000	\$897,942,000
MANUFACTURING					
Admiral Corp.	33¾	+ 1¼	+ 4	2,452,000	\$82,755,000
Ampex Corp.	17¾	+ 2½	+13	9,295,000	166,148,000
Emerson Radio	14¾	+ 1½	+ 8	2,230,000	32,056,000
General Electric	111	+ 6¾	+ 6	91,016,000	10,102,776,000
Jerrold Corp.	9¾	+ ½	+ 6	2,046,000	19,181,000
Magnavox	57¾	+13¾	+31	7,379,000	426,137,000
3M	55¼	- ¾	- 1	53,386,000	2,949,577,000
Motorola Inc.	117¼	+ 5½	+ 5	6,058,000	710,301,000
National Video	58¾	+10¾	+22	1,274,000	75,007,000
RCA	39¾	+ 2¾	+ 7	57,962,000	2,296,744,000
Reeves Industries	2	+ ½	+ 7	3,327,000	6,654,000
Westinghouse	55¾	+ 2¾	+ 5	36,782,000	2,050,597,000
Zenith Radio	94½	+ 6¼	+ 7	9,328,000	877,998,000
Total				282,535,000	\$19,795,931,000
SERVICE					
C-E-I-R	12	+ ¾	+ 3	1,555,000	\$18,660,000
Comsat	50¾	+ 2½	+ 6	10,000,000	503,750,000
Doyle Dane Bernbach	35¼	- ¾	- 2	997,000	35,144,000
Foote, Cone & Belding	16	- ¾	- 2	2,184,000	34,944,000
General Artists	3¾	- ¾	-17	600,000	2,250,000
MPO Videotronics	8½	+ ½	+ 2	469,000	3,811,000
Movielab Inc.	9¾	+ 1½	+21	593,000	5,559,000
Nielsen (A. C.)	22	+ ¾	+ 4	5,130,000	112,860,000
Papert, Koenig, Lois	9½	+ ½	+ 1	791,000	7,218,000
Total				22,319,000	\$724,196,000
Grand Total				446,150,000	\$24,751,558,000

Data compiled by Roth, Gerard & Co.

WTRF-TV STORY BOARD

7 SHAPE OF THINGS! Girls, stretch pants may be fitting and proper but on some of you, they're only fitting. **COLOR?*** wtrf-tv Wheeling ATTITUDE? There's no time like the pleasant!

Wheeling wtrf-tv
V & VI New Russian cocktail made from varnish and vodka . . . It doesn't taste good but sure gives you a beautiful finish.

Color us COLOR
SUBURBANITES! Don't move closer to town, just await further developments.

National Rep Petry
THE VOLUPTUOUS BRUNETTE said, "It can't be true, they can't possibly have more fun!"

Young Adult Dominance
GIN DANDY! Remember your first spirited drink? College fresh Lance Blankenship explained the effect this way, "Everything in my head disconnected and fell down in my stomach."

March 1965 ARB
SHOOTING FOR THE MOON and science still can't get the bugs out of fresh paint.

Upper Ohio Valley
THE LIFE of a pickpocket is a lonely one, that's why he has to go out in a crowd for a little change.

Wheeling—Steubenville TV
BUG HOUSE! What happens to old Volkswagens? They take them to the old folks home!

wtrf-tv Wheeling
SOFT SELL! At your earliest convenience, contact your nearest Petry man and see why you should schedule WTRF-TV for the big buying audience in Wheeling-Steubenville.

Wheeling wtrf-tv
*YOUR COLORFUL commercials can be seen in better and bigger circles when they're beamed to the specific audience you want in WTRF-TV's Upper Ohio Valley.

CHANNEL SEVEN **WHEELING, WEST VIRGINIA**

check Blackburn about financing!

Arranging the proper financing that responsible buyers and sellers need to do business is just one of the full range and depth of services of Blackburn, the reliable broker. Others, equally important, include an accurate appraisal or actual as well as potential; a good name that is worth more to us than any single commission could ever be.

BLACKBURN & COMPANY, INC.

Radio • TV • Newspaper Brokers

WASHINGTON, D. C.: RCA Building, FE 3-9270
CHICAGO: 333 N. Michigan Avenue, FI 6-6460
ATLANTA: Momy Building, 873-5626
BEVERLY HILLS: Bank of America Bldg., CR 4-8151

FINANCE *continued*

a lot of spot. But it doesn't want to have anything to do with independent stations so we're told that they'll only buy a clean 5 rating in the afternoon and a clean 10 at night. That lets us out because you're not going to find many indie that can come up with those kind of ratings with any regularity. Now this advertiser and its agency think they're pretty smart. But a competitor has come along with a new headache product and is beating their brains out on a cumulative basis with 2's and 3's."

• *Chief executive of prominent company listed on TvM's financial index, expounding on the need for more and better research:* "As long as we spend valid dollars and evaluate each situation we ought to continually pinpoint more and more answers which in effect give a basis in fact. This is a company by confidence of the people who buy from us. I think research is the future of advertising. I'm not depreciating the creative side but the more and more reasons we develop in behalf of the client, the more we are building our own business in the long run. We have to keep looking for answers to maintain and increase our advertising dollars. The justification of these dollars has to be kept continually in mind because someone has to pay the bill.

"The thing is not to be afraid to be childish and ask why. The change of the ingrained is upsetting. I've got the kind of mind that just rolls with the punches. I actually feel more comfortable with change than with things that stand still."

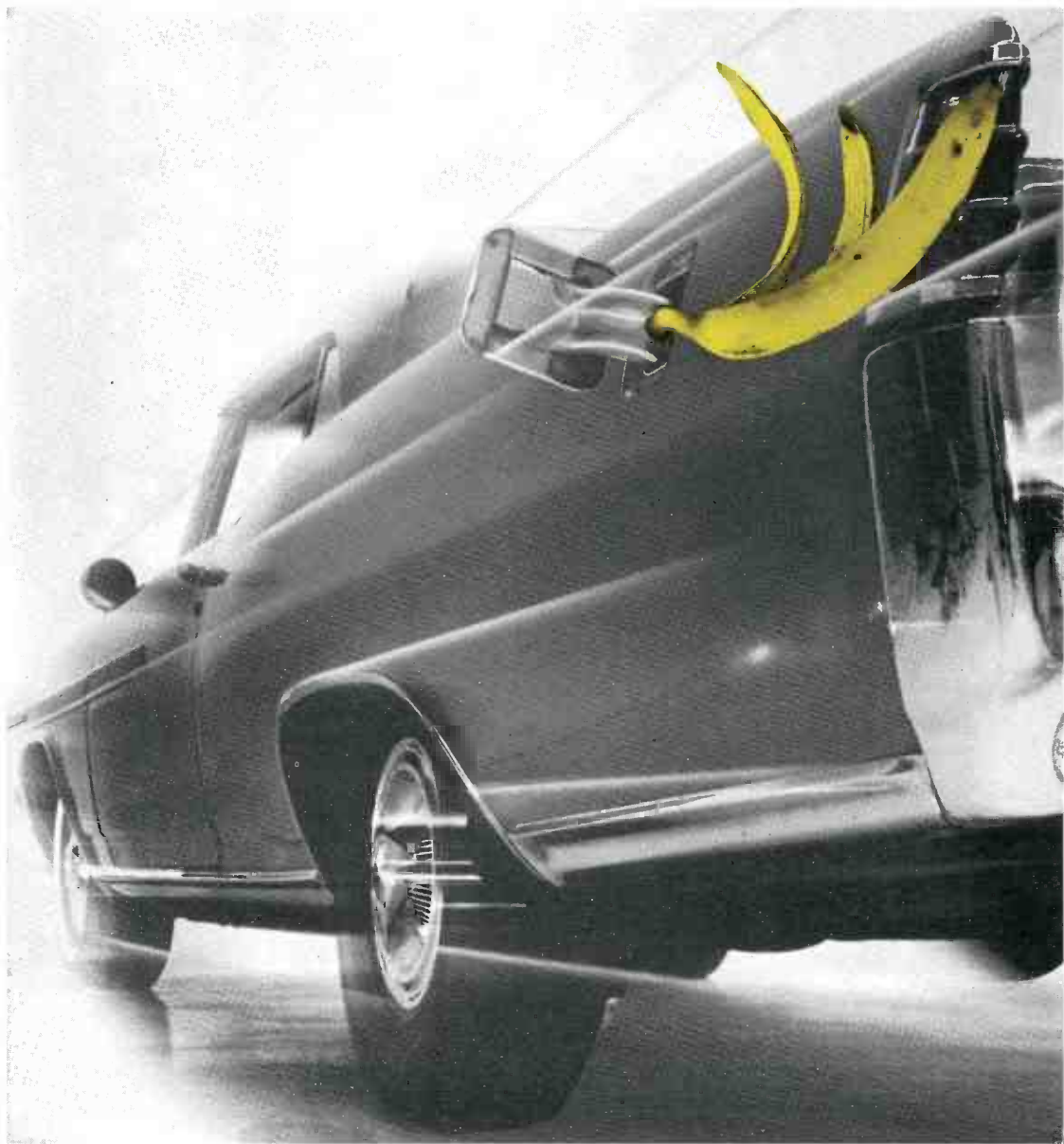
• *A chairman of the board telling what happened after his company made an important TV station buy:* "We knew to our satisfaction what that station could do. We're conservative. We must be when we're talking to the banks about other people's money. And the projections we've given them have always proven to be conservative. But we're fairly accurate in our projections as to what a property can do with our management vs. the management that was there. The first thing we did with this station—and it was third in the market, remember—was push its spot rate up 60% and we didn't lose an order. They all screamed, of course, and Procter & Gamble hollered its head off, but we held our ground. Then we even got our network to put their rate up another \$500 and boy you're really touching the nerve of P&G when you do that. And the roof fell in on poor old us. But the point was, that market was terribly underpriced. It was the cheapest buy, first on everyone's list. We knew what we'd be able to accomplish after we held our ground. Then we even got to what the other guy did."

• *Group station operators reacting to*

the FCC's proposal restricting purchases by multiple owners of any additional stations in the top 50 markets: "Let's see how this kind of ruling will work on a Jim Gerity [James Gerity Jr., the owner of WNEM-TV in Bay City, Saginaw and Flint Mich.]. Suppose his doctor comes to him and says, 'You better sell that station, Jim. I don't want you to fool with it anymore.' It was worth \$6 million or \$7 million before the FCC got into the act. Today it's probably not worth \$3½ million because the commission has said no one with any experience will be allowed to buy Flint. It says, in effect, 'Our goal is to cut all of you fellows down to one to a customer.'"

• *Station executive pointing out how difficult it is to figure out the future of television:* "Who can really tell what's going to happen. There'll be changes, but things happen so fast these days that it's difficult to keep on top of the situation. Let me tell you that in 1948 I was selling time for a radio network and one afternoon I got together with some other of the company's time salesmen in the conference room. We started a bull session about television. We went around the room guessing how long it would be before television took over from radio. We were feeling pretty smug about things. Outside, in our lobby and on our marquee, we were advertising the best programs on radio, some of the biggest names. You know who was in that room? One guy went on to be president of a television network, another is manager of a TV network flagship station. He was making the most money at the time—\$125 a week because he'd just cinched an important sale. There was also a guy who's now running operations for a major group. We were a bunch of great brains. You know how blind we were? We figured it would take between 10 and 15 years before television could possibly pass radio. And things happen faster now. Nobody is so big, so good that they can't be taken by somebody new. Just check with the people at Gillette."

■ In more immediate happenings, TV-associated stocks had a vigorous month of trading. The advances far outpaced declines. There were 46 issues that gained on the TvM index for the measured month, against only 16 that fell and 6 that were unchanged. The most active and leading the advance was Magnavox, surging ahead 31% on the strength of news that profits were up 72% and sales 47% in the first eight months of 1965. Close behind were Reeves Broadcasting, up 22%; Medallion Pictures, up 25%; Seven Arts, up 25%; Screen Gems, up 19%; Desilu, up 14%; CBS and Ampex, both up 13%; Cox Broadcasting, up 12%, and Metro-media, up 11%. END



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There's nothing like real sales power to make your product go ... **the**
sales power like you get with the Meredith Bunch. Here's powerful programming, **Meredith**
powerful ideas, powerful results ... experienced, effective help selling **bunch**
Phoenix, Syracuse, Omaha and the Kansas City markets.



MEREDITH BROADCASTING: KANSAS CITY KCMO AM FM TV; OMAHA WOW AM FM TV; PHOENIX KPHO AM TV; SYRACUSE WHEN AM TV



In New York...

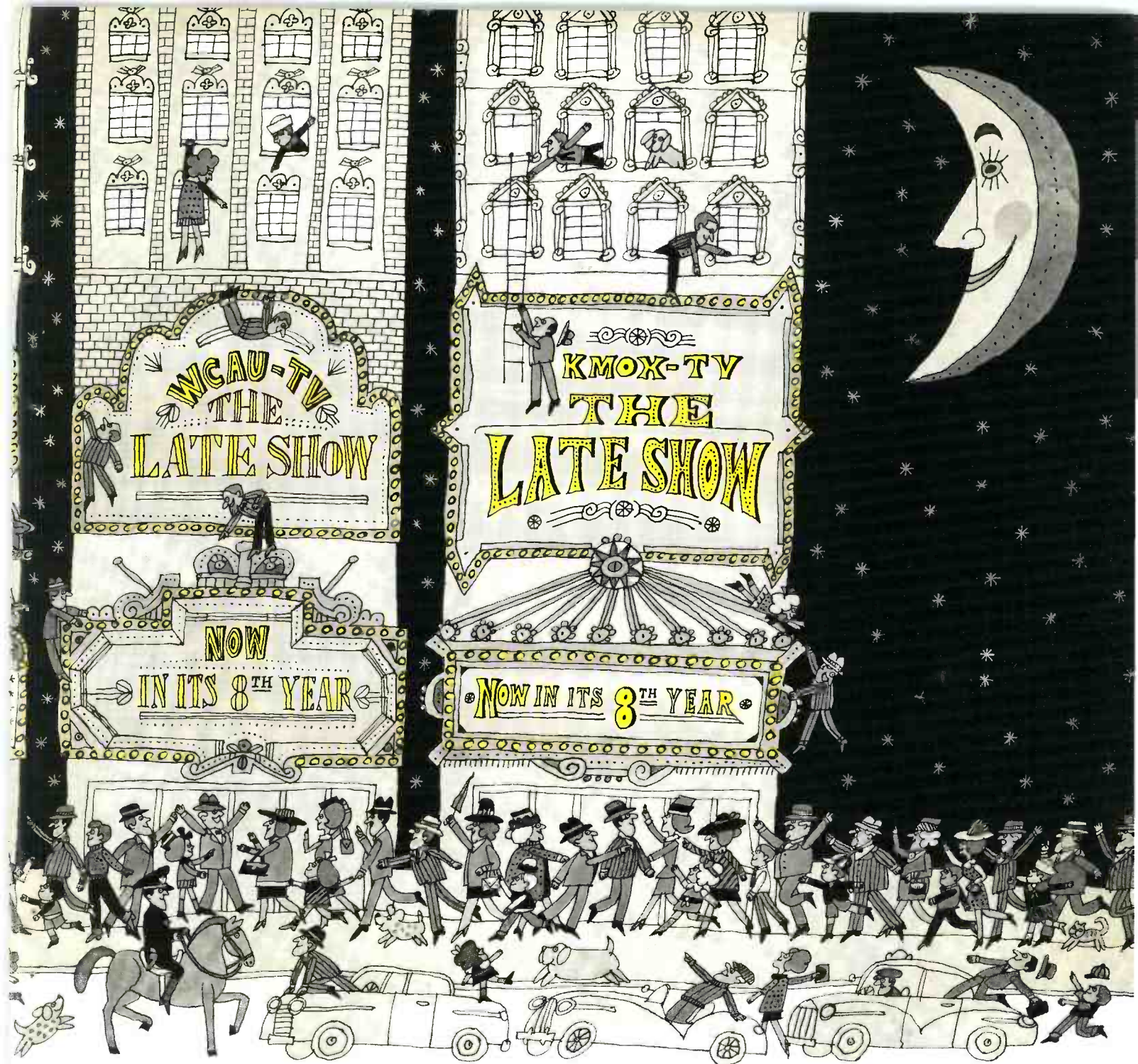
Los Angeles...

Chicago...

The Late Show continues packing in audiences, year after year after year.

No other late-evening entertainment offers so much. Big stars? The Late Show has them all: a galaxy that lights up the home screen every single night of the week. Big movies? None bigger: cream-of-the-crop motion pictures from the

major studios of the world; more television premieres than any other feature film show, network or local. (And with newer, bigger films available—many to be seen *in color*—the end is nowhere near in sight.) The result, of course, is big audiences. The *biggest!* Season after season, in five major communities, The Late Show remains *the most popular late-evening*



Philadelphia...

St. Louis...

**Still
the best show
in town!**

motion picture entertainment in town... enjoyed by a total viewing audience of more than 13 million during an average week! So popular, in fact, that the show has become the byword for late-hour viewing, and the subject of countless articles and cartoons (Late Show sponsors have been laughing on their way to the bank for years!).

And so tonight, every night, the big question for night owls will be, as always: What's on The Late Show? The answer will be, as always, well worth watching.

CBS TELEVISION STATIONS

A Division of Columbia Broadcasting System, Inc. Operating CBS Owned WCBS-TV New York, KNXT Los Angeles, WBBM-TV Chicago, WCAU-TV Philadelphia and KMOX-TV St. Louis.

Source: Latest (July) NSI five-market estimates, subject to qualifications which CTS will supply on request. These data are not accurate to any precise mathematical degree.

PLAYBACK

A MONTHLY MEASURE OF COMMENT AND CRITICISM ABOUT TV

Edwin Diamond took the measure of television's coverage of space events in "Perfect Match: TV and Space" in the Summer 1965 Columbia Journalism Review:

The truth is, space and television, subject and medium, are ideally suited to each other. It is a marriage made in heaven. Television can bring, live into the home, all the slowly orchestrated drama of the countdown, letting us vicariously accompany the astronauts as they suit up, get their weather briefings, move to the launching pad and up the elevator to the spacecraft. We are with Henry V as he stands near the camp fires on the eve of Agincourt, with the Giants as they leave the locker room to face the Packers, with Lindbergh taxiing down Roosevelt Field. We are witnesses when the engine flames to life and two men lie atop tons of volatile fuel, with success or failure, life or death, balanced on the bright tongue of thrust.

According to television critics, once the rocket is out of sight, the story no longer belongs to television and radio; the written report can serve just as well. This is a shortsighted view. The moment the rocket goes out of sight is precisely when television can let its imagination soar along with the spacecraft—first of all, because space flights are executed on such a grand scale that only television is pre-eminently able to bring the breaking story together, skipping from launching site to control center to tracking station to White House to astronauts' homes. More important, space is 3-D, and any writer who has ever attempted to discuss many of the really fascinating aspects of flight knows the frustration of not being able to go along with his copy and demonstrate by using his hands. This is no problem for television, which can present with visual aids, charts and animations what is going on in a lunar transfer orbit or a rendezvous and docking mission. Literally, the sky is no longer the limit to what can be done on television to explain and elaborate an unfolding news event.

By and large, the networks have moved quickly to assert television's advantages in space coverage. And from now through 1969, NASA promises about one major manned flight every three to six months. Already, the networks are reconsidering their rabid—and expensive—competition.

The future of television in space seems set. But for non-electronic journalists the prospects are less bright. As a new endeavor, the space program has no traditional loyalties, especially to anything as quaintly old-fashioned as the written word. In Florida or in Houston at the Control Center, *The New York Times*,

the New York Herald Tribune, *The Washington Post*, the *Chicago Tribune*, the *Los Angeles Times*, even the wire services, seem to be far-off and unimportant voices. The medium that counts is television and the newsmen who are well known at the astronauts' training quarters and the blockhouses are not the traditional king-makers from the *Times* or *Trib* but the men with mikes and the cameras.

The top science writers, of course, come in handy for television; the Ubells, the Hines, the Sullivans ask the best questions at the news conferences. If television's takeover of space continues, the pencil and paper reporters will find themselves more and more serving as camera talent. Like T. S. Eliot's J. Alfred Prufrock they then can say:

I . . . am an attendant lord, one that will do
To swell a progress, start a scene or two . . .

Las Vegas rumor: CBS is looking for a summer replacement for the New York Yankees.

From Art Buchwald's Aug. 26 column, "Countdown 1966," via Publishers Newspaper Syndicate:

Although it wasn't the success they hoped it would be, the biggest problem still seems to be filling time on television for space shots. When you start the event at seven in the morning and you can't get off the air even at 6 o'clock at night, there is a tremendous amount of padding that has to be done.

I can imagine what will happen a few space shots from now when the problem really becomes acute.

"Good morning, Chet."

"Good morning, David. How does the space shot look to you today?"

"Well, as you know, there has been a 48-hour hold on the countdown, but we expect to get the go-ahead from Houston very soon. In the meantime, let's go down to Frank McGee, who is standing by the rocket here at Cape Kennedy. Frank, can you give us some idea of what's going on down there?"

"The sun has just come up, David, and it's quite a sight to see."

"Could you describe it to us?"

"Well, from where I'm standing, it's round and looks like a great big fiery ball. Scientists have informed me it's 85 million miles from the earth and it's very hot. As you can see, it's rising from the east and it will in all probability set in the west. I have

been told that without the sun the earth might not sustain life. . . ."

"Can we interrupt you, Frank? We're now going to hear from Sander Vanocur, who is talking with the foreman of Wong Brothers Laundry in Coco Beach, the company that has laundered all the overalls used in this space shot."

"Thanks, Chet. Mr. Wong, you've played a pretty important role in this flight. Could you tell us how exactly you washed the overalls that the technicians are using?"

"No problem. We threw them in machine, then put in water and soap. Chop-chop, they came out all clean."

"Wouldn't you say that your laundry has made a great contribution to this space flight?"

"You bet your life. If you have dirty overalls you are going to have a dirty flight."

"Thank you, Mr. Wong. Now back to Chet Huntley."

"Thanks, Sander. We're now going to Tulsa, Oklahoma, where Paul Hackes is standing by to interview a boyhood friend of astronaut Zeke Zlevin, one of the three men who will take Gemini 23 into space."

"Well, Chet, I'm here with Carlton Malabu, a boyhood friend of Zeke Zlevin's, and we've been discussing Zeke's childhood. Carl, what kind of a boy was Zeke Zlevin?"

"I really didn't know Zeke as well as I did his sister."

"What kind of a sister did Zeke have?"

"I only met her once at a dance. I didn't even know she was related to Zeke. As a matter of fact, I didn't even know Zeke had a sister."

"And that's the last time you saw Zeke?"

"Yeah. We kind of lost touch. But I always knew a guy with a sister like that would some day become an astronaut."

"David?"

"We still have some time before countdown, so let's go out to Glocking Falls where Nancy Dickerson has been talking with one of the wives of the astronauts."

"Thanks, David. It's very quiet here on Elm Street. Mrs. George Crinkle is inside this house now with her family and 12 *Life* photographers and NBC has just learned that she had a breakfast of bacon and eggs, black coffee and rye toast."

"Thanks, Nancy. Now let's go back to Frank McGee at Cape Kennedy. Frank, where is the sun now?"

"It's just over my head, Chet. And it's really getting hot. But I've just been informed that this is normal and the sun always gives off heat when it's overhead."

"Thanks, Frank. Now let's go to Houston where Ray Scherer is talking to the mother of the taxi driver who took the three astronauts to the airport."

CATV's "FIRST TEAM"



JERROLD HAS BUILT MORE CATV SYSTEMS ON A TURN-KEY BASIS THAN ANY OTHER MANUFACTURER-CONTRACTOR IN THE INDUSTRY

Since the birth of community-antenna television, pioneered by Jerrold, no organization has contributed more than Jerrold to the growth of this important industry.

The Jerrold "turn-key" team has already made TV available to a million viewers through Jerrold-constructed systems alone—and there are millions more who benefit from Jerrold-equipped systems in over 1,000 CATV communities in the U.S. and Canada.

Jerrold's tremendous experience and nationwide organization are prepared to help you in every way—

assist and guide in applying for franchises and pole-line agreements; conduct signal surveys; engineer the complete system; supply all electronic equipment, including microwave; construct the entire plant, from antenna site to housedrop, put it into operation, and train your personnel... *plus* complete financing on terms to meet your needs. This complete service—or any part of it—is yours from Jerrold.

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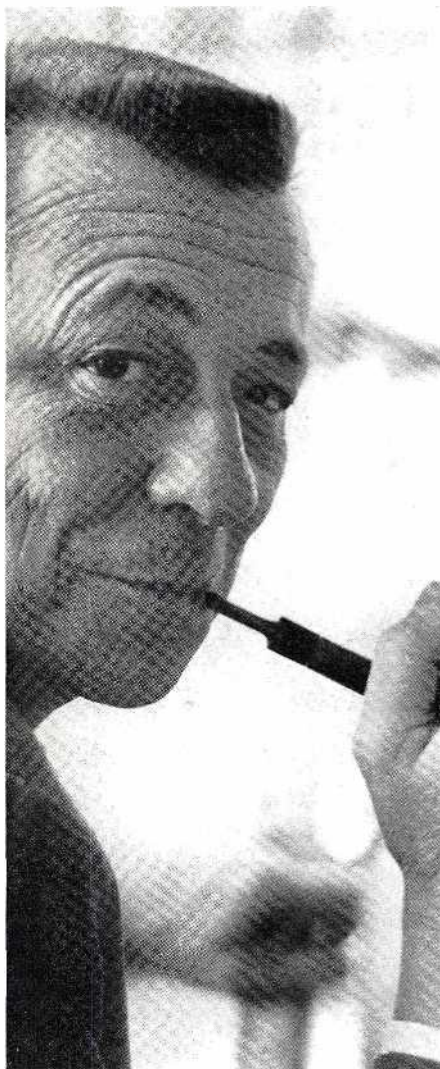
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Lamar, Colorado
Lafayette, Ind.
Latrobe, Pa.

Laurel, Miss.
Logansport, Ind.
Lowville, N. Y.
Meridian, Miss.
Ocean City, N. J.
Ogdensburg, N. Y.
Ormond Beach, Fla.
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Pontiac, Ill.
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CATV SYSTEMS DIVISION
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JACK TINKER On the wall over Jack Tinker's desk is a painting of a huge gloved hand with thumb and forefinger holding and seemingly about to drop the small dark figure of a man. Tinker himself was the artist and he describes his creation as man caught by a larger force, circumstance, unable to escape. In a way, it represents what's happened to the 59-year-old ad man and his Interpublic company. ■ Jack Tinker & Partners sprawls over parts of several floors in New York's Dorset Hotel and occupies new suites as they come up. Over its first five years it has grown from a four-partner "experimental unit organized to discover new ways for an advertising agency to do its job," as Tinker describes it, into a still-growing, 47-man, account-handling operation. It took Miles Laboratories' sagging \$12 million Alka-Seltzer account 15 months ago as its first client, gave it a swinging new ad approach (the tummy commercials, Alka-Seltzer on the rocks), a zoom in sales and ad budget. Last spring JT&P acquired Braniff International Airways. ■ But Tinker has turned down many accounts. "I don't know," he explains, "if we want to be large or small. It's a question of how much pleasure you get out of doing it. We have a custom service but still we have to have large pieces of business to put many of our ideas to work. We're not tied to any system for any period of time. And we're not the easiest agency in the world to work with. It's easy to fracture egos on both sides, so we make a point of continually explaining ourselves to our clients, and they to us." ■ Tinker may feel at times that it's all getting away from him. But to his way of thinking that's just another problem to solve. He's been in the McCann-Interpublic ferment for 25 years now and he's too experienced (or too old, as he'd say) to lose his cool.



JACK PAAR Last month a TV station owner in Poland Spring, Me., complained that he had just paid \$30,000 for a new camera but couldn't find any toilet paper in the john. Jack Paar was busy running WMTW-FM-TV with his usual eye for detail and humor. ■ When Paar plunked down \$3.8 million for WMTW last year he was near to closing out eight years as a steady on network TV. "It was harder to get out of TV than to get into it," says the man who was never really happy in show business. Paar has been spending about 10 days a month at the ABC-TV affiliate. He's busied himself rearranging WMTW's fringe-time programing, has bought new first-run syndicated fare, meets clients and can rattle off his Mt. Washington antenna height, signal reach and TV home circulation like he wrote the promotion brochure himself. He keeps up on industry reading, wants to find out more about such things as CATV (a good chunk of WMTW circulation in northern New England and southern Quebec). Paar says he will not go in for industry socializing: "I'm not a joiner . . . that's not my way of life. Fame hurts my dealings with people." ■ Paar has read the 9 a.m. news on the FM station, done station breaks, hosted an hour introducing ABC-TV's fall shows and another hour introducing himself as owner of WMTW. He'll also host the station's Tuesday night movies. Outside WMTW Paar will do only the things that interest him. ■ The 48-year-old broadcaster-humorist says he's happy and excited with the prospects of WMTW and is looking for other stations to buy "after I finish paying for this one." The only cloud on his horizon is a scheduled operation to remove cartilage from both knees, aftermath of a skiing accident. As for Maine, Paar says "people are difficult to know up here, but so am I."



QUINN MARTIN Quinn Martin exudes the confidence of General Grant at Appomattox. The well-tailored, well-heeled 43-year-old can afford his air of surety: He's the only independent producer in Hollywood who can boast three hours of prime time, offices complete with secretaries on three different studio lots, a photographic memory and clearance from the FBI. The last came with his latest television effort, *The FBI*, joining his *Fugitive* and *12 O'Clock High* on ABC-TV. ■ Martin's *modus operandi* is to set a new show on its feet, then leave it in the hands of the producer. "I let them do the work. If there's anything wrong I correct them." He allows only people who can accept that kind of responsibility to stay around him; yes men have been known to have notoriously short careers at QM Productions. ■ The road to Martin's own production company was paved with milestones like the first two-part *Untouchables* for Desilu and several Emmys. He fell flat on his first TV enterprise, *The New Breed*, but hit so big with *The Fugitive* that ABC signed him to product exclusivity. Martin spurns exclusive tie-ins with studios, however, preferring to remain a fighting independent. He's in joint ventures with Warner Bros. on *FBI*, 20th Century-Fox on *12 O'Clock High* and United Artists on *Fugitive*, maintains small offices at Warner's and Fox, main headquarters at Goldwyn Studios. ■ Martin insists on creative control of product, has no agent, claims the 10% off the top goes back into production. Unlike most producers he doesn't believe the idea's the thing. "Anybody can have an idea. It's the execution of an idea that makes it."

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NEW
LOOK



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TV Tape Recorder Type TR-4

**Slim size ... trim cost ...
make the RCA TR-4 ideal**

... for producing standard broadcast TV tapes

Deluxe in everything but price, this compact quadruplex recorder, makes and plays color or monochrome tapes. It's the answer for installations where low initial cost and broadcast quality pictures are desired. Complete in a slim 22 by 33 inch cabinet (5½ ft. tall), the TR-4 has built-in picture and waveform monitors, metering circuits, simplified control panel.

COLOR CAPABILITY

The TR-4 is readily adaptable to color operation. By adding a group of color modules, the TR-4 becomes a complete color recorder and player. Color circuits offer precise stabilization and a high order of performance.

HIGH-BAND OPERATION

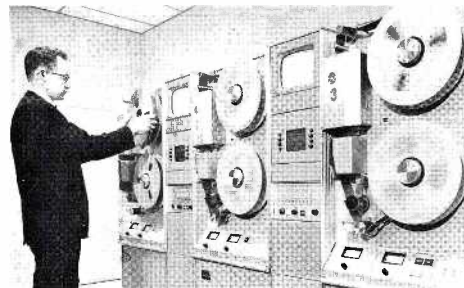
New circuit components needed for high-band operation may be added to the TR-4. With such circuits, high band can be selected as a second mode of operation, with all its benefits, including the production of color and monochrome tapes of particularly high quality—even in multiple generation copies.

"NEW LOOK" FEATURES

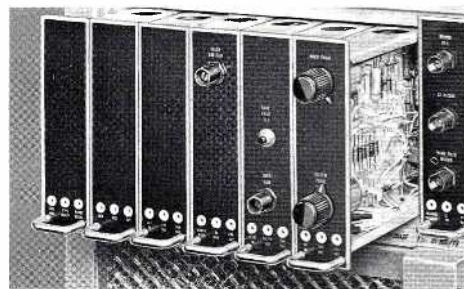
Transistorized circuits in modular form are used throughout. Operational stability readily permits semi-automatic pre-set operation and remote control. Features now standard include air-lubricated tape guides, magnetic tone wheel, solid state control system, built-in switchlock, and two-speed operation.

AVAILABLE ACCESSORIES

Accessories include automatic timing corrector, cue record/playback, and electronic splicing. Standardized modules, on this and other RCA TV Tape Recorders assure high quality, and simplicity in adding accessories.



Compact design permits installation of several units in close quarters.



Accessories are added as standardized modules—shown here is Color ATC.

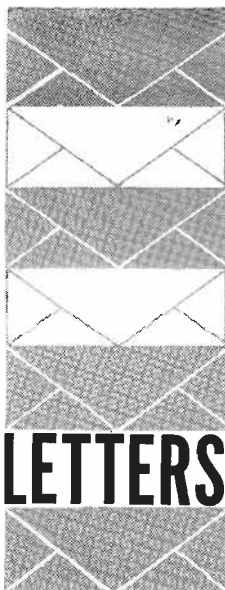


TR-4 is easy to load, easy to operate ... also can be remote controlled.

For further information, write RCA Broadcast and
Television Equipment, Building 15-5, Camden, N.J.



The Most Trusted Name in Television



KUDOS

It is not often that I feel compelled to write a letter with regard to quality editorial, particularly in trade publications. This is the exception.

First, I should explain that I am new to the field, having been 13 years with Cowles properties. Since *Look* magazine is one which prides itself on good in-depth human interest editorial effort, I feel I am qualified to compliment you on the profile you did on Mort Werner. [TVM July 1965]. All men selling product in any medium welcome a better understanding of the men who in final analysis are responsible for the decisions which make for sales. Your article on Mort was interesting, informative, colorful and well laid out. I hope we shall see more like it in future editions. ROBERT BERIAN JONES *Director of National Sales, Seven Arts Television, New York.*

A very excellent article—I refer to the CATV matter in the current issue of TELEVISION MAGAZINE ["The Growing Snarl in Wired TV," September 1965]. Didn't think you had it in you to be so objective. DOUGLAS A. ANELLO *General Counsel, National Association of Broadcasters, Washington, D. C.*

I wish to thank you personally and on behalf of 20th Century-Fox for the very complimentary article in the September issue of TELEVISION. Your account of Fox TV's re-emergence is exact in every detail and it's a pleasure for a change to be so accurately quoted. RICHARD ZANUCK *20th Century-Fox, Los Angeles.*

BETTER LATE

We are sorry that it is only recently that we read copies of your magazine, because

both the content and presentation are excellent.

The media and marketing conditions undoubtedly differ between our countries but the principles involved with them are the same. We are certain that your magazine will be of benefit to us and have today sent a subscription to your Sydney distributors, R. Hill & Son Limited, to ensure that we receive each issue. D. BERRY *Media Manager, Lintas Proprietary Ltd., Sydney, Australia.*

MORE ABOUT MANY WORLDS

As you may well imagine, we receive a large quantity of published material daily, much of which is of a peripheral nature so far as my district's interests go. TELEVISION MAGAZINE ["The Many Worlds of Local TV," August 1965] proved a welcome exception with its fine illustrations of local station activities. As we have no television stations—yet—in Lake, Boone and McHenry counties, Ill., I looked for items which concern the Chicago TV stations. I found the full page statement of WBBM-TV's credo very attractive, inasmuch as I am to appear on two of their programs soon. Obviously we support the same beliefs. REP. ROBERT McCLORY (*R-Ill.*), *Washington, D.C.*

I was interested to read of the varied activities in the industry throughout the nation. SEN. ROBERT F. KENNEDY (*D-N.Y.*), *Washington, D.C.*

This particular issue, by virtue of its containing a sampling of local activity, promises to be quite useful to me. REP. LIONEL VAN DEERLIN (*D-Calif.*), *Washington, D.C.*

I appreciate your keeping me informed on the television industry, especially on the activities of local stations, since this medium of communication seems destined to play an increasingly important role in the lives of all Americans. SEN. DANIEL B. BREWSTER (*D-Md.*), *Washington, D.C.*

Enjoyed seeing how much activity there is on the local level of television programming. SEN. JOSEPH S. CLARK (*D-Pa.*), *Washington, D.C.*

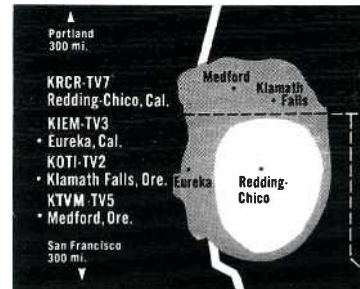
I certainly do appreciate the importance of local programs since I am a participant in many in Pennsylvania. TELEVISION MAGAZINE does an excellent job of portraying the vitality of local television. SEN. HUGH SCOTT (*R-Pa.*), *Washington, D.C.*

It was, indeed, informative to read of the large number of local programs which are being produced around the country. REP. EMILIO Q. DADDARIO (*D-Conn.*) *Washington, D.C.*

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SOUTH BEND/ELKHART COMBINED METRO AREAS*		RANK
POPULATION	398,800	75
HOUSEHOLDS	117,700	75
TOTAL RETAIL SALES	\$591,865,000	73
E. B. I.	\$979,010,000	70

* SALES MANAGEMENT - JUNE, 1965

SERVING THIS GROWING, VITAL MARKET

WNDU-TV

WSBT-TV

WSJV-TV

16 NBC

22 CBS

28 ABC

TELEVISION

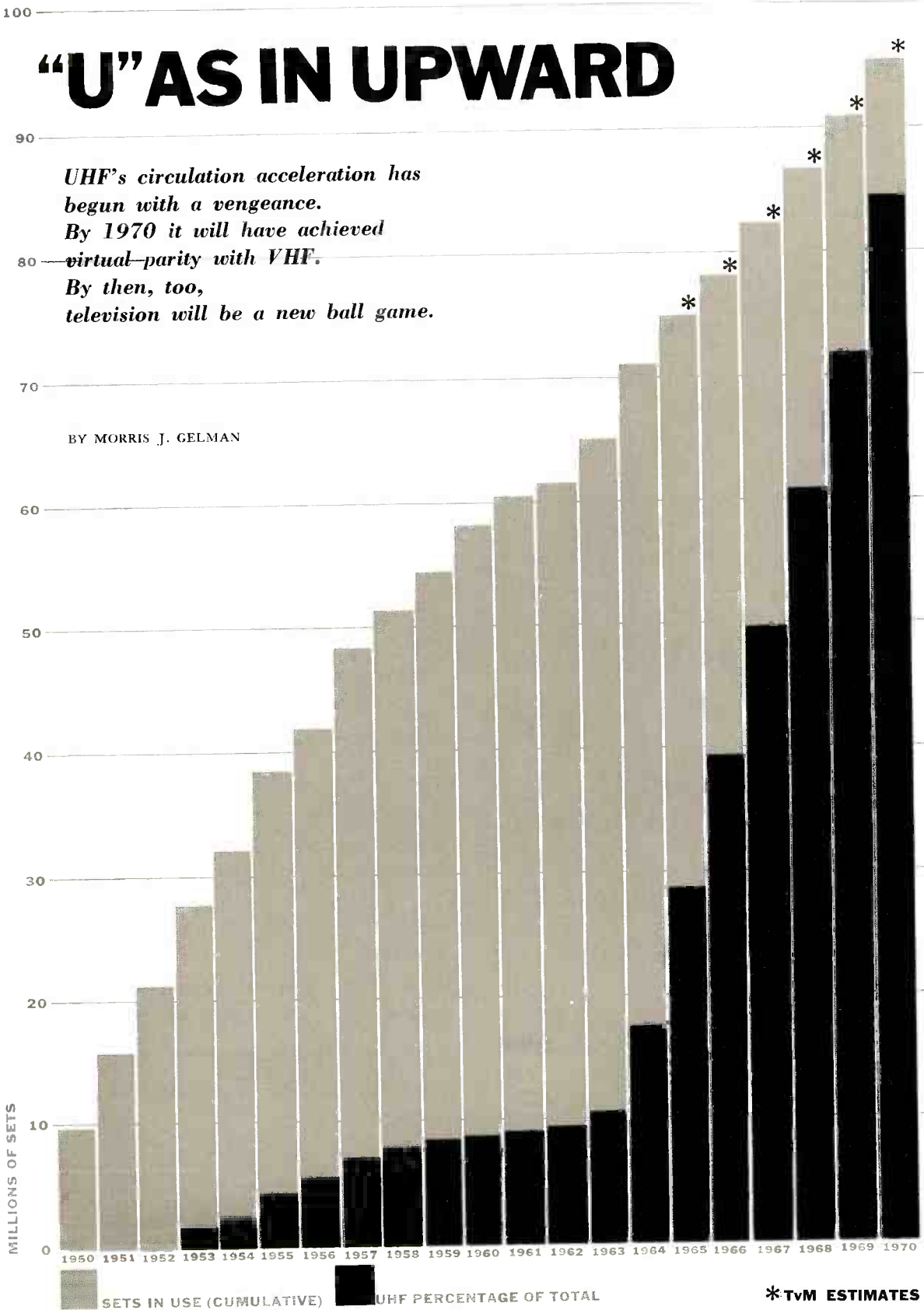
The Future of Television

Nothing, they say, is as immutable as change. Television is not immune. Tomorrow will bear less and less resemblance to yesterday, and the day after that may be virtually unrecognizable. In the fast-moving world of the 60's he who would simply keep up with today must keep his eye on the future. That's what Television Magazine has set out to do in this new series. The first instalment begins overleaf. Specifically, it concerns UHF. But in a broader sense, it and the companion articles which will follow concern all of television, and all concerned with it.

"U" AS IN UPWARD

UHF's circulation acceleration has begun with a vengeance. By 1970 it will have achieved virtual parity with VHF. By then, too, television will be a new ball game.

BY MORRIS J. GELMAN



NOTE: The statistics published here take into account imports, color sets and sets retired from service. They've been drawn together by TVM, and projected, from such sources as Electronic Industries Assn. (marketing services department), Sylvania Electric Products Inc. and various converter manufacturing estimates.

UHF is coming on like gangbusters. It's not going to happen overnight, but it's coming. More than 70% of the TV households in the country will have the capability of receiving all-channel signals three years from now, by the end of 1968. That's a circulation potential great enough to put most UHF stations over the P/L top. By Christmas 1970 UHF will have penetrated almost 90% of the U.S. TV universe. Granted favorable conditions—that the gross national product and the economy continue to flourish, and that neither non-broadcasting services usurp its spectrum, nor new technology or a better mousetrap negate its need—there's a good chance that the 576 commercial TV stations now on the air will have their ranks doubled in 10 years.

Meanwhile the television industry at large maintains a Sleepy Hollow attitude about the possibility of this coming tide. Some say the leadership group which made the business sing back in the 50's has come to a time of grace and is relaxing, that it's fat, content and largely unaware that a hard, hungry core of eager men are climbing up fast, ready to take on the field.

Especially in the two- and three-station markets where television broadcasting has been called a license to steal, stations are accused of overpricing themselves, ignoring competition, failing to build strength. There's evidence that they are not preparing for the changes that are on the way.

For a multiple-set economy is rapidly developing in the country. A minimal guess of current all-channel set penetration in Chicago is 600,000. Penetration in Los Angeles already may be as high as 1.5 million. TV set sales in Detroit reportedly are running about 1,400 a day. It's believed there are at least 535,000 VHF-UHF receivers in Philadelphia.

This is not to say that a gold rush is guaranteed. Most of the new people going into UHF have their eyes open. They realize it's a dice throw, terribly risky, but feel sure it also offers a whale of an opportunity. One new group operator believes that its major market UHF properties will be developed for less than \$10 million and be worth \$150 million 10 years from now.

Yet the coming breed in UHF knows that penetration parity isn't the whole answer and that capability to receive doesn't necessarily mean inclination to view. The public still must be persuaded that the new stations are going to be worth watching. That's not likely to be an easy sell and for many operators it's bound to be a long haul to profitability. As a matter of fact, there probably will be more failures in the new era of UHF than there were in the past; there's always chaff among the wheat. But it won't be the medium that causes the failures. By then there'll be only total television, with no reason to evaluate UHF apart from the whole. It will be individuals who do not succeed, and for human, not spectrum, weaknesses.

Yet as the pros get into the business the success stories will overshadow the flops. Television broadcasting is a business of specialty. Neurosurgeons don't set bones and merchants, dentists and maybe even some of the lawyers may find the going too tricky and dear to learn by trial and error. The man with the broadcasting background is bound to start out ahead and likely to wind up the same way.

UHF, when run by competent operators, is sure to succeed first in the major markets. Set circulation is growing faster there and more advertising dollars are available. Next in attractiveness are the markets which now have only two V's, in which a UHF third station would be in line for some if not full network programming.

The situation in the smaller markets is problematical. Chances for birth and development will be determined case

by case. No operator is going to come out ahead by arbitrarily entering a market merely for the sake of getting into UHF. A full-fledged market study is called for before any move. A new UHF can't be treated any differently than Colgate does a new toothpaste. The risk has to be minimized.

Overall, UHF is closer to being "there" than is generally supposed, and it's becoming an increasingly telling element in the business as more knowing and fiscally-able interests get into it. One of the more persistent knocks against UHF has been that the smart money laid off. That's no longer the case.

The broadcasting division of Kaiser Industries Corp., one of the 200 largest U.S. industrial organizations, with annual revenues of more than \$350 million, has committed as much as \$8 million to a future in UHF. Field Enterprises, publisher of the *Chicago Sun-Times* and the *Chicago Daily News, World Book Encyclopedia* and *Childcraft*, is spending more than \$3 million to start a Chicago UHF (see page 62). D. H. Overmyer Communications Co., an offshoot of an interstate warehousing and leasing concern, says it's putting a \$10 million budget into the development of a full complement of seven UHF outlets. Continental Television Enterprises Inc., which counts two prominent Washington attorneys and a vice president of The Rand Corp. among its principals, is the permittee for three UHF constructions and an applicant for three others. Warner Bros. and United Artists Corp., two of the most highly-valued entertainment stocks, each are also vitally interested in and busily applying for UHF grants.

These and other interests have taken up all the UHF openings in the top 25 markets. To those with major market UHF ambitions, it's already later than they may have thought. A year ago Kaiser Broadcasting talked confidently about filing for seven UHF channels. Today Kaiser doesn't know whether it can go past four stations. It's found that the most desirable UHF CP's are locked up.

THE BEST GO FAST

Major market CP's are still going to change hands. Some operators are going to lose their grants because they've been sitting on them too long. Others are going to fail after they get on the air. But essentially, unless a station or CP is purchased, the grandest opportunities in UHF may be past.

"Some people tell me they'll wait until a guy in a major market folds and then go in and buy him out," says John A. Serrao, sales vice president of Kaiser Broadcasting. "I don't know that you can wait a year and a half and buy. I don't know that you can do it tomorrow. If Dick Block [Kaiser Broadcasting's vice president and general manager Richard C. Block] hadn't hatched our UHF plot in 1961 and thought it out, we wouldn't be sitting here talking about it. And there are guys who are just beginning to wake up to it now. UHF is growth industry potential. That's why Kaiser is interested in it."

Yet the growth potential of UHF certainly can't be established by its proof of performance so far. Recently the media department of one of the nation's top 10 advertising agencies looked at UHF television past and present and observed: "Whatever the future may hold for UHF, the present is not impressive." The report went on to show that as of June 3, 1965, the UHF box score read: 93 commercial UHF's on the air; 69 construction permits granted; 130 applications pending (for an updating of this compilation, see page 24).

In analyzing these findings the agency pointed out that the 93 operating UHF stations are located in 50 markets out of the country's 230 and that 21 of the 50 markets are UHF-

"U" AS IN UPWARD *continued*

only, ranging in size from Scranton/Wilkes-Barre (the 62nd market) to Greenfield, Mass. (the 219th market.) The study found that "in general, the UHF-only markets are smaller communities" and that "only 7 of the 21 are among the top 100 and would concern national advertisers."

The study goes on to show that the 29 mixed markets (where U's compete with V's) have 46 UHF stations on the air. But in these places, including such markets as Los Angeles, New York, Chicago and Washington, UHF "comes off a poor second." Using appropriate A. C. Nielsen Station Index audience figures and Assn. of National Advertisers circulation and rate trends data to back up its findings, the agency concludes that in major mixed markets "the leading VHF station has a four-to-one edge in audience over the leading UHF" and that while "on a cost efficiency basis the gap closes because of lower UHF rates," still "UHF CPM's average 45% higher than their VHF counterparts."

These are hardly encouraging evaluations. But beneath them there's a surge of new activity. An analysis of filings reported with the FCC in the January-August period this year shows 57 commercial UHF's, 13 non-commercial UHF's. In the same 1964 period, by comparison, the figures were 38 commercial UHF's, 8 non-commercial UHF's. Since April 30 of last year, through Sept. 1 of this year, 9 commercial UHF's and 13 ETV UHF's have actually taken to the air. This decidedly upbeat turn has been most noticeable in recent weeks. For example, here's a partial list of commercial UHF activity since August:

- WBMG (Ch. 42) Birmingham, Ala., has an Oct. 1 target date.
- WKBS (Ch. 48) Burlington, N.J.-Philadelphia, Pa., went on the air Sept. 1.
- WPHL-TV (Ch. 17) Philadelphia made its programing debut on Sept. 17.

V'S VERSUS U'S IN 1964		
	UHF 1964	VHF* 1964
Total Number of Stations Reporting	92	483
Total Broadcast Revenues Reported	\$44.3 million	\$1,749.0 million
Percentage of Increase over previous year	13.3%	12.3%
Total Broadcast Expenses	\$41.6 million	\$1,336.1 million
Percentage of Increase over previous year	6.9%	19.8%
Total Profits Reported (before taxes)	\$ 2.7 million	\$ 412.9 million
Percentage of Increase over previous year	1,250.0%	20.4%
Number of Stations Reporting Profits (Stations operating full year only)	53	391
Profitable Stations as a Percent of Total	57.6%	80.1%
Number of Stations Reporting Losses (Stations operating full year only)	25	67
Unprofitable Stations as Percent of Total	27.2%	13.9%

Source: FCC TV Financial Reports, 1964

THE UHF P/L			
Number of UHF Stations Reporting Profits of: (For Full Year of 1964)		Number of UHF Stations Reporting Losses of: (For Full Year of 1964)	
\$200,000 to \$300,000	10	Less than \$50,000	11
\$100,000 to \$200,000	9	\$ 50,000 to \$100,000	6
\$ 50,000 to \$100,000	12	\$100,000 to \$200,000	8
Less than \$50,000	22	\$200,000 to \$400,000	0
		\$400,000 and over	0

Source: FCC TV Financial Reports, 1964

- WDCA-TV (Ch. 20) Washington, D.C., plans to go on the air about Dec. 1.
- KLPR-TV (Ch. 14) Oklahoma City was scheduled to begin broadcasting sometime in September.
- WCFT-TV (Ch. 33) Tuscaloosa, Ala., plans broadcasting test patterns on Oct. 15 and programing Nov. 1.
- KMTW (Ch. 52) Corona-Los Angeles, Calif., should take the air late this year or early next year.
- KHJK-TV (Ch. 44) San Francisco will be completed and on the air by next fall.
- WRFT-TV (Ch. 27) Roanoke, Va., may begin transmitting by late October.
- KLOC-TV (Ch. 17) Modesto, Calif., plans a late November start.
- WJET-TV (Ch. 24) Erie, Pa., is aiming for a Dec. 1 starting date.
- WJKS-TV (Ch. 17) Jacksonville, Fla., hopes to begin programing by December.
- WFLD (Ch. 32) Chicago will go on the air the first week in January.
- WWOM-TV (Ch. 26) New Orleans plans to begin broadcasting by March 1966.
- WCEE-TV (Ch. 23) Freeport-Rockford, Ill., went on the air Sept. 12.
- KAAR (Ch. 39) San Diego, Calif., is expected to start Oct. 20.
- WCMC-TV (Ch. 40) Wildwood, N.J., has a target date of Nov. 1.
- Spanish Language Television of Arizona Inc. was granted a construction permit for channel 21 in Phoenix, Ariz.

• Indian River Television Inc. was granted a construction permit for channel 34 in Fort Pierce, Fla.

Admittedly, UHF's past is strewn with CP's forfeited, target dates never kept, programing hopes turned dark and on-the-air flourishes short-lived. Yet not since the early 50's has the volume of activity been so steady and strong, the plans so explicit, the planners so determined and confident, the accomplishment of expectations so close to schedule.

As brief a time ago as the beginning of this year, commercial UHF was nothing but hope in Detroit, Philadelphia and New York. Now there's at least some semblance of the growing order of things with one UHF each firmly established in both Detroit and New York and three new UHF's operating in Philadelphia. In such dissimilar and far-flung markets as Chicago, Boston, Dayton, Austin, Charlotte, Rockford, and Salina, too, commercial UHF has secured recent footholds, breaking the VHF-only barrier within the last two years.

It's all striking evidence that UHF is quickly becoming what it dearly would like to be, an inseparable part of television and not a spectrum apart. And as UHF realizes this

goal, it's going to change the life of the advertiser, certainly the agency and the established VHF station, the researcher, the station rep, the viewer and all other media.

It may push the marketplace down to less luxuriant price levels, be better for the advertiser, giving him more choice in the market. Then, again, the average audience for individual stations is likely to drop and that could make TV's cost efficiency rise. TV possibly will be regionalized, segmented and fragmented in many ways. Such conditions could cause a retrogression in the growth rate of the established V's. One thing is sure: with the burgeoning of more independent stations lapping up any spillover product, network affiliates across the country are going to be less recalcitrant, will come closer to clearing programs 100% of the time. The competition for independently produced product will be cutthroat keen.

UHF's growth will come down even harder on agency heads. Agencies are going to be forced to rationalize all sorts of things if there are more than 1,000 commercial TV stations on the air instead of fewer than 600. How do you research multiple set homes, for instance, and sets-in-use that are in back seats of autos and in airplanes and how do you count 2-inch color-screen transistorized jobs hanging from teen-ager's shoulders in the streets?

The fragmentation of audiences that multiple-set opportunities bring will complicate the agency's and researcher's job incredibly. It doesn't take Buck Rogers to bring about. It's all on the drawing board and maybe as soon as a year away. If research is tough in radio—and many say there's no reliable research in radio today because there are just too many places where signals are received and it's too involved to check out—UHF television is going to drive them out of their minds. There's going to be so much availability of television and it's likely to be so cheap that only computers will be able to decipher which station is the best buy. The one thing there won't be plenty of: additional channel allocations.

For the station rep, UHF's coming means only opportunity, the only real avenue left for growth. Most of the big reps don't have the major market controls they once did. As multiple ownership has expanded, station groups have formed their own house reps. The smart reps are beginning to understand that they can wind up in the top 10 markets by getting to and selling those new stations that have the best odds for survival.

Where UHF is really going to make its presence felt is in the battle with other media for the advertiser dollar. There should be fear for radio's future, especially. UHF already has cut into its pocketbook to a degree, but it hasn't reached the pinching stage, yet. In time radio is going to feel it.

If TV's ranks are to increase considerably in the next 10 years, where are all the advertising dollars going to come from? Spot and local money is going to have to double if all the stations are to be supported adequately. The hope is that the gross national product and the economy will keep climbing, and that probably will happen. But along with that something else must happen in the marketplace. Every medium must have some sort of income to exist and there just isn't going to be enough to go around. A have today may be the have-not tomorrow.

The new UHF stations are going to get their share because the diet of television has become an opium to most advertisers. Many of them are faced with a calamitous equation: low net returns require bigger and bigger grosses. They must keep their products moving in tremendous quantities and television, they've discovered, pushes merchandise like a snowball rolling down the Matterhorn. With wide-

spread use of color now giving the medium an added dimension and new stations becoming available with rates comparable to radio and circulation potential second to none, the addiction to television should become even more slavish.

Here's an example of what the entry of a new UHF can do:

Our case history (actual but anonymous) is of a large market where there long have been three network V's and at least one independent V operating. Then one of the new breed of U's came along. It's not a special case, hasn't set the communications world on fire. It may be no better or worse than many other new stations, yet it's very much alive and kicking right now.

When it first went on the air nobody took the station

HOW UHF HAS GROWN				
	4/30/63	4/30/64*	4/30/65	9/1/65
Total UHF Stations on Air	116	118	134	140
Commercial UHF Stations on Air	88	85	94	94
Non-Commercial UHF Stations on Air	28	33	40	46
Total UHF Construction Permits Outstanding	80	87	87	98
Commercial UHF Construction Permits Outstanding	16	23	23	24
Non-Commercial UHF Construction Permits Outstanding	64	64	64	74
Total UHF Applications	67	97	98	127
Commercial UHF Applications	53	71	71	76
Non-Commercial UHF Applications	14	26	27	24

*All-channel bill goes into effect
Source: FCC

seriously—and certainly the network affiliates didn't. The UHF station walked a tightrope trying to get across to advertisers and agencies the sophistication, the sharpness of its people, operations, planning and development. It tried to deliver to them all that it promised, taking great pains to project an image of competence and substance, hoping to override any impressions that UHF is fly-by-night. By the same token, the new station tried to appear as a fumbling child among elders in its relationship with the other stations. The U didn't want the V's to start slugging right from the bell. It wasn't long, however, before the new competitor was recognized.

One of the network affiliates had been taking a lot of liberties in preempting network programming. It was throwing in its own movie in prime time and knocking the network off for other programming as well. Then the UHF station began picking up some of this loose product. It wasn't the best this network has to offer, but for a new station desperate for attention it was pennies from heaven.

The U began to dent the rating books and this season the preempted network has a loyal affiliate in the market. Meanwhile another network affiliate, for the first time, is doing more scheduling of the very programming type that

To page 48

The Growing Crowd In Late Night TV

BY RALPH TYLER

MATADORS are supposed to play it close in. The aficionados may not be there for blood, but they want to see some chances taken. In television, there's little left of this sense of imminent danger. Immediacy, which TV shares with radio, has become the largely-neglected genius of the medium. Programing, by and large, follows the film formula.

Notable among the exceptions to that observation are those strange amalgams of chit-chat, journalism, gags and songs which increasingly occupy the late night hours. TV's late night personalities *do* play it close to the horns. And the cape work is even fancier these days with three men in the ring: Johnny Carson for NBC, Les Crane for ABC and Merv Griffin for Westinghouse and syndication. Among them they account for much of the sense of immediacy, of risk, of "What's going to happen next?" on the air.

What has raised the number of contenders to three this year is the decline of available feature film product, that other major answer to programing for the stay-up but house-bound set. Of course features are still around, but the networks are using them increasingly in prime time, and Hollywood is not turning them out the way she used to in the 30's and 40's. If the supply doesn't dwindle to a trickle this year or next, it will the year after that, or so the figuring goes. Only CBS hears a different drummer. That network relinquishes the time to its affiliates, many of which have built up vast libraries of features for the *Late Show*. For others to do battle on terrain already carefully cultivated by the CBS stations would be enormously expensive and probably a losing proposition. It's easier to get yourself a winning personality.

Although the midnight matadors of television work out with guests rather than bulls, the footwork can be equally tricky. The job is to get the guest to turn on, but not so much as to throw the show out of balance or embarrass a fellow guest, a sponsor or a little old lady in Ithica. A slight seasoning of neurosis probably helps to make a guest more interesting, but also makes him harder to handle. The same goes for the martini or two the guest may brace himself with before show time. Art Stark, producer of the *Tonight Show*, says, "You walk out after a couple of drinks, those lights hit you and you're going to fade real fast." But he adds that



most of the guests are professionals, "smart enough to pick up their belts." On Merv Griffin's show they serve coffee in the green room before the performers go on. "A lot of them are a little stiff," Griffin says, "and it's usually good."

Sometimes a guest will freeze up. Les Crane says he ran into this when interviewing William Burroughs, the author of *Naked Lunch*. "He just sat there and answered every question with a yes or no," Crane says. "We had to cut him out of the tape and just stretch everything else out." Both Johnny Carson and Merv Griffin had difficulties with Peter O'Toole. The actor had just completed "Lord Jim" in the Far East, had flown to New York from Tokyo and, according to his own report, hadn't slept for 90 hours before appearing on the *Tonight Show*. He mumbled a few words, got off and fainted. Griffin's experience was slightly different. "I had seen O'Toole before in England and when he walked on I said, 'You don't look the same to me. You've dyed your hair.' Apparently that made him angry. He just answered yes or no to my questions. Finally I said 'You want to go home, don't you?' He said yes and I said 'In fact you want to go all the way back to England, don't you?' and he said yes and walked off."

Both Griffin and Carson say they have never cut a guest entirely out of the tape. The most they do, they say, is to eliminate the occasional swear word or obscenity that gets spoken inadvertently in the heat of the moment. To tamper too much with the tape would be to spoil the feeling of spontaneity that is the life blood of these late night shows. Even mistakes and awkward moments are grist for the mill. Carson, particularly, is watched to see how he makes comedy out of errors. Stark says, "People ask us all the time for anecdotes about how quick thinking saved the day on our show. But this is our regular routine. This happens every night." Stark recalls one potentially disastrous moment when a young spelling champion started to cry after Carson made a few teasing remarks. Now childhood, like motherhood, is something you handle with kid gloves on television. Carson quickly assured the boy in a gentle voice, "I was just fooling with you," and the moment was saved.

Another useful quality of tape is the way it reduces the cost of libel insurance, which comes astronomically high from Lloyds for live, scriptless shows that allow guests free



rein. And with tape you can pick your own time to do the show, rather than having to wait around till 11 o'clock to get started. Bill Storke, NBC vice president-program administration, recalls that the *Tonight Show* originally was taped from 11:15 p.m. to 1 a.m., but Jack Paar moved the taping up to the earlier period. "You got a better type audience and you can attract theater people before a performance," Storke says. "It also gave Paar the opportunity to go home and watch himself, criticize himself." The two newcomers, Crane and Griffin, still watch their own shows to pick up pointers. Carson seldom does. "Once you've been involved in it for five hours you've had it, and there's always the next day's to do," he says.

While Crane was still in New York, all three shows were taped in the midtown area: Crane perhaps a trifle north at 7 West 66th Street, Carson in the RCA building at Rockefeller Plaza and Griffin at a little theater next to Sardi's on 44th street off Broadway, all within a quick cab ride of most of the major New York theaters and nightclubs. When Crane went west, he first taped his show poolside at the Beverly Wilshire, then moved indoors to a studio at 1313 North Vine in Hollywood, another tourist mecca with performers ready to hand.

One of the reasons for moving Crane's show, *Nightlife*, to the coast, according to its producer, Dwight Hemion, was to get away from the tight competition for guests that New York meant. "We feel there is an untapped reservoir of people on the Coast to make use of," Hemion says. "Not necessarily because of the stars. We will only use stars if they are good talk people."

Comments Storke at NBC: "We think the West Coast is great if we go out there for a couple of weeks. But I'm not sure that you can sustain a show there. Film actors are not compulsive talkers."

Griffin, who has worked on the Coast, is even more positive that it isn't the place to do his kind of show. "There's more spark in the air in New York. All the stars in Hollywood have to get up early when they're working and they're tired at night. When they go to New York they're on vacation and they're charged up. And then you get people coming from Europe here, the sort of people we want for this format. Also, I object to seeing all those sport shirts.

Here when they come to a theater they come to an event. They plan it. In Hollywood they straggle down the street to the studio."

Crane, who calls himself "emphatically an outdoor person," was enthusiastic about abandoning a "steel and concrete jungle" for a place where he could jump in a pool on his time off. As for the demurrers about Hollywood stars, he says, "Everybody hears we're going to the West Coast and starts thinking Tuesday Weld and Sandra Dee. I'm looking for Henry Miller."

The two newcomers to the late night scene, Crane and Griffin, have to face the problem of product differentiation: What have they to offer that Johnny Carson hasn't? Although at first glance all three shows are enormously similar with the host in the center, the orchestra on his left and the guests plus an "announcer" or number two man on his right, discernable differences based on the character of the host are beginning to evolve. Crane sums up the image he's after this way: "I don't have Johnny's comedic talent or the warmth and charm that Griffin has. But I think I'm developing a journalism sense. I think I can do a good personality profile. The other night Henry Fonda was on and for the first six or seven minutes it was the normal where are you going, what are you doing sort of thing. I could see he was very nervous and I asked him why. 'Because I have no lines,' he said. 'Give me something to hide behind.' After that he opened up. I don't want to know about Henry Fonda the actor, I want to know about Henry Fonda the man. That was great."

Crane hastened to say that this did not mean he wanted to be any sort of hatchet man on television or use the sledgehammer interview technique developed by Mike Wallace. "I don't want to hurt anybody but I would like to get away from show business chit-chat and small talk. I still think my program's best when I have guests like Malcolm X and Orville Faubus and Ayn Rand on in addition to the glamour people. I don't think the others would put Marguerite Oswald and the defender of Jack Ruby on the same program as I did. I think there's an audience for that kind of show and will keep it alive. I think we can find enough of those kinds of people, the Norman Mailers. If we can't do that kind of show I don't want to stay with it, to tell you frankly.

If the show doesn't say something it can't hold my interest for much longer. Life is too short to sell out."

Crane is obviously a man under enormous pressure. At the time he was interviewed he had thus far failed to make any headway in the ratings race and there was open speculation in the columns about how long he would last. This was his second chance on ABC. He had first moved from his local New York *Night Line* show to the network venture Nov. 9, 1964, but after 13 weeks ABC decided he wasn't going any place and began a rotation policy with such hosts as Allan Sherman, Jack Carter, Pat Boone and Shelley Berman. When they brought Crane back to try again last June, there was a new team in charge, Taurus Enterprises Inc., with Nick Vanoff and William O. Harbach, who also produce ABC's *Hollywood Palace*, as co-executive producers. There also was a new emphasis on entertainment and a de-emphasis on Crane's brasher characteristics, which led John Horn of the *New York Herald Tribune* to complain of a "de-fanged Les Crane."

Richard Pack, senior VP-programs at Westinghouse, comments: "No matter how much you tone him down he's still Les Crane. You can't change a man's personality unless you're a psychiatrist and that's still pretty tough."

Crane is a great admirer of Jack Paar, who he says was "practically the most exciting thing that ever happened to television." He liked Paar's ability to be himself, to be on his program what he was at home. "You have to decide who you are and accept who you are," is the way Crane puts it. He would like to be able to react with the same spontaneity that Paar used to exhibit on his programs. It must be cruelly ironic to Crane, then, that the station owned by Paar, WMTW-TV Poland Springs, Me., carries old movies instead of the Crane show although it is an ABC affiliate. Paar says *Nightlife* is "too show business" and prefers Carson and Griffin. He has a theory that only middle-westerners can make the grade as late night hosts and Crane grew up on Long Island. Carson was lucky enough to come from Omaha. Griffin, although he grew up in San Mateo, a suburb of San Francisco, is probably an honorary middle-westerner. Paar's geographic determinism may seem a bit eccentric, but it contains a grain of truth. It seems to be related to a theory put forth by Westinghouse's Pack, who has been an observer of the late night scene since he was program director of WNBC-TV New York when Steve Allen got his foothold there. According to Pack, the successful late night host should be "cool but not hip." Easterners are notoriously susceptible to hipness, whereas middle-westerners have a dry wit (the cool part) and a certain imperviousness to overly modish behavior (non-hip).

Pack, who participated in Westinghouse's search for a successful late night personality — the station group tried and abandoned Mike Wallace and Regis Philbin (and tried and were abandoned by Steve Allen) before hitting on Griffin — feels that, "with all due respect to the producer and director, the right personality makes the show." Pack says what is required is a "strange and wonderful kind of talent. It's a small talent and not a big talent. He should be amusing but not the funniest guy in the world, a good interviewer but not a great journalist. He should have a wonderful gift of small talk and be able to keep the thing going without great reliance on script writers. He should be likeable but not sophisticated. He also should have sex appeal since women make up 65% of the audience.

"We talked to so many agents before we found Griffin,"

To page 40



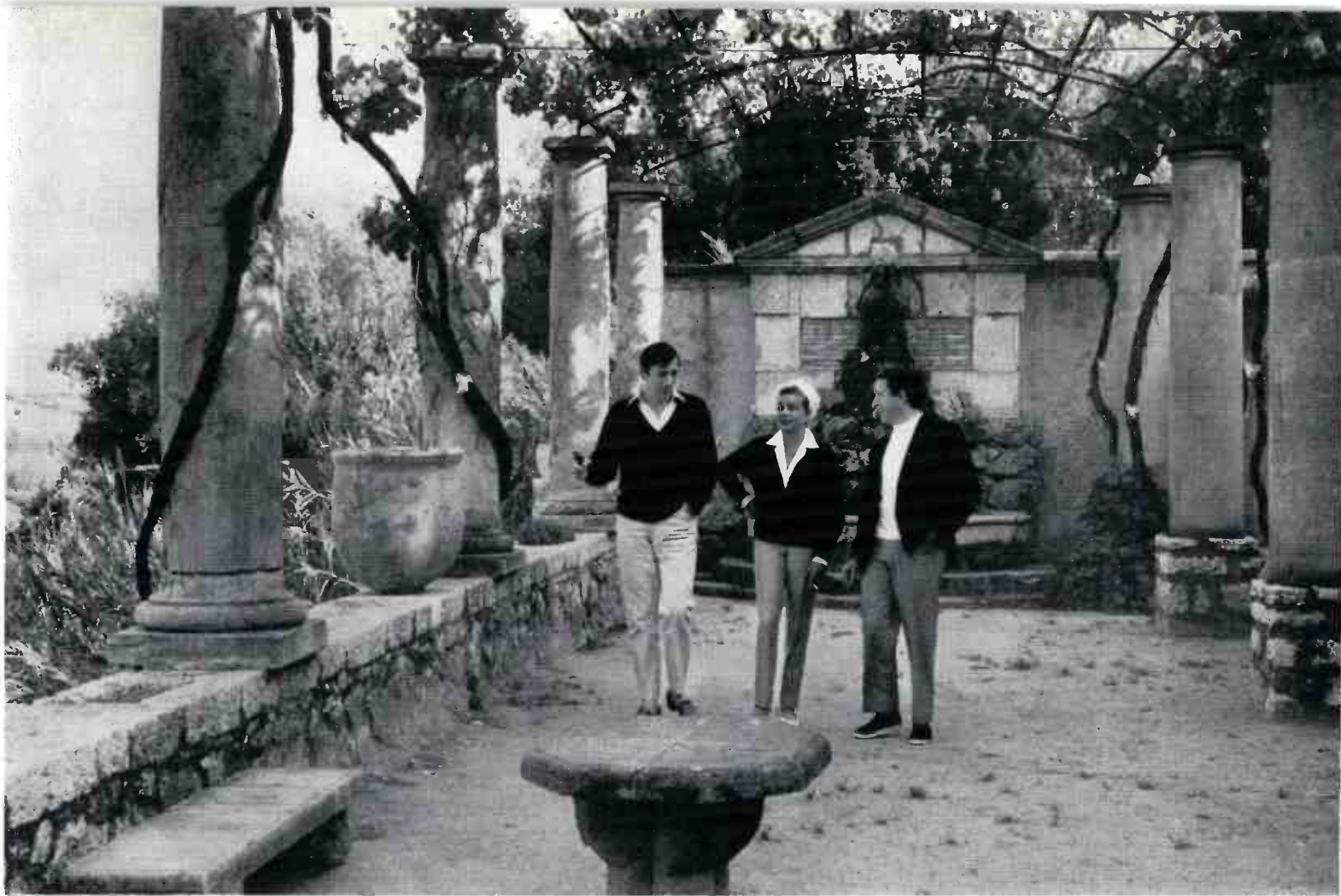
Otto Preminger and Carol Lynley chat with Griffin in London.

IF THE MOUNTAIN WON'T COME TO MOHAMMED

It's not wanderlust so much as the search for new faces in the guest department that sends Merv Griffin and producer Bob Shanks on flying weekend trips abroad every month. They make it a three-day weekend by filming two shows in one day before they leave New York. Usually they don't sleep until they reboard the plane with some eight filmed interviews in the can. Instead of bringing over their own film crew, they use London-based Alan King Associates. An advance man from New York, Alan Foshko, lines up many of the interviews before Griffin and Shanks arrive abroad. However, some of the interviews are nailed right on the spot during the trip. For example, Bertram Russell's name was found in the London telephone directory by Shanks, who set up a meeting within a few hours. Under consideration as possible next stops: Mexico, Israel, Berlin, Paris and a return to Madrid.

PHOTOGRAPHS BY ANN ZANE SHANKS





Simone Signorete and husband Yves Montand (above) stroll with Griffin in Cannes, during overseas weekend filming for the MERV GRIFFIN SHOW. Sean Connery (below left) also was seen at Cannes. Filmed in London for the program were Bertram Russell, relating his views in easy chair below, and Charles

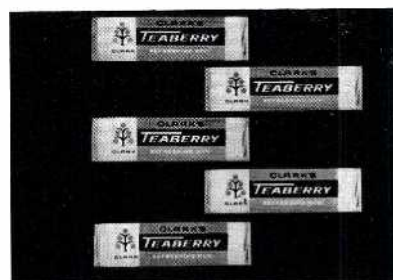
Chaplin's son Michael (with wife and daughter). Below Russell is Omar Sharif, being interviewed on the DR. ZHIVAGO set in Madrid. Sighting through the camera at Madrid's famous art museum, The Prado, is producer Bob Shanks, who accompanies Griffin abroad. Their objective: to beef up the late night scene.



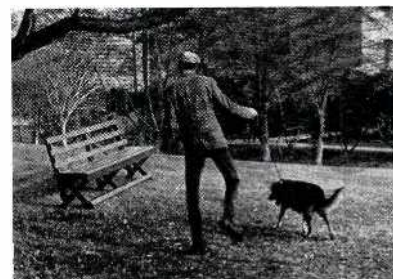
6 TH IN A SERIES
ABOUT THE
CREATION OF
TV COMMERCIALS

Clark's gum begins sixty-seconds of "happy commercial" with a logo of a strongly designed fruit tree. Once that image has been planted, the Clark tree branches out, comes to real life in the next frame and pitches the Teaberry flavor.

TEABERRY'S SHUFFLE DANCES ITS WAY INTO



This Clark gum brings on the 'Shuffle.' The businessman breaks into the dance step, his attache case swinging merrily at his side. The Clark shuffle can happen to anybody. Next the camera zooms in on a man and his dog giving way to the irresistible urge to do the shuffle.



Reminding viewers that Clark's Gum is the way to have fun, the camera pans in on a package of Teaberry. Then on comes the pulsating shuffle—this one in tandem.



To the happy beat of the offscreen music (the work of Herb Alpert and his Tia Juana Brass) an onscreen cop goes into the step on his beat. The milling crowd may be oblivious but that's because they're not chewing Clark's Teaberry.



THE Frug and the Watusi have a new competitor—thanks, of all things, to a TV commercial. It's the "Teaberry Shuffle," whose music, beat and words come from the sound track for a series of Clark Teaberry Gum commercials currently making the national scene.

The Teaberry name is years old. The Clark Gum Co. was an old, established concern, with offices in Pittsburgh, selling Teaberry gum regionally in Pennsylvania and the Middle Atlantic States. It advertised little, and was unknown nationally. Then, in 1962, Clark Gum was acquired by Philip Morris. "We spent a couple of years re-tooling the product line," says Jack Landry, PM's

supervisor of brands. Philip Morris built a new gum plant in Richmond, Va. Packaging was re-designed and two new flavors added: Cinnamint and Sour Lemon. "These are unusual, exotic flavors," says associate creative director Dick Stanwood of PM's agency, Leo Burnett. "We're competing with Wrigley and Beech-Nut, and we believe a stress on the fun and quick delight of our distinctive flavors is the way to do it."

With this theme, commercials were developed, built around the three flavors as a product family. Ross Millhiser, PM's marketing vice president, directed the effort. Pelican Products of New York City was selected as the first film

producer. Each product was to have its own personality, and each commercial was to be basically musical, with only accents of narration. The Sour Lemon production, for example, uses the music "Yackity-Sax," by Nashville's Boots Randolph group, and was already locally established as a pop tune. "It was happy music," says Jack Zander of Pelican, "and we tried to match it with happy animation and a pair of happy kids."

"When I saw the rough cuts on Sour Lemon and Cinnamint, I realized we had something distinctive," says Landry. "Then the agency came in with a recording of a piece of music that seemed just

THE IDIOM AND ITS GUM OUT OF THE STORES

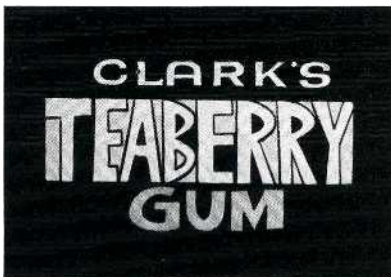
BY JOHN CAMPBELL



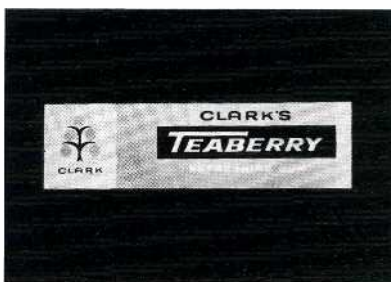
Also pitched is a strongly musical sell. Clark's agency, Leo Burnett, is keeping the voice-over messages to a minimum. It's pitching instead a catchy, rocky beat that combined with chewing Clark's gum produces some strange effects. Here an ordinary businessman pops in a stick of Teaberry.



A messenger unbothered by his heavy burden does the Clark step. Then the theme of this 60-second spot is flashed on the screen. "Have a little fun." The message is echoed by the sound track.



A waiter does the happy dance amid a group of patrons. The Clark shuffle is no accident. This commercial has its own choreographer. Next the reminder in bold print that all this joie de vivre comes from Clark's Teaberry Gum.



From the businessman in the spot's first frames to the sophisticated lady in these closing shots, the urge to do the Clark 'shuffle' comes on strong. So does the commercial, which agency hands say has not only helped boost sales of Clark's gum but may have started a new dance craze.

right for Teaberry, and we were on the way."

The music was the "Mexican Shuffle," recorded on the West Coast by Herb Alpert and his Tia Juana Brass. For the Teaberry commercial, N. Lee Lacy & Associates of Los Angeles was chosen as film producer. Choreographer Don Tor developed the dance routine. Says Lee Lacy: "We didn't use dancers. We thought they'd look too professional. We did choose people with some natural ability, but we wanted it to be as believable as possible, just ordinary, happy people in believable situations." Shooting was done in San Francisco and Los Angeles, in 35mm black-and-white. The

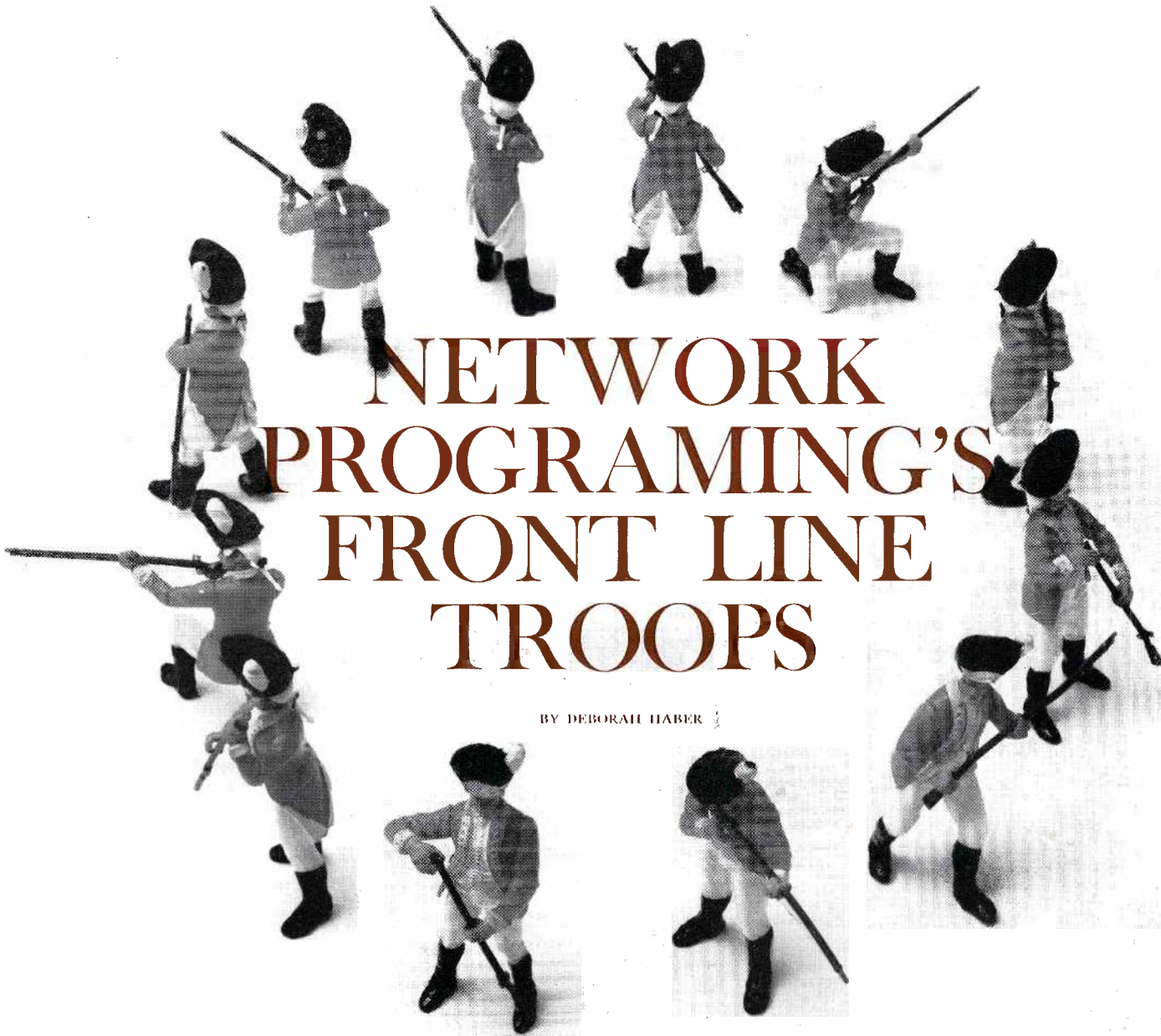
dances were done to playback. The spots were produced in 60, 40, 30, and 20-second lengths, plus an I. D. The shorter ones are 'lifts' from the 60-second one. Jerry Webb was film editor and Paul Dezell was art director.

"The idea behind the commercial," says writer Jim Shymkus, "was that anyone who popped in a stick of Teaberry gum was seized with a delightful, uncontrollable urge to express his moment of pleasure. The dance, we thought, would express a sudden departure from realism in a natural environment."

The new Teaberry Gum, backed up by the commercials, was first tested for

three or four months in the New England area, in order to gain sales force and manufacturing experience. "Response was immediate and sales results were gratifying," says Jack Landry. The dance step caught on. Sam Petrino, Leo Burnett's commercial service manager in Chicago, has been told by Philip Morris salesmen that some teen-agers, instead of asking for the gum, simply do the 'Shuffle' at the drugstore counter. "Even some local TV is asking for the step," Petrino says. "The *Mike Douglas Show* out of KYW in Philadelphia wanted it."

A second 'Teaberry Shuffle' commercial is in the works. Maybe the Frug is on the way out. END



NETWORK PROGRAMMING'S FRONT LINE TROOPS

BY DEBORAH HABER

At the top are three men who can say yes or no to anything that comes along in network TV. Below them are three others charged specifically with program responsibility. Then come the foot soldiers. This story is about 12 of them.

THEY'VE been called the networks' "life blood," "the front lines," "a complete waste of time" and the business's "real murderers." "They" are the industry's least publicized influences, the supporting players to the programming chiefs at each network (CBS's Mike Dann, NBC's Mort Werner, ABC's Ed Scherick). They may be playing second fiddle to the vice presidents in charge of programming but to the supplier pitching a TV idea they can be the whole orchestra.

The names vary from network to network and so do the titles. The posts are divided into the areas of current programming and program development, East Coast and West Coast, the titles range from "VP in charge of" to "director for." The responsibility of each varies with the network, the season and the title. But if their names are little known outside the business their leverage is well-known within it.

Network programming departments comprise something of an industry elite corps. Salaries are high—ranging anywhere from \$25,000 to \$75,000 yearly—with a job turnover to match. It's been said that "no one goes into programming for a lifetime." Program chiefs topple at the whisper of an unsuccessful ratings season—and their lieutenants often vacate offices soon thereafter. But for the time they do earn their impressive keep, their presence is keenly felt. It is a presence that appears to be growing with each successive season. The television stakes get higher and higher and the opinions of the lower echelon programming people become more and more important. They are their boss's ever-present help in time of trouble and decision. They help carry his work load and, perhaps more importantly, some of the brunt of making a program choice. And while they can't say "yes" to a new idea, they can say "no."

The increase in committee judgments in programming has brought with it a distinct change in a supplier's selling technique. As one network program boss puts it, "The days of the supplier taking the president of General Motors out to the race track and saying casually somewhere between the fourth and fifth race, 'Charlie, I've got a hell of a show for you,' and making a sale with no more trouble than that, are over. Today the shows cost too much, the stakes are too great. Life was calmer then. They were able to spend time on the golf course, at the horse race with the agency president or the sponsor. It's a much more complicated business today."

END RUNS ARE FEW

At ABC vice president in charge of programming Ed Scherick says that only in the rarest instances is a project ever sold that doesn't come in through the program department. When a new idea makes its way to ABC it frequently comes to Douglas Cramer, the precise 34-year-old who's the network's VP of program development. As Cramer explains his post, "I've got the prime responsibility, reporting directly to Ed Scherick, for seeing that arriving in New York by December or January will be 'X' number of new series prospects to fill the holes in the schedule."

There is no one cut-and-dried method of filling those holes. Sometimes a show comes in completely put together. The packager then asks for a series commitment of 26 weeks or so. Sometimes the idea is a bare outline, in which case the network assumes the burden of working with a production company to bring the idea to script terms, casting and eventually to pilot. Sometimes the prospect comes in a finished script, completely cast. But whatever form the new show idea takes Doug Cramer will play a key role in bringing it to pilot fruition.

Just as there's no set pattern for a prospective show coming into ABC, Cramer says there's no one pitchman bringing it in. The most frequent is the producer. If a major studio is selling it may be the head of the TV department, with or without his chief salesman. Frequently shows are pitched directly by the creative talent involved. And the face of the talent agent appears before a programmer's desk almost as often as his secretary's.

Cramer says that projects make their way into ABC consideration at a variety of levels. They may go directly to Ed Scherick, often to Cramer, sometimes to the men in the program department who report to him. In the ABC program chain of command another key role is played by Harvey Bennett, director of program development in ABC-TV's western division. Bennett is ABC's on-the-line program filter in Hollywood. The 35-year-old executive has played on the other side of the network fence, was a producer-writer-director for various television shows before coming to ABC in 1962 as a manager of program development. Bennett describes his function as "an advance man beating the bushes for a creative talent idea, digesting and administrating our own thoughts to the new idea, sometimes modifying it, sometimes making suggestions, then relaying my enthusiasm for a project to Doug and Ed in New York."

A MANY-MEMBERED TEAM

Also on the programming ladder at ABC are Pete Rabow, manager of program development, and Yale Udoff, manager of program submissions in New York. Under Bennett's aegis on the Coast is Charles Engle, manager of program development there.

Also occupying a high position in the ABC program command is Ted Fetter, a nine-year man at the network and vice president and national program director. To him falls the day-to-day program administration of the network. He describes this function as "backing up the head of the program department wherever he needs it." He gets involved in handling everything from budgetary details to solving how to deal with an actress's pregnancy. He's also in charge of all live programming and specials. Of the chores he's called upon to perform Fetter says, "It isn't in trouble if it hasn't crossed my desk yet."

ABC program chief Ed Scherick says of his department's operation, "It's the measure of any good executive team how well they work together. We're all vibrating on the same chord. We're constantly exposed to new ideas, discussing the medium in which we work. Consequently we have a similar approach, a common point of view. We're fingers of the same hand."

Perhaps the most important contribution that network programming aides make to the ultimate television picture comes in the area of script evaluation. "The key to a good program man," says one industry observer, "is in his ability to read a script and determine right off whether or not it has program potential."

It's in the script area that television's second platoon draws its most severe criticism. One supplier verbalized what is not an altogether minority opinion. "How can those guys give a fair appraisal of a script? They take 20 scripts home on a weekend. They have fights with their wives, their kids are running all over them, they've got one domestic thing after another. How can they read a script and judge what a writer's poured his guts into? How can they separate one script from 20?"

Most programmers admit it isn't easy. Yet a script judg-

ABC



*Doug Cramer,
Vice President,
Program Development,
ABC-TV*



*Ted Fetter,
VP and National
Program Director,
ABC-TV*



*Harvey Bennett,
Director Program
Development, ABC-
TV, Hollywood.*



*Adrian Samish,
Director of Current
Programs, ABC-
TV, Hollywood.*

CBS



*Perry Lafferty,
Vice President
Programs, Holly-
wood, CBS-TV*



*Irwin Segelstein,
Vice President
Programs, New
York, CBS-TV*

ment isn't always a symphony from a one-man programing band. At ABC, Cramer insists that, "When I read an idea, six to eight other people in the program department are reading it at the same time, and each brings with him a different point of view." Nor, claims Cramer, does the majority opinion always prevail. "I can think of one property that's going on the air this season that only one person believed in. But he fought for it and defended it until it got on the air. He convinced enough people in the end to believe in it too."

The fact that the lower echelon programmer has the ability to squelch an idea before it reaches the programing chief's ear leads one producer to remark that "I don't mind if a Mike Dann turns me down or Mort Werner or Ed Scherick—at least they know something. But who the heck are these other guys, anyway?"

"These guys" have a variety of backgrounds. Doug Cramer's professional credits include writing two plays, a job in the script department at Metro-Goldwyn-Mayer, program supervisor at Procter & Gamble, broadcast supervisor at Ogilvy, Benson & Mather. He started as a director of program planning for ABC in 1962, was elevated to VP of program development in March 1964. His fellows at the other networks have run the job gamut—from talent agents to advertising agency executives, network salesmen, producers, writers, first level program department jobs. But whatever the network and whatever the past history of the programmer, none of them is a novice to the television business. All of them insist they give every supplier every opportunity to be heard.

To this end CBS has the largest program department extant. There are some 15 major executives waiting to hear the prospective idea. Mike Dann, vice president in charge of programs at CBS-TV, has this to say of the network program departments. "They are the life blood of any network. The veins of the network are the line people in the program department who are responsible on a day-by-day basis for the creation, the planning and the implementation of program concepts and scripts."

Pumping the life blood into CBS are two completely separate departments on both Coasts. A prerequisite for all in them is that they've been producers or associate producers of television shows at one time or another in their careers. The Hollywood program man reporting directly to Dann is Perry Lafferty. Lafferty assumed the post of vice president programs, Hollywood, for CBS-TV in April 1965. He had been producer for *The Danny Kaye Show*, produced other TV hits like *Your Hit Parade*, *The Andy Williams Show*, *Robert Montgomery Presents* and *Person to Person*.

The bespectacled soft-spoken programmer rides herd on a 24-man department. His unit is separately set up, has authority to function more autonomous than most. He has the authority to make development deals, weeds out prospects that come directly to him or to his program department. Working with Lafferty in program development is Leonard (Buzz) Blair, director of program development, Hollywood. Other members important in the CBS Coast program scheme of things are Ethel Winant, director of new program projects in Hollywood, who reports to Blair on new projects, sees and supervises the casting of shows, and Chiz Schultz, assistant to Lafferty who works in the development area.

In his position Lafferty is also responsible for the going shows. CBS has recently appointed Boris D. Kaplan as director of nighttime programing in Hollywood. Kaplan supervises the four CBS executive producers who are on the line at the studios every day reporting the daily happenings of each CBS nighttime show on the air. Kaplan, says Lafferty, was promoted from executive producer himself because "I found I was becoming too involved in the day-to-day operation. I needed somebody to report only the crises. Too many problems could be resolved without me. I feel I can do the most good in the creative areas, such as program development. After all, that's what my background as a producer and director best equips me for."

Lafferty hears program ideas submitted to all of his department, listens to their points of view on prospects, then makes the decision to go into development. His judgments are based on one important criterion—"whether I think it will be a success on television. I can't work on the basis of what I personally like or don't like. It would be foolish on my part to put forward an idea that I don't think would have a real chance to work with audiences. Your criterion has to be what you think will be a success with audiences. Failures can cost millions of dollars. You have to think of the prospect in terms of the many. One failure can injure a whole schedule."

Guiding Lafferty to his decisions are the answers to such questions as "Do you have faith in it yourself? Which is the studio that's making it? Who is the producer? Who is the writer? You have to have key men responsible for it right down the line." Out of some 500 ideas that are exposed to Lafferty's West Coast program department, about 100 make it to some form of development deal, ultimately only about 25 reach the pilot stage. Hopefully, it's a case of survival of the fittest.

Lafferty's CBS program counterpart in New York is Irwin Segelstein, a veteran advertising and program man who was appointed to his present post after an 18-year career at Benton

NBC



Buzz Blair, Director Program Development, Hollywood, CBS-TV



Alan Wagner, Director Nighttime Programs and Development, CBS-TV



Boris D. Kaplan, CBS-TV's Director Night Programming, Hollywood



Grant Tinker, Vice President, NBC-TV Network Programs, Hollywood



Herb Rosenthal, Vice President, Program Development, NBC-TV



Bill Storke, Vice President, Program Administration, NBC-TV

& Bowles, where he was vice president in charge of programming. He has prime responsibility for nighttime and daytime shows produced in New York, also supervises specials and programs produced overseas. Additionally he holds the program development reins on ideas coming from New York sources. Assisting him in the area of future program material is Alan Wagner, director of nighttime programs and development, CBS-TV program department, a newly created post at the network. Wagner has been in the CBS program department ranks since 1961. He's a former drama department head at Alabama State Teachers College, the author of two books, and was with Benton & Bowles for four years before coming to CBS. Under Wagner are Mark Golden, a general program executive, and Evelyn Humphries, an executive story editor.

Wagner *et al* are a pipeline of future ideas to Segelstein. Says Wagner of the countless projects that cross his desk, "A large number of these programs are hopeless. If I think they're hopeless I turn them down. If I think there's a possibility to make them work, I try to get a meeting of the minds to see what can be done to make them work."

As noted earlier, it's in the area of turning ideas down that programmers get their most vehement criticism. Segelstein explains some of the verbal slings and arrows tossed at programmers by suppliers this way. "We are dealing with dynamic, forceful, opinionated people and when we say 'no,' whether we say it tactfully, rudely or gracefully, they still take it as a personal rejection. It's something more than just the fact that the idea represents bread and butter and rent to them. There's that added personal ingredient of their ego. He thought it was good, how could we disagree?"

At NBC the biggest programming guns under program chief Mort Werner are Grant Tinker, the smooth and articulate VP in charge of programs on the West Coast, and Herb Rosenthal, ex-chairman of the board of Creative Management Associates, now vice president in charge of program development.

Tinker functions on two levels in his Hollywood job. Like CBS counterpart Perry Lafferty, he oversees both the shows that are on the air for the network and new development that springs from the Coast. The 39-year-old programmer describes his function as "working for and with Mort to seek out new material, assist in the selection and purchase of it and to make an effort to see that the program delivers its promise." Tinker's been in the lead coast spot for NBC since May 1962, when the network promoted him from vice president-general program executive in New York. At other times in his career he's been a programming executive at Benton & Bowles and McCann-Erickson, has come some-

thing of full cycle in that his first job after graduating from Dartmouth was with NBC Radio.

While Tinker culls on-the-spot ideas in Hollywood from his nine-man program department, the creative task force that makes its home there, and rides herd on the shows in production, Herb Rosenthal operates on a similar level in New York. Rosenthal's program development post is something new for NBC. But so important has this area of television become that no network can be without at least one executive assigned to it. Rosenthal brings a heavy talent agency background to NBC. He was with MCA Inc. for 23 years, joined Creative Management Associates in August 1964 after 10 years as president of MCA Artists Ltd. Rosenthal says program development is no longer a seasonal thing; he and the three men under him, Ed Friendly, vice president, special programs; Tom McAvity, general program executive, and Ross Donaldson, director, program services, are on the lookout for likely program prospects all year. "I'm one of a group of people who work closely with Grant and Mort to come ultimately to program decisions. Programs are ultimately brought to terms by different people, with different tastes. These are knowledgeable, sophisticated program people. Out of their distillation of many projects comes a point of view."

Often adding his experience to NBC program judgments is Bill Storke, vice president for program administration. Storke, 16 years with NBC in various sales areas, oversees administrative details on a day-to-day basis, is responsible for supervising details on all shows operating out of New York and Hollywood, with primary responsibility for the *Tonight Show*. His responsibilities are heaviest when program chief Mort Werner is out of town. "Then," he says, "I operate as Mort's alter ego on the administrative side."

Tinker and Rosenthal have the authority to give the go-ahead for script development on a new project. They share this important "yes" power with Lafferty and Segelstein at CBS, Doug Cramer at ABC. Once the decision to make a pilot comes in, however, something that involves an outlay of considerably more money than the \$10,000 or so a script deal does, the nod has to come from the program chief himself.

The Tinker-Rosenthal-Werner lines of communication are constant. At the NBC program department, as everywhere else in the program business, the phone calls between coasts are constant, the trips either way several times a month. "It's the jet age," says one, "and going across country for a meeting is no big deal."

What may be a big deal is the fuss that suppliers make

To page 65

TIDE'S IN FOR OVERSEAS TV GEAR

BY ALBERT R. KROEGER

ABOUT a month ago, the story goes, Danny Kaye dropped in on the Red Skelton set during a taping. He poked around, noticed some new color cameras and Red doing a skit under relatively low lighting conditions. Kaye, also in color this season, had been melting under 700 foot candles. How come Skelton was working with only 150-200 candles? The how come was the Skelton show's new ultra-sensitive Philips Plumbicon cameras, and Kaye put CBS on notice that he wanted them, too.

Aside from creating jealousy among TV performers, the European-developed Plumbicon camera has caused the biggest stir in broadcast equipment since video tape came on the scene some nine years ago. It's set the U.S. broadcast equipment giants — RCA and General Electric — to rushing development of TV pick-up tubes with improved capability. And it's proved that foreign equipment, for years just a

JAPAN



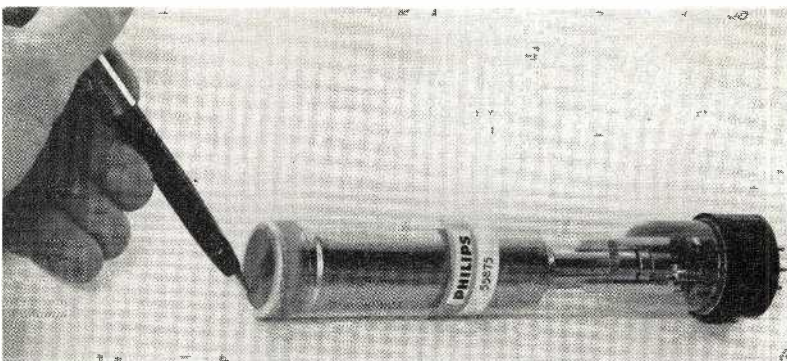
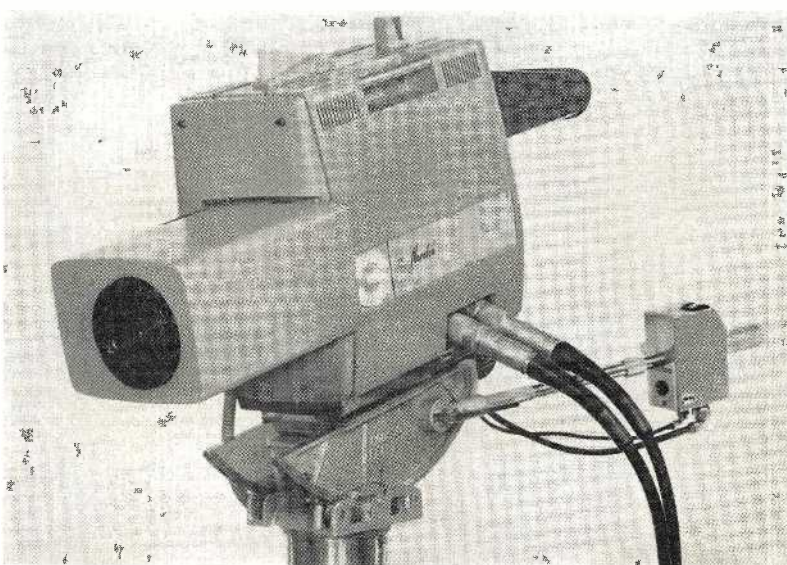
Sony's PV-120 Vidocorder, at \$14,900, is main broadcast item. Sony also has monitors, mikes and a new 3-inch IO TV camera.

CANADA



McCurdy SS4724 solid-state custom audio console is part of Canadian equipment line marketed through Visual Electronics Corp.

NETHERLANDS



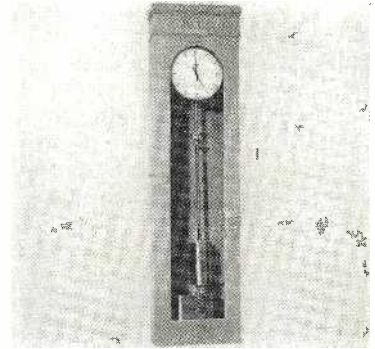
The Plumbicon camera and its 8-inch long lead-oxide pickup tube, developed by N. V. Philips (North American Philips in the U.S.) is the hottest new import. Marketed by Visual, the Norelco PC-60 color camera with servo-controlled zoom lens weighs only 161 pounds, costs about \$60,000.

SWITZERLAND

trickle in the U.S. broadcast supply stream, can get in the big swim with the right pair of waterwings.

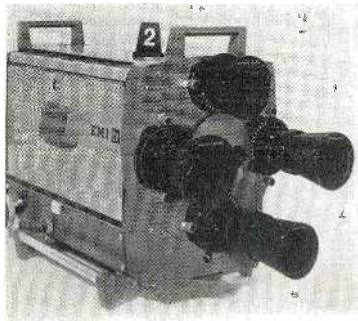
The U.S. is a tough market to crack. The U.S. broadcast equipment buyer is served and serviced well by scores of domestic electronic companies. Still, the foreign equipment men are making gains. The total value of electronic, broadcast-connected imports last year, according to the Electronic Industries Association, was \$23,574,000, about equalling U.S. broadcast equipment exports of \$23,708,000. The tempo of foreign competition in this country is hurting. EIA says the U.S. electron tube industry last year took a \$62 million sales drop, down to \$523 million, partly because of import competition.

Complete or specific broadcast equipment import figures are hard to come by, but those available are upbeat. In 1961 the U.S. Department of Commerce recorded the values of



Favag Electrical Manufacturing Co.'s master clock is key item in integrated broadcast master clock system marketed by Visual.

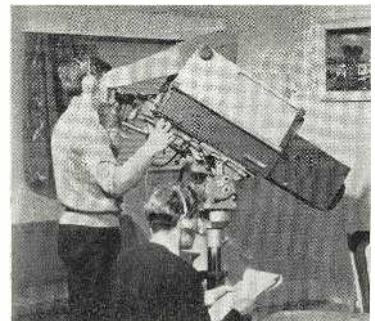
ENGLAND



EMI's Type 206 4½-inch IO camera is marketed by International Broadcast Industries. Its Type 208 takes Plumbicon tube.

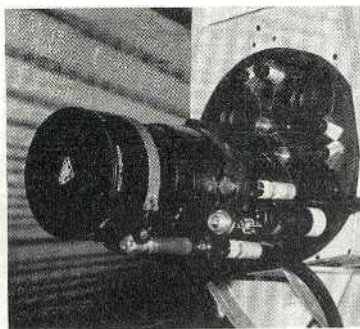


English Electric Valve's 3-inch Elcon long-life IO tube is part of TV camera tube line handled by Visual. EEV is 40% export.

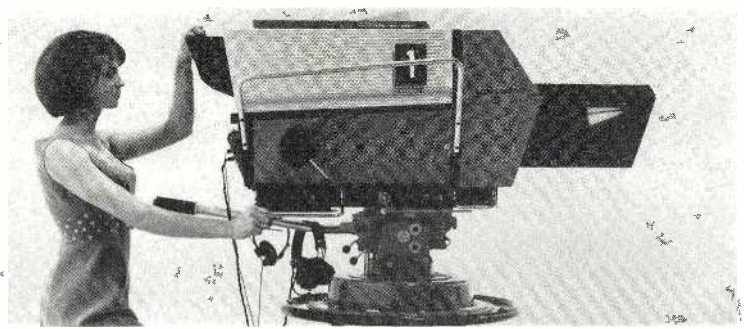


Marconi, distributing through Ampez, is out with the new Mark V 4½-inch IO camera, has a Plumbicon color camera ready.

FRANCE



TV Zoomar's Angenieux-Evershed 10x35B 10-to-1 zoom lens for IO cameras is a coupling of French lens, British servo unit.



The Thomson-Houston T.H.T 629 transistorized 4½-inch IO camera is one of three camera models the French company is marketing in the U.S. through Thomson Electric, its U.S. subsidiary, and Riker Industries, the distributor. T-H has been nearly 7 years organizing for U.S. operations.

TV cameras and related parts coming into this country at \$484,000. By 1964 this figure had climbed 25% to over \$1.9 million, and it should go considerably higher this year with imports of the new Plumbicon tube. Imported radio gear and broadcast transmitters are an even larger category. Volume last year hit \$8.9 million, double 1963.

These are small sums alongside the \$1 billion business now being done in domestic communications, broadcast and commercial sound manufacture. No one is very alarmed over imports. Even the European electronic giants call U.S. penetration "a dream." Their best overseas sales are in the expanding markets of Africa, the Middle East and South America. And there they battle the big U.S. electronic companies for contracts on more even terms, and do very well.

"We only attempt to sell in the U.S. if we have a better or less expensive product, or something special," says Ernest L. Stern, marketing VP for Thomson Electric Co., U.S. subsidiary of France's big Thomson-Houston electronics organization. "The American market has to be handled specially," Stern explains. "We don't kid ourselves. You have great equipment people. We have to offer the unusual or limit ourselves to things that can be sold."

Roy H. Deighton, commercial manager for the English Electric Valve Co., one of Europe's largest power and special purpose tube manufacturers (with more than 40% of its product in export), says much the same thing about the American market. "Unless the product is unique, it's hard to match American firms on their own doorstep. They're geared to make things in the thousands. In England we make them in the hundreds. We're faced with import duties, shipping and brokerage fees and the very necessary job of establishing national service to take care of the items we sell and guarantee."

Import duties, shipping and brokerage fees are only a start of U.S. marketing problems

Deighton isn't complaining. Those are the facts of the U.S. market, and if the foreign equipment men want to be in it, they face the facts: import duties ranging from 12½% of declared value (on electron tubes) up to 30-35% (on such items as precision clocks), percentage of sales cuts with American distributors — few foreign marketers can spare the wherewithal to maintain their own sales organizations on their low volume of business in the U.S.

It all can add something like 20% to the original cost of the foreign-made item, but as overseas labor costs are lower than U.S. labor costs, the import can usually remain competitive with the U.S. products they sell against. (Some domestic companies, like Television Zoomar on its TV lenses and servo controls, have discontinued their own U.S. manufacture to import and adapt European equipment. They simply find it a more economical method of operation.)

Most of the European equipment men do not feel they have any special advantage from their ties — in the minds of many Americans — to Europe's long-vaunted craftsmanship. The old, grey-haired man laboring slowly and carefully over a precision part is an image from another age. Except for very specialized items, the image doesn't fit today's mass production needs, and the Europeans admit they are behind on mass production technology, the computer-controlled tooling and production now working so well in the U.S.

Hand operations hurt their ability to supply, in volume, some of the needs of the American market.

The U.S. broadcaster, too, has his alliances with the domestic companies. This, coupled with natural resistance to products, no matter how well thought of, with an overseas supply line, turns away many sales. U.S. broadcast equipment men, partly to counter the inroads of imports, also talk up the "NIH factor," which stands for "not invented here."

NIH is a very real problem. Most of the foreign equipment is built to European broadcasting standards, rigid, good but different from U.S. broadcast requirements. Usually there are very difficult technical problems to be overcome, costly and time consuming, in modifying a piece of European gear for U.S. acceptance. And there are the additional questions: will the modification hurt performance? Will a U.S. company, aware of a new foreign development, pursue it itself — and market it before the foreigner, tied down with U.S. modification, can get it to the U.S.?

The European products are good, and they command a lot of respect from U.S. equipment people. They are watched carefully for their U.S. potential. Organizations like Visual Electronics, a major U.S. equipment supplier, does most of its business handling foreign lines — Norelco's new Plumbicon camera, English Electric Valve's image orthicon tubes, Favag clocks, McCurdy audio control gear. With overseas offices and a roving management, Visual has the feel for what can go in the U.S.

But it takes organization. There are no easy bucks to be made. Says Bill Pegler, sales manager for Television Zoomar (distributing French Angenieux lenses and England's Evershed Power-Optics controls), "No U.S. businessman is going to run to Europe, snap up an equipment line and run back to the States and make a bundle with it." He means that conversion to meet U.S. broadcast standards is a formidable, and costly, block.

The route to U.S. distribution for foreign products can come in a number of ways. Interest often is piqued by the delivery of a technical paper on a new product development at the annual International Television Symposium held in Montreux, Switzerland, or one of the semi-annual technical conferences of the Society of Motion Picture & Television Engineers held in the U.S. American launching for the foreign product, with the help of an assigned American distributor, generally comes with an exhibit at the equipment show of the National Association of Broadcasters convention.

The marketing story of the Plumbicon tube, the big new noise in imports, is perhaps a model of how-to-do-it. One European equipment man, not connected with the Plumbicon, calls it a "masterpiece of marketing," and adds, somewhat disturbed, that "it has distorted the whole marketing picture of color cameras in the U.S." The Plumbicon is creating problems, not only for the U.S. TV camera manufacturers — who are losing sales to it — but for other European camera men who haven't yet decided on what color tube route to go.

With the Plumbicon tube, and the camera built around it, N.V. Philip's Gloeilampenfabrieken, Eindhoven, Netherlands, has the ideal product for the U.S. market: something different, something needed, something no one else has. And it has hit the U.S. market at the ideal time — when color TV has come of age and broadcasters are in the market for color equipment.

Development work on Plumbicon started about eight years ago at Philips, Europe's largest electronics company,

a formidable rival, even in this country, for RCA and GE. Philips eventually came up with what it has described as advantages of the Plumbicon over the heavily-used vidicon and image orthicon tubes — small size, long life, excellent stability, good color rendition in varying lighting conditions down to 25 foot candles. In short, the perfect pickup tube, color and black-and-white, field and studio.

There also was a bonus — for Philips. As the new lead oxide tube measured only 8 inches long by 1¼ inches in diameter, it was not interchangeable with a standard vidicon. Meaning: The tube required a new camera, it wouldn't be just a replacement part. Compact, lightweight, transistorized, easy-to-handle color and black-and-white cameras would house the Plumbicons.

Philip's Plumbicon hit the U.S. market at an ideal time, rides the swing to color equipment

With its new property, Philips saw its chances in the U.S. An improved color pickup tube would be an almost certain hit, and the Dutch company could concentrate on the U.S. market because color TV in Europe was snarled in system disputes and still years away. Philips also had a solid American beachhead in its big U.S. associate, North American Philips Co. (Norelco), a privately-held American company started in 1943 out of wartime trust money Philips' major stockholders had banked in the U.S.

With the working arrangement with NAP, the marketing pieces began to fall nicely into place for Philips. It turned over U.S. development of the Plumbicon to NAP's research lab in 1963. The TV engineering research people in turn interested CBS in acting as adviser in the adaptation of a camera that would meet U.S. broadcast specifications. CBS, of course, with color TV on its mind (if not in its policy statements at the time), had a stake in the game. It wasn't anxious to go to RCA for its color cameras.

American equipment men and broadcasters generally were following the Plumbicon's development closely. Norelco whetted their appetite with descriptions of the tube and its capabilities at the TV engineering session of the NAB convention in Chicago in April 1964. Later in the year it had the first models of its cameras: the Norelco PC-60 color camera with three Plumbicons, 120 pounds plus another 41 pounds in a servo controlled 10-to-1 zoom lens, and the black-and-white PM-50 model, 65 pounds complete.

North American Philips, while active in both consumer and industrial product lines, had neither the time nor manpower to set up its own sales and distribution organization for the Plumbicon. It had a hot item and it had to get it moving. Last February it announced Visual Electronics as its exclusive distributor, and Visual's national sales force began writing orders almost at once.

The Norelco line was officially introduced at the Visual/Norelco exhibit last March at the NAB convention in Washington — and was the hit of the show. The color camera, with all accessories, was competitively priced at about \$60,000, the black-and-white model at about \$12,500. As an individual item a Plumbicon tube runs about \$1,000.

Norelco is guarded about its sales information and production capability. George H. Wagner, Visual's sales manager, says Plumbicon orders are backed up into late 1966. One outside source puts Plumbicon camera sales so far at about 100, with CBS taking six or seven cameras. Visual has announced orders from CBS, ABC, Metromedia, RKO General, Storer, Hearst, Washington Post Co., Evening Star

Broadcasting, Reeves, Triangle, Jefferson Standard, Sports Network and Tele-Tape Productions.

While Visual has no termination date on its Norelco sales agreement, NAP may eventually take over its own distribution. It is handling network orders itself and its Amperex Electronics division is responsible for Plumbicon tube supply, on a quota basis, to other companies putting Plumbicons in their cameras.

Currently, NAP is "manufacturing" cameras at its studio equipment operations plant in Mount Vernon, N.Y. But as all Plumbicon tubes are still being produced in the Netherlands, Mt. Vernon is more of an assembly and test center than a manufacturing plant. NAP hopes to start tube production in the U.S. early next year.

Philips' big problem, according to most industry observers, will be to meet demand for its new tube. The Plumbicon is an extremely difficult tube to produce, and its factory rejection rate is said to be high. It is not a mass production item and shortages are likely.

Earlier this year the broadcast equipment division of Sarkes Tarzian, in Bloomington, Ind., introduced its ST 2700L Plumbicon monochrome camera. ST merchandise manager Neff Cox Jr. says sales are going "moderately well" and that "enough Plumbicons are on hand for current needs." But, Cox adds, the tube is in "slow supply from Amperex" and he doesn't expect to see U.S. Plumbicon production "until late next year."

EMI Electronics Ltd., a British company marketing in the U.S. through International Broadcast Industries, Chicago, uses a Plumbicon (or vidicon) tube in its new Type 208 camera. IBI president J. Paul Audet says he has had to hold off taking orders for the 208 Plumbicon because of tube scarcity. He has a commitment for up to 10 Plumbicons a month from Amperex starting next February.

"Philips' inability to deliver," says a not-completely-unbiased European competitor, "will not let it enjoy its position for long. There are too many hip American companies ready to step in."

Outflanked by the Plumbicon, RCA and GE are pushing development on tubes to compare and compete

The "hip American companies" are indeed scrambling to counter Philips' upmanship. When Visual/Norelco introduced the Plumbicon at the NAB convention this year, RCA also unveiled its Selenicon pickup tube for standard RCA four-tube color cameras. The Selenicon is a 1-inch vidicon type tube using a selenium alloy, a material RCA started working with years ago but abandoned as too hard to develop. RCA now says it has the problem licked and has a tube with greater light sensitivity, response time and truer color rendition than its old vidicon. While work is still going on with the tube, RCA expects to have it in full production early next year.

General Electric isn't standing still either. It has been working on a new lead oxide vidicon for several years and a GE engineer says "it will be in next year's NAB show."

"I don't know if the new RCA and GE developments are a smokescreen or not," says one skeptical U.S. equipment man. "They have to match the Plumbicon or lose a lot of sales. But the Plumbicon itself still has to prove out over the long haul. It may not be the solution to color that people are making it out to be, but it's ahead, and it's going to take time for the others to catch up."

EMI Electronic Ltd. has been trying to make a lead oxide

To page 44

Carson says he's not running a PTA meeting or a class on how to grow rhododendrons

Pack continued. "There were many big stars that would like to take this kind of exposure and the money. Some of them didn't even need scripts, but they couldn't take the gaff of five nights a week. Others you knew in the bone would be a whirlwind for four or five weeks, but the audience couldn't stand them year 'round — they're too frenetic."

In Pack's opinion, the first late night network television show, NBC's *Broadway Open House*, lacked staying power because of Jerry Lester's frenetic qualities. It was only when Steve Allen, adapting to television what he had learned in radio, brought a more thoughtful, conversational tone to the late night scene that durability entered the picture. Paar, who took over some three years later (after NBC experimented with *America After Dark*, which tried to cover the map and flopped), thought of himself as less of a performer than Allen, and placed even greater emphasis on the conversational side of the format. He lasted nearly five years, and it wasn't the audience who got tired, it was Paar.

"I think Griffin is going to make it for us very big," Pack says. "He wears very well." Griffin doesn't have the talent for comedy that Carson has, but according to Pack, "comedy is the least of the requirements." This would be disputed by Storke over at NBC, who rates a comedic sense high on his list of necessary ingredients.

Griffin himself says one of the ways the *Tonight Show* differs from his is that it is based so much on Carson's personality. "It's totally dependent on whether he comes off every night," Griffin says. "On our show the guests are given more center stage. Also, since I'm not a comedian myself, guest comedians don't feel in competition with me."

Donald H. McGannon, president of Westinghouse Broadcasting, says the company was "kind of kicked into the late night field when it became evident, irrespective of the precise point of time it would happen, that feature films were simply drying up. We hoped in the beginning to produce the show with the economic base of our five stations, but had to consider syndication because of the considerable costs involved."

The decision to enter the lists with a late night personality was made before ABC reached a similar conclusion. ABC's action has made syndication of the Griffin show difficult, particularly in three-station markets which now have two network talk shows. The tendency, then, of the third station is to counter-program with feature films.

"We decided to stay in late night despite our difficult role," McGannon says, "because we are terribly concerned where

the whole business is going insofar as program supply is concerned. If you proliferate re-runs of prime-time programs into fringe time you're adding to the sameness of program fare. There must be a compelling reason why a viewer will tune in during the late night period. A good feature film will attract him or a Griffin or Carson show, but not an episode of some prime-time series which if you've seen one you've seen them all. Our objective is to bring something to television that it doesn't have. It's not to make money *per se*. Of course the program turns over about \$12 to \$14 million a year but that's money in, money out, and any profit or loss is marginal. If we were doing it for money we'd get out of it tomorrow."

Currently, the *Merv Griffin Show* is being aired on a same-day basis only by WPIX New York, and on a one-week delayed basis in some markets and a two-week delay in others. In a couple of middle-western markets, where the *Tonight Show* goes on an hour earlier than in the East and West, the Griffin show has been purchased by the NBC station to follow Carson. This has the additional advantage of keeping it away from a directly competitive slot on a rival.

The Westinghouse station in Philadelphia televises Griffin at 4:30 p.m., the only one of the group to do so at that time. Les Arries, president of WBC Productions Inc., the Westinghouse arm responsible for the production, tape distribution and selling of the Griffin show, says Philadelphia serves to test the possibility of the show as a late afternoon prospect, which could open up new markets for it.

The entry of Griffin and Crane into the late night arena has increased Carson's ratings by increasing over-all public interest in the post-primetime talk shows, according to Mike Weinblatt, NBC-TV's director of participating programs. Everybody, it seems, loves a fight and that's what Carson's rivals have brought to the scene in several cities. But the contest is vastly unequal. Carson, three years in the game and inheritor of NBC's long tradition of late talk show supremacy, is indisputably the champion. Griffin already has one hand tied behind his back by being a syndicated rather than a network offering. And Les Crane, according to Nielsen, was in the network ratings cellar before his show moved to the Coast to seek a place in the sun. And even disregarding NBC's enormous know-how in the field and the habituation of the audience over the years to the network's late night personality fare, Carson has considerable virtues in his own right. The fact that he is a comedian assures many viewers, seeking a little dis-

traction after the 11 o'clock news, that they will get a few laughs anyway, even if the guests bomb.

By the end of this year Carson's show is expected to account for some \$19 million in NBC business. That's an awful lot of money to be riding on the slender shoulders of one man five nights a week. Carson was asked how long he felt he could keep it up:

"Obviously you can't do a show like this forever," he said, "although the audience, strangely enough, doesn't seem to get tired of it. But it's what it does to the person in charge. The show tends to fall into a pattern. You start to get mentally tired. You find it hard to get a freshness to it. I don't know what the limit is. I certainly will be on next year but I don't know how long after that."

Carson's physical stamina is remarkable. He did a daily program on ABC, *Who Do You Trust?*, for five years and never missed a show. He has been out only twice in three years as host of *Tonight*. When Paar held down the chair, Carson filled in for a couple of weeks at one time and a single week at another while Paar was away. Carson would finish his ABC chore and go right over to NBC and start to work again. It was on Paar's recommendation that Carson succeeded him.

Carson has been working before audiences since he made coins disappear as an amateur magician at the age of 12. He got his professional start as a disk jockey in Omaha. (Both Crane and Griffin also came out of radio—San Francisco radio, by coincidence. Griffin got his start at KFRC and Crane began the telephone show that boosted him to national prominence on KGO.)

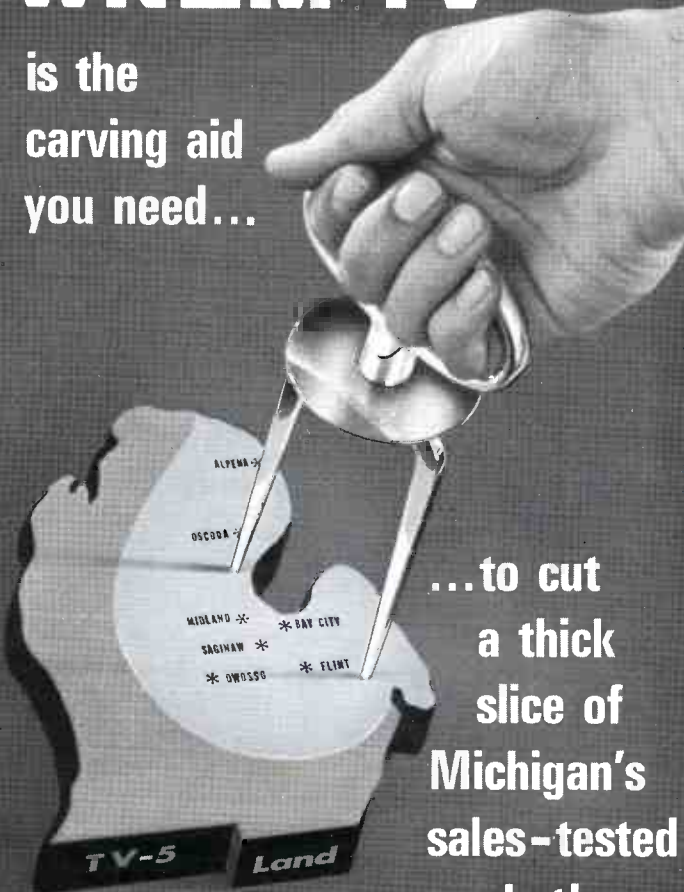
Some critics of Carson's show have complained that he will at times stray over the borders of good taste. Of this charge, he says: "I don't get too personally involved if they say, 'Gee, he's using blue material.' I think people should realize that on this program we're sometimes walking a tightrope. I have to kind of oversee a bunch of different people and they might have had a couple of drinks. Sometimes it gets into sex and I try to steer out of it. I'm not taking on Paar's battle with the press but it gets me when you see an advertisement in a newspaper with a girl with a whip in her hand and in the column next door there's an article exposing the sale of pornographic literature. They say about the girl, 'That's advertising.' What they're really saying is, 'That's money.'"

Carson says he's not running a PTA meeting and the viewers don't want him to tell them how to plant rhododendrons. "Children shouldn't be watching at that

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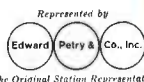
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of the 45th
National Market

hour and if an adult doesn't like it he can always turn the damn thing off and read a book. Aren't they publishing books anymore?"

Obviously not many people are turning Carson off to read a book. National Nielsen figures released before the new season began showed Carson getting about 38% of the late-hour audience compared to 7% for *Nightlife*. He is doing even better than Paar in billings. According to Weinblatt, the all-time high that Paar ever hit in billings was \$15 million, while Carson did \$17 million last year and, as mentioned before, is expected to reach the \$19 million mark this year.

Weinblatt says NBC is selling more than a precise audience level on the show. It also is selling an audience that is almost entirely adult, that includes a fair proportion of men (35%) and that does not fall off in the summer to the degree prime-time programming does.

Weinblatt says the advertising lead-ins provided by Carson and announcer Ed McMahon also are a sales factor. And Carson will do such merchandising chores as sales meeting appearances. Another plus, according to Weinblatt, is the fact that the show is watched by the trade. Many stores, he says, are open until 9, and the store owner misses

a lot of the earlier evening programming and only really gets a chance to stretch out before the tube around the time the Carson show goes on. Many advertisers, Weinblatt claims, are more interested in dealers watching their programs than consumers, since a dealer can move a product to a good or bad location.

Weinblatt says commercial positions on the program are rotated to compensate for the fall-off in audience that is bound to occur in a show that continues until 1 a.m. A gripping movie, of course, has less fall-off than a talk show, but Weinblatt believes the *Tonight* show more than compensates for this by its ability to integrate live commercials into the program.

On Saturday nights the network offers *The Best of Carson*, made up of tapes from his previous shows. Weinblatt says the average viewer watches Carson 2¼ times a week, and whether he watches or not is often affected by whether he has an early appointment next morning. The Saturday night viewer doesn't face this early-to-rise problem, so the network figures the program on this night may reach a large group of viewers who miss the show entirely during the week. For the Saturday show, Carson still does the commercials live on tape, and an effort is made to see that he's wearing the same sort of jacket and tie in the commercial that he wore when he taped

the show, so there will be a natural-seeming lead-in from the previously-taped program to the currently-taped ad.

The movement of ABC and Westinghouse into the late night talk show field is a tribute to the success of the *Tonight Show*, but this doesn't mean that the feature films shown by CBS affiliates and other stations in the late period are in any sense a failure. The CBS path is simply a harder one to follow, since its success is largely built on many years of buying and husbanding feature film resources.

E. Hal Hough, vice president-program services for the CBS owned stations, believes that many stations are running out of film product only because they didn't plan ahead, and he speaks with obvious scorn of one station that purchased 700 Metro-Goldwyn-Mayer pre-48's and ran them all within a few months. The CBS stations use an elaborate system to determine the repeat pattern of their features based on the rating of each film the first time out. All-nighter wCBS-TV New York airs an average of about 40 films a week, but only about 27 of these are post 11 p.m. features. The other four stations show 20 a week, of which 14 are in the late night slot.

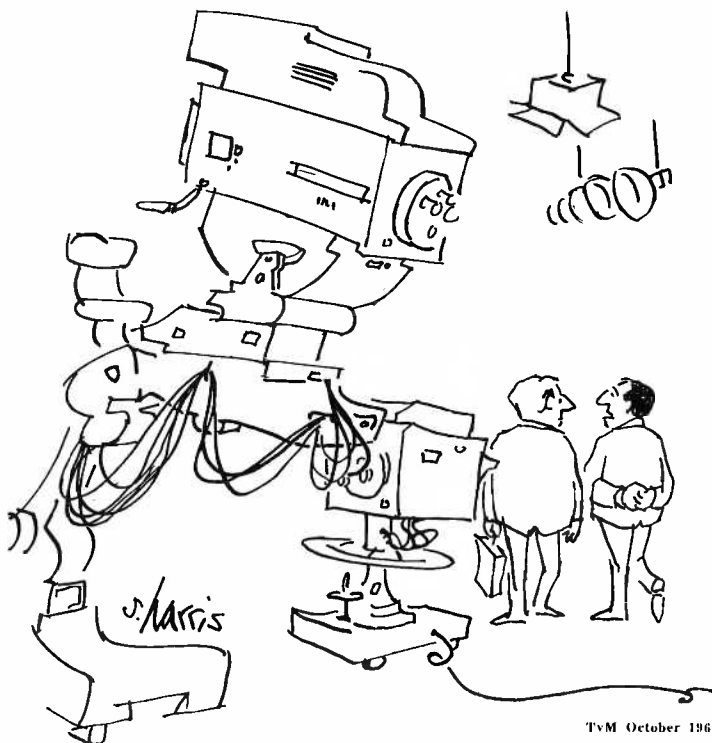
Hough says the CBS stations buy neither off-network product nor foreign films. "Too much is taken off the top," he says, "when a movie has been on network, since it's seen by some 25 to 40% of the viewers." As for foreign films, Hough says that if they are popular they're likely to be too sexy. Also, dubbing is awkward and subtitles don't work out on the television screen.

Bill Lacey, manager of wCBS-TV's film department, says the station has some 1,800 separate film bookings a year, of which 1,430 are late night showings. Up to about 200 new films come in each year, and half of these are shown twice during the year. The rest of the films come from the station's library, and many of these are repeated in the same year.

Hough believes there will be enough features around at least through the early 1970's. Each year in America some 250 new films are being produced, and there is still a reservoir of about 900 American features that have not yet been released to television. After these have been exhausted, the stations may turn to hour-and-a-half TV shows like *The Virginian* for feature length material, or low budget movies made specifically with television in mind may evolve.

The late night share of television's billings for 1965 will be 19%, or \$47.3 million, according to the Television Bureau of Advertising. It's a slice of pie worth fighting for, whether on tape with a brash, charming or funny host, or on film with the well-calculated allure of Hollywood.

END



TVM October 1965

"As I see it, there's one small obstacle in the way of this production. We have to convince the sponsor that 4 A.M. is prime time."



Britannica rules the air waves... with hard-hitting color film commercials

Take a product. Any product. Add the rich, brilliant colors that make for powerful product identification, and you've got sales impact that's hard to beat. Encyclopaedia Britannica uses color film commercials to enhance their colorful bindings and their outstanding illustrations.

Even if you have to transmit black-and-white for now it's still a good idea to shoot your commercials in color. That way, you're ready for anything. Your commercials will actually look better on a black-and-white picture tube when you transmit from low-cost black-and-white prints of your color negatives. And, when special situations call for color, you're all set to go. What's more, you build an invaluable backlog of color experience for the day when everything goes color.

And remember, also, the extra use of your color film commercials in theatre advertising and in your dealer and other promotional meetings. Call your local Eastman representative today. He'll give you the full story. Write or phone:

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Rochester, N. Y. 14650
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200 Park Avenue, New York, N. Y.;
130 East Randolph Drive, Chicago, Ill.;
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EASTMAN FILM

Only a handful of foreign equipment companies have been successfully operating in the U.S.

tube for 14 years without success. English Electric Valve has been doing research and development on a Plumbicon type tube but what it's finally going to come out with, according to a company executive, "is the \$64 question." (EEV's associate company, however, Marconi Ltd., plans on showing a four-tube "Plumbicon type" camera at the next NAB convention, and there are sure to be other companies in the Plumbicon stakes—even though Philips would like to keep the name from becoming generic.)

Opinions on equipment are endless but Philips-Norelco and the Plumbicon, in roughly one year of U.S. activity, have made the biggest impression any foreign broadcast concern has ever made in the American market. But to crack the U.S. nut, its follow-through will have to be as good as its promise.

Only a handful of foreign broadcast equipment companies have been operating in the U.S. with any degree of success over the years. Their trail is often hard to follow—like EMI's, one of the older imports.

A wholly-owned subsidiary of England's large Electric Musical Instruments, EMI Electronics entered the U.S.

market in 1954 when its parent bought Capitol Records. It distributed its line of broadcast and recording equipment through small independent companies until 1960, when Capitol took over the marketing program. Capitol refined marketing in 1962, split EMI into two divisions, EMI-U.S., a manufacturing arm, and Electra Megadyne, a marketing-sales arm.

Capitol wasn't having much success with its arrangement and in April 1964 the EMI business was placed with the Gencom division of Whittaker Corp. That didn't work out either and four months ago EMI went with a brand new representative, International Broadcast Industries, headed by J. Paul Audet, a former broadcaster, equipment man and EMI-U.S. executive.

With EMI's new Type 206 IO camera and Type 208 Plumbicon/Vidicon, plus a range of video and audio switching gear, distribution systems, monitors, recording tape and custom studio equipment, Audet hopes to get EMI back on track.

One of EMI's British rivals (and U.S. camera sale competitors) is the Marconi Company Ltd., linked in the English Electric Group with EEV. Marconi has

been active in the U.S. since 1959 and distributes through Ampex Corp. Its basic items are its Mark IV 4½-inch IO camera introduced last year and its newer Mark V, a 98-pound 4½ IO just going into delivery. The basic price tag is \$15,000.

MARCONI MAKES ITS MARK

Marconi, according to one of its U.S. engineers, has sold 50 Mark IV's to CBS, another 80 to the U.S. Navy for aircraft carrier landing aid systems. Mark V sales are reported slow (about a dozen so far) with monochrome cameras feeling the pinch in the swing to color. Marconi has a color camera in the works, probably a Plumbicon, and is starting to get sales on a new semi-automatic master switcher.

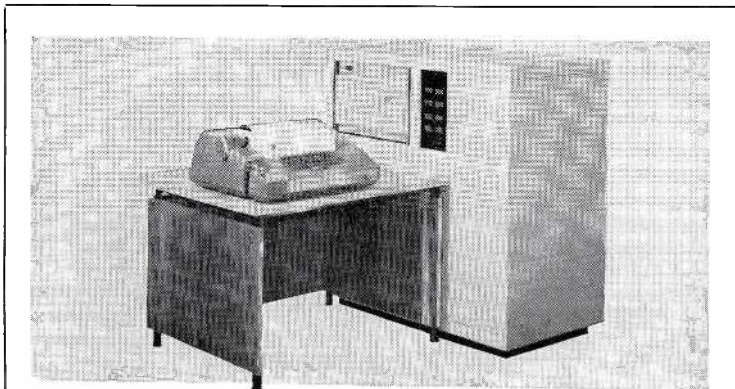
English Electric Valve, formed in 1947, also came into the U.S. market in 1959, placed its TV camera tube sales first with Ampex, soon after with Visual Electronics, and its power, microwave and special tube types with Calvert Electronics. EEV's most successful line is image orthicon tubes and it recently introduced through Visual an improved performance IO called the Elcon.

EEV says North American is its biggest overseas market, with Canada and the U.S. alternating from year to year on highest sales. Canada is bigger currently and strong on traveling wave tube orders. In England EEV is getting healthy Klystron tube orders for the developing BBC UHF network but it's not much interested in the growing U.S. UHF market because it feels there is not enough margin here for profit.

Visual Electronics, in addition to handling Norelco and EEV, is doing its own marketing of the Mark 10 "Visual Zoom Camera," an 85-pound, solid-state, black-and-white IO camera originally developed in France by the CSF electronics company. Visual introduced the camera at the 1964 NAB convention, now makes it in the U.S.

Visual was started eight years ago by its president, James B. Tharpe, and has grown on its skill in finding some top foreign lines and new equipment concepts to handle. It's in the broadcast time field selling Switzerland's Favag Electrical Manufacturing Co.'s electronic master clock and a wide range of secondaries for studio broadcast systems. It also is U.S. distributor for McCurdy Radio Industries, Toronto, and its audio consoles, TV intercom system and other gear.

Visual isn't alone at the foreign product game. Video-Medical Electronics Corp. is exclusive U.S. distributor for several top West German broadcast equipment firms, Fernseh, Loewe-Opt



New computer for Traffic-Avails-Scheduling

Traffic, availabilities, and scheduling problems—which account for a tremendous expense in time and dollars for most TV stations—may be a thing of the past.

Sarkes Tarzian, Inc., Bloomington, Indiana, has developed a special purpose digital computer, TASCOM, which uses high speed data processing techniques to organize and control the enormously complex information relating to traffic-availabilities-and scheduling.

Operating with exceptional speed and accuracy, TASCOM determines long and short term avails at once . . . verifies time sales . . . schedules all elements of the broadcast day . . . provides library data on location of tapes, slides or films . . . prints the program log . . . etc.

For the average station, TASCOM would probably return its investment in 18-24 months. Major market outlets may do it in 12 or less.

our peacock has whiskers

Our NBC peacock has grown 12 whiskers as a matter of fact . . . one for each year since May 1954 that

WBAP-TV has been color-casting NBC network and live studio programming.

You bet we are old timers in color, programming over 60 hours weekly during the '64-'65 season. (Four times more than any other Fort Worth-Dallas sta-



tion.) Make that over 75 hours for '65-'66. That's why your color commercial THIS

FALL will be far more effective on WBAP-TV.

Full facilities for scheduling live, tape, film and slide at NO ADDITIONAL

CHARGE excluding on-camera talent fees. We are extremely proud our peacock has whiskers . . . all the better to serve you with.



WBAP / TV 5 ^{NBC}

FORT WORTH-DALLAS



PETERS, GRIFFIN, WOODWARD, INC.
National Representatives



Is Agnes Ehrlich different because she said "No"?

The cooperation of selected samples is one of the most critical areas of good research. That's why we at the American Research Bureau put special emphasis on selecting and training interviewers who can talk friendly and honestly to people like Agnes Ehrlich about the importance of participating in our audience surveys. But some of them still tell us no.

Although 619,700 families *did* participate in ARB diary surveys last year, we know that gaining complete and accurate cooperation is an impossible objective. We know it, but we don't write it off. Rather, ARB researchers are constantly at work attempting to identify the effects of non-cooperation. After all, it's important to us, and to you, to know if Agnes Ehrlich is that much different than people who say "yes" and how she's different.

This type of diligence has paid off, and will continue to pay off in better audience research reports . . . the kind you just naturally expect from ARB.

**AMERICAN
RESEARCH
BUREAU**

our peacock has whiskers

Our NBC peacock has grown 12 whiskers as a matter of fact . . . one for each year since May 1954 that WBAP-TV has been color-casting NBC network and live studio programming. You bet we are old timers in color, programming over 60 hours weekly during the '64-'65 season. (Four times more than any other Fort Worth-Dallas sta-



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WBAP / TV 

FORT WORTH-DALLAS



PETERS, GRIFFIN, WOODWARD, INC.
National Representatives



Is Agnes Ehrlich different because she said "No"?

The cooperation of selected samples is one of the most critical areas of good research. That's why we at the American Research Bureau put special emphasis on selecting and training interviewers who can talk friendly and honestly to people like Agnes Ehrlich about the importance of participating in our audience surveys. But some of them still tell us no.

Although 619,700 families *did* participate in ARB diary surveys last year, we know that gaining complete and accurate cooperation is an impossible objective. We know it, but we don't write it off. Rather, ARB researchers are constantly at work attempting to identify the effects of non-cooperation. After all, it's important to us, and to you, to know if Agnes Ehrlich is that much different than people who say "yes" and how she's different.

This type of diligence has paid off, and will continue to pay off in better audience research reports . . . the kind you just naturally expect from ARB.

**AMERICAN
RESEARCH
BUREAU**

T-H knows how tough the U.S. market is and has probed it with market research studies

and Physikalisch Technische Werkstätten.

Fernseh is out with a new \$25,000 3-inch IO studio or field camera, the KO75D. The German company also has a back-pack wireless camera using a vidicon tube. The camera weighs six pounds, the pack 20 pounds. PTW has a line of vidicon and IO tubes and Loewe-Opta has a portable 80-pound tape recorder sold as the VME 600 for \$2,995.

New York's Gotham Audio Corp. does a solid business in West German Neumann condenser microphones. Gotham also handles the EMT Vid-E-Dit, a German electronic cutting and splicing machine which sells for \$3,465.

ZOOMAR'S IMPORTS

Television Zoomar, which says it has sold about 2,000 of the Angenieux lenses it imports (and finishes in its own factory) is supplying 10-1 zoom lenses and fittings for four of the imported cameras: the Norelco, Visual's Mark 10, the Thomson-Houston and the Marconi Mark V.

Thomson-Houston is the quiet man in the U.S. market. The French company, largest electric and electronics firm in France (it supplies the government-controlled broadcasting service with most of its studio and transmitting equipment and French consumers with about 25% of their TV sets), established Thomson Electric Co. as a U.S. subsidiary nearly seven years ago, but it wasn't until this year that Thomson even selected a U.S. distributor.

T-H is cautious. It knows how tough the American market is and has probed it carefully with market research studies and a lot of watching and waiting. It isn't in color TV cameras—although its electron tube division is working on it—and is holding back because of the indecision about color in Europe. But Thomson decided that it wanted to be in the U.S. picture last year, and it is going step by careful step about it.

T-H displayed its cameras at the 1964 and 1965 NAB conventions as an interest-arousing step off. It hasn't pushed very hard for sales, although it has had orders from CBS, Evening Star Broadcasting and Metromedia, plus some non-broadcast orders through Theater Network Television. Several months ago it picked Riker Industries, Huntington Station, Long Island, as the T-H distributor.

Ernest L. Stern, Thomson Electric's marketing VP, sees three phases to the T-H program. "We have a broad product line and the technical experience to back it up," he says. "Now we want to get our sales-service capability. We searched for a partner and we're in phase one with Riker. We'll have to see how

effectively the marketing will be carried out.

"The next phase is assembly," continues Stern. "Call it the 'Americanization' of our line, modification for the needs of the market. If all goes well phase three will be a U.S. manufacturing program." With a foot in the door, Thomson is edging in a leg.

Riker has a lot of products to start with. There are three TV cameras from T-H, all fully transistorized; one compact vidicon model, the TH.T 600; two IO cameras, the 4½-inch TH.T 629 and the 3-inch TH.T 678. Then there are tubes, switching gear, special effects generators, telecines, flying-spot slide scanners and other items.

Equipment import lines from the Far East are few and only Sony and Shiba Electric appear to be sighting in on the TV market to any degree. One U.S. distributor, looking into possible Japanese lines to sell, says there is really nothing new in Japanese broadcast equipment, "it's just plain competitive merchandise."

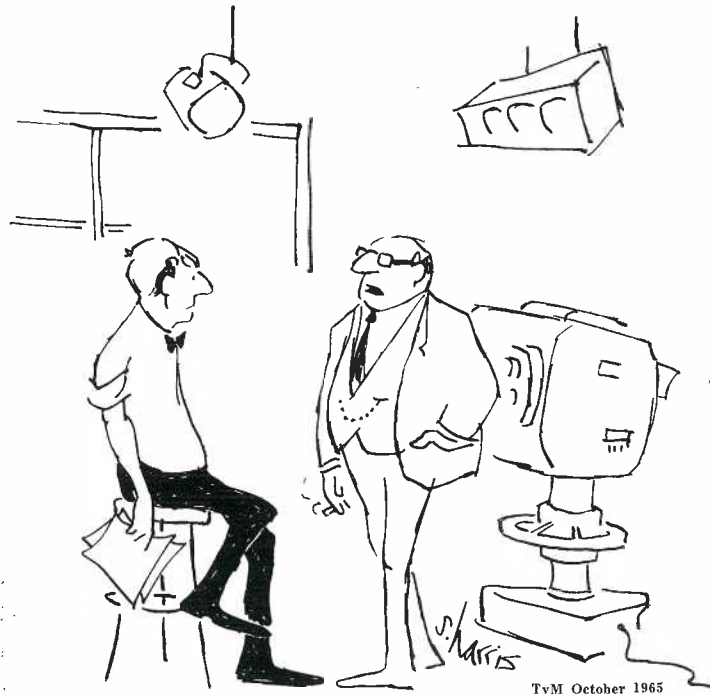
Sony, operating in the U.S. through the well-organized Sony Corporation of America, has been marketing its PV-120

Videocorder as a professional video tape machine for some time. Late last year this VT unit was modified for improved broadcasting use as the BV 120, selling for \$14,900. In addition to the tape unit, Sony has its small screen video monitors (booming on the consumer market) and a series of professional microphones.

Although it's not generally available yet in the U.S., Sony showed a lightweight TV camera at the NAB convention this year, called it Model 11C-500, a 3-inch IO selling for \$10,900 without tube.

Shiba Electric, handled by Shibaden Corporation of America, has a slow-motion video tape recorder, developed in collaboration with the Japan Broadcasting Corp. (NHK), and a solid-state microwave TV relay system.

In the aggregate the annual dollar volume of all these imports is small by U.S. standards, but as a European tube man says, "if you get only 10-15% of RCA's tube business over here, you're doing great by our standards." The Europeans are nipping away at those percentages, and some of them, if not doing great, aren't doing badly. END



"What it comes down to, Lester, is that your alternate sponsor wants an alternate comedian."

Nobody is taking the U's lightly any more—the V's are alerted to get more aggressive

made a reputation for the U in the market. As an added repercussion, an independent competitor has just invested more than a million dollars to upgrade the area of programing that originally made it successful in the later afternoon time periods but which, just prior to the U's entrance, it was allowing to fade.

Nobody is taking the U's lightly any more. All the V's are alerted to get more aggressive. It happened over a short period of time and it's going to happen in other markets, too.

The same changes that reshaped radio are coming to television. That's not to say that CBS or NBC or ABC are going out of business, but things are going to be different. Fifteen years ago, who was aware and sharp enough to think that Gordon McLendon and Todd Storz would come along and knock the tar out of the network O&O radio stations with 5 kw and 15-man organizations? Who are the Storz and McLendons of the future in television? They haven't been heard from yet, but probably they'll be the people who will supply the programing that so far remains unsighted on the horizon.

For programing is the real key to UHF's future. And when the feature films run out and sports wear thin and there's little else of value available to justify high costs, programing answers will have to be found. They will be. The new breed of UHF operator is convinced that all programing doesn't have to be done by Robert Montgomery and 90,000 guys on a studio lot at Fox.

The new stations are all trying to build a franchise and acceptable programing is one of the cornerstones. Indeed, some look beyond mere acceptability, they want the spectacular—like bullfights with no blood spared, something that will hypo set sales and draw attention to themselves. They don't care how many ASPCA protests come in just so their call letters get bandied about. The striving in every instance is for a way to viability, a means to hang on until set penetration increases and the competitive odds are more equal.

The turns and twists that are being taken in the pursuit of programing identities are sometimes frantic, often ingenious and nearly always smack of improvisation. There are ethnic stations and ones that emphasize sports almost to the exclusion of everything else and feature movie stations and even "art" movie ones. It's reported that one UHF applicant in the Southwest hopes to take to the air soon with an all-news format and another yet-to-be-born U, this one in the South, may show little else other than country and western music programs. As an example of classic resourcefulness,

twice a week, WTAJ-TV Marion, Inc., programs still pictures of new-born local babies and has it sponsored by a clothing retailer.

The point is that many of these stations have to get on the air because the FCC is on their backs pressing for action. They see nothing available in the film area at a realistic price, certainly nothing extraordinary enough to make anybody watch them. Some of the feature and syndicated film peddlers expect the U to start off paying the same rate as a V in the market without regard to circulation differences. The problem becomes how to give viewers a good reason to watch the new station in town without going broke paying for that reason.

ONE MAN'S MONEY

This is how much capital investment one new UHF group operator—D. H. Overmyer Communications Co.—thinks is needed to come on the air as a first-class citizen. The object is to put together a good technical package, one that's equal in quality to any network station in the country and capable of producing a top-notch picture in the home. "It's not a gold-plated Cadillac," observes consulting engineer Rodney Chipp, "but it isn't a Studebaker, either. It's more like an Oldsmobile." The estimated capital costs for putting a lower-priced, economy model station on the air: \$350,000.

Station Cost	Price
Sub-system	
1. 30 kw transmitter	\$203,546
50 gain antenna line	100,000
tower	35,000
	110,000
	\$448,546
2. 3 studio cameras (monochrome)	50,000
3. Film equipment (color capability)	104,329
4. Tape equipment	150,250
5. Audio equipment	12,500
6. Master control (preset memory capability for 10 events)	63,000
	\$380,079
7. Microwave (station lines and remote)	31,656
8. Lighting	11,334
9. Editing-preview	3,780
10. News film	4,040
11. Test equipment	3,500
12. Mobile unit (custom-built)	7,500
	\$61,810
13. Transmitter building (2,500 sq. ft.)	35,000
14. Land improvement	10,000
15. Installation materials	3,500
16. Transmitter installation	3,500
17. Studio installation (one 40' x 60'; another smaller for newscasts)	8,000
18. Contingency and miscellaneous	10,000
	\$70,000
Total	\$960,435

One of the obvious places to cut a corner is daytime. If they could, some U's wouldn't go on until sunset and the majority of them, it seems, have abandoned these early time periods without much of an attempt at combativeness. WHS-TV Boston is a commercial station but it doesn't sell its time until school lets out each afternoon. It produces ETV programs until 3 p.m.

"Why should I fool around with product that costs money to divide a pie that's very small?" asks one new operator. Instead, many U's don't begin broadcasting until about three in the afternoon and even then they program meaningless things just for the sake of doing something.

Where the pressure from the commission to activate a CP is particularly intense yet the current chances for acceptance in that market particularly bleak, a U—not willing to lose what someday is likely to be a valuable franchise—may write off a year or two of operation and just go through the motions of programing throughout the day.

Says an operator who faces just such a dilemma: "We'll run *Industry on Parade* backwards every night, do a lot of public service stuff. We'd rather it be almost unknown that we were there. We have to be realistic and write it off for a year as a loss factor, but we can't afford to let the franchise go."

The leader—maybe the lifeline—for many new U's is sports. It's what the new stations hang their promotional hats on, what makes people tune in and get to know the station. It's the most common denominator.

WKBD-TV, the Kaiser station in Detroit, went on the air last January with a format that actually was *The Wide, Wide World of Sports* every night of the week. Sports, the station found, could be done for an efficient economic rate (the station went out and did its own sports remotes using three crews, three vehicles, with three men to a crew and vehicle.) Sports could also make waves in a market which may have been somewhat denied that fare with the three affiliates reserving much of their time for network programing and the independent V, because it's licensed to Canada and is subject to that country's rules, restricted in its freedom of remote coverage and program and sponsor choice. Detroit Red Wing hockey, as illustration, had not been shown regularly in the market for years since the network stations couldn't clear the necessary time and the Canadian outlet—CKLW-TV Windsor, Ont.—has to untangle red tape when it crosses the border with its remote trucks.

Thanks to the new UHF and its all-sports format, one major manufacturer

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DIVISION OF WNJU-TV



"U" AS IN UPWARD *continued*

claims it has sold 60,000 UHF converters in Detroit since the beginning of the year. As an even more indicative example, perhaps, of sports' ability to attract audience, six days after going on the air WKBD-TV cracked the rating book with a respectable 5, a reward for showing a hotly-contested college basketball game. As a comparison, one of the more important and successful non-network affiliated VHF stations in the country today reportedly couldn't muster a 5 rating for the first nine years of its existence and then only by carrying a sports event.

But Kaiser found in Detroit that while the major box office sports of the live or taped variety drew enthusiastic response, minor and canned sports attracted only malcontents, fanatics and flies. Unlike many good things, it wasn't that the U was giving viewers too much quality sports—on the contrary, audience showed no signs of being sated — but rather that there wasn't enough to be had. Especially in the summer top-notch sports pickings proved to be non-existent and the Kaiser station languished somewhat during these lean weeks.

As of Aug. 31, however, Kaiser launched a new program schedule in Detroit. Now the station offers conventional programming with an emphasis, not a concentration, on sports. Kaiser needed sports in Detroit to help push the UHF set count in the market over the half-million mark. It needed sports to get into the rating books. It reached these ends. But during the journey it discovered that an all-sports format — or perhaps an all of anything formula — can't work.

Comments Kaiser's John Serrao: "Now Detroit is a conventional swinging property. Now we know. We picked the

battlefield, we picked the day we'd fight. We had victories — more of them than losses. But the point is we were green and now we're seasoned. Sports will always be a portion of our programming and revenue. That's not unusual with an independent station. But it's just not the whole answer."

If sports can't answer all of UHF's product needs, is ethnic programming a better solution? Indications are that this might be a happy route to take for specific travellers if the conditions are right.

Spanish International Broadcasting Co. has been beaming as much as 14½ hours a day of Spanish-language broadcasting on KWEX-TV, a UHF station in San Antonio, for the last 10 years and since 1962 on its affiliate, KMEX-TV Los Angeles.

In Washington, D.C., UHF station WOOK-TV, hoping to cash in on a big ready-made audience, directs its programs to Negroes, who make up more than one-half of the capital's population.

WNJU-TV Linden-Newark, N.J., aiming to show "quality programming comparable in every way with what a V would put on," devotes 60% of its schedule to Spanish-language programs and another 7% to a mixture of Italian-language, Jewish and Negro-oriented programs (the other 33%, all in the daytime, are given over exclusively to state affairs).

WCIU-TV, Chicago's first commercial UHF outlet, began broadcasting in February 1964 stressing Spanish-language programming spiced with a smattering of Polish, German, Italian and Greek.

How has this Berlitz blitz worked out across the country? The Spanish International Broadcasting stations apparently have proved that ethnic programming can work. KMEX-TV claims that it started making a profit a year ago last August and has research to prove that

it's getting into between 70 to 75% of the nearly 1.5 million Spanish-speaking households in the market.

WCIU says that, despite some internal wrangling, it's doing "remarkably well" in Chicago, and WNJU is getting a strongly favorable playback from its Spanish viewers in New Jersey and New York.

These are the positive signs. But there are plenty of negative ones on ethnic programming's report card. Programming that tries to appeal to Negroes has mostly failed. WNJU, which started out scheduling 20% for Negroes, has cut back to less than 5%. KPIX-TV, a UHF outlet for Negroes in Los Angeles, couldn't make a go of it and was forced to shut down last year. WOOK-TV, the UHF station now most committed to Negro appeals, apparently has so little to crow about that it avoids all comments. A short time ago, WUHF-TV Milwaukee tried enticing the market's sizable German population with a German language feature film every week and found that few viewers were actively interested. German programs also have been dropped from WCIU's schedule.

It's obvious that ethnic programming can only begin to work in major urban areas. The stations that have moved in the direction have resigned themselves to being a somewhat smaller frog in a somewhat smaller pond. Some of them feel that UHF, when faced with entrenched network and independent station competition, can only succeed by going to specialized programs. The hope is that advertisers may be willing to pay a little more for reaching a specialized audience. In the current way of things — and probably ever after — specialization, when its ethnic at least, will not work in the lesser markets. It's likely it also will not work with any ethnic group

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Putman's view on UHF spurring a fourth network: "I think it will start fairly soon."

other than the Puerto Ricans and Mexicans in this country who still are not completely assimilated and cling to their native cultures. In order for ethnic programming to work at all it will have to wipe away the second-class image much of its programming has projected so far.

AT AN ADVANTAGE

The UHF station that begins life with a network affiliation, of course, doesn't have a real programming problem. It can cut costs all over the place. This is broadcasting's equivalent of being born with a silver spoon in your mouth. The station can push the magic network button and then play games the rest of the day. WCEE-TV, channel 23 in Freeport-Rockford, Ill., is in this enviable position. It went on the air last month as a full CBS-TV affiliate in what was up to then a two-station market. Says station general manager Earl W. Hickerson about this head start: "It helps our situation considerably."

This could be the understatement of the year in UHF. For the network umbilical cord isn't easy to tie and even when the knot is made it doesn't automatically provide the best nourishment.

KHFI-TV Austin began commercial broadcasting last February, invading the one-station television monopoly the Lyndon Johnson family has held so long in Austin, Tex. The new station is one of the fortunate few, a UHF operation that began programming with network product, more than 100 hours of it a week. But it didn't get an affiliation. The Johnson VHF station, KTBC-TV, kept a tight hold on all three of its network contracts.

There's no egg in KHFI-TV's beer. It began competitive life with network product and was even offered a network rate for it. That's not bad. But, as usually is the case where an independent station is carrying network shows on a per program basis, the affiliate in the market or the network can take back any program on 28 days' notice (that's been happening with increasing regularity across the country). KHFI's network rate is also nice to have — most often one isn't tendered until the station has been on the air a spell and been measured — but it's not designed to make network stockholders lose any dividends. NBC fixed a rate of \$100 an hour, while CBS offered the station to advertisers for \$50. KTBC-TV's hourly network rate: \$625 an hour.

A similar situation prevails in Dayton where Springfield Television's UHF WKEF-TV began commercial broadcasting last fall in competition with two established V's. The U has been clearing shows on a per program basis from all three networks with a standard 70%-30% split

(the station getting the low end) of advertiser expenditures. The breakdown of the rates by network on an hourly basis: NBC \$200, ABC \$75, CBS \$50. There's a tricky catch to even this modest bounty. The station has to pay for the network lines (they come from a Telco switching center some five miles away). The cost: about \$1,700 a month.

Even if a new UHF independent gets the privilege of picking up network programming it usually is of the low-rated variety. CBS's *Harry Reasoner* and the *News* and ABC's *Les Crane Show* are ones that are often available. And there's no guarantee that an advertiser will pay for being carried on a non-network station. One midwestern UHF outlet carries a network program but one of the show's participating sponsors — a major advertiser — refuses to pay for the time. The cost would be negligible: about \$100. The operator now is going to the trouble and cost of chopping out the advertiser's commercials rather than give a free ride.

The station is not getting much help in the matter from the network but then the networks have hardly been bending over backwards to encourage the development of the new U's. Due to the FCC's all-out commitment to UHF development, network-UHF relations are better than they once were, but it's only a matter of degree. Remarks one bitter UHF operator: "Today if a network isn't willing to at least talk to a UHF guy they get jilted by the commission. So the climate is different. It's now unpatriotic to be impolite to a UHF operator. They still cut him off economically, but they do it with more finesse. It's very disappointing to me. I would think they'd have more stake in UHF development than they've shown."

NETWORK RELUCTANCE

"In Marion, Ind.," the *Wall Street Journal* reported earlier this year, "set owners have to erect tall antennas to get a signal from distant network stations. Despite this, none of the networks will affiliate with WTAFF-TV, the local UHF station, which has been trying to hook up with one of them since 1962. 'We're getting our programs in there with another station,' one network executive told the newspaper. 'It isn't practical for us to affiliate because there'd be too much overlap.'"

The current situation in Marion is no better — maybe worse. WTAFF-TV still has no network affiliation and when Falstaff Brewing wanted to buy Marion coverage for the *CBS Baseball Game of the Week* the CBS-TV affiliates in neighboring Ft. Wayne and Indianapolis reportedly would not make the telecast available

to WTAFF-TV. The Marion U is not physically able at this time to pick up network feeds directly.

Instead the station now has affiliated with an independent V, WTTV Bloomington-Indianapolis, which was not getting into Marion with a Grade A signal. WTAFF-TV will act as a pure satellite to the V from 7 to 10 each evening and receive a flat rate for extending its coverage. Thus television's new breed, stuck for programming, struggles for existence.

The talk for years has been that UHF with its programming needs would spur the growth of a fourth network. As a measure of UHF's increasing maturity, that talk is finally being translated into action. Vincent C. Piano, a fast-talking, aggressive station rep (he has five U's in his stable) and a self-styled "practical visionary," is putting together his own projected fourth network. Piano, who's chairman of the board of the new network organization called Unisphere Broadcasting System, claims commitments from 32 affiliates including some V's. The preference, however, is for UHF, which Piano says "he will do anything in his power to help."

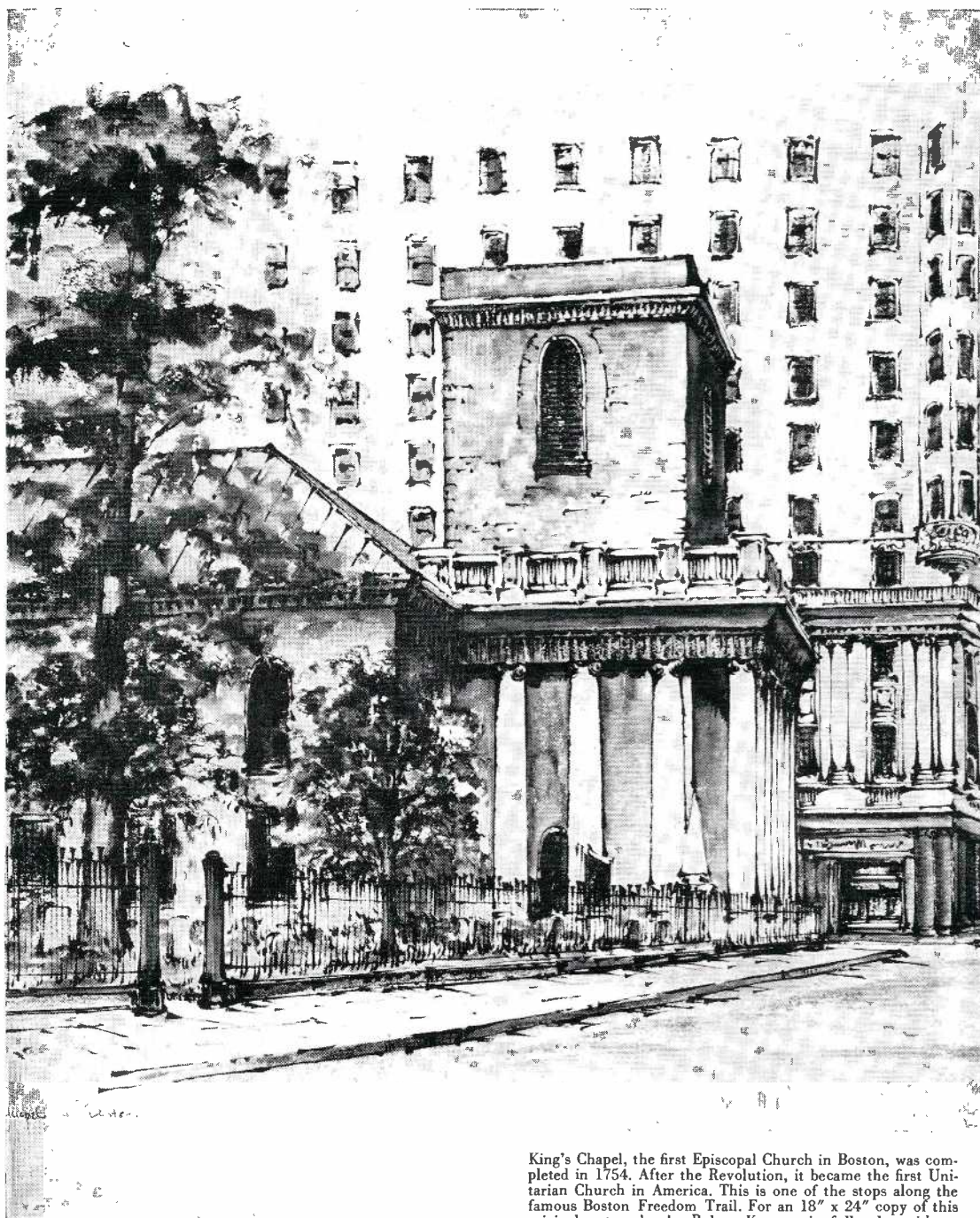
THE PROGRAM LINEUP

The network has formed its own production company but in addition hopes to get programming "from all sources." Piano, who thinks "full circle" programming is the best route a new UHF station can take, says Unisphere will "program every kind of show." Network feeds would be by phone lines, microwave, station-to-station pickup or a combination of all these possibilities. Piano was to announce his program lineup at a news conference scheduled for late September.

William Lowell Putnam, president and general manager of Springfield Television Broadcasting Co., operator of three U's and one UHF satellite and the assignee of two UHF CP's and an applicant for still another, has fought through all the UHF wars since 1952. The tall New Englander thinks a fourth network is coming but believes it may be an informal kind of operation:

Says Putnam: "I think it will start fairly soon. It already exists in ways. The Sports Network people have the nucleus of a network. I don't think it will be any viable threat to the existing networks for two or three years. It will be an *ad hoc* network, not linked by microwave or satellite for awhile. It may be a video tape, bicycling network picking up bits and pieces from all kinds of places, something like TAC [Television Affiliates Corp.], with some program sharing.

"You can see the fumbings towards



King's Chapel, the first Episcopal Church in Boston, was completed in 1754. After the Revolution, it became the first Unitarian Church in America. This is one of the stops along the famous Boston Freedom Trail. For an 18" x 24" copy of this original watercolor by Robert Keenan, in full color without advertising, suitable for framing, write to WHDH.

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Comments a broadcasting pro: "Talk of a fourth network is unadulterated baloney"

this end," the youthful-looking broadcast veteran points out. "I think it will be more mutual in its operation in that the affiliates will control the networks. It will be controlled from the bottom up rather than from the top down, at least in its initial stages."

Putnam speaks with conviction, but another broadcasting pro, one who's also deeply involved in UHF operation, speaking off the record, has a contrary opinion:

"Talk of a fourth network is unadulterated baloney," he says with annoyed emphasis. "It isn't even conceivable. My question is — it really is — will there even be three networks? I think there will be spot networks, carrying sports at first. But I don't see any fourth network because it's entirely unnecessary."

Lending particular credence to this man's opinion are the recent activities of Xerox Corp. Last spring, the copying equipment firm built a station lineup for a David Wolper-produced hour-long film special which matched the best the established networks could offer for major market clearances. Estimates are that 9.9 million families saw the program on a lineup of 107 stations. It's conceivable that such a network could be thrown together time and again with U's as its bulwark.

There's no question that the cultivation of worthwhile, substantial new programming sources is crucial to UHF's — and television's — future. Yet whatever lies in store for UHF is confounded by the most aggressive kid on television's block, a 15-year-old upstart called community antenna television.

Bill Putnam, a bare-knuckled fighter when it comes to the question of CATV vs. UHF, makes no equivocation about how he feels.

"I used to like to think that we could draw lines and have a nice sharp outline of what situations were and what prospects were, but I just don't see any now," he says. "I'm sure there will be a television business and I expect to be in it, but the television picture is anything but clear. It's clouded by CATV."

"Supposing you eliminate all cable systems," he proposes rhetorically. "You rip them out by the roots. They're all gone. Nobody is worrying about it. UHF has really got it made. All these smaller markets that are presently being gobbled up — preempted is the term — by cables would be terrific prospects for free and locally-oriented television. But that's gone. We're not going to have that. Now we have to compromise as to whether we're going to have free and locally-oriented television that's economically viable or how much of that is going to have to be shared by bringing in one or

more stations from New York or Los Angeles or you name it, by microwave or otherwise."

Not all UHF operators share Putnam's concern over the possible threat CATV poses to small market and new stations. One major UHF operator thinks the whole controversy has been overplayed.

"CATV is the most overworked ball of wax in the history of the business," he exclaims. "I'm supposed to be against it so keep my name out of this," he asks and then adds, "but I think it's a complete phony. In 15 years it's up to about 1.7 million set circulation. What the hell is that? What's new about it? CATV is nothing more than getting some other signal from another city into your city because you couldn't get it otherwise. Los Angeles stations have had 35% to 40% penetration of San Diego since television began. But what's their share of the market? You'll always find that it's the local station people are going to watch."

IS CATV A THREAT?

"Let's say," the UHF operator suggests, "that CATV gets into Pittsburgh and that 50% of the households are able to watch it. What are they going to watch? ABC? CBS? NBC? They can get them locally. Are they going to watch the indies out of New York? They'll watch them less because the movies they mostly show will be older and junkier than what local stations offer. Maybe they'll watch sports," he concedes. "But the local stations will be able to promote it better to the local trade. People will know its channel number and tune to it more. I don't see CATV as a threat if the proper service is being performed locally."

In a small market, a station will have a tougher time with CATV competition, the UHF broadcaster acknowledges. "Any kind of competition in the audio-visual area can hurt the smaller guy," he points out. As for his own major market stations, "CATV is fine because initially it certainly pushes our signal out further. More people see it. We're carried in three states."

But Bill Putnam gets angry when the suggestion is made that maybe CATV extends UHF's signal. "Oh, poppycock," he explodes. "This is the most fundamental hog wash. These CATV people are the biggest collection of liars in the history of the broadcasting business. Sure they extend your service, but they are extending it to people you are already reaching. They extend your service signal down into this town, but my signal was over that town to start with."

"This was a town," he explains, "in my service area not reached by any sta-

tion. No useable signal was coming in there but mine. So they put me on the cable. Naturally they extend my service because it takes time for everyone to get a converter or buy an all-channel set. They put me on the cable and say we do you a big favor.

"It's true, very true," he nods, "if you don't look at what else they're doing. They're also putting on the cable one or more stations that also carry NBC programs. Right away they fractionalize the market that I expected. Secondly they're bringing in a CBS guy and an ABC guy and everyone else they can find from 100 or more miles away."

"Oh, they do me a big favor," Putnam says in a mocking tone. "They extend my service by giving me quick conversions which I then must split eight or ten ways. Favors like this I don't need too many of before I go broke."

Hard-working, hard-featured Robert F. Adams, executive vice president, D. H. Overmyer Communications Co., seems to agree with some of Putnam's contentions. Adams, who bosses an operation that may someday include seven UHF stations (Overmyer holds five CP's and is an applicant for two others) does not take CATV lightly.

"I don't see CATV being an aid to me," he says. "CATV is interested only in the density of living market and it causes a fragmentation of that area. I'm concerned about the economics of it. I don't want a wide choice of outside signals to be brought in. It's going to splinter the audience to such a degree that it might well be economically unsound for me to operate."

Adams is entrusting his confidence in broadcasting's future with the FCC. He feels that the commission will "protect the station licensee, the guy who serves the total audience and serves the community."

What's the FCC doing with the trust of UHF operators such as Adams? Commissioner Robert E. Lee, the Susan B. Anthony of UHF rights, says: "There must be some control on CATV. The broadcaster and CATV will have to get together. We must insure that our policies as stated in the Sixth Order & Report are maintained. We must see to it that there's service to everyone. UHF's future depends on what we do right here at the commission."

Comments Commissioner Kenneth A. Cox: "CATV complicates UHF's whole future. It could make the economics of UHF pretty desperate. There's a potential danger in CATV particularly in the small market. One thing seems clear. CATV should make some payment for its programing."

Adds FCC Chairman E. William

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THE NEWS STATIONS

How deep is UHF set penetration now? TvM estimates about 30% nationwide as of Sept. 1

Henry: "It's not going to be the FCC's fault if UHF doesn't survive. We've done everything to pressure the climate for it. We're not about to abandon it. It's up to us to set up rules for fair competition. Maybe the copyright situation will shift the balance of power away from CATV over to the broadcasters. It won't solve everything, but it certainly could help." (The question of whether copyright fees should be paid by CATV's for use of programming not its own is now in the courts and in the form of proposed legislation in Congress.)

Whatever the outcome, UHF is going to have to live with CATV. It's a fact. It exists. But UHF's future would be a lot easier to read if there were no CATV.

The only reason UHF has any future at all is thanks to the late President Kennedy, the late James M. Landis, former FCC Chairman Newton N. Minow and the FCC body of the last five years. Landis, appointed by the then President-elect Kennedy to make a survey of regulatory agencies, reported back in December 1960 that "The UHF debacle has been plainly apparent for some five to six years. Nothing of any substantial consequence has yet been accomplished by the commission to relieve the situation. . . ."

President Kennedy went about to set the matter right. His key move was appointing Newton Minow FCC chairman. Minow (as well as a number of VHF broadcasters who felt that the alternative would be VHF drop-ins that would reduce their signal coverages) fought hard to get Congress to pass an all-channel law. He believed that if manufacturers were forced to build and the public forced to buy all-channel sets, UHF would inevitably prosper. Recent events tend to justify his convictions.

In 1962, Congress passed HR 8031, a bill authorizing the FCC to require that all sets shipped in interstate commerce or imported into this country be equipped to receive both UHF and VHF signals. Each commission since that time has been completely sincere in its efforts to make UHF work and wipe away the monumental blunder made by its post-World War II counterpart when it decided to begin commercial TV operations in VHF's inadequate band.

Without the all-channel bill it's doubtful that UHF would be experiencing enough expansion to rate this report. There are some new U operators who claim they would have taken the plunge even without the bill, although conceding that the going would be many times more difficult. But the objective observer, aware, as are all broadcasters, of UHF's horrible past record, must be skeptical. Perhaps Kaiser's John Serrao sums up

the feeling best when he says: "We wouldn't have gone into UHF without the all-channel bill. We recalled the failure of CBS with its U in Milwaukee and the failure of NBC's U in Buffalo. All they had to do was convince people to buy a converter and they'd get network programming. If they couldn't do that with CBS and NBC programming, we'd be foolish to think we could do much better."

Yet with due credit to the all-channel bill, there's a largely unsung hero leading the UHF advance. ". . . for each color set sold is a UHF receiver," an agency report on UHF summarizes. "The TV industry sees a color boom in the making. By next January nearly 10% of U.S. homes will have color receivers. The estimate for the end of 1970 is over 50%. If color television 'takes off,' it may carry UHF with it."

But color TV just added spark to UHF's go-power. The real acceleration is tiny TV, the little portable TV set with the 12-inch, or smaller, screen. Observes John Serrao: "Sony did more for us and the cause of UHF than any single factor I can think of. The company had a terrific effect on the inside family TV set."

If UHF is to reach effective circulation parity with VHF within three years or less (as TvM estimates), tiny TV will be the instrumental reason. They're selling like nuts in a squirrel cage. The Electronics Industries Association estimates that all portables will account for about 85% of the more than 10 million TV sets that are sold this year. There'll be as many as 1 million TV set imports, almost all of the small screen variety. Only last month General Electric Co. declared tiny-TV war on the Japanese, announcing that it will begin production early next year of a million small-screen portable TV sets to match imports from that country. UHF greets this news like a diaper manufacturer told there's going to be a population explosion: the more the merrier.

All-channel set penetration will bite roughly 12% deeper each year, EIA thinks. Since April 30, 1964, when the all-channel spigot was turned on, about 9.5 million sets have been sold. That's almost as many as were sold in all the time until the all-channel bill went into effect.

How deep is UHF set penetration now? Nobody knows for sure. TvM estimates that as of Sept. 1 it was about 30% nationwide (there'll be a considerable increase when Christmas shopping begins). The market, though, is not easy to measure. UHF converter sales figures are not disseminated out of any one

office and the number of rooftop converters in use, while still a cipher, may turn out to be significant. In Washington, D.C., alone as many as 150 recently built high-rise apartment buildings have rooftop converters capable of bringing UHF signals to tenants.

Any doubts about the extent of UHF penetration may be officially resolved by December. That's when the Advertising Research Foundation, as part of its annual "National Survey of Television Sets in U.S. Households," should report how many sets are equipped for UHF. The Bureau of the Census of the U.S. Department of Commerce asked UHF questions (as well as ones on color TV) when it made an August 1965 "Current Population Survey." Respondents were asked if their household has an all-channel set or a set with a converter. In addition there are to be percentage figures showing households having non-UHF sets (VHF-only sets, without converters) but connected to community antenna or master antenna installations which make UHF broadcasts available on VHF channels.

A study already published, conducted by R. H. Bruskin Associates, showed that as of early 1965 more than 20% of all U.S. homes had two or more sets in working order and said the percentage is rising rapidly. UHF penetration, obviously, rises with this trend.

A trade survey published last month predicted that in the next five years nearly half of America's TV-equipped homes will convert to color. When these households get color, they'll be getting UHF along with it.

And with the advent of UHF's second lease on life, its much-abused technical capabilities have been much improved. In the early days manufacturers put only minimal research into UHF. They just didn't care about the medium. UHF stations had technical difficulties or they had some other kind of problem and they weren't worth worrying about. There was no economic incentive. The yearly National Association of Broadcasters conventions were the tipoff. From 1955 through 1963 there were practically no UHF transmitting equipment shown among the massive displays. In the 1964 and 1965 conventions some UHF equipment began showing up. Today the industry line of UHF transmitting equipment is being expanded and improved. The 50 kw transmitter has been introduced and antenna lines been broadened to reflect power gains ranging from 6 to 50. Now increased power input ratings enable UHF broadcasters to radiate up to 5 megawatts.

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UHF's inferiority complex, like acne, should go away after a few years of growing up

last spring proved that UHF no longer is going to be left to sulk in the scullery. It was the keynote of activity and announcements were spouting about it like civic promises at election time. Blonder-Tongue said it was putting out the first all-channel home TV distribution system and Gavin Instruments announced production of a UHF-VHF antenna coupler which permits use of a single lead-in line from both antennas.

NEED FOR SIMPLIFIED DIALS

But the best news came from Standard Kollsman. UHF in the home has to be tuned in with a separate dial. That's a detriment, say the medium's doubters, because the viewer is inherently lazy. Standard Kollsman claims to have a remedy: A pushbutton UHF-VHF tuning system permitting the viewer to preset five buttons to UHF stations.

Indications are that a wave of simplified UHF tuning devices are already on the market or will be hitting it soon. Many set makers are expected to introduce new models with 70-channel detent tuning. Among them: Motorola Inc. and Oak Mfg. Co.

The point of all this is that technically UHF is getting better all the time. Experts say, for instance, that the signal-to-noise ratio of all-channel receivers shows marked improvement over the first sets produced. UHF's inferiority complex, like an acne condition, should go away after a few more years of growing up.

By that time, too, it could be that the medium will be sporting all sorts of technical accomplishments. A few weeks ago, a Radio Corp. of America executive predicted that the industry might someday develop pocket-size color TV sets, portable receivers working off solar batteries, and TV sets only one or two inches thick that could hang on living room walls like mirrors. When that time comes, the youth market may still be listening to "Downtown" but they may not be listening on radio. They'll be able to listen and watch on a one-inch portable TV set at the beach. Can the price be low enough and the picture resolution high enough? Technically there wouldn't be a great problem but as is always the case it's the marketplace that controls the decisions and accomplishments of industry. If the long-term prospects of UHF are hugely exciting and decidedly bullish, the medium must still run hard to get there. To begin with, UHF is badly in need of good operators.

"UHF must have savvy, sophisticated people who will go into a market and build their tower in the right place, as high as the VHF competitor," notes a long-time observer of the scene. "They

have to put in a transmitter that works and pushes a signal out. They should have the resources to buy product that people will watch and they must know how and be able to promote it.

"These people," he believes, "will probably work for group organizations. There are very few individuals who can afford to do all these things properly. They'll be big market people for the most part. Darn few small market operators are smart or experienced enough to know the necessary answers. The successful operators are going to write the book for UHF, lay out the formula. You can bet it's going to be well-read and well-copied."

Right now there is no formula for successful UHF broadcasting, unless it is to get a network affiliation or become part of an all-UHF market. There seem to be two schools of thought: go in with a substantial capital investment but modest operating budget or stint on facilities and lavish on product. There are those, of course, that combine both techniques at either extreme.

Sterling (Red) Quinlan, vice president of Field Communications Corp. and general manager of WFLD Chicago (see page 62), is spending nearly \$1.9 million to construct his UHF station and expects to have first year operating cost of \$850,000. This capital outlay marks WFLD as a first-class citizen among the new U's (and among established V's as well) and practically a Diamond Jim Brady when it comes to week-to-week operating budget. The 90 people that WFLD says it will employ are more than three times the number most new U's (in some instances four and five times greater) count on their staffs.

GOING FIRST CLASS

Kaiser Broadcasting also believes in going first class all down the line. It spent about \$2 million for plant equipment and land in Detroit and some \$2.5 million to put Philadelphia's WKBS-TV on the air. A complete line of new equipment was purchased for both stations, with the physical plant at WKBS Detroit costing \$325,000 alone.

Philadelphia cost Kaiser a little less on the facility side—less than \$100,000 was spent for improvements—because the station is housed in a revamped building rather than in a new one as in Detroit. But more money was laid out for equipment with the total investment amounting to \$1.5 million. The Philadelphia station will have full color TV capabilities when its live color cameras are delivered by RCA in November.

Comments company vice president John Serrao: "We think that it's critical to have technically competitive facilities.

That means you have the right transmitter site, the good coverage and a good plant. If you haven't got that and your UHF is less able to do a good job technically than the V's, you're going to have a helluva fight on your hands."

Kaiser also has made a much heavier commitment to film product in Philadelphia, compared to Detroit with its smorgasbord of sports. WKBS-TV has a library of 10 feature film packages, 10% of which are first-run and 20% in color. Says Serrao: "If you're going to be an effective operator at a working, viable station that's competitive, the costs will run from a low of \$75,000 net a month to an average swinging high of \$125,000 to \$150,000. To be at all competitive you can't do it for less than \$75,000 a month. That will mean you have in the neighborhood of 30 to 35 employees." Kaiser's overhead is estimated to run about \$100,000 a month.

THE SEVEN-STATION VENTURE

Bob Adams of Overmyer Communications, who once was Red Quinlan's assistant at WKBS Chicago, also stresses the need for a first-class picture. "We'll have no shortcomings on equipment," he says. He aims to make the projected seven Overmyer stations "comparable to any network stations in the country." The key reason Overmyer is hoping to put seven stations on the air practically in one swoop is so "we can order our equipment in volume and get healthy discounts."

Adams estimates that the construction costs for each of the stations will range between \$1 million and \$1.5 million. He hopes, however, to maintain a low overhead, with a staff of 20 to 25 people at each station. "They'll have to be flexible," he explains, "able to do many different jobs."

On the other hand, says one industry observer, are "the clowns, the completely unsophisticated people, who still are getting into UHF broadcasting. Typically they put up a 200 ft. stick in the wrong end of town or with the wrong orientation, put on some free film and expect to make money."

It can't be done that way. Maybe that's why less optimism is called for when chances for full UHF development of less than major markets is being assessed. A \$2 million plant in Detroit would cost the same in Bakersfield. Many individual new station costs are fixed. Even monthly overheads don't vary dramatically. Non-union help gets paid less in a smaller town and the size of the market has a bearing on the prices that are charged for product, but there's little variance in the union scale for technical help and the cost of doing a

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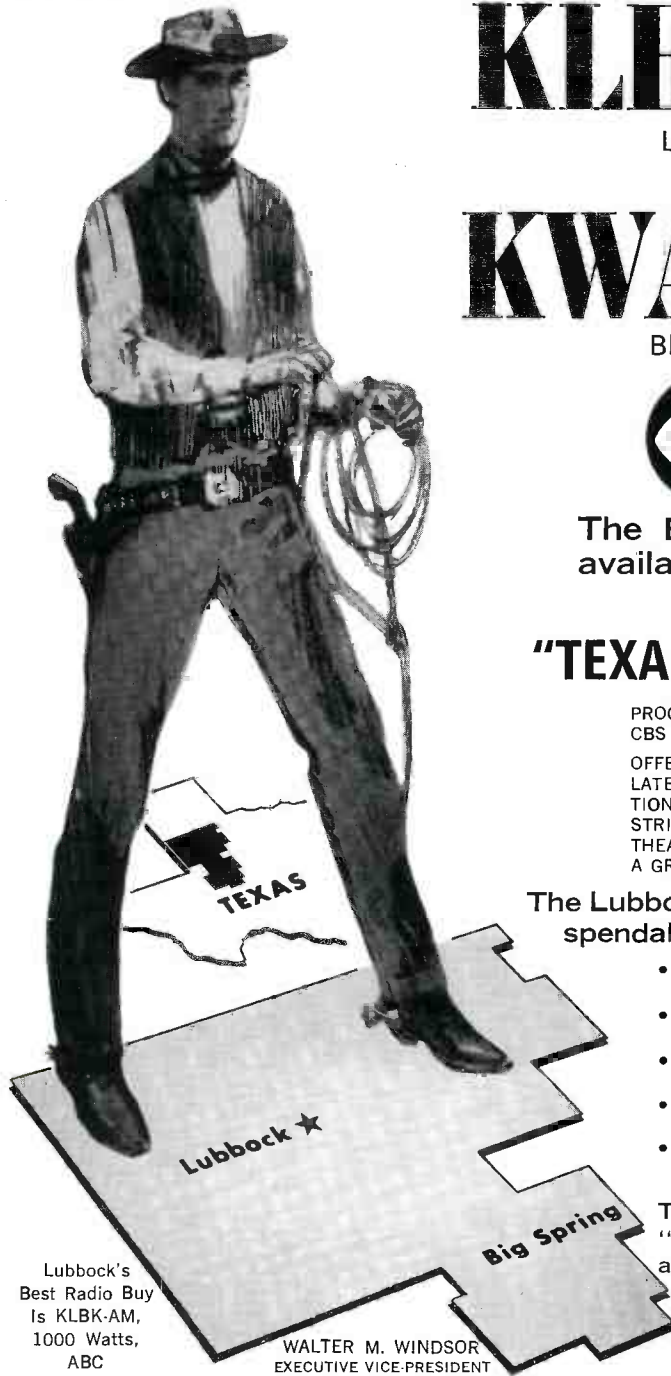
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New UHF operators consider most advertising agencies smug, disinterested, misinformed

news show or covering sports runs about the same.

The great equalizer — always — is getting a network affiliation. The estimates are that with product pouring in over the lines, a UHF station with a network affiliation — big market or small — could get by with an overhead of about \$40,000 a month.

But nobody really gets by in television these days unless they crack the rating books with some regularity. It's the cry heard in every quarter. Asked how long before they will be operating in the black — and most are prepared to suffer at least two years of losses—the new U operator inevitably will say, as one did last month: "How long it takes to get a decent showing in the book will determine how long it will be before we make back what we dumped into this thing."

Echoes a somewhat fatalistic operator: "Our future is in the hands of the gods and our ratings."

Reports a third operator: "You go into the agency and the guy says 'Yes, you got Thaxton. Yes, you got sports. But I can't buy you because you're not in the book. I've got to see what you're going to do in the book.'"

Explains a time salesman for a big market UHF station: "You've got to have something. If a station in a major market can show even an average nighttime audience of 20,000 to 25,000 homes a quarter hour, it's in good shape. You've got to make the agency understand that you're not going to dry up and blow away."

Generally speaking the new UHF operators consider most advertising agencies smug, disinterested, misinformed, lazy and blind. Agencies have ready explanations for the criticism their buying decisions or lack of them bring.

"We don't differentiate among media," says a veteran timebuyer. "We evaluate the market, look at our marketing and media objectives. A lot depends on our product, on the campaign we're running. We're looking for many things. We're trying to do the best we can for the client. Maybe the UHF station will help us fulfill our objectives even if it doesn't have a rating. It depends on what we're trying to do."

Adds the director of a television department at a Philadelphia agency: "We're aware of UHF. We know there are three stations in the market. What we're trying to discover is what we can get out of a U that we can't get out of a V. We're really sitting back and waiting to see. They haven't been on the air very long. We're hoping they'll take off and be a success, but we'll have to see."

Informed of these comments, one UHF executive said: "It has gotten so that today we can separate the men from the boys at the agency level. We know the agencies that are thinking about UHF and are definitely interested because they have a responsibility to clients. There are others that are absolutely closed-minded about the whole thing. You can't even get them to think about what it means, even at the set penetration level."

Here's his thumbnail analysis of some of the agencies on his beat and their degree of awareness of UHF:

- Benton & Bowles: "Shows a real interest and understanding."
- Ted Bates: "Some recognition but not a whole lot."
- Ogilvy, Benson & Mather: "Ahead of most of them . . . done a lot of research on their own."
- Young & Rubicam: "In certain areas of the agency they understand this thing."
- Batten, Barton, Durstine & Osborn: "Knowledge and understanding is developing."
- Carson/Roberts: "Very sharp."

The rating services, which want to keep both stations and agencies happy,

say they understand the UHF problem and want to help but that in most cases stations are not "getting a sufficient audience with enough consistency to be at a reportable level." Still, this season the American Research Bureau expects to estimate the number of metro homes equipped to receive UHF and report penetration percentages in selected market reports. And for the first time ARB is distributing diaries equal to the number of TV sets in the household. This recognition of multi-set viewing should help UHF's cause significantly.

UHF FUTURE IN HANDS OF FCC

The people most powerfully able to promote the medium's cause are the members of the FCC. For the most part, the current commission at least, and Commissioner Lee in particular, get good reviews from UHF operators. But some have not forgotten that the FCC is the reason for their most fundamental problems.

"The approach by the FCC now to UHF is a far more honest one that it ever was in the past," remarks one leading UHF operator. "They are now putting the facts in a more enlightened perspective. Yet the final responsibility for the sputtering development of UHF must rest with the commission. They had the authority to change the table of allocations any damn time they wanted to. They missed opportunity after opportunity. In every one of their pronouncements they said they were going to take a long range solution to the so-called UHF problem. We were always awaiting the outcome of somebody else's study. And eight years went by and nothing happened. They had an opportunity to move one guy out and let a whole forest grow up, but they didn't do it. They were not only intellectually dishonest—and I'm talking about the commission from 1954 to 1960—some of them were found to be plain, ordinary dishonest."

Late last spring, the commission finally did offer changes in the table of allocations (although not addressing itself to the complaint voiced above which really was calling for deintermixture on a somewhat larger scale than the FCC ordered). The objective of the move was to inject new flexibility into the country's UHF allocations policy. The new table, which replaces one containing some 1,600 UHF assignments, gives a hearty helping hand to educational television broadcasters who have always been invited to but never have swarmed over the UHF band. The commission proposed a total of 1,738 assignments to UHF, with the assignments divided between 572 commercial and 508 educa-

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tional (the old table offered ETV only 230 allocations). The FCC also suggested that a new class of television station be encouraged for communities of 25,000 population or less. Under this plan channels 70 through 83 would be withheld from the allocation table for assignment as low-power (10 kw, 300 ft. antenna), community-type TV stations. The commission hopes, by these means, to encourage broadcasters to build TV stations for commercial or ETV use to cover the more sparsely populated areas of the country.

When it comes to UHF, the FCC is walking on eggs, trying sincerely and urgently on the one hand to facilitate fuller use of the 70 UHF TV channels but at the same time wanting to avoid at all costs wide-spread repetition of the financial failures of the early years. "The failure of a UHF station," reported *Broadcasting* magazine earlier this year, "is no longer merely a personal tragedy to the owner involved. It is a blow to FCC plans for developing the UHF medium that must, if possible, be avoided."

In keeping with these sentiments, the commission has been getting increasingly tougher on UHF permittees and licensees who fiddle with their station authorizations, waiting for set penetration to increase. Last year the regulatory body flexed its muscles and dismissed four license applications and construction permits, while warning 29 other idlers that their turn was coming next. This year, in another tough action, the commission held that when applying for new UHF stations in markets which already have three VHF network affiliates, operators must show financial resources adequate to stay on the air for three years, despite operating losses. Previously, applicants had to show financial qualifications for only a year.

The move emphasizes the FCC's fear that the all-channel bill is not going to be any kind of panacea and that UHF's failures of the 50's may turn into the debacle of the 60's. The commission knows that UHF is three and two in the last of the ninth; one more strike and it's out.

Waiting to pinch-hit for the U's, actually demanding to be put into the lineup, are a growing band of nonbroadcasting services led by the mobile two-way radio people (police, fire, civil defense, etc.) They operate more than 1.8 million transmitters between 25 and 890 megacycles and are demanding *liebestraum*. They're massed on the border of the UHF spectrum and there's an implication, says *Fortune* magazine, "that unless television soon puts to use the big block of frequencies assigned to it—nearly 80% of which have gone unused for over 10 years—it will not be able to stave off much longer the urgent demands of other growing services."

The new breed of UHF operator dis-

misses all suggestion of failure or pre-emption. Indeed, some make the counter-proposal that the all-channel law may help make all of television UHF. This is possible, they say, because the military long has cast envious eyes on the VHF band but, fearing the public outcry over the inconvenience and cost of having to buy a new set or converter, has not claimed it. When everybody in the country becomes equipped to receive UHF, these optimists contend, the military's fears would no longer be valid and the VHF band could be preempted. It would not be wise, objective research indicates, for UHF advocates to hold their breath waiting for this mass shift of frequency to take place.

UHF really doesn't need any more special treatment to come out ahead. The all-channel law in the course of time will solve many of its problems either directly or indirectly. The stations that went into it first have found the going costly but now even they can see the light at the end of the tunnel of darkness.

WHERE ELSE TO GROW?

Many of the big VHF group operators will be joining them in the UHF band. Little by little they'll be pushed into it whether they like it or not. There's no other place to grow in the television business. Are the big operators going to walk away when they see the possibility of buying into markets with a million households? Who wants to pay \$12 million for Stockton if they can buy Cleveland?

There's a story that's making the rounds about the company that was thinking of applying for the last UHF application in a top 10 market. The action had to be approved by the board of directors. One of the directors was doubtful about the wisdom of the move.

"We'll be the eighth channel in that market," he complained. "Who wants to be number eight in the field?"

The company's director of broadcasting didn't hesitate with his reply.

"There are 53 radio stations that can be heard in the market," he said. "How would you like to be the eighth radio signal? This is television. There aren't going to be more than eight television signals in that market. You can't go across the frequency and hang up a station. It doesn't work that way. This market is going to grow. The number of sets in use is going to double. But there aren't going to be any more TV channels. With that lousy UHF station, number eight in the market, we're going to get so fat on profits that the FCC is going to have us on the carpet 10 years from now asking us how come we're not embarrassed at making it so big."

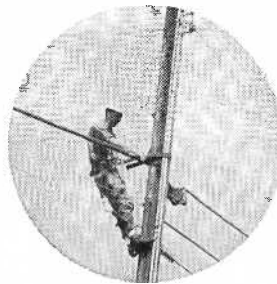
P.S.: The company applied for the station and is now planning to put it on the air. END

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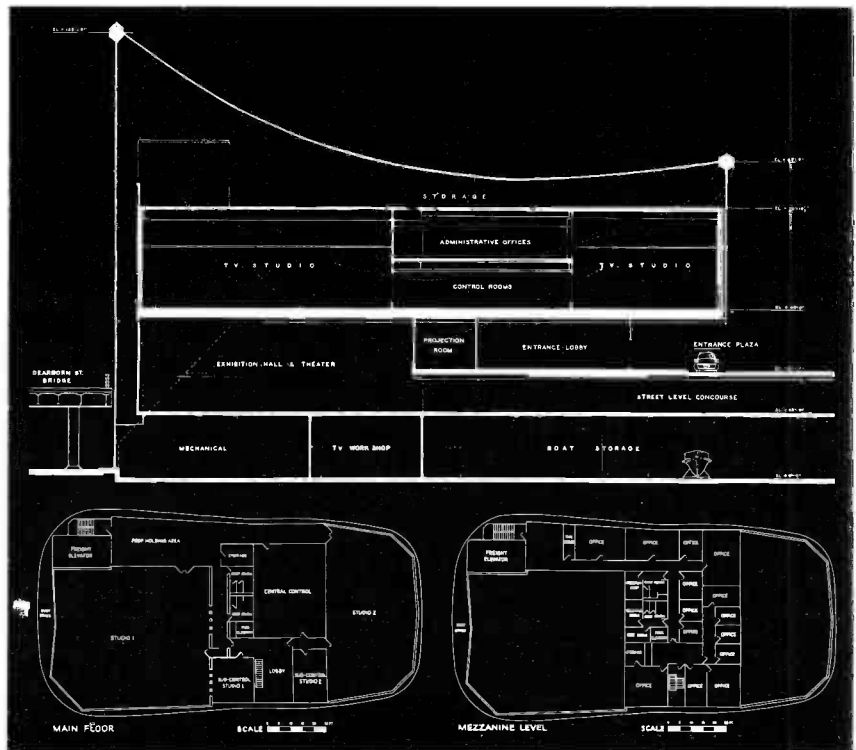
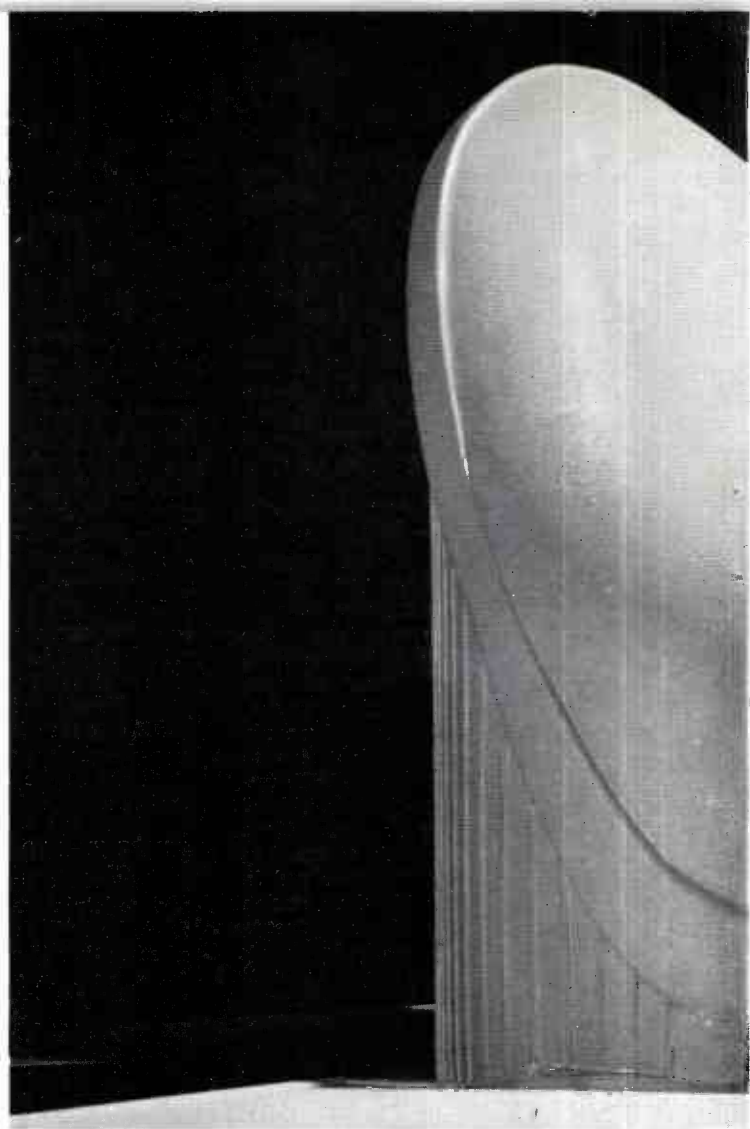
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GOING U IN THE GRAND MANNER

BY LAWRENCE CHRISTOPHER

Much of WFLD Chicago's UHF adventure will originate in this futuristic studio building nestling between the twin towers of Marina City. Administrative offices will be housed in an adjacent office building (rectangular building in model below). The station's antenna will be atop the west tower of the apartment complex, its transmitter facilities housed in a 19th floor area.





THIS is—or soon will be—channel 32 WFLD Chicago.

Now under construction and just three months from its air debut, WFLD is conceived as the most modern and efficient electronic communication machine possible at today's state of the art. It also is what Field Enterprises Inc. and broadcast veteran Sterling C. (Red) Quinlan hope will be a profitable answer to the reputed cry of both viewer and advertiser for a "choice." The concept: to give the "creative man" his fullest freedom by breaking with programming and operating traditions that tend to vitiate such ingenuity. The ultimate goal: to be the kingpin of a "fourth network." An early objective: journalistic cross-pollination with the Field newspapers, the *Chicago Sun-Times* and the *Daily News*.

Touted as "the station of tomorrow," WFLD will be highly automated, 98% solid state, staffed with about 90 people (plus talent) and flexible. In the first week of the new year WFLD will pierce the UHF spectrum with 1,000 kilowatts of effective radiated power from an antenna 929 feet above the ground. The site is adjacent to the channel 7 stick of WKBW Chicago atop the west tower of twin-studded Marina City, the new

architectural attraction on the north bank of the Chicago River, two short blocks from Michigan Avenue and the Wrigley Building. WFLD will use two British-made Marconi transmitters operating in parallel at the 19th floor of the west tower. Of the latest design with low power stages transistorized, and capable of unattended remote operation, the units are claimed to be the first of their kind in the U.S.

At the base of the two 60-story cylinders of Marina City, nestled in the notch next to the rectangular high-rise office building in the complex, a futuristic whale-like structure is in gestation and will house the WFLD studios about a year from now. WFLD's offices in the rectangular high-rise will connect with the "whale" by elevator and tunnel. Temporary studios will be in Chicago's Kemper Building.

WFLD's coverage pattern is designed to match the Grade A and almost equal the Grade B contours of Chicago's long-established VHF giants, three of them owned and operated by the major networks and the fourth one of the nation's outstanding independents. WFLD will be the city's second commercial UHF. (Chicago also has a general appeal educa-

tional VHF plus a companion UHF that concentrates on in-school material.)

When WFLD commences, however, it will begin realistically by living in a "30% world," recognizing that only 720,000 out of the area's 2.4 million TV homes will be able to tune UHF. Quinlan estimates WFLD's 100% world will be a fact at the latest by 1972, possibly by 1969, most likely in 1970. That's the timetable that governs such plans as rates, talent wage scales and the cost of picking up the option of the interests that presently share one-half ownership of WFLD with Field, an arrangement that evolved through merger of six competing applicants for channel 32 late last year. As the operating 50% owner, Field can and probably will buy out the other half-owners at the low figure, \$2.5 million, in three years. The price escalates after that.

WFLD will kick off with an open hour rate of \$800 compared to the going VHF rate in Chicago that ranges from about \$3,000 to over \$5,000. Its open prime spots will be pegged at \$200, discounting to \$150. There will be usually four, no more than five spots allowed in WFLD's half-hour, one less than usual practice. Metro TV Sales is the representative.

WFLD's "charter accounts," for a flat

GOING "U" *continued*

\$35,000 each, will get a "year's supply of minute announcements" plus a full page display in a special rotogravure magazine to be distributed to 1.75 million Chicago families next April. The package is but one phase of a multi-pronged promotional campaign that is typically Quinlan and which will seek to lure the attention of viewers, advertisers and agencies with contests and a bag full of big prizes like color TV sets and Ford Mustangs.

For Quinlan, vice president of Field Communications Corp. and general manager of WFLD, the new UHF venture will mark another plateau in his colorful career of succeeding by nonconforming. Formerly a vice president of American Broadcasting Co. and general manager of its WBKB there, he quit rather than suffer what were said to be too tight traces on his creative exuberance.

Quinlan had pioneered in Chicago-style television at WBKB and its experimental predecessor, joining the TV outlet in 1937 after several years of writing and acting at WIND Gary, Ind. (now Chicago), NBC in Cleveland and the film industry in Hollywood. He became a VP of WBKB in 1947 and of ABC in 1953. Between the times when his program innovations were arousing at least considerable comment or controversy, if not sufficient net earnings in the eyes of ABC, Quinlan was busy as a writer. He has produced two novels, *Jugger* and *The Merger*, and a play, "The Day the Sun Caught Cold."

This restless Irishman, blessed with all the enthusiasm and optimism of a super-salesman, is going after the end of the rainbow with WFLD. It represents both a broadcaster's dream and his ultimate challenge — a fresh start with the "ideal" station, built from the ground up, and against a tough and rough big-city VHF competition.

This rainbow, however, has a pot of gold at *both* ends. The vast and diversified Field publishing empire supplies WFLD with resources that are millionaire-rich in potential program materials and ideas as well as dollars, both of which are needed in abundance to feed a voracious UHF to the walk-by-itself point. Field Enterprises Inc., the parent firm, does, however, expect WFLD to be put on a profit basis as quickly as possible; the renowned Field philanthropies are a thing quite apart from its commercial investments. Thus Quinlan is dispensing the \$3 million he has for openers as though it were the very last.

Initially, in the merger and joint venture arrangement to establish WFLD, Field put up \$250,000 for its one-half share of the construction and another \$250,000 was raised among the five parties comprising the other half interest. Field, now an operating entity, is footing the bill for the rest. In the FCC application

the total construction cost was estimated at nearly \$1.9 million with the first year operating cost estimated at \$850,000. First year revenue was estimated at \$750,000.

WFLD's "other half" ownership is split among H & E Television Inc. (Harry and Elmer Balaban), Irwill Inc. (William, Irwin and Rosalind Dubinsky), Schefco Inc. (Herbert Scheftel), Willand Corp. (Cecile E. Burger) and Froelich & Friedland Inc. (Harland Froelich and Milton D. Friedland). Their respective interests also are fragmented in or mixed among other established midwestern UHF outlets.

The Field newspapers, Quinlan hopes, will give WFLD the opportunity to work out a marriage of the printed press and the electronic medium. WFLD cameras will follow reporters of the *Sun-Times*



WFLD'S RED QUINLAN

and *News* as they investigate stories and write their copy, providing on TV the "story" of the story which viewers would read about in the papers that same day. The idea has variations as fertile as Quinlan's imagination. And possible problems too, he will admit, such as the working out of pay scales and operating procedures. These details are under study by a specialist assigned to Quinlan's staff from the newspaper division.

Quinlan picked his former chief engineer at WBKB, Bill Kusack, to help plan and build WFLD's engineering and technical facilities. The emphasis is on solid state, miniaturized, plug-in module type components, especially equipment that will function well "hands off" so as to keep operating costs and maintenance problems to a minimum. Quartz lighting for the studios also will keep air conditioning loads low. The engineering staff will total a dozen.

The whale-like studio building in the Marina City complex originally was intended to be a theatre. Kusack worked with the architect, Bertrand Goldberg,

to redesign the structure for TV use. The larger studio measures 68 by 56 feet and the smaller 15 by 38 feet. Enough space has been provided to maintain permanent sets and still permit temporary facilities, including room for automobiles to be driven into either studio. On the attic level above the studios and office space, also extending over an auditorium, there will be 9,550 square feet of storage space for props and equipment.

From the two studio control rooms, one 14 by 21 feet and the other 18 by 16 feet, directors can handle studio operations and control remote equipment, tape machines and telecine. From master control, 31 by 38 feet, the transmitter will be operated by remote control. Here also will be backup facilities for each of the studio controls.

Last spring at the Washington convention of the National Association of Broadcasters, Quinlan, Kusack and crew formed flying squads covering the technical exhibits meticulously. After hourly meetings to compare notes they began buying and WFLD ended up as one of the major customers there. "As a rule the equipment had to be readily available, off-the-shelf items," Kusack says, "with usage factors proven in the field." Only some studio production switchers are being custom made.

WFLD is waiting another year before buying live color cameras. Kusack is keeping his eye on the upcoming Marconi model featuring thin-film circuitry. Six monochrome Marconi Mark V 4½-inch image orthicons with 10-to-1 zoom lenses have been ordered for immediate use. Remote camera controls by Evershed of England also are included. Five pre-programmed shots can be set on each camera and remote controlled.

Control room gear includes both color and monochrome RCA film cameras, models TK-22 and TK-27, and five RCA film projectors, model TP-66, plus three RCA remote control slide projectors, model TP-7B.

Ampex is delivering two model VR-2000 video tape recorders, with full color capability and all production facilities. Ampex also is supplying two model VR-1100 recorders for workhorse monochrome duty plus three model VR-600 portable video tapes for remote news use.

Coahu Electronics is supplying a num- tribution amplifiers and custom-designed and used by NASA's space program. These include the type ER-2648 sync generator using micro-molecular modules (the size of a cigarette pack), video distribution amplifiers and custom designed studio production switchers which include a Telemet special effects generator.

Coahu's Kintel division also is supplying several military-style portable vidicon cameras, model 2000 with internal sync generator, control and 10-to-1 zoom lens. Very small and intended for outdoor use, these cameras will be used by Quinlan

for posting in unsuspecting places about Chicago for unusual feature program vignettes like traffic monitoring, jay-walker alerts or just plain girl-watching.

These are the tools Quinlan is turning over to his staff with the expectation that their easy-to-operate features will enable them to spend most of their time creating a show rather than playing with gear. The heart of the staff will be competitive teams of "creative assistants," a total of 21 young people in all. They are being picked by Quinlan chiefly on the basis of their creative potential and their eagerness to learn.

These "CA's" will man cameras, run cables, handle mikes, audio and switching gear. Switching jobs all over the studios will enable them to take on directorial positions too. Quinlan calls them the "backbone of the station, its means of rapid, calculated growth."

WFLD will limit itself largely to news, live sports tape and film programs until the studio plant is completed. Live color also waits until then but everything otherwise possible in color will be used in the interim. Color the first year will be at least 35% of the schedule.

If anything can be firm about WFLD's program format it is that it will be fully flexible and free of the studio clock. Three blocks of two-hour programs, each an individual "theatre" in concept, will fill the evening period. Following news at 6 p.m. the initial theatre until 8 will be devoted to "specials" much akin to the spirit of the Sunday ghetto favorite of another era, *Omnibus* with Alistair Cooke. This also may include selected films like Charlie Chaplin classics as well as travel and documentary product from the syndicators and sources abroad.

The second evening theatre, from 8 to 10, will be sports attractions. Priority will go to live pickups, then earliest tape delays and spectator sports with high thrill impact. Starting right off Jan. 5 is a full schedule of live basketball, swimming and hockey events from mid-west universities. Remotes will be made from Notre Dame, University of Illinois, Northwestern, DePaul and Loyola.

Theatre 3, starting at 10, will be up to two hours of total news and "actuality" news features produced that same day with mobile units and portable tapes. Local stories that might get only a minute clip on other stations will be covered extensively on WFLD. This segment also will include the news specials WFLD will produce each day in conjunction with the Field papers.

News on the hour throughout the WFLD schedule also is planned, plus news bulletin "hot line" cameras direct from the city rooms of the two papers or via bottom-of-the-picture electronic crawl where full interruption is not warranted. A running feature, "Newscope," will be interjected into the daytime schedule and will make use of WFLD's "eyes on

Chicago," the portable vidicon cameras spotted about the city, to report on traffic, weather, police man-wanted bulletins or related service-type news.

Service programs and personalities will be stressed during the day and listeners will be able to phone the psychiatrist or doctor or "the answer man" much like "talk radio" today. Late night conversation shows are planned plus heavy use throughout the schedule of "presenter" personalities who are well known locally

or celebrated in other pursuits. WFLD even plans to operate its own amateur radio station on the air as one of a typical hobby format series.

Field Communications Corp. also has obtained an option on pay television for Chicago from Zenith, pending disposition of the lengthy issue before the FCC. If and when pay TV gets a green light, Quinlan probably will seek alternative ways to put it on the air. He doesn't intend to convert WFLD. END

NETWORK PROGRAMING'S FRONT LINE TROOPS *from page 35*

over programmers on all levels and at all networks. They are courted with the single-mindedness of teenage girls on the trail of the Beatles. One programmer admits that if he allowed the packagers to have their way, he could dine at 21 every night, be met at the airport any time, anywhere. Most suppliers view the program departments as the first means to the ultimate end—the big pay off on the home screen.

One seller of filmed wares claims that he rarely deals with the second level of network program departments, let alone any one further down the line. He says, "They're a big waste of time in terms of making a decision. They don't have any influence on the top guys unless they like something. The less people you involve in a situation the more likely it is to be handled well." His ability to go right to the top places him in the class of the fortunate few. The tendency, of course, is to want to talk to the top man. In the cases where the sellers are giants, they can go to the giants. The most frequent trips are made to the top because there's a necessity for a quick decision — a piece of talent has to be locked up, another network is interested in the property, etc. But for the most part the programming game is played in a less exalted atmosphere than the office of the vice president in charge of network programming, to say nothing of the network president or chairman of the board. One producer who's been through the grinding swim through network channels more than once says this. "If one of the second string guys doesn't like an idea he can kill it before his boss ever sees it. They are the real murderers in this business. They kill more television than their bosses ever see."

But taking some of the work load off the chief's shoulders is part of the lieutenant's *raison d'être*. The program chief's responsibilities are all-encompassing. He's got to pick the shows that go to pilot, pick the new shows from the pilots, watch every show that's on the air, read scripts, watch rough cuts, meet with his superiors, supervise casting, administer the day-to-day functions of his staff, have meetings with them and with his management.

To a man program people view the supplier's plight with sympathy. CBS-TV's Buzz Blair puts it this way, "I have a real appreciation of what people do before they get into my office. I was a producer and I've been through it. Most of us have."

When a producer doesn't get a positive reception at the first programming level he comes across, he is always free to take what he may think is a great idea to the superior ear. But one supplier explains the built-in danger of "over-one-guy's-headism." "I don't want three people in a screening room watching my stuff and seething because I went over their heads."

One second string programmer who's left his network job for independent production talked of his program department job this way, "The three networks are overwhelmed. There is no short cut to reading a script on which you're deciding whether or not to spend half a million dollars to make into a pilot. You can't allow your mind to wander. You have to give it your full attention. More important, how many can you read in a row and give all your attention to? You have to read a pilot script and go to work, visualizing the actors, how each scene plays, where it will go as a series. The trouble is that the top man can't read everything. He needs help. That's where the program team comes in."

This ex-programmer says that in his view the biggest problem that the supplier has to face when dealing with a number two man is that ability to say no. "It is a temptation," he says, "to say no. To say yes places an immediate burden of responsibility on you. You have come forward with a favorable recommendation. You are making a claim to your superiors' time. You run into a jeopardy. If you say no, the immediate heat is off you. Even if the supplier takes the property elsewhere and it becomes a hit, you have the advantage of a delay. In the year that it takes to get on the air somewhere else the chances are that other things will happen and your superiors will forget."

Television's daily outpour of product bears witness that somebody eventually says yes to many ideas. Once a show gets past pilot stage and into production, an-

VIEW FROM THE BUYER'S SIDE

THE program executive lives in the world of the constant pitch. He faces a steady stream of talent agents, producers, writers, salesmen, all trying to hit the TV jackpot. One programmer who says he's seen them all vows pitches come in five basic categories:

The Entertainer: He comes in with a story outline or a script and gives you a real performance. He gives the pitch on his feet, complete with expansive gestures, expressions that can run the gamut from a belly laugh to a tear in his eye. He will act out the whole thing for you. He gives a real Broadway performance. The only thing that's missing is a musical background—although I do remember one fellow who hummed a score between the acts.

Mr. Understatement: This guy's stock in trade is the undersell. He speaks in very soft tones, offering with an air of pardonable pride a basic idea and then, after a suitable pause, the clincher—the talent he's signed to play the lead part. The star's name is supposed to be of such

luster that you're just knocked out at the prospect of it. This type usually pitches a brief idea, drops the name bombshell and invariably ends with the line, "What more can I say?"

The Pressurer: He's terse, aggressive and in a hurry. His technique goes something like this: "I've got the exclusive rights to this property. I brought it to you first but only because you're you. You've got 24 hours to make up your mind."

The Businessman: He's short and to the point. He lets you have it with the hard facts . . . what the project is, who's in it, what distribution he wants, how much it'll cost, etc. He sells a show like a custom pair of shoes.

The Mystery Man: This one comes with a great air of mystery about him. He spends the first 10 minutes telling you about all of the famous names who've read it and think it's the greatest. ("Joan Crawford *loved* it.") Next he'll add the common touch. "My Aunt Minnie in Indiana read it and told me that she'd watch this show every night if it was on the air." Eventually he gets around to telling you the property in one line and expects you to fall on the floor delighted.

NETWORK PROGRAMING'S FRONT LINE TROOPS *continued*

other arm of the programing departments take over. At ABC, Adrian Samish, director of current programs on the West Coast, calls Doug Cramer "the obstetrician. He takes care of the show until it's delivered. Then I'm the 'pediatrician' watching over it from the time it goes on the air." The care of the series baby entails a staff of three who make trips to the studios and report back to Samish on how the shows are going. Samish reads every script that's slotted to go on the air, views dailies, makes suggestions as to casting, character changes and script changes. The ex-producer is on the line daily for his network. At CBS, his coun-

terpart is Boris Kaplan, at NBC Jerry Stanley.

Old program lieutenants sometimes go on to become generals. Mike Dann, Mort Werner, ABC-TV president Tom Moore all were in lower level network programing jobs. Some go on to head up TV departments of studios — Bill Self of 20th Century-Fox did a network programing stint, as did Alan Courtney, television executive at MGM. Some go into independent production, some into high-salaried advertising slots and some into low-salaried oblivion.

Because of their extreme proximity to everything that's happening behind the

television scene, programers play a role as eyes and ears of the network. One program chief says of his lieutenants, "They're the first to know about trouble. They're the first to hear of new program concepts because they're right out on the line with the creative people. They know where the problems are and they're usually the first to come up with a way to solve them."

The network program man looks upon himself, in most cases, as an ever-present help to the supplier in time of trouble. One remarks that, "We want to make them all millionaires. If they hit, the network hits. We want to make good shows. We have had a hell of a lot of experience in making shows. We're ready to share it with them."

David Gerber, vice president-national sales for 20th Century-Fox TV, deals with the programing line people almost daily. He stands four square for them. "They're all young, they're all willing to work with you to get the job done. When you go across the desk from them you know where you stand. They tell you what they want. There's no baloney. They're not afraid to give you a judgment. They don't dare you to give them something good — they *want* you to do something good. They want things to happen, and they try to help you to make them happen.

"Sure I've bumped heads with them. They want to cast things, et cetera. But let's face it, that's the big hang-up in this business — we're all Irving Thalbergs. Sure they can be rough. I've left two minutes of my life in every fight I've had with them. You come out battered and beat but you know you've accomplished something, you've been in a challenge."

END



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Agencies Abroad: NEW HORIZONS FOR U.S. ADVERTISING

THE fact that an American-associated agency has the Aladin Lamps account in Iran is just one of the Arabian Nights bits of information turned up by TELEVISION MAGAZINE's survey of the ties of U.S. advertising agencies abroad (of which this article is the second of two; see also TvM September 1965). It's not only an Arabian Nights but an Alice in Wonderland world, where accounts that would be considered competitive in the U. S. may appear check by jowl in the same shop abroad, due to a more lenient attitude toward product conflict. It's a world of sea-changes where snap, crackle, pop becomes—if you cross the border into Germany—knisper, knasper, knusper, and where a client, long associated with a certain agency domestically, may have quite a different agency elsewhere, even though its domestic agency has an office in the foreign country involved. But for all its surprises, it's a very real world economically. Each of the agencies surveyed here registered at least a million dollars in overseas billings last year, a year when the total foreign billings accrued by U. S. agencies topped the half-billion dollar mark for the first time.

(A cautionary word: the listing of an office abroad does not necessarily mean that the foreign agency is owned outright by the U. S. agency. Sole ownership, of course, is often the case, particularly with such giants in overseas operations as J. Walter Thompson and McCann-Erickson. However, and this is especially true in recent years, many U.S. agencies have been acquiring partial interests in overseas agencies, sometimes controlling, but often less.)

The country with the largest number of U. S. agency branches is, as would be expected, Canada, that special case that conveniently shares North America and, where French is not spoken, a roughly similar version of the English tongue. Many of the U. S. agencies have an English-speaking office in Toronto and a French or bilingual branch in Montreal. In Europe, Britain is the prime attraction for U. S. agencies, although West Germany nearly ties. England has 21 American-associated agencies, all but one in London, while Germany has 20, distributed among four cities, with Frankfurt having the edge.

West Germany ranks first in purchasing power, with Britain second and France third. However, those comfortably-off small countries of Switzerland, Sweden and Denmark have the highest per capita income in Europe. West Germany has the highest advertising expenditure in relation

to national income in Europe, 2.35%, followed by Britain's 2.13%, Switzerland's 1.86%, Sweden's 1.68%, Italy's 1.16% and France's .8%. This compares with the United State's 2.75% or, further across the globe, with Japan's 1.54%.

Both Britain and West Germany have commercial television, although the amount of time allowed commercials in Germany would be considered severely restrictive over here. The rules of the game differ in other ways. In Britain, for example, the advertiser doesn't have to pay program costs, but he does have to pay extra for a fixed spot position in peak periods—and this may be as high as 90% of the rate. Advertising ethics are different too. In Britain it is frowned on as a breach of the professional code to solicit an account belonging to another agency. The laws governing advertising, too, are often stricter abroad. In Germany, for instance, agencies are legally responsible for untrue statements made about their client's products, and can be sued by the client's competitors. Also, any package on which a false claim is made can be ordered withdrawn from distribution.

Although Italy is next after West Germany in number of U. S.-associated agency offices (11 in Milan and 2 in Rome), the country is proving a hard nut to crack. Many of the blue-chip Italian corporations want to do it themselves, devising their own ads and placing them directly with the media. They view the American-style agency as an unnecessary middleman raking in the lira. Recent reports from Italy indicate agency commissions are in a shaky state, sometimes falling as low as 3%, although there are heroic efforts to hold the line.

In France, as befits a centralized country, all the U.S.-associated agencies, 12 in number, are in Paris. Here nationalism is encountered, and the heads of even the wholly-owned U. S. agencies there tend to be Frenchmen. English language names and markings on packages may boost sales in Italy, but they do the reverse in France. However, this nationalism should be viewed as a tendency rather than a cast-iron rule. A notable exception occurred this year when for the first time the Oscar de la Publicite was awarded to an international advertiser using an international agency: Remington Electric Shaver ads by Y&R France.

Belgium also figures importantly in the overseas ties of U. S. agencies, mainly because of its geographical advantages and the role it plays in Benelux and the even larger Euro-

There are now 21 U.S. agencies which bill more than \$1 million annually overseas. The tide is increasing, and associations with overseas agencies or branches are increasing with it. In this article, the second of two, TvM charts this growth and shows where it's evolved, with whom, for how much and in whose behalf.

pean Common Market. It was, in fact, the lush prospects of this Common Market that launched the most recent wave of American agency beachheads in Europe.

Brazil has the most U. S. associated agencies (15) among Latin American countries, with Mexico City and that special case, Puerto Rico, tying for second place. In some parts of Latin America, currency woes and the protectionist policies of underdeveloped countries add to the headaches of doing business. However, the field is potentially fertile, and many U.S. agencies, after they firm up their European operations, plan to pay closer attention to South America.

In Asia, advertising volume has been rising by about 15% a year. Japan's ad outlay in 1964 was \$968.8 million, up 17.7% from 1963. Among Japanese media, television was in second place with \$300.3 million spent on TV ads in 1964 compared to 1963's \$249.7 million. Elsewhere in Asia, advertising volume reached \$36 million last year in Hong Kong, \$26 million in Malaysia and \$22 million in the Philippines. In these areas, American agencies are struggling for an increased share of the business with Japanese, Australian and locally-owned shops.

Only three enterprising U. S. agencies have tackled the huge market of India, another country where it is difficult to generate a profit although prospects may improve. While the Soviet bloc countries are showing more interest in advertising as their economies become more consumer oriented, their system of government ownership precludes any penetration by U. S. agencies. As for Africa, American advertising activity is confined largely to South Africa and Southern Rhodesia, which have sizeable European populations. But Africa, too, may be part of a future wave of agency expansion overseas.

The era of getting their feet wet abroad is over for most major U. S. agencies. Now they are wading in everywhere.

The compilation which follows shows who's where, and doing what:

TED BATES & COMPANY INC.

AUSTRALIA

George Patterson-Bates Pty. Ltd., 252 George St., Sydney. Tel. BU 6361. L. W. Farnsworth, managing director. Estab. 1964. Employees: 425. Principal clients: Beneficial Finance Corp. Ltd.; Campbell's Soups (Aust.) Pty. Ltd.; Colgate-Palmolive Pty. Ltd.; Goodyear Tire & Rubber Co. (Aust.) Ltd.; Holland-America Line; Parsons General Foods Ltd.; Woolworths-B.C.C. Stores. Billings: \$18.5 million.

BELGIUM

Advertising International-Bates & Co., S.A., 71, Boulevard du Jubile, Brussels 2. Tel. 27.26.84. Keith V. Monk and Rudolph H. Finold, joint managing directors. Estab. 1964. Employees: 27. Principal clients: Avis Rent-a-Car; Ballantine; Chrysler S.A.; General Electric Corp.; Dorothy Gray; Honda; Maybelline; Polaroid Corp.; Sunkist. Billings: \$1.7 million.

CANADA

Spitzer, Mills & Bates Ltd., 790 Bay Street, Toronto 2, Ont. Tel. Empire 6-2811. George E. Cross, executive VP. Estab. 1943. Additional office: **Spitzer, Mills & Bates Ltd.**, 1155 Dorchester Boulevard West, Montreal 2, Que. Estab. 1943. Employees: 97. Principal clients: American Home Products Corp.; Anaconda American Brass Ltd.; Bell Telephone Co. of Canada; Bombardier Snowmobile Ltd.; Canadian Coleman Co. Ltd.; Canadian Wood Development Council; Carter Products N.S. Inc.; Colgate-Palmolive Ltd.; Gillette of Canada Ltd.; Kimberly-Clark of Canada Ltd. Billings: \$9.1 million.

ENGLAND

Hobson, Bates & Partners Ltd., 155 Gower St., London WC 1. Tel. Langham 3070. J. W. Hobson, chairman and joint managing director. John Netcaif, deputy chairman and joint managing director. Estab. 1959. Employees: 350. Principal clients: Abbott Laboratories Ltd.; American Home Products Corp.; Colgate-Palmolive Ltd.; General Electric Co. Ltd.; Honda Motor Trading G.M.B.H.; House of Seagrams Ltd.; Mars Ltd.; Nabisco Foods Ltd.; Pakistan International Airlines Corp.; Playtex Ltd.; Standard Telephones and Cables Ltd. Billings: \$22 million.

FRANCE

A.F.P.-Bates & Cie., S.A., 61 Avenue Hoche, Paris 8. Tel. Carnot 25-19. Armand de Malherbe, president and director general. Estab. 1961. Employees: 103. Principal clients: American Chiclé Co.; Bonnal & Cie-Renaulac; Ets. Buhler-Fontaine; Ets. Caulliez & Delaoutre; Japan Airlines; Mars Ltd.; Mobil Oil; Societe Colgate-Palmolive; Societe Cosserat; Societe Nouvelle des Laboratoires du Lanord. Billings: \$4.5 million.

HOLLAND

Ted Bates Nederland N.V., Singel 542, Amsterdam. Tel. 22.23.66. Wim J. de Nagtegaal, managing director. Estab. 1964. Employees: 22. Principal clients: Anasco; Avis Rent-a-Car; Colombian Coffee, N. V. Honda Motor S.A.; Polaroid Nederland N.V. Billings: \$1 million.

ITALY

Ted Bates & Co., S.p.A., Palazzo Belgiojoso, Piazza Belgiojoso 2, Milan. Tel. 79.29.12. Roberto Stampa, managing director. Estab. 1963. Employees: 18. Principal client: Mobil Oil Italiana, S.p.A. Billings: \$1 million.

SPAIN

Divisa, Bates & Company, S.A., Avenida del Generalísimo, 79, Madrid 16. Tel. 2530904. Luis Soria, vice chairman and general manager. Estab. 1965. Employees: 10. Principal clients: Conservas Rivas; Fontenova; Kas; Mayonesa Musa; Vinos Casa. Billings: \$500,000.

WEST GERMANY

Ted Bates Werbegesellschaft mbH, 6 Frankfurt/Main, Lindenstrasse 15. Tel. 72-03-91. Robert P. Eaton and Fritz K. Wolff, joint managing directors. Estab. 1962. Employees: 67. Principal clients: American Express

continued

Company GmbH; Japan Air Lines; Mars Ltd.; Mobil Oil A.G. in Deutschland; Pakistan International Airlines Corp. Billings: \$5 million.

BATTEN, BARTON, DURSTINE & OSBORN INC.

AUSTRIA

BBDO, GmbH, Brucknerstrasse 4, Vienna 4. Tel. 651306. Robert E. Kalmr, manager. (Employees, billings and clients under German office.)

CANADA

BBDO, Inc., Canadian Imperial Bank of Commerce Bldg., 1155 Dorchester Blvd. West, Montreal. Tel. 514, 868-2655. Donald H. Cole, Jr., manager. Estab. 1959. Employees: 19. Additional office: **BBDO, Inc.**, 2 Carlton St., Toronto. Tel. 416, EM 3-9416. Michael Hicks, manager. Estab. 1956. Employees: 37. Principal clients: Bathurst Containers, Ltd.; The Book-of-the-Month Club; Canadian United Fruit, Ltd.; Chrysler Corp. of Canada Ltd.; Eagle Pencil Co. of Canada, Ltd.; General Steel Wares; Hershey Chocolate of Canada Ltd.; McGregor Sportswear of Canada, Ltd.; The Medi-Dent Service; Pepsi-Cola Canada Ltd.; Plasti-Liner Ltd.; Proprietary Association of Canada; Remington Arms of Canada Ltd.; Rexall Drug Company Ltd.; Sheraton Hotels, Ltd.; Taylor Instrument Companies of Canada Ltd. Billings: \$5.9 million.

ENGLAND

BBDO, Ltd., 10 Bruton St., London W1. Tel. GRO 7701. Carroll Newton, manager. Estab. 1960. Employees: 135. Principal clients: Agip Ltd.; Alberto-Culver; Allied Breweries Ltd.; G & S Allgood; Ames Division of Miles Laboratories; Associated Bulb Growers of Holland; Autolite Motor Products Ltd.; Bay Hall Trust Ltd.; Bentworth Trust Ltd.; Britannia Group of Unit Trusts; British Cod Liver Oils Ltd.; British Diabetic Assoc.; British Enkalon Ltd.; Bruce Peebles & Co. Ltd.; Carter's of America by Aristoc; Chrysler International S.A.; Clarksons Travel; Cling Peach Advisory Board; Cobham Hall School; Cyanamid of Great Britain Ltd.; Daiwa Securities Co., Ltd.; Entwistles Ltd.; First National Bank of Boston; Gintride Holdings Ltd.; Goddard & Sons Ltd., J.; Green (Polyfoil) Ltd.; Greenhaven Securities Ltd.; Hambros Bank Ltd.; Hawthorn, Leslie & Co., Ltd., R. & W.; Honeywell Inc., EDP Division; Horsrace Betting Levy Board; Hull Fish Meal and Oil Co., Ltd. and Grimsby Fish Meal Co. Ltd.; Ideal Standard (Export) Ltd.; Imry Property Holdings Ltd.; Ind Coope Hotels; Ind Coope Ltd.; International General Electric Co.; International Students Trust; Itoh & Co., Ltd., C.; London County and Midland Trust Ltd.; Marine Midland Trust Co. of New York; Merck, Sharp & Dohme; Nestlé Co. Ltd.; New York State Dept. of Commerce; North American Aviation, Inc.; Pepsi-Cola Co.; Preferential Motor Insurance; Racecourse Assoc.; Racing Information Bureau; Remington Arms Co., Inc.; Searle Co. Ltd., G. D.; Sheraton Corp.; Skol International; Taisho Marine & Fire Insurance Co. Ltd.; Tattersalls; Tolvision Ltd.; Turkish Government; Unicompa Industries Ltd.; Union Corporation Ltd.; Union Dynamics Ltd.; Vista Home Rentals Ltd.; Wells Organization. Billings: \$8.2 million.

FRANCE

BBDO, S.A., 8 Rue de Penthièvre, Paris 8. Tel. Anjou 09-68. Alfred Toombs, manager. Estab. 1962. Employees: 15. Principal clients: Auto-Europe; Autolite; Bristol-Myers Co.; Hambros Bank Ltd.; International General Electric Co.; Kayser; New York State Dept. of Commerce; Pillsbury/Gringoire; Remington Arms Co.; Sheraton Corporation of America; Timken Roller Bearing Co. Billings: \$382,839.

ITALY

BBDO, S.p.A., Via F. Turati, 3, Milan. Tel. 65,42,51. Thomas C. Mahon, manager. Estab. 1962. Employees: 36. Principal clients: Autolite; Campbell Soup; Du Pont de Nemours International S.A.; Filital S.p.A. Div. of Sappa-Tricofilina; First National Bank of Boston; Filii Borletti S.p.A.; Hambros Bank Ltd.; Honeywell S.p.A.; International General Electric Co.; La Far S.r.l.; Moly Slip Trading Ltd.; Nestlé; New York State Dept. of Commerce; North American Aviation; Remington Arms Co.; Rohm & Haas; Sheraton Corporation of America; Societa Baicon; Timken Roller Bearing Co. Billings: \$1.7 million.

SWITZERLAND

BBDO, GmbH, Scheuchzer Strasse 8, Zurich. Tel. 26.16.98. Richard Vogt, manager. (Employees, billings and clients under German office.)

WEST GERMANY

BBDO, GmbH, Bockenheimer Landstrasse 13-15, Frankfurt am Main. Tel. 72.08.31. Alfred H. Tiefenbrunner, manager. Estab. 1961. Employees: 35. (Includes Austrian and Swiss offices.) Additional office: **BBDO, GmbH**, Grunerstrasse 19, Dusseldorf 1. Tel. 20 82.1. Theodor Stehr, manager. Principal clients: Alberto-Culver; Autolite; Bank of Boston International; Cling Peach Advisory Board; Du Pont Chemie GmbH; Goodrich Deutschland GmbH, B. F.; Hambros Bank Ltd.; Honeywell Inc. GmbH—EDP; International General Electric Co.; International General Electric GmbH; 3M Company—Austria; New York State Dept. of Commerce; Niagara Mohawk Power Corp.; North American Aviation, Inc.; Remington Arms Co., Inc.; Sheraton Corporation of America; Siegwerk; Timken Rollenlager GmbH; Tokyo Husen Co. Ltd.; Tokyo Juki

Industrial Co. Ltd. Billings: \$1.7 million. (Clients and billings include Austrian and Swiss offices.)

BENTON & BOWLES INC.

ENGLAND

Benton & Bowles, Ltd., 197 Knightsbridge, London SW7. Tel. Kensington 1444. Douglas Lowndes, chairman and managing director. Estab. 1958. (Also at the same address and specializing in industrial advertising: **Nelson Advertising Service**, Knightsbridge 8171. Robert E. Bett, chairman. Acquired 1963.) Employees: 200. Principal clients: Allied Chemical; Cerebos Group; IBM United Kingdom Ltd.; S. C. Johnson; Massey-Ferguson Tractors; Procter & Gamble. Billings: \$11.2 million.

LEO BURNETT CO. INC.

CANADA

Leo Burnett Co. of Canada Ltd., 165 University Avenue, Toronto 1, Ontario. Tel. Empire 6-5801. E. M. Sinclair, president. Estab. 1952. Additional office: **Leo Burnett Co. of Canada Ltd.**, 550 Sherbrooke, West Montreal, Quebec. Tel. Victor 4-3939. Clement Fluet, VP, French services. Estab. 1952. Employees: 61. Principal clients: Allstate; Benson & Hedges; Brown Shoe Co.; Campbell Soup; Green Giant; Kellogg; Kroehler Manufacturing; Maytag Co.; Parker Pen Co.; Pfizer Co.; Pillsbury; Procter & Gamble; Star-Kist Foods; Sunkist Growers; Swift; Vick Chemical. Billings: \$6.7 million.

ENGLAND

Burnett, Nicholson & Partners Ltd., 17-19 Stratford Place, London W1. Tel. Grosvenor 3311. Gordon G. Rothrock, managing director. Acquired 1962. Employees: 80. Principal U.S. clients: Green Giant Co.; H. J. Green & Co. Ltd. (subsidiary of Pillsbury Co.); Maytag Belgium S.A. Principal U.K. clients: Berlei (U.K.) Ltd.; Carsons Ltd.; Dae Health Laboratories Ltd.; The Imperial Tobacco Co. (of Great Britain and Ireland) Ltd.; The Irish Linen Guild; Lyle and Scott Ltd.; Spence, Bryson & Co., Ltd.; Symbol Biscuits Ltd. Billings: \$3.4 million. (TV Billings: \$436,624.)

COMPTON ADVERTISING INC.

AUSTRALIA

Nixon-Compton Pty. Ltd., 406 Collins St., Melbourne C. 1. Tel. 67 6691. Noel V. Nixon, managing director. Affiliated 1961. Additional office: **Nixon-Compton Pty. Ltd.**, 508 Pacific Highway, St. Leonards N.S.W., Sydney. Tel. 43 3011. Brian Gapes, managing director. Estab. 1948. Employees: 65. Principal clients: Alberto-Culver Co.; Ampol Petroleum Ltd.; The Associated Chambers of Manufacturers of Australia; Black & Decker Pty.; The Broken Hill Proprietary Co. Ltd.; B. F. Goodrich Pty.; Meat Promotions Pty. Ltd.; Queen's Bridge Motor & Engineering Co. Billings: \$2.7 million.

BELGIUM

Publi-Synthese & R. L. Dupuy S.A., 59, rue de Namur, Brussels. Tel. 13-44-60. Marcel Biernaux, managing director. Affiliated 1964. Employees: 85. Principal clients: American Express; Andrews; Association Belge des Banques; Bernina; Chevron; Coldres; Danone; DB Urtyp; Dow Chemical; Du Parc; Eskimo; Gervais; Glamorene; Hedex; Hotel Metropole Australia; Kronenbourg; Pfizer; Phillips, Scoot & Turner; Revlon; Smith & Nephew; Sugar; Supp-Hose; Tergal; Transportation Ferry Service; UCB—Fabelta; Wallpapers (Belgian Association of Wallpaper Manufacturers). Billings: \$2.6 million.

ENGLAND

Garland-Compton Ltd., 80-84 Charlotte St., London, W1. Tel. Museum 5060. L. W. Desbrow, managing director. Affiliated 1960. Employees: 200. Principal clients: Alberto-Culver Co.; Berry's Electric Magicoat Ltd.; Ingersoll Ltd.; Procter & Gamble Ltd.; Quaker Oats Ltd.; The Rank Organization Ltd.; Rowntree & Co. Ltd.; Schick Safety Razor Co. Billings: \$11.8 million.

FRANCE

Contact-Compton, 37, rue Marbeuf, Paris 8e. Tel. Balzac 85-50. Henri de Neuville, president and managing director. Affiliated 1964. Employees: 17. Principal clients: Austin; Manufacture Europeene de Tapis; Marcel Rochas; Peroche; Scandinavian Fur Committee; Stratimor Paris; Tissus Badin. Billings: \$680,000.

ITALY

Compton-Cueto Advertising, S.p.A., Via di porta, Pinciana No. 4, Rome. G. J. Cueto, managing director. Affiliated 1964. Employees: 12. Principal clients: Boeing; Ford Bornigia; Kurly Kate; Leyland Motors; Lime Hamilton; Molyneux Perfumes; Jean Savin; Schick Safety Razor Co.; Schwepps; Silhouette; Vic Seyton. Billings: \$474,000.

JAPAN

Dai-Ichi Kikaku Co., 3, 7-Chome, Ginza, Chuo-Ku, Tokyo. Tel. (572) 1420-9. Naoya Sakai, president. Affiliated 1962. Employees: 195. Principal clients: Citizen Shoji; France Bed Mfg. Co.; Honda Motor; Lotte Shoji; Mitsubishi; Nikko Securities; Oksuka Pharmaceutical; Seibu Department Store; Sunwave Industry; Tokyo Gas. Billings: \$16.7 million.

PHILIPPINES

Ace-Compton Advertising Inc., Rufino Building, Ayala Ave., Makati, Rizal, Manila. Tel. 8-79-91. Gregorio Araneta II, chairman of the board. Affiliated 1963. Employees: 119. Principal clients: BOIE; Carnation Co.; Chrysler Air-Temp.; Chrysler Philippine Corp.; DRB Marketing Corp.; Esso Standard Fertilizer & Chemical Co.; Goodyear Tire & Rubber Co.; Johnson & Johnson; P & G Philippine Mfg. Corp.; Philips Electrical Lamps; Schering International; Tidewater Oil Co. Billings: \$3 million.

PUERTO RICO

Publicidad Badillo, Inc., 1504 Franklin D. Roosevelt Ave., San Juan. Tel. 782-3030. Harwood Hull Jr., president. Interest acquired 1965. Employees: 80. Principal clients: Consolidated Cigar Corp.; Eastern Airlines; General Motors; H. J. Heinz Co.; International Telephone & Telegraph; National Biscuit Co.; Norwich Inter-America; Procter & Gamble, P. R.; Shell Co. (P. R.); The William Wrigley Jr. Co. Billings: \$7 million.

WEST GERMANY

Garland-Compton GmbH (service office), Schafergasse 2a-4, 6 Frankfurt am Main. Tel. 29-1846. E. J. Breuel, manager. Affiliated 1963. Employees: 5. Principal clients: Japanese Fremdenverkehrsverein, Frankfurt; Schick Safety Razor Co.

D'ARCY ADVERTISING COMPANY

BELGIUM

Vanypeco-D'Arcy, 90 Rue Royale, Brussels 1. Tel. 18.80.00. M. A. van Ypersele de Strihon, administrator. Estab. 1963. Principal clients: Agence Maritime Internationale; Martinis; Martini & Rossi; Sabena International; Simca.

CANADA

D'Arcy Advertising Co., 57 Bloor St., West, Toronto 5, Ontario. Tel. Walnut 1-3135. James K. Payne, VP and managing director. Estab. 1937. Principal clients: General Tire & Rubber; Gerber Products Co.; Knox Gelatine; Lufthansa German Airlines; Royal Crown Cola Ltd.

ENGLAND

Vernon-D'Arcy, Ltd., 178-202 Great Portland St., London W1. Tel. Langham 9591. G. J. Redgrove, managing director. Estab. 1963. Principal clients: British Broadcasting Corp.; J & J Colman Ltd.; Cunard Steamship Co. Ltd.; Renault Ltd.

FRANCE

Synergie-D'Arcy, S.A., 31 rue de Courcelles, Paris 8me. Tel. Balzac 95-50. Henri Henault, VP and director general. Estab. 1961. Principal clients: Comptoir des Textiles Artificiels; Gerber Products Co.; Knorr; Rhodiaceta.

GREECE

Minos-D'Arcy, 8 Omirou, Athens. Tel. 22-9800. G. R. Rallis, administrator. Estab. 1964. Principal clients: Carnation General Milk Co.; Colgate-Palmolive; Gillette Industries Ltd.; Knorr; Uncle Ben's Inc.

HOLLAND

Vb-D'Arcy, Heemraadssingel 127, Rotterdam 6. Tel. 010-257437. A. G. van der Burg, administrator. Estab. 1965.

ITALY

Stile-D'Arcy, Corso Italia 8, Milan. Tel. 861.612. Mario Allemandi, president and managing director. Estab. 1963. Principal clients: Amoco Italia; Ferrero; Globo-Purina; Scandinavian Fur Committee.

MEXICO

Publicidad-D'Arcy, S.A., Paseo de la Reforma 185, Mexico 5, D.F. Tel. 35-48-20. Kenneth W. Mihili, VP and general manager. Estab. 1942. Principal clients: Colgate-Palmolive, S.A.; General Popo, S.A.; Gerber Products; Lufthansa German Airlines; Pfizer de Mexico.

WEST GERMANY

Troost-D'Arcy, International GmbH, Klosterstrasse 30, Dusseldorf 1. Tel. 530844. Hubert Troost, president. Estab. 1962. The Troost-D'Arcy partnership will terminate Dec. 31, 1965. Principal clients: Dujardin & Co.; Dr. Kurt Herberts; International Wool Secretariat; Sopexa.

DOYLE DANE BERNBACH INC.

CANADA

Doyle Dane Bernbach (Canada) Ltd., 1155 Dorchester Boulevard West,

Montreal, Quebec. Tel. University 1-3431. Make A. Rakmil, manager. Estab. 1963. Additional office: **Doyle Dane Bernbach (Canada) Ltd.**, 43 Eglinton Avenue East, Toronto 12, Ontario. Tel. 487-4481. Same manager as Montreal office. Employees: 20. Principal clients: American Airlines; Avis Rent-a-Car Ltd.; Chemstrand Co.; Clairol Inc. of Canada; Cooper-Weeks Ltd.; Distillers Corporation—Seagram's Ltd.; Dominion Rubber Co. Ltd.; Fry-Cadbury Ltd.; Jamaica Tourist Board; National Federation of Coffee Growers of Colombia; Polaroid Corp.; Warner Brothers Co., Ltd. Billings: \$824,000.

ENGLAND

Doyle Dane Bernbach Ltd., 62-64 Baker Street, London, W1. Tel. Hunter 4911. Jack Lane, managing director. Estab. 1964. Employees: 32. Principal clients: American Airlines; Avis Rent-a-Car; Cooper-Weeks Ltd.; Jamaica Tourist Board; Morphy-Richards Ltd.; National Federation of Coffee Growers of Colombia; Polaroid (U.K.) Ltd.; Quaker Oats Ltd.; Remington Electric Shavers Ltd.

WEST GERMANY

Doyle Dane Bernbach GmbH, Schadowstrasse 48/50, Dusseldorf. Tel. 35-32-61. Dr. H. J. Schurholz, general manager. Estab. 1962. Employees: 102. Principal clients: Avis International, Frankfurt (Avis Rent-a-Car); Bristol Myers; Deutsche Linoleum Werke (DLW) Bietighiem; Dr. Carl Hahn KG; Hunter Douglas; Monsanto; National Federation of Coffee Growers of Colombia; Polaroid GmbH; Remington Rand; Tchibo; Volkswagenwerk AG. Billings: \$7.2 million.

FOOTE, CONE & BELDING INC.

AUSTRALIA

B.C.J.P.-Foote, Cone & Belding Pty. Ltd., 153 Latrobe St., Melbourne, Victoria. Tel. 32 1511. A. J. Briggs, chairman of the board. Estab. 1965. Principal clients: Adelyn Pty. Ltd.; Ansett Transport Industries Ltd.; Argus & Australasian Ltd.; Automotive Components Ltd.; Cibernetics (Electronics) Pty. Ltd.; Creamoata Ltd.—The Quaker Oats Co.; Gas & Fuel Corp. of Victoria; Grosby Shoe Co. Pty. Ltd.; Hallmark Cards; James Hardie Trading Co. Pty. Ltd.; Herald-Sun TV Pty. Ltd.; The Herald & Weekly Times Ltd.; A. E. Hoad & Co. Pty. Ltd.; Manchester Unity 100F; Marigny (A/Asia) Pty. Ltd.; Nicholas-Marigny Pty. Ltd.; Rootes (Aust.) Ltd.; Rowntree & Co. (Aust.) Pty. Ltd.; Seaboard Finance Company of Australia, Ltd.; Thermal Traders (Vic.) Pty. Ltd.; Arthur Vale & Co. Pty. Ltd.; Victorian Butter Factories Co-op Co. Ltd. Additional office: **B.C.J.P.-Foote, Cone & Belding Pty. Ltd.**, 9 Commonwealth St., Sydney, New South Wales. Tel. 61 9021. Murray M. Walter, managing director. Principal clients: Alliance Acceptance Co. Ltd.; Australian Gas Light Co. Ltd.; British Pharmaceuticals Pty. Ltd.; Broadcasting Station 2SM; City Mutual Life Assurance Soc. Ltd.; W. J. Douglass & Sons Pty. Ltd.; Dorothy Gray Pty. Ltd.; Hoover (Australia) Pty. Ltd.; Masonite Corp. (Aust.) Pty. Ltd.; Master Foods, Pty. Ltd.; The Mennen Co. Pty. Ltd.; North Shore Gas Co.; Penfolds Wines Pty. Ltd.; Pinnock Distributors Pty. Ltd.; Polycell Products Ltd.; Porta-Gas Pty. Ltd.; The Reader's Digest Assn. Pty. Ltd.; Remington Rand-Chartres Pty. Ltd.; Rothman's of Pall Mall (Aust.) Ltd.; Scripto Pens of Australia Pty. Ltd.; Stafford-Miller—Block Drug Co. B.C.J.P. employees: 115. B.C.J.P. billings: \$5.6 million.

BELGIUM

FCB-Palm Publicity S.A., Avenue des Arts 17, Brussels. Joop Kuller, managing director. Estab. 1965. Employees: 150 (includes Holland offices). Principal clients: Droste; Emile Kass; Erdal Concern; Finbrod; Hallmark Cards; Helmondsche Textiel Maatschappij; Hofnar; Liga; Maizena; Monda-Knorr. Billings: \$7.5 million (includes Holland offices).

CANADA

Foote, Cone & Belding (Canada) Ltd., 10 St. Mary Street, Toronto 5, Ontario. Tel. 416 924-9331. Richard B. Bradshaw, managing director. Estab. 1951. Employees: 50. Principal clients: All-Year Club of Southern California; Angostura-Wuppermann Corp.; Armour and Co.; W. E. Booth Co. Ltd.; Booth Fisheries; Canada Packers Ltd.; Clairol Inc. of Canada; Coutts-Hallmark; Dole of Canada Ltd.; Hammond Organ Co.; Hughes Aircraft Company; Hughes Tool Co.; S. C. Johnson & Son, Ltd.; Kimberly-Clark of Canada Ltd.; Kraft Foods Ltd.; Menley & James Laboratories; Ovaltine Food Products Co.; Seaboard Finance Co. of Canada Ltd.; Southern Pacific Co.; Sunbeam Corp. of Canada, Ltd.; Sunkist Growers, Inc.; Trans World Airlines, Inc.; Zenith Radio Corp. of Canada Ltd.

DENMARK

FCB Baling A/S, Store Regnegade 12, Copenhagen K. Tel. Minerva 59 12. E. Helbech Hansen, managing director. Estab. 1964. Employees: 47. Principal clients: Bay & Vissing; Bjoerns; British Celanese Ltd.; British Overseas Airways Corp.; Aug. Christgau A/S; Courtaulds Ltd.; Danish Bacon Factories; Danish Sugar Corp.; Dole Corp.; J. C. Filtenborg A/S; Flamingo Industri A/S; Freia A/S; Brodrene GRAM A/S; Haka A/S; Hallmark Cards; Maizena-Compagniet A/S; Molnlycke A/S; Nordisk Fiat A/S; Nordisk Textiltrykkeri A/S; Ota A/S (Quaker Oats); Carl F.

continued

Petersen A/S; Plumrose A/S; Royal System Aarhus; Schulte & Dieckhoff; Singer Co. A/S; Skandinavisk Aero Industri A/S; J. L. Tiedemanns Tobaksfabrik; Zeuthen & Aagaard A/S. Billings: \$1.5 million.

ENGLAND

Foote, Cone & Belding, Ltd., 82 Baker Street, London W1. Tel. WE 4426. Brian F. MacCabe, managing director. Estab. 1947. Employees: 350. Principal clients: Armour & Co.; Alfred Bird & Sons Ltd.; British Overseas Airways Corp.; British Oxygen Co. Ltd.; Clairol Ltd.; A. & A. Crawford Ltd.; Dole Corp.; Dunlop Footwear Ltd.; The First National Bank of Chicago; Frigidaire Division of General Motors Ltd.; J. S. Fry & Sons Ltd.; Gibbs Pepsodent Ltd. (Unilever); Hallmark Cards Great Britain Ltd.; Huntley and Palmers Ltd.; Ilford Ltd.; Imperial Chemical Industries Ltd.; India Tyres Ltd.; Kimberly-Clark Ltd.; Lucas Rotax; Menley & James Laboratories, Division of Smith Kline and French Laboratories Ltd.; Monsanto Chemicals Ltd.; George Newnes Ltd.; Regent Oil Co. Ltd.; Remy Martin and Co.; Times Furnishing Co. Ltd.; United Bakeries Ltd.; Watney Combe Reid & Co. Ltd.; W. D. & H. O. Wills (Imperial Tobacco). Billings: \$20.6 million.

FRANCE

Foote, Cone & Belding, S.A., 77 Avenue des Champs Elysees, Paris 8. Tel. Balzac 0290. Richard A. Romanelli, manager. Estab. 1960. Employees: 14. Principal clients: Dole Corp.; Hallmark Cards; Hughes Aircraft Co.; Monsanto Chemicals; Trans World Airlines France; Trans World Airlines International. Billings: \$1.6 million.

HOLLAND

FCB-Palm N.V., Sarphatikade 8-10, Amsterdam. Tel. 020-63671. Dr. Peter F. Th. Witmer, managing director. Estab. 1965. Principal clients: Algemene Bank Nederland; Boonen & Co.; Bos & Kalis; British-American Tobacco Co. (Netherlands); Centraal Bureau voor de Omroep; D.A.F.; Demka; Dole Corp.; Drogerijen Maatschappij; Drogisten Associatie; Droste; Duits Reis-Informatiebureau; Erdal Concern; Finbrod; William Freeman & Co. Ltd.; Frio Diepvries; Gerber; Hag; Hallmark Cards; Helmondseche Textiel Maatschappij; Hero; Hofnar; Hohner; Holland Fund; Hollenkamp; Labouchere & Co.; Lampe; Leidsche Wolspinnerij; Liga; Martens & Zn.; Monda-Knorr; Nationale Confectie Industrie; Polycell Products Ltd.; Rijnpassage; De Spar; Stichting Nederlands Landbouwkalk Bureau; Paul Teeuwen; Timex/Haag Import; Tomado; Ver. Veluwsche Melkproducten; WeMeF; Zwanenberg. Additional offices: FCB-Palm N.V., Coolsingel 57, Rotterdam. Tel. 010-136070. Dr. Jan H. Versteegen, managing director. Principal clients: Assurantie Concern Stad Rotterdam; Chemeta; Van Ditmar's Import; Drukkerij Reklame; Gibb; De Groot & Bonke; Holland-Amerika Lijn; La Bolsa; Lever's Zeep-Maatschappij; Moliin; Nur Die; Rademakers; Rijksvoorlichtingsdienst; Rijnhotel. FCB-Palm N.V., Alexanderstraete 3, The Hague. Tel. 070-183960. Principal clients: Esso Nederland; Van Marle & Bignell; Rijnveld; Roussel; Van der Stichel; Tampax; Zarli. Employees: 150. Billings: \$7.5 million. (Employees and billings include Belgium office.)

ITALY

F.C.B. Radar S.p.A., Via della Posta, 8/10 Milan. Tel. 867-851. Gian Luigi Botter, managing director. Estab. 1964. Employees: 75. Principal clients: Bertagni S.p.A. (General Foods); Cudahy Packing Corp.; Dole Corp.; Field Enterprises Educational Corp.; Filatura Di Grignasco; Fisons (Overseas) Ltd.; Fratelli Gancia & C.; Gillette (Italy); Hallmark Cards; Hughes International; Hunter Douglas S.p.A.; Kimberly-Clark Corp.; Maglieria Ragno S.p.A.; A. Mondadori Editore; Olivin GmbH; Rank Xerox S.p.A.; Regie Nationale Des Usines Renault S.A.M.; Trans World Airlines, Inc.; Warrick Brothers Ltd. Billings: \$5 million.

MEXICO

Foote, Cone & Belding de Mexico, S.A., Salamanca No. 102-10 Piso, Mexico 7, D.F. Tel. 11-97-13. P. Martin Kiek, general manager. Estab. 1952. Employees: 35. Principal clients: Bacardi y Cia. S.A.; Beecham de Mexico, S.A.; British Overseas Airways Corp.; Cia. Medicinal La Campana, S.A. de C.V.; Clairol de Mexico, S.A. de C.V.; Confecciones Americanas; La Estrella de Mexico, S.A. de C.V.; General Foods de Mexico, S.A.; Hallmark Cards; H. J. Heinz; Hoover Mexicana, S.A.; Industrias Purex, S.A.; International Wool Bureau; Pinturas ICI de Mexico, S.A.; Productos de Maiz, S.A.; Productos Quaker de Mexico, S.A. de C.V.; Promexa, S.A.; Reynolds Aluminio, S.A.; Sanborn Hnos., S.A.; Smith Kline & French, S.A.; Trans World Airlines de Mexico, S.A. de C.V. Billings: \$1.3 million.

SWEDEN

FCB Rygaards A/B, Kungsgatan 5, Stockholm C. Tel. 240 240. Folke Beronius, managing director. Estab. 1965. Principal clients: Allmanna Svenska Elektriska AB (ASEA); Apotekarsocieteten Stockholm "ACO"; Brandt Optik AB; British European Airways (BEA); British Overseas Airways Corp. (BOAC); British Travel Association (BTA); Dole Corp.; The LM Ericsson Group; Eterna S.A.; AB Farming; Hallmark Cards; Inkops-centralernas AB (ICA); National Tourist Organisation of Greece; Nki-Skolan; AB Nykopings Automobilfabrik (SAAB/ANA); AB Nynas-Petroleum; The Readicut Wool Co. Ltd.; Rederi AB Svenska Lloyd; AB

Sunlight; Svenska Ackumulator AB Jungner; Svenska Aeroplan AB (SAAB); Svenska Metallverken; Uddeholms AB; AB Weraco; H. S. White-side & Co. Ltd. Additional office: FCB Rygaards A/B, Stora Nygatan 53, Malmö C. Tel. 7 62 10. Karl Erik Hagner, managing director. Principal clients: Alfa-Laval; Dermide Ltd.; AB E. Fleron; Frigoscandia AB; AB Hellberg & Olsson; Hemmets Journal AB; Malmö Stadsteater; Metzeller Gummiforsaljnings AB; AB Nykopings Automobilfabrik (SAAB/ANA); Oresundsvarvet; The Personer Group; Skandinaviska Eternit AB; Yardley & Co. Ltd. Employees: 83. Billings: \$3.6 million. (Employees and billings include both offices.)

WEST GERMANY

Foote, Cone & Belding GmbH, Rossmarkt 11, Frankfurt am Main. Tel. 28 02 41. Dr. Eduard Grosse, managing director. Estab. 1959. Employees: 65. Principal clients: British Overseas Airways Corp.; Clairol Inc.; Dole Corp.; Frigidaire GmbH; Hallmark Cards GmbH; Haus Neuerburg KG; Hughes Aircraft Co.; Unilever Ltd.; Universal Kredit Bank; Zellwatt GmbH. Billings: \$3.5 million.

GRANT ADVERTISING INC.

ARGENTINA

Grant Advertising, S.A., Avenida Cordoba 629 4° Piso, Buenos Aires. Tel. 32-5757. Frank Johnson, manager. Estab. 1943. Employees: 25. Principal clients: Castelar (textiles); Firestone de la Argentina; Francisco Cinzano; General Electric of Argentina; Kreglinger Ltda. (Du Pont representative); Prestolite International Corp.; Vick Chemical.

BRAZIL

Grant Advertising, Publicidade, S.A., Rua Senador Dantas 76, 13° Andar, Rio de Janeiro. Tel. 32-2282. Thomas E. Barnett, general manager, Brazil. Additional office: Grant Advertising Publicidade, S.A., Rua 7 de Abril, 277-11° Andar, Sao Paulo. Tel. 37-9187. Jacques Lebois, manager. Estab. 1943. Principal clients: Bendix do Brazil, S.A.; Cia De Cigarros Sousa Cruz; Fruhauf do Brazil; B. F. Goodrich; Royal Bank of Canada; Sylvania Products Ltda.

CANADA

Grant Advertising (of Canada) Ltd., 170 University Ave., Toronto, Ontario. Tel. Empire 3-2144. Joseph Wren, president and general manager. Additional offices: Grant Advertising (of Canada) Ltd., 2100 Drummond St. West, Montreal, Quebec. Tel. Victor 2-2862, and Grant Advertising (of Canada) Ltd., 1015 University Ave., West, Windsor, Ontario. Tel. Clearwater 6-7828. Estab. 1945. Employees: 40. Principal clients: Budget Financing Ltd.; Central Consolidated Holdings Ltd.; Chrysler Canada Ltd.; Colgate-Palmolive Ltd.; Dr. Pepper Co.; Eastern Construction Co.; Gibbard Furniture Ltd.; Horton Steel Works Ltd.; KVP Appleford Ltd.; Merlin Frozen Foods Ltd.; Morton Terminal; Niagra Cyclo Massage; Niagra Wire Weaving Co. Ltd.; Plough (Canada) Ltd.; radio station CKWW; A. O. Smith Ltd.; TDF Artists; J. C. Teron Co. Ltd.; Windsor Star.

CEYLON

Grant Advertising (Ceylon) Ltd., 49/17 Iceland Building, Colombo 3. Tel. 4949. Estab. 1958. Employees: 35. Principal clients: Ceylon Tobacco Co.; Nicholas Overseas Ltd.; Pearson Pharmaceutical Co.; Pfizer Ltd.; Shell Co. of Ceylon Ltd.; Singer Sewing Machines; Warner-Hudnet (Lanka) Ltd.

CHILE

Grant Advertising (Chile) Limitada, Avenida Bulnes 79, Santiago. Tel. 80365. Pedro Baumlis, manager. Estab. 1949. Employees: 15. Principal clients: Banco del Estado de Chile; International Machinery Co.; La Bolsa de Comercio de Santiago S.A.

ENGLAND

Grant Advertising Ltd., Berkeley Square House, Berkeley Square, London, W1. Tel. Mayfair 6051. Geoffrey Goodyear, general manager, Europe. Estab. 1945. Employees: 25. Principal clients: Celanese Building Components Ltd.; Colgate-Palmolive; Cyanamid of Great Britain Ltd.; Elmo Stores; KVP Appleford Paper Products Ltd.; Plough Inc. (UK) Ltd.; Sabena.

HONG KONG

Grant Advertising International Inc., 633/5 Alexandra House, Desvovue Road, Central. Tel. 236076. Geoffrey Brookes, general manager, East Asia. Estab. 1948. Employees: 65. Principal clients: Alitalia Airlines; Bank of America; British American Tobacco Co. (H.K.) Ltd.; Canadian Pacific Airlines; Canada Dry; Connell Bros. (H.K.) Ltd. (Lipton Tea); Danish Government Trade Office; First National City Bank; IBM World Trade Corp.; Kodak; Lufthansa; Mobil Oil; Parker Pens; Ray-O-Vac International Corp.; Revlon; Ronson Lighters; Sanforized Inc.; TWA Inc.; Upjohn & Co. (S.A.) Ltd.

INDIA

Grant Advertising International Inc., Lotus House, Marine Line, Bombay.

Tel. 241211. R. S. J. Davidson, VP for India, Pakistan, Ceylon. Additional offices: **Grant Advertising International Inc.**, 16 Shakespeare Sarani, Calcutta. Tel. 44-5824. Arthur Domingo, acting manager. **Grant Advertising International Inc.**, Grant House, 4 High Road, Egmore Madras 8. Tel. 87357. Hope Willis, manager. **Grant Advertising International Inc.**, P.O. Box 398, New Delhi. Tel. 37442. Denis M. Fernandes, manager. Estab. 1947. Employees: 200 plus. Principal clients: American Express, Caltex (India) Ltd.; Colgate-Palmolive (India) Pvt. Ltd.; First National City Bank; Ingersoll Rand (India) Pvt. Ltd.; International General Electric Co. (India) Ltd.; Pfizer Pvt. Ltd.; Quantas Airways; Singer Sewing Machine; Trans World Airlines; Cummins Diesel International; Goodyear; Remington Rand; U.S. Information Service.

KENYA

Grant Advertising, Inc., P.O. Box 8541, Nairobi. Morgan Schrader, VP and manager. Estab. 1963. Employees: 120 plus. Principal clients: Coca-Cola; Colgate-Palmolive; Chesebrough Pond's; Goodyear; Sabena Belgium Airlines.

MALAYSIA

Grant Advertising Inc., Federal Auto Building, Jalan Campbell, P.O. Box 2180, Kuala Lumpur. Tel. 7-5507. H. T. Glaze, general manager. Estab. 1958. Employees: 60. Principal clients: Chase Manhattan Bank; Colgate-Palmolive; Esso Standard Malaya Ltd.; Ford Motor Co. of Malaysia Ltd.; French Trade Commission; Guinness; Kodak; Mentholatum Co. Ltd.; Revlon; Sanforized Co. Ltd.; Singer Sewing Machines.

MEXICO

Grant Advertising, S.A., Liverpool 75, Mexico City, D.F. Tel. 114867. James C. Oliver, general manager—western Latin America. Estab. 1941. Employees: 120 plus. Principal clients: Biersdorf de Mexico; Calzados Plasticos de Mexico; Cia Mf. de Cigarillos El Aguilar; Firestone; Products de Maiz S.A.

PAKISTAN

Grant Advertising Inc., Jubilee Insurance House, P.O. Box 4373, Karachi. Tel. 37247. Colan de Souza, manager. Additional office: **Grant Advertising Inc.**, GPO 361, Romma, Dacca 2. Tel. 6837. S. Thomas Ansell, representative. Estab. 1948. Employees: 16. Principal clients: Air France; Alitalia; Bank of America; Bayer; General Electric of Pakistan Ltd.; General Motors Corp. (F.D.D.); Lufthansa; Roneo Ltd. (Royal Typewriters); U.S. Information Service.

PANAMA

Grant Advertising de Panama, S.A., Edificio La Rotonda, Eqs, Via Espana y Calle Venezuela, Apartado Postal 819, Panama. Tel. 2-1870. Isaac Tobaoda, manager. Estab. 1948. Employees: 120 plus. Principal clients: Armour Inc.; Cia International de Ventas; Cia Irving Zapp (Max Factor); Cia Panamena de Fuerza; Famous Foods; Firestone.

PERU

Grant Advertising, S.A., Arenales 371, Office 201-203, Lima. Tel. 7-5507. Ernesto Ascher, manager. Estab. 1953. Employees: 120 plus. Principal clients: Cia Promotora de Mercados; Fimac Department Store; Liberia Intl. del Peru; Representes Bussing; Tobacalera Peruana S.A.

PHILIPPINES

Grant Advertising (Philippines) Inc., 704 Vito Cruz, P.O. Box 2251, Malate, Manila, R. P. John B. Lasley, manager. Estab. 1948. Employees: 60. Principal clients: Bank of America; Borden Chemical Co. (Philippines); Canadian Pacific Airlines; Coca-Cola Export; Colgate-Palmolive Philippines Inc.; Emery Air Freight; General Electric Appliance Co. Inc.; General Electric Co. (P.I.) Inc.; Hong Kong & Shanghai Banking Corp.; Kimberly-Clark Philippines; KLM; Kodak Philippines Ltd.; Lufthansa; Mobil Oil; Northern Motors Inc. (General Motors representative); Otis Elevator; Sanforized; Smith Kline & French Overseas Co.; Upjohn; Vasquez Bros. Inc. (Scripto).

PUERTO RICO

Grant Advertising de P. R., 1st Federal Bldg., Parada 23, Santuce. Tel. 724-3493. Victor Piedra, manager. Estab. 1963. Principal clients: Ekco Products; Pearson Pharmacal (Eye Gene)—Export Division; Plough Inc. (Export Division); Scripto Inc.

SOUTH AFRICA

Grant Advertising Ltd., P.O. Box 1529, Johannesburg. Tel. 34-4151. David Hart, general manager, Africa. Estab. 1948. Employees: 150. Principal clients: Alfa Romeo Motors Ltd.; Celanese Corp. of America; Chesebrough-Pond's International Ltd.; Coca-Cola Export; Colgate-Palmolive; Max Factor; Sabena Belgium World Airlines; The South African Breweries Ltd.; Sterling Drug; Wilkinson Sword Edge Blades.

Grant Advertising Ltd., Monte Carlo, P.O. Box 1842, Heerengracht, Cape Town. Tel. 2-3986. Ted Gilfillan, manager. Estab. 1948. Employees: 25. Principal accounts: Martini & Rossi; Reckitt & Colman (Africa) Ltd.; Riggio Tobacco Corp. of New York, Ltd.

Grant Advertising Ltd., Norwich Union House, Smith St., Durban. Tel. 67931. Desmond Kennedy, manager. Estab. 1948. Employees: 15. Principal clients: Corn Products Refining Co. S.A. (Pty.) Ltd.; Manhattan

Shirt Co. S.A. (Pty.) Ltd.; L. Rose & Co. Pty. Ltd. (Rose's Lime Juice); Sterling Drug S.A. (Pty.) Ltd.

SOUTHERN RHODESIA

Grant Advertising Ltd., Pax House, Union Ave., Salisbury. Tel. 25756. Eric Shore, manager. Estab. 1958. Employees: 70. Principal clients: Coca-Cola; Colgate-Palmolive Ltd., Hudnut, Quaker Oats Co., Revlon; Rhodesian Breweries; Rothmans of Pall Mall; Sabena; Shell Group of Companies; SKF Ballbearing Co.; Sloans Liniment; Turtle Wax Car Polish; Warner Pharmaceuticals.

THAILAND

Grant Advertising (International) Inc., 3 Patpong Rd., Bangkok. Tel. 34760. Mike Brierley, manager. Estab. 1956. Employees: 35. Principal clients: Bayer Pharmaceuticals (Thailand) Ltd.; Canadian Pacific Airlines; Coca-Cola Export; Eastman Kodak; Esso Standard Eastern Inc.; IBM (Thailand); Nicholas Pty. Ltd.; Revlon; Shaeffer Pens; Thailand Tobacco Monopoly; U.S. Information Service.

VENEZUELA

Grant Advertising, S.A. Edificio Atlantic, Avenida Andres Bello Los Palos Grandes, Apartado 1651, Caracas. Tel. 323941. Raimundo Scarampi, general manager, eastern Latin America. Estab. 1944. Employees: 40. Principal clients: Carter Products; Celanese Venezuela; Cinzano; Cyanamid; Delta Airlines; Flit Insecticide; General Motors; Gillette de Venezuela; KLM; Remington Rand; Royal Bank of Canada; Helena Rubenstein; Scripto; Singer Sewing Machines; Sylvania International.

WEST GERMANY

Grant Advertising Inc., Hamburg 33 Alte Woehr 17.

GREY ADVERTISING INC.

AUSTRALIA

Browne, Bruce & Grey Advertising Pty. Ltd., 50 Miller St., North Sydney, N.S.W. Tel. 92-0847. Neville Browne and Alan N. Bruce, joint managing directors. Estab. 1961. Additional office: **Browne, Bruce & Grey Advertising Pty. Ltd.**, 342 St. Kilda Road, Melbourne, Victoria. Tel. 69-3225. John Vertigan, supervisor. Employees: 45. Principal clients: American Celanese Corp.; Heinz International; Reckitt & Colman Pty. Ltd.; Revlon. Billings: \$2 million.

BELGIUM

Dorland & Grey, S.A., 7 Avenue de L'Astronomie, Brussels 3. Tel. 18-50-00. Jacques Hirsch, president. Interest acquired 1963. Employees: 50. Principal clients: General Motors; Gillette; Olympia; Procter & Gamble; Pyrex; Revlon; Marie Thumas. Billings: \$2 million.

CANADA

Grey Advertising, Ltd., 2055 Peel St., Montreal, P.Q. Tel. VI 9-5661. Peter S. Golick, managing director. Estab. 1959. Additional office: **Grey Advertising, Ltd.**, 4 King St., West, Toronto 1, Ontario. Tel. 362-1321. David Bryn-Jones, manager. Estab. 1965. Employees: 35. Principal clients: Block Drugs Ltd.; Greyhound Lines of Canada Ltd.; Hanes Hosiery Ltd.; Knomark of Canada Ltd.; Procter & Gamble of Canada Ltd.; RCA Victor Co. Ltd.; Viyella International Ltd. Billings: \$3 million.

ENGLAND

Charles Hobson & Grey, Ltd., 12 Conduit St., London W1. Tel. Hyde Park 1066. Nicholas Kaye, chairman and managing director. Interest acquired 1962. Employees: 125. Principal clients: Ex-Lax, Ltd.; Formfit Foundations; Knomark, Inc.; Nestlé; Reckitt & Sons; Reed Paper Group; Revlon; Stafford-Miller (Block Drug); Viyella International; White Horse Distillers. Billings: \$6.5 million.

FRANCE

Dorland & Grey, S.A., 65-67 Champs-Elysees, Paris 8e. Tel. 359-9286. Jacques G. Hirsch, president. Interest acquired 1963. Employees: 120. Principal clients: Bonux; Camay Soap; "Cricket"; Gillette; Pyrex; Max Tyres for Englebert (U.S. Rubber). Billings: \$6 million.

ITALY

Milano e Grey, S.p.A., Via Bertani 6, Milan. Tel. 341-714. Ugo Gatti, president. Interest acquired 1965. Employees: 16. Principal clients: Auguri Mondadori, S.p.A.; Dow Chemical, S.p.A.; Eugene Gallia; Ideal Standard; Societa del Plasmon. Billings: \$3 million.

JAPAN

Grey-Daiko Advertising, Inc., Hasegawa No. 9 Bldg. No. 4, 7-chome, Ginza-Higashi, Chuo-ku, Tokyo. Tel. 542-3251. Kozaburo Odanaka, president. Estab. 1963. Employees: 1300. Principal clients: Ex-Lax; Ideal Toys; Knomark Inc.; Nagasi Sangka & Bufferin for Lion Dentifrice (Bristol-Myers); Revlon; Stafford-Miller (Block Drug); Wakamoto (Mennen). Billings: \$45 million.

continued

SPAIN

Rasgo-Grey, S.A., Francisco Rojas 5, Madrid 10. Tel. 2-24-23-43. Ricardo Pérez-Solero and José Luis Pérez-Solero, co-directors. Interest acquired 1964. Employees: 75. Principal clients: Black & White Scotch; Gonzales Byass & Co. Ltd.; Electrificación Doméstica Española (EDESA); HB; Imhisa; Laboratorios Gayoso; Manuel Lorenzana; Revlon. Billings: \$3 million.

WEST GERMANY

Gramm & Grey, International Partners GmbH, Corneliusstrasse 18-24, 4 Dusseldorf. Tel. 83-891. Hans Christopher Kleinau and Theo Breidenbach, co-directors. Interest acquired: 1964. Employees: 255. Principal clients: BMW; British-American Tobacco; Cadbury Chocolates; Knomark, Inc.; Knorr; H. D. Lee; Miele; Panteen; Procter & Gamble; Revlon; Wicküler. Billings: \$16 million.

INTERGARD

International Division of Gardner Advertising Co.

BELGIUM

Intergard Belgium, 225 Avenue Moliere, Brussels. Tel. 49.19.30. Theodore Simpson, managing director. Now being established. Employees: 30. Principal clients: Bentley Cigarettes; Black & Decker Tools; Cointreau; Remy Martin Cognac. Billings: \$1.5 million.

ENGLAND

Butler & Gardner Ltd., 1 Carlos Place, London. Tel. Grosvenor 4221. John Butler, managing director. Minority interest acquired 1959. Employees: 100. Principal clients: Alitalia Airlines; Axia Fans Ltd.; Commer Cars Ltd.; Flymo Ltd.; Hillman Ltd.; Humber Ltd.; Rootes Motors; Singer Ltd.; Sommer Ltd. Billings: \$4 million.

HOLLAND

Intergard Holland, Rijswijkstraat 141, Amsterdam. Tel. 15.68.08. Theodore Simpson, managing director. Now being established as a joint venture with a Dutch agency. Employees: 40. Principal clients: Aromat, Division of Knorr; Gordon's Dry Gin; Necchi Sewing Machines. Billings: \$3 million.

ITALY

Publicis-Gardner-Butler-Stip SpA, Palazzo Serbelloni, Corso Venezia 16, Milan. Tel. 782.751. Additional office at Viale Maresciallo Pilsudski, 122, Rome. Tel. 805.041. Filippo Theodoli, president. Formed in 1963 as a joint venture of Gardner Advertising Co., U.S.A.; Butler & Gardner Ltd., England; Publicis, France; Stip SpA, Italy. Management control is with Gardner. Employees: 31. Principal clients: Alitalia Airlines; Ciba; Montecarlo; Telefunken; Universal-Geneve. Billings: \$2 million.

KENYON & ECKHARDT INC.

ARGENTINA

K&E/CPV Gowland, Lavalle 1171, Buenos Aires. Tel. Buenos Aires 35.53.00, 35.56.06. J. V. Porter, general manager. Affiliated 1964. Employees: 60.

BARBADOS

Advertising and Publicity Service Ltd., Mount Gay Building, Prince William Henry St., Bridgetown. Tel. Bridgetown 5742. E. Zelinka, general manager. Affiliated 1965. Employees: 14. Principal clients: British-American Tobacco Co.; Chesebrough-Pond's; Nestlé; Shell; Yardley. Billings: \$250,000.

BELGIUM

CPV/K&E Benelux S.p.r.l., 148 Chaussee de Charleroi, Brussels 6. Tel. Brussels 38.63.65. Edmond Bajart, managing director. Affiliated 1964. Employees: 20. Principal clients: Du Pont; Greek National Tourist Office; Yardley. Billings: \$550,000.

CANADA

Kenyon & Eckhardt, Ltd., 321 Bloor E., Toronto, Ontario. Tel. Walnut 5-8931. William B. Lewis, chairman of the board. Estab. 1923. Employees: 23. Principal client: De Havilland.

CHILE

K&E/CPV Chilena Ltda., Clasificador 130, Santiago. Tel. Santiago 398239. Edwin French, general manager. Affiliated 1964. Employees: 28. Principal clients: Bank of London & South America; British-American Tobacco Co.; Colgate-Palmolive; Shell. Billings: \$540,000.

COLOMBIA

K&E/CPV Colombiana Ltda., Edificio Antares, Trans. 6 No. 27-10, Segundo Piso, Bogota. Tel. Bogota 34 66 00. A. Fernandez, general manager. Affiliated 1964. Employees: 55. Principal clients: Bank of London & South America; Colgate-Palmolive; Nestlé; Shell. Billings: \$950,000.

ENGLAND

Colman Prentis & Varley Ltd., 34 Grosvenor St., London, W1. Tel. Mayfair 9111. A. N. C. Varley, chairman. Affiliated 1964. Employees: 350. Principal clients: Bank of London & South America; British-American Tobacco Co.; Du Pont; Pepsi-Cola; Shell; Yardley. Additional office: **CPV (International) Ltd.**, 42 Park St., London, W1. Tel. Mayfair 7696. J. S. Swaab, general manager. Affiliated 1964. Employees: 80. Principal clients: Ampex; Bank of London & South America; British-American Tobacco Co.; Greek National Tourist Office; United Aircraft; Yardley. Billings: 53 million (both offices). **Kenyon & Eckhardt Ltd.**, Thorn House, Upper St. Martin's Lane, London, W.C. 2. Tel. Temple Bar 3151. M. Lloyd and G. Montgomery, directors. Estab. 1960. Billings: \$1.5 million. **Voice and Vision Ltd.**, (public relations) 26 Upper Brook St., London, W1. Tel. Hyde Park 6050. S. E. R. Wynne, managing director. Affiliated 1964. **Market Information Services Ltd.**, (market research) 24 Grosvenor St., London, W. 1. Tel. Mayfair 9111. R. C. Roberts, managing director. Affiliated 1964. (As of Oct. 1, 1965, CPV International and Kenyon & Eckhardt Ltd. will merge and operate out of a single office at 42 Park St., London.)

FRANCE

CPV/K&E Promos, 179 Avenue Victor Hugo, Paris 16e. Tel. Paris 553.57-59. Pierre Giraud, president. Affiliated 1964. Employees: 75. Principal clients: Du Pont; Greek National Tourist Office; U.S. Rubber; Yardley. Billings: \$1.2 million.

IRAN

Ziba Advertising Bureau, Ziba Building, Avenue Saadi, Tehran. Tel. Tehran 31912. H. S. Nemati, managing director. Affiliated 1964. Employees: 40. Principal clients: Aladdin Lamps and Room Heaters; BOAC; Facit Typewriters; Horlicks; Iranian Oil Co.; Irano-British Bank; Royal Teheran Hilton; Soy Bean Council of America. Billings: \$250,000.

ITALY

CPV/K&E Italiana S.p.A., Piazza degli Affari 3, Milan. Tel. Milan 861.241. Ray Thompson, managing director. Affiliated 1964. Employees: 150. Principal clients: Colgate-Palmolive; Greek National Tourist Office; S. C. Johnson; Shell; Yardley. Billings: \$11 million.

JAMAICA

K&E/CPV International Ltd., 4 Duke St., Kingston. Tel. Kingston 26850. Paul Townsend, general manager. Affiliated 1964. Employees: 29. Principal clients: Bank of London & South America; British-American Tobacco Co.; Chesebrough-Pond's; S. C. Johnson; Nestlé; Pillsbury; Shell; Yardley. Billings: \$815,000.

MEXICO

Kenyon & Eckhardt de Mexico S.A., Avenida Insurgentes Sur 102, Mexico D.F. Tel. Mexico 118173. W. S. Miller, general manager. Estab. 1955. Employees: 63. Principal clients: Colgate-Palmolive; General Electric. Additional office: **CPV Panamericana de Publicidad S.A.**, Plaza Ferro-carriles No. 3, 60 Piso, Esquina Reforma, Mexico 4, D.F. Tel. Mexico 462630. Raul Gutierrez, general manager. Affiliated 1964. Employees: 30. Principal clients: Nestlé; Yardley. Billings: \$2.2 million (both offices).

SPAIN

Publicis, Kenyon & Eckhardt S.A., Plaza de Salamanca 7, Madrid. Tel. Madrid 2 25 92 31. A. de la Vega, general manager. Affiliated 1962. Additional office: **Paseo de Gracia, 82, Barcelona**. Tel. Barcelona 932 15 59 96. Same manager as Madrid office. Affiliated 1962. Employees: 40. Principal clients: Du Pont; Nestlé. Billings: \$3 million.

SWITZERLAND

CPV International, 10 rue de la Scie, Geneva. Tel. Geneva 36 50 40. J. Swann, general manager. Affiliated 1964. Employees: 4. Principal client: Du Pont.

TRINIDAD

K&E/CPV (Caribbean) Ltd., 79 Oxford St., Port-of-Spain. Tel. Port-of-Spain 35564. R. da Silva, general manager. Affiliated 1964. Employees: 21. Principal clients: Bank of London & South America; British-American Tobacco Co.; Chesebrough-Pond's; S. C. Johnson; Nestlé; Pillsbury; Shell; Yardley. Billings: \$754,282.

VENEZUELA

Corpa C.A., Edificio Corpa, Avenida El Cafetal, Urbanización Chuao, Caracas. Tel. Caracas 339701. Jacques Regis Etievan, general manager. Affiliated 1964. Employees: 165. Principal clients: Bank of London & South America; British-American Tobacco Co.; Colgate-Palmolive; Du Pont; General Electric; Nestlé; Pepsi-Cola; Shell. Billings: \$7.5 million.

WEST GERMANY

Deutsche CPV/K&E G.m.b.H., An der Hauptwache, Schillerstrasse 2, Frankfurt am Main. Tel. Frankfurt 2 14 15. Herr Helmut Laux, managing director. Affiliated 1964. Employees: 15. Principal clients: Du Pont; Greek National Tourist Office; Yardley. Billings: \$460,000.

LENNEN & NEWELL INC.

ENGLAND

Clifford Bloxham and Partners Ltd., 6-9 Upper St. Martin's Lane, London. Tel. Temple Bar 1237. Clifford Bloxham, managing director. Partial interest purchased in 1965. Employees: 150. Principal clients: General Electric; Florida Citrus Commission; Hoover Appliances; The National Coal Board; Royal Air Force Recruiting; Van Houten Chocolate. Billings: \$9 million.

FRANCE

Lennen & Newell, Impact S.A., 30 Avenue de Friedland, Paris. Tel. 924-2045. Jacques Sorbac, managing director. Partial interest acquired in 1964. Employees: 65. Principal clients: Helena Rubenstein; Iberia Airlines; Tefal. Billings: \$6.8 million.

PUERTO RICO

Lennen & Newell Puerto Rico, 1250 Ponce de Leon Ave., San Juan. Tel. 723-9710. Jose Ramirez-Nido, manager. Estab. 1962 and wholly-owned. Employees: 31. Principal clients: Banco Credito; Colgate-Palmolive Co.; Corn Products; Libby's; P. Lorillard; Pepsi-Cola. Billings: \$2.5 million.

MacMANUS, JOHN & ADAMS INC.

CANADA

MacManus, John & Adams Inc., 600 University Avenue, Toronto. Tel. Empire 4-0204. Leslie McMahon, managing director. Estab. 1954. Employees: 20. Principal clients: Aladdin Industries (Canada) Ltd.; Stanley-Berry Ltd.; The Chun King Corp. of Canada, Ltd.; DeVilbiss (Canada) Ltd.; Dow Chemical of Canada Ltd.; Formfit International S.A.; Heinekin Brewery Ltd.; I-T-E Circuit Breaker (Canada) Ltd.; Kirsch of Canada Ltd.; Lehn & Fink (Canada) Ltd.; Lennox Industries (Canada) Ltd.; No-Sag Spring Co. Ltd.; Supreme Aluminum Industries Ltd.; Viobin (Canada) Ltd.; Walker Marketing of Canada Ltd. Billings: \$2 million.

SWITZERLAND

MacManus, John & Adams S.A., Bleicherweg 33, Zurich. Tel. 25-90-71. Russell W. Layland, managing director. Estab. 1965. Employees: 8.

McCANN-ERICKSON

Principal international clients: American Home Products; California Packing (Del Monte); Coca-Cola; General Motors; Goodyear (not domestically); Nabisco (not domestically); Nestlé; Standard Oil of New Jersey.

ARGENTINA

McCann-Erickson Corp. (S.A.), San Martin 345, Buenos Aires. Tel. 49-1041. John D. Locke, manager. Estab. 1935. Billings: \$4.4 million.

AUSTRALIA

Hansen Rubensohn-McCann-Erickson (Pty.) Ltd., 167 Kent St., Sydney. Tel. BO 554. Sim Rubensohn, C.B.E., chairman of the board. Estab. 1928. Additional offices: Hansen Rubensohn-McCann-Erickson (Pty.) Ltd., Guardian Assurance Bldg., 50 Grenfell St., Adelaide. Tel. 8.5782/3, 8.4155. Geoffrey Herbert Huntley, manager. Estab. 1960. Hansen Rubensohn-McCann-Erickson (Pty.) Ltd., 20 Collins St. (Coates Bldg.), Melbourne. Tel. 63-9024. Ian H. Millar, manager. Estab. 1960. Billings: \$11.5 million.

BARBADOS

Davies & Chislett Ltd., Broad St., Bridgetown. Tel. 6772. Richard Lisle Foster, manager. Estab. 1961. Billings: \$1 million.

BELGIUM

McCann-Erickson Co. S.A., 92, chaussee de Charleroi, Brussels 6. Tel. 38.29.40. Andre Hankard, manager. Estab. 1950. Billings: \$3.2 million.

BRAZIL

McCann-Erickson Publicidade Ltda., Rua 7 de Abril, No. 230, Sao Paulo. Tel. 37-7544. Dr. Edmur de Castro Cotti, chairman of the board. Estab. 1937. Additional offices: McCann-Erickson Publicidade Ltda., Rua Espirito Santo 603, Belo Horizonte. Tel. 4-7970. Renato de Pinho, manager. Estab. 1959. McCann-Erickson Publicidade Ltda., Rua Jose Loureiro 133-14°, Curitiba. Tel. 4-0305. Osmar Mendes, manager. Estab. 1955. McCann-Erickson Publicidade Ltda., Rua Mario Mamades, 578, Fortaleza (supplemental service). Antonio Ayrton Agular Rocha, manager. Estab. 1960. McCann-Erickson Publicidade Ltda., Avenida Borges de Medeiros 308-11°, Porto Alegre. Tel. 6002, 9-2890. Ito Ferrari, manager. Estab. 1954. McCann-Erickson Publicidade Ltda., Rua Mexico 3-11°, Rio de Janeiro. Tel. 42-4050, 28-7700. Lindoval de Oliveira, manager. Estab. 1935. McCann-Erickson Publicidade Ltda., Rua Cleto Campelo, 44, Recife (supplemental service). Tel. 4-1139. Renato Torres de Mello, manager. Estab. 1959. McCann-Erickson Publicidade Ltda., Avenida Estados Unidos 3-5/405, Salvador. Tel. 2-1429.

Gilvancy Gueiros Barbosa, manager. Estab. 1962. Billings: \$6.8 million.

CHILE

McCann-Erickson Corp. & Cia. Ltda., Catedral 1165, Pisos 4° & 5°, Santiago. Tel. 60132/3. Juan Leheude, general manager and office manager. Estab. 1945. Additional offices: McCann-Erickson Corp. & Cia. Ltda., Anibal Pinto 372, Of. 81, Concepcion. Tel. 24-232. Julio Angulo, manager. Estab. 1963. McCann-Erickson Corp. & Cia. Ltda., Avenida Errazuriz 1178, Valparaiso. Tel. 54774, 59974. Enrique Leheude-Girardin, manager. Estab. 1956. Billings: \$2.6 million.

COLOMBIA

McCann-Erickson Corp. (S.A.), Edificio Lara, Piso 7°, Carrera 13, No. 13-24, Bogota. Tel. 34-15-20. Eduardo Arango, general manager. Estab. 1944. Additional office: McCann-Erickson Corp. (S.A.), Piso 5°, Carrera 1, No. 24-56, Cali. Tel. 89480. Marceliano Calero T., manager. Estab. 1955. Billings: \$1.8 million.

COSTA RICA

McCann-Erickson Centroamericana (Costa Rica) Ltda., Calle 4, Avenida 4, San Jose. Tel. 2958, 6289. William Schlager, manager. Estab. 1963. Billings: \$450,000.

ECUADOR

McCann-Erickson Corp. Publicidad S.A., Malecon Simon Bolivar, 1401, Guayaquil. Tel. 18133. Diego Maruri R., manager. Estab. 1959.

EL SALVADOR

McCann-Erickson Centroamericana (El Salvador) S.A., Edificio Gina, Avenida Escalon No. 12, San Salvador. Tel. 1052. Gary Martin, manager. Estab. 1963. Billings: \$250,000.

ENGLAND

McCann-Erickson Advertising Ltd., McCann-Erickson House, 14, New Fetter Lane, London E.C. 4. Tel. Fleet Street 6543. David M. Lippincott and Geoff Darby, executive directors. Estab. 1927. Billings: \$25 million.

FRANCE

Sodico/McCann-Erickson S.A., 47, rue de Monceau, Paris 8e. Tel. Europe 43.79. Andre Bouheben, manager. Estab. 1927. Billings: \$12 million.

GUATEMALA

Publicidad McCann-Erickson Centroamericana (Guatemala) S.A., Edificio Valenzuela, 14 Calle 6-12 Zona 1, Guatemala City. Tel. 21780, 28091/2/3. William Olyslager V., manager. Estab. 1963.

HOLLAND

McCann-Erickson (Nederland) N.V., 32, Westblaak, Rotterdam. Tel. 13-23-70. Hans Van Der Ross, manager. Estab. 1958. Billings: \$750,000.

HONDURAS

McCann-Erickson Centroamericana (Honduras) S.A., Edif. Bco. Atlantida —2a., Ave. entre 9a y 10a Cales, Tegucigalpa. Tel. 2-8106. Harold Fonseca, manager. Estab. 1965.

HONG KONG

Ling-McCann-Erickson Ltd., 902-910 Central Bldg., 3 Peddar St. Tel. 22936, 21941, 21924. William P. K. Ling, managing director. Estab. 1963. Additional office: McCann-Erickson Corp. Int'l., 2301 The Hong Kong Hilton. Arthur L. Grimes, executive VP — far eastern region. Billings: \$1.1 million.

INDIA

Clarion-McCann Advertising Services Ltd., 5 Council House St., Calcutta 1. Tel. 23-5773/4/5/6/7. Sir. Dhiren Mitra, chairman of the board. Estab. 1964. Additional offices: Clarion-McCann Advertising Services Ltd., 1, Jain Mandir Rd., New Delhi 1. Tel. 43762, 45812. G. P. Pandit, manager. Estab. 1964. Clarion-McCann Advertising Services Ltd., Advent, 12-A, Foreshore Rd., Bombay 1. Tel. 213987, 212626. Subhas Sen, managing director. Estab. 1964. Clarion-McCann Advertising Services Ltd., Chordia Mansions, 150A/2 Mount Rd., Madras 2. Tel. 82435. V. S. Padmanabhan, manager. Estab. 1964. Billings \$2.1 million.

ITALY

McCann-Erickson Italiana, S.p.A., Via Dante 7, Milan. Tel. 869.061/2/3/4/5. Alvaro Gonzalez Manrique, manager. Estab. 1959. Billings: \$5.5 million.

JAMAICA

Stewart-Johnson & Associates Ltd., 97B Church St., Kingston. Tel. 5556. Alfred J. Johnson and Edgar G. Stewart, managing directors. Estab. 1946.

JAPAN

McCann-Erickson-Hakuhodo, Inc., Hasegawa Dairoku Bldg., 4, Kanda-Mitoshirocho, Chiyoda-Ku, Tokyo. Tel. 201-6671. James P. Farley, general manager. Estab. 1961. Additional office: McCann-Erickson-Haku-

continued

hodo, Inc., Feather Bldg., 1-32 Dojima-Haka, Kita-ku, Osaka. Tel. 312-0512. Edgar W. Gilbert, manager. Estab. 1962. Billings: \$7.1 million.

MALAYSIA

McCann-Erickson (Malaysia) Ltd., The Chartered Bank Bldg., Kuala Lumpur. Tel. 26316. Gregory Walker, manager. Estab. 1965.

MEXICO

McCann-Erickson de Mexico, S.A. de C.V., Avenida Chapultepec 405, 6 D.F. Mexico City. Tel. 11-40-67. Colin D. Allerton, president. Estab. 1947. Additional office: **McCann-Erickson de Mexico, S.A. de C.V.**, No. 1458, Desp. 601, Guadalajara, Jal. (supplemental service). Tel. 5-67-34, 5-67-53. Carlos del Real Castro, manager. Estab. 1963. Billings: \$5.6 million.

NICARAGUA

Publicidad McCann-Erickson Centroamericana (Nicaragua) S.A., 3a Ave. 3a, Calle S.O. #402, Managua D.N. Tel. 4820. William Norales, manager. Estab. 1964.

OKINAWA

McCann-Erickson-Hakuhodo, Inc., 204-1 Natusya, Naha. Tel. Naha 8-2060. Masao Shimoji, manager. Estab. 1963.

PANAMA

McCann-Erickson de Panama, S.A., Calle 44, No. 14 Bella Vista, Panama City. Tel. 3-8680. Alberto Garcia de Paredes, manager. Estab. 1963.

PERU

McCann-Erickson Corp. Publicidad S.A., Edificio Parra del Riego, Avenida Wilson 911, Piso 7°, Lima. Tel. 41-810, 39-319. Christian Hamann, manager. Estab. 1946. Billings: \$2.5 million.

PHILIPPINES

McCann-Erickson (Philippines) Inc., Insular Life Bldg., Ayala Ave., Makati, Rizal (Manila). Tel. 88-73-81, 88-74-01. W. Richard Guersey, president and manager. Estab. 1963. Billings: \$1 million.

PUERTO RICO

McCann-Erickson Corp. (S.A.), 611 Fernandez Juncos Ave., San Juan. Tel. 723-4500. Dario Iriarte, manager. Estab. 1942. Billings: \$1.7 million.

SPAIN

Ruescas-McCann-Erickson, S.A., Paseo del Pintor Rosales, 34, Madrid. Tel. 2.47.46.00, 2.47.15.29. F. Garcia Ruescas, chairman of the board and general manager. Estab. 1949. Additional office: **Ruescas-McCann-Erickson, S.A.**, Tuset, 26, Barcelona 6. Tel. 254-14-70. Joseph Plazonja, manager. Estab. 1957. Billings: \$2 million.

SWITZERLAND

McCann-Erickson Europe S.A., 15, Passage Melbuisson, 1204 Geneva. Tel. 25-73-50. Peter V. Lorne, manager. Estab. 1962.

THAILAND

Ling-McCann-Erickson Ltd., 303 Silom Bldg., 199/1 Silom Rd., Bangkok. Tel. 38191, 31332/3, Ext. 22/24. William A. White, general manager. Estab. 1965.

TRINIDAD

Davies & Chislett Ltd., 12 Abercromby St., Port-of-Spain. Tel. 88-07. Geoffrey T. Chislett and Julian G. Davies, directors. Estab. 1950. Billings: \$1 million.

URUGUAY

McCann-Erickson Corp. (S.A.), Edificio Artigas, Rincom 487, Montevideo. Tel. 8-45-84, 9-39-60. Juan Antonio Vasco, manager. Estab. 1946. Billings: \$400,000.

VENEZUELA

McCann-Erickson Venezolana, S.A., Edificio Camara de Comercio, Av. Este 2, No. 215, Los Ceobos, Caracas. Tel. 54-45-11/12/13/14/15. Roberto Protzel, manager. Estab. 1945. Billings: \$2 million.

WEST GERMANY

H. K. McCann Company mbH, Baseler Hochhaus am Baseler Platz, Frankfurt am Main. Tel. 33-91-21. Walter Boehm, vice chairman and general manager. Estab. 1928. Additional offices: **H. K. McCann Company mbH**, Theodor-Heuss-Ring 17, Cologne 5, Tel. 72-00-81/2. Heinz Nitzgen, manager. Estab. 1952. **H. K. McCann Company mbH**, Berliner Allee 8, Dusseldorf. Tel. 35-40-61. Same manager as Cologne office. Estab. 1956. **H. K. McCann Company mbH**, Neuer Wall 41, Hamburg 36. Tel. 36-22-91. Ansgar Von Nell, manager. Estab. 1950. **Universal Anzeigen-und Werbedienst GmbH**, Baseler Hochhaus am Baseler Platz, Frankfurt am Main. Tel. 33-91-21. Estab. 1949. Additional offices: **Universal Anzeigen-und Werbedienst GmbH**, Theodor-Heuss-Ring 17, Cologne 5. Tel. 72-00-81. Same manager as Cologne and Dusseldorf offices. Estab. 1950. **Universal Anzeigen-und Werbedienst GmbH**, Neuer Wall 41, Hamburg 36. Tel. 36-22-91. Estab. 1951. Billings: \$43 million.

NORMAN, CRAIG & KUMMEL INC.

BARBADOS

Lindo, Norman, Craig & Kummel (Barbados) Ltd., Bridgetown. Tel. Bridgetown 4400. Patrick Kearns, manager. Interest acquired 1965. Employees: 3. Principal clients: Berger; Colgate-Palmolive.

CANADA

Norman, Craig & Kummel (Canada) Ltd., 123 Eglinton Avenue East, Toronto. Tel. 481-5265. John C. Savage, president and director. Estab. 1960. Employees: 17. Principal clients: Clairol; Colgate-Palmolive Ltd.; Hertz American Express International Ltd.; Maidenform Inc.; Perfumerie Versailles Ltd.—Chanel; Pet Milk of Canada. Billings: \$2.5 million, with 80% in TV.

DENMARK

Lockey, Norman, Craig & Kummel, A.S., 52, Strodamevej, Copenhagen. Tel. 29-3377. W. Graham Lockey, chairman. Interest acquired 1964. Employees: 30. Principal clients: Alitalia; Association of Danish Independent Grocers—Coffee; Colgate-Palmolive A/S; Hertz; T. Jespersen & Co.—Vat 69; Svenska Tobaks Aktiebolaget (Swedish Tobacco Monopoly). Billings: \$3.3 million (includes Norway office).

ENGLAND

Crane, Norman, Craig & Kummel Ltd., Greater London House, Hampstead Road, London, NW1. Tel. Euston 9311. W. G. Lockey, chairman of the board. Original interest acquired 1961, now wholly owned. Employees: 170. Principal clients: Chesebrough-Pond's; Colgate-Palmolive, Ltd.; Danish Agricultural Producers Information Service; Fiat (England) Ltd.; Flintkote Ltd.; General Electric Co.; Hertz American Express; Imperial Tobacco Co.; Ovaltine, Ltd.; Perkins Engines Ltd.; Seven-Up (Great Britain) Ltd. Billings: \$8 million, with 49.93% in TV.

FRANCE

Pro Vente, 6, Rue de Hanovre, Paris 2e. Tel. RIC 49-19. Association made 1964. Employees: 69. Principal clients: Chanel-Bourjois-Barbara Gould; Colgate-Palmolive; Hertz American Express; S. C. Johnson; Minnesota de France (3M). Billings: \$4 million.

JAMAICA

Lindo, Norman, Craig & Kummel Ltd., 151 King Street, Kingston. Tel. Kingston 26-226. Cecil Lindo, president. Majority interest acquired 1961. Employees: 30. Principal clients: Berger Paints; Colgate-Palmolive, Ltd.; First National City Bank; Goodyear Tire & Rubber Export Co., Ltd.; Hertz American Express International, Ltd.; Texaco Caribbean, Ltd. Billings: \$1 million, with 17% in TV.

NORWAY

Kittelsen & Kvaerk/A/S, Sognveien 70, Oslo. Tel. 60-65-90. G. Kvaerk, managing director. Interest acquired 1964. Employees: 42. Principal clients: Braathens Safe and Lofleider; Citrus Marketing Board of Israel; Colgate-Palmolive; Ferrania (3M); International Wool Secretariat; Norway Cooperative Society; Volvo. Billings: \$3.3 million (includes Denmark office).

PORTUGAL

Ciesa-Norman, Craig & Kummel, Publicidade S.A.R.L., Rua Goncalves Zarco No. 14, Lisbon. Tel. 61-01-51. F. Faria, president. Interest acquired 1964. Employees: 25. Principal clients: Air France; Alitalia; Colgate-Palmolive Portuguesa Ltd.; Ford Lusitana; Inel; Nestlé; Pfizer; Shell; Vick International. Billings: \$1.24 million.

PUERTO RICO

Vladimir, Norman, Craig & Kummel Inc., 218 Parque Street, P.O. Box 8676, San Juan. Tel. 725-2150. William Ogilvie, general manager and executive VP. Majority interest acquired 1964. Employees: 20. Principal clients: Chanel, Inc.; Colgate-Palmolive Co.; First National City Bank of New York; Hertz American Express International; Merrill, Lynch, Pierce, Fenner, Smith; Uncle Ben's Rice. Billings: \$1.5 million, with 47% in TV.

SPAIN

Ciesa-Norman, Craig & Kummel Espanola de Publicidad, S.A., Claudio Coelho 69-B, Madrid. Tel. 2-26-92-74. F. Faria, president. Interest acquired 1964. Employees: 15. Principal clients: Colgate-Palmolive S.A.E.; Hertz de Espana S.A.; Vick International. Billings: \$750,000.

SWEDEN

Leijon & Luning AB, Gullmarshus Johaneshov 1, Stockholm. Tel. 91-00-30. Krister Luning, president. Interest acquired 1965. Employees: 46. Principal clients: AB Alga; Colgate-Palmolive; Hertz (beginning Jan. 1, 1966); Johnson & Johnson AB; Rank Xerox AB; Skandinaviska Banken AB. Billings: \$2.6 million. (In July acquired major accounts and key personnel of Arne Hakansson's Annonbyra, another Stockholm agency. This will increase billings and employees.)

TRINIDAD

Lindo, Norman, Craig & Kummel (Trinidad) Ltd., Salvatori Building, Port-of-Spain. Virgil Pestana, managing director. Interest acquired 1963.

Employees: 10. Principal clients: Colgate-Palmolive (Trinidad) Ltd.; Mead Johnson, Inc.; Paramount Films; Robin Hood Flour Mills of Canada. Billings: \$500,000.

WEST GERMANY

Markenwerbung International, H. Faenger, Dr. W. Diebitsch, Norman Craig Kummel & Crane GmbH & Co., Hamburg 36. Tel. 341991. H. Faenger and Dr. W. Diebitsch, joint managing directors. Interest acquired 1963. Employees: 148. Principal clients: Brinkmann AG; Colgate-Palmolive GmbH; Hertz Autovermietung; Hosie, Charles; Menka GmbH (Corn Products Co.); Veedol GmbH (Getty). Billings: \$9.5 million, with 28% in TV.

Ogilvy & Mather

(U.S. corporation that owns Ogilvy, Benson & Mather in the U.S. and Mather & Crowther in Britain.)

AUSTRIA

Mathers International Ges. m.b.H., Franz Josefs Kai 47, Vienna 1. Tel. Vienna 63 91 79, 63 91 70. Carl Friedman, director. Estab. 1961. Employees: 20. Principal clients: Aeterna Schuhfabrik A.G.; Air Canada; Donau Chemie A.G.; Felix Austria Ges. m.b.H.; Ferrosan Export Corp. A/S; Richard Hofer; Imperial Chemical Industries Ltd. (fibres division); Imperial Chemical Industries Ltd. (metal division); Anton Kastle; Matsushita Electric; Philips Ges. m.b.H.; H. Schrack Automobil-Vertriebs A.G.; Shell Austria A.G.; Baumschulen Starkl; Stock Weinbrennerei A.G.; Wiweg. Billings: \$697,000.

CANADA

Ogilvy, Benson & Mather (Canada) Ltd., 88 University Ave., Toronto 1, Ontario. Tel. Toronto 362-7711. Andrew Kershaw, managing director. Estab. 1960. Employees: 80. Principal clients: American Express; Bristol-Myers Co.; Campbell Soup Co.; Gilbey (Canada); Grove Laboratories; Johnson & Johnson; Mead Johnson & Company of Canada, Edward Dalton Division; Letraset; Lever Brothers; London Life Insurance Co.; John MacKintosh & Sons Ltd.; P&O-Orient Lines; Quaranty Trust Company of Canada; Rowntree Company of Canada; Schweppes of Canada; Shell Canada Ltd.; J. Wedgwood & Sons; Wellington-Walker; Zippo Manufacturing Co. Billings: \$6.6 million.

ENGLAND

Mather & Crowther Ltd., Brettenham House, Lancaster Place, London, W.C. 2. Tel. Temple Bar 2466. Donald Atkins, chairman. Estab. 1850. Employees: 700. Principal clients: A.E.I. Lamp & Lighting Co.; Aspro-Nicholas; Banana Co-operative Campaign; Geo. Basset & Co.; Bostik; G. Brazil & Co.; British Egg Marketing Board; British Road Services Ltd.; British Sugar Corp.; British Turkey Federation; British United Turkeys; Business Equipment Trade Assoc.; Central Office of Information; Chatwood-Milner; Chivers-Hartley, Ltd.; Chunky Chicks Ltd.; Citrus Marketing Board of Israel; City of London; Coal Utilization Council; Company of Scottish Cheesemakers; Eastern Electricity Board; Elders & Fyffes; Electric Vehicle Assoc.; Electricity Council; Dannimac Ltd.; Deciduous Fruit Board; Distributive Trade Alliance; Field & Co. Ltd.; Fisons Ltd.; Fisons Fertilisers Ltd.; Fisons Horticulture Ltd.; T. Foster; Fropax Eskimo Food; Gray, Dunn & Co.; Gilbey-Twiss Ltd.; H.P. Sauce Ltd.; I.C.I. Fibres Ltd.; International Computers & Tabulators Ltd.; Izal Ltd.; Lea & Perrins Ltd.; Leather Institute; Metal Box Co. Ltd.; Milk Marketing Board; Abel Morrall Ltd.; National Coal Board; National Dairy Council; New Zealand Apple & Pear Marketing Board; The Observer; Organon Laboratories Ltd.; Paintmakers Association of Great Britain Ltd.; Petfoods Ltd.; John Player & Sons Ltd.; Pressed Steel Co. Ltd.; Rediffusion Ltd.; Retail Fruit Trade Federation; Ronson Products Ltd.; Rowntree & Co. Ltd.; J. Sainsbury Ltd.; Schweppes Ltd.; Shell International Petroleum Co. Ltd.; Shell-Mex & B.P. Ltd.; South African Co-operative Citrus Exchange Ltd.; Standard-Triumph International Ltd.; Sugar Manufacturers' Association (of Jamaica) Ltd.; Tea Trades Committee; Joshua Tetley & Co. Ltd.; Unilever Ltd.; Westminster Bank Ltd.; Zoological Society of London. Billings: \$37.6 million.

ITALY

Mathers International P.s.A., Piazza Santa Maria Beltrade 1, Milan. Tel. 802 351, 802 352. Guido Benzoni, managing director. Estab. 1962. Employees: 20. Principal clients: Air Canada; De Beukelaer N.V.; Ducati Meccanica S.p.A.; Government of Ontario Trade Commission; H. P. Sauce Ltd.; Nicholas Turkeys; Pfizer Italiana S.p.A.; Prodotti Nicholas Italiana S.p.A.; Prodotti Quaker Italiana S.p.A.; Royal Bank of Canada; Spanjaard N.V.; Tigullio; Westmore Cosmetic Inc.; Wolitz S.r.l.; Zuegg S.p.A. Billings: \$720,000.

SWITZERLAND

Mather, A.G., Dufourstrasse 145, Zurich. Tel. Zurich 47 70 66, 47 70 67. Erich Killer, managing director. Estab. 1964. Employees: 20. Principal clients: Air Canada; Sportschuhfabrik Raichle Ag.; Ramseier & Jenzer Ag.; Royal Bank of Canada; Sektkellerei Carstens Kg. Neustadt (Wein-

strasse)/Bischofberger Ag., Glattbrugg; Shell, Switzerland. Billings: \$157,000.

WEST GERMANY

Heumann Werbegesellschaft m.b.H., Fellnerstrasse 7-9, 6 Frankfurt am Main. Tel. Frankfurt 55 04 91. Carl Friedman, director. Mather & Crowther (London) bought a substantial interest in Heumann (Frankfurt) in 1962. Employees: 300. Principal clients: A.E.G. (Allgemeine Elektrizitäts-Gesellschaft); Aeterna Schuhfabriks-Ag.; Citrus Marketing Board of Israel; Daimler-Benz Ag.; Deutsche Lufthansa Ag.; Deutsche Shell Ag.; Deutsche Shell Chemie GmbH; Gillette Roth-Buchner GmbH; Johnson-Grunol Chemie Werke GmbH; Margarine-Union GmbH; The Outspan Organization; H.F. & Ph.F. Reemtsma; Salamander Ag.; Sektkellerei Carstens Kg. Billings: \$18.2 million.

PAPERT, KOENIG, LOIS INC.

ENGLAND

Papert, Koenig, Lois Ltd., 173 Sloane Street, London SW1. Tel. Belgravia 8572. Joe Sacco and Nigel Seely, joint managing directors. Estab. 1964. Employees: 35. Principal clients: Granada Television Group (British); part of John Player & Sons (British); Simplicity Patterns (U.S.); Singer & Friedlander Ltd. (British). Billings: \$5.5 million, with 60% in TV.

J. WALTER THOMPSON COMPANY

ARGENTINA

J. Walter Thompson Argentina S.R.L., Alsina 465, Buenos Aires. Tel. 33-5053. M. M. Mortola, manager. Estab. 1929. Employees: 170. Principal clients: Alpagatas; Chesebrough-Pond's; Clarin; Ford; Johnson & Johnson; S. C. Johnson; Pan American; Romulo Ruffini; Swift; J. B. Williams. Billings: \$4.2 million. (Clients and billings include Uruguay office.)

AUSTRIA

J. Walter Thompson G.m.b.H., Boersegrasse 11, Vienna. Tel. 63-02-16, 63-02-17. Dr. Hans Hoffmann, manager. Estab. 1961. Employees: 39. Principal clients: Burroughs Machines; Champion; Ford; Kodak; Nestlé; Pan American; Pond's; Unilever. Billings: \$1.3 million.

AUSTRALIA

J. Walter Thompson Co. (Aust.) Pty. Ltd., 132 Elizabeth St., Sydney, N.S.W. Tel. 2-0640. Thomas R. Carruthers, chairman. John Sharman, managing director. Estab. 1930. Additional office: **J. Walter Thompson Co. (Aust.) Pty. Ltd.,** 277-287 William St., Melbourne, C.1. Tel. 67-8833. Robert Alcock, manager. Estab. 1930. Employees: 320. Principal clients: Bond's Wear; Consolidated Press; Kellogg's; Kelvinator; Kraft; Pond's; Reckitt & Coleman; Unilever; Wrigley. Billings: \$12.1 million.

BELGIUM

J. Walter Thompson Co. S.A., Beddenstraat 13, Antwerp. Tel. 33-87-20. George Black, manager. Estab. 1927. Employees: 80. Principal clients: Chesebrough-Pond's; Ford; Kraft; Liebig; Nestlé; Tabacofina; Trois Moulins; Unilever. Additional office: **J. Walter Thompson S.A.** (public relations and research departments), 60 Rue Ravenstein, Brussels. Tel. 12-82-93 (public relations dept.), 11-75-52 (market research). Billings: \$3.1 million.

BRAZIL

J. Walter Thompson Publicidade, Ltda., (mail) Caixa Postal 3925, (street) Rua Boa Vista 51, 6° andar, Sao Paulo. Tel. 35-0126. R. P. Castelo Branco, general manager. Jose Feres Kfuri, manager. Estab. 1929. Additional offices: **J. Walter Thompson Publicidade, Ltda.,** (mail) Caixa Postal 502-ZC-00, (street) Av. Presidente Vargas 642, 21° andar, Rio de Janeiro. Tel. 23-8462, 23-8569. Caio A. Domingues, manager. Estab. 1931. **J. Walter Thompson Publicidade, Ltda.,** Rua Otavio Rocha 161, 8° andar, Porto Alegre, R.G.S. Tel. 8541. Adilson B. Queiroz, manager. Estab. 1957. **J. Walter Thompson Publicidade, Ltda.,** (mail) Caixa Postal 358, (street) Rua Marquez do Recife 154, conj. 105, Edificio Limoeiro, Recife. Tel. 4-5756, 4-5913. Antonio M. Martins, manager. Estab. 1957. **J. Walter Thompson Publicidade, Ltda.,** (mail) Caixa Postal 1021, (street) Rua Espirito Santo 605-11° and./Sala 1101, Belo Horizonte. Tel. 2-5995. Carlos Lamassa, manager. Estab. 1960. Employees: 440. Principal clients: Alpagatas; Atlantis; Beecham; Firestone; Ford; Johnson & Johnson; Kibon; Pan American; Standard Brands; Vick. Billings: \$6.2 million.

CANADA

J. Walter Thompson Co. Ltd., 600 University Ave., Toronto 2, Ontario. Tel. 362-3471. William H. Erskine, president. Peter T. Zarry, manager. Estab. 1931. Additional offices: **J. Walter Thompson Co. Ltd.,** 1600 Dorchester Blvd. West, Montreal 25, Quebec. Tel. 931-1331. Raimond D. Senior, manager. Estab. 1929. **J. Walter Thompson Co. Ltd.,** 409 Granville St.—Rm. 1010, Vancouver 2, B.C. Tel. 683-4466. Rex Werts,

continued

manager. Estab. 1964. Employees: 175. Principal clients: Bank of Nova Scotia; Champion Spark Plug; Chesebrough-Pond's; Ford; Kraft; La Brasserie & John Labatt; Singer; Standard Brands; Unilever; Westminster Paper. Billings: \$12.1 million.

CEYLON

J. Walter Thompson Co. Private Ltd., 41/47, Galle Face Court, Colombo 3. Tel. 2944. Anandatissa de Alwis, manager. Estab. 1956. Employees: 35.

CHILE

J. Walter Thompson Chilena S.A.C., (mail) Casilla 14116, Correo 15, (street) Matias Cousino 64—5th Fl., Santiago. Tel. 8-1916. J. G. O. Webster, manager. Estab. 1944. Employees: 60. Principal clients: Cervecerias Unidas; Chiprodal (Nestlé); Davis Labs (Murine, J. B. Williams, Pond's); W. R. Grace; Laboratorios Chile; Lever; Molinos Y Fideos Carozzi; Pepsi-Cola; Philips of Eindhoven; Singer. Billings: \$1.5 million.

ENGLAND

J. Walter Thompson Co. Ltd., 40 Berkeley Square, London W1. Tel. Mayfair 9496. William Hinks, chairman. Thomas F. Sutton, managing director. Estab. 1899. Employees: 1,100. Principal clients: Beecham; British Bakeries; Chesebrough-Pond's; Eastman Kodak; Horlicks; Kellogg; Kraft; Liebig; Rowntree; Unilever. Billings: \$52.6 million.

FRANCE

J. Walter Thompson S.A., B.P. N° 178-08, Paris. Tel. Alma 86-00. Gerard Wm. Souhami and Henry F. Wood Jr., co-managers. Estab. 1928. Employees: 125. Principal clients: Chesebrough-Pond's; Firestone; Ford; Leacril; Lefevre-Utile; Liebig; Pan American; Unilever; J. B. Williams. Billings: \$7.2 million.

HOLLAND

J. Walter Thompson Co. N.V., (mail) P.O. Box 9019, (street) Ottho Heldringstraat 5, Amsterdam W-3. Tel. 15-41-31. Bob Doyer, manager. Estab. 1958. Employees: 120. Principal clients: Caltex; De Jong; Douwe Egberts; Ford; S. C. Johnson; Kodak; Nutricia; Seven-Up; Unilever; Van Dam. Billings: \$3.6 million.

INDIA

J. Walter Thompson Co. Private Ltd., (mail) P.O. Box 541, (street) Lakshmi Bldg., Sir Pherozeshah Mehta Road, Bombay 1. Tel. 264531. E. J. Fielden, manager. Estab. 1929. Additional offices: J. Walter Thompson Co. Private Ltd., (mail) P.O. Box 10219, (street) 30 Bondel Road, Calcutta 19. Tel. 44-3601. Subhas Ghosal, manager. Estab. 1935. J. Walter Thompson Co. Private Ltd., Kapoor Villa, 7/28 Tilaknagar, Kanpur, Uttar Pradesh. Tel. 34957. V. N. Kapoor, manager. (Kanpur operates as a field office of Calcutta.) J. Walter Thompson Co. Private Ltd., 142 Sunder Nagar, New Delhi 11. Tel. 618364 and 65. Murad Ali Baig, manager. Estab. 1944. J. Walter Thompson Co. Private Ltd., (mail) P.O. Box 459, (street) 38 C Mount Road, Madras 6. Tel. 84531 and 32. R. K. Swamy, manager. Estab. 1955. Employees: 560. Principal clients: Amrutajan Brooke Bond; Buckingham & Carnatic; Esso; General Radio; Philips of Eindhoven; T. V. Sundaram Iyengar; Tube Investment; Union Carbide. Billings: \$8.1 million.

ITALY

J. Walter Thompson (Italia) S.p.A., Via Durini 28, Milan. Tel. 709041. David Campbell-Harris and Nickitas M. Grispos, co-managers. Estab. 1951. Employees: 120. Principal clients: Caltex; Ford; Gancia; Kodak; Kraft; Liebig; Max Meyer; Pan American; Triumph; Unilever. Billings: \$6 million.

JAPAN

J. Walter Thompson Co. Japan, (mail) P.O. Box 1678, (street) 3-20 Akasaka Denma-cho, Minato-ku, Tokyo. Tel. 402-5101-8. George D. Johnston Jr., manager. Estab. 1956. Employees: 130. Principal clients: California Raisin Advisory Board; Chesebrough-Pond's; Eastman Kodak; International Wool; Kellogg's; Ohmi Brotherhood (Mentholatum); Pan American; Scott; Seven-Up. Billings: \$3.4 million.

MEXICO

Walter Thompson de Mexico S.A., Calz. Melchor Ocampo 469, Mexico 5, D.F. Tel. 25-45-20. Austin Parker, manager. Estab. 1943. Employees: 85. Principal clients: Chesebrough-Pond's; Ford; Kellogg's; Kodak; Kraft; Liggett & Myers; Mentholatum; Pan American; J. B. Williams. Billings: \$3.5 million.

PAKISTAN

J. Walter Thompson Far Eastern Co., (mail) P.O. Box 270, (street) Nelsons Chambers, McLeod Road, Karachi 1. Tel. 2 27001-002-003. Nusrat A. Bokhari, manager. Estab. 1956. Employees: 50. Principal clients: Beecham; Brooke Bond; Esso; Ford; Ganesh Flour; Pan American; Philips; Reckitt & Colman; Singer. Billings: \$1.1 million.

PERU

J. Walter Thompson Peruana, (mail) Apartado 3187, (street) Avenida Wilson 1218, 10° Piso, Lima. Tel. 43680, 43313. Luis Perdomo, man-

ager. Estab. 1957. Employees: 40. Principal clients; Fleischmann; Ford; Grace y Cia.; Kodak; Leche Gloria; Mentholatum; Pan American; Unilever. Billings: \$1.2 million.

PHILIPPINES

J. Walter Thompson Co. (Philippines), (mail) P.O. Box 1399, (street) Mary Bachrach Building, Port Area, Manila. Tel. 3-55-92. Lyle K. Little, manager. Estab. 1956. Employees: 100. Principal clients: Ford; Gulf & Pacific; Manila Electric; Metro Drug; Milk Industries; Pan American; Philippine Refining (Unilever); Reckitt & Colman; Seven-Up; Smith, Bell & Co.; Yamael Steel. Billings: \$1.9 million.

PUERTO RICO

J. Walter Thompson Co. Caribbean, (mail) P.O. Box 4895, San Juan, (street) 1606 Ponce de Leon, 9th Floor, Santurce. Tel. 724-1277. John Barnhill, manager. Estab. 1955. Employees: 15. Principal clients: Beecham; Chesebrough-Pond's; Ford; Kellogg's; Kodak; Kraft; Liggett & Myers; Pan American; Smith Kline & French; Standard Brands; J. B. Williams. Billings: \$1.1 million.

SOUTH AFRICA

J. Walter Thompson Co. So. Africa (Pty.) Ltd., (mail) Box 3193, (street) Union House, 12 Queen Victoria Street, Cape Town. Tel. 2-6937, 2-3211, 2-3436. J. Hamilton Russell, managing director. John Pattinson-Knight, manager. Estab. 1930. Additional offices: J. Walter Thompson Co. So. Africa (Pty.) Ltd., (mail) Box 1845, (street) Aliwal House, Aliwal Street, Durban. Tel. 20282, 63557, 63129. Peter Milne, manager. Estab. 1935. J. Walter Thompson Co. So. Africa (Pty.) Ltd., (mail) Box 8755, (street) Cape York, 252 Jeppe Street, Johannesburg. Tel. 23-6577. Robert Rock, manager. Estab. 1932. J. Walter Thompson Co. So. Africa (Pty.) Ltd., (mail) Box 747, (street) 3rd Floor, J. B. S. Building, Main Street, Port Elizabeth. Tel. 26541. Leslie Procter, manager. Estab. 1946. Employees: 234 (including Southern Rhodesia). Principal clients: Caltex; Ford; Kellogg; Pfizer; Philips of Eindhoven; Reckitt & Colman; Unilever (includes Southern Rhodesia). Billings: \$7.8 million (includes Southern Rhodesia).

SOUTHERN RHODESIA

J. Walter Thompson Co. (Central Africa) (PVT) Ltd., (mail) P.O. Box 3702, (street) Pearl Assurance House, Jameson Avenue, Salisbury. Tel. 28451. T. P. H. Russell, manager. Estab. 1960. (Employees, billings and clients under South African offices.)

URUGUAY

J. Walter Thompson Uruguay S.R.L., Rincon 467, Montevideo. Tel. 9-35-90. John Alexander Pettigrew, representative in charge. Estab. 1929. Employees: 6. (Clients and billings under Argentine office.)

VENEZUELA

J. Walter Thompson de Venezuela, C.A., (mail) Apartado 952, Caracas, (street) Avda. La Estancia 10, 11th Floor, Ciudad Commercial Tamanao, Chuao, Caracas. Tel. 33-93-76. W. Lee Preschel, manager. Estab. 1964. Employees: 20. Principal clients: Chesebrough-Pond's; Douglas Aircraft; Ford; Kellogg's; Kodak; Kraft; Lever; Pan American; Standard Brands; Union Carbide; J. B. Williams. Billings: \$1.2 million.

WEST GERMANY

J. Walter Thompson G.m.b.H., Bockenheimer Landstrasse 104, Frankfurt am Main. Tel. 77-07-61. Peter Gilow, manager. Estab. 1952. Employees: 440. Principal clients: Ford; Hoffmann; Kraft; Minnesota Mining; Nestlé; Pepsi-Cola; Triumph; Unilever; Vick. Billings: \$28.8 million.

ERWIN WASEY

CANADA

Erwin Wasey of Canada Ltd., 2 St. Claire Avenue, Toronto 7. Tel. 921-5186. Edward W. Karthaus, VP and general manager. Additional office: Erwin Wasey of Canada Ltd., 1310 Greene Avenue, Montreal. Estab. 1944. Employees: 12. Principal clients: Campana Corporation Ltd.; Cyanamid of Canada Ltd.; Holland Cheese Exporters Assoc.; Rootes Motors (Canada) Ltd. Billings: \$1.1 million.

ENGLAND

Erwin Wasey Ltd., Williams House, 30 Eastbourne Terrace, London W2. Tel. Ambassador 3424. Dennis Reader, chairman. Additional office: Erwin Wasey Ltd., Gunner House, 44 Neville Street, Newcastle-upon-Tyne 1. Tel. Newcastle-upon-Tyne 29591. Estab. 919. Employees: 390. Principal clients: British Ropes Ltd.; The Calor Gas (Distributing) Co.; Cyanamid of Great Britain Ltd.; Goodyear Tire and Rubber Co.; Rootes Motors Ltd.; Philips Electrical Ltd. Billings: \$22 million.

PUERTO RICO

Erwin Wasey Inc., 304 Center Building, Santurce. Tel. 725-7090. Stephen Simon, general manager. Estab. 1965. Initial employees: 4. Principal clients: Carnation Company; Cyanamid Borinquen.

THE OVERSEAS BILLINGS OF 21 AMERICAN AGENCIES

1. J. Walter Thompson	\$169,000,000	8. Grey Advertising	\$30,000,000	15. Doyle Dane Bernbach	\$8,400,000
2. McCann-Erickson	\$146,100,000	9. Norman, Craig & Kummel	\$28,300,000	16. Lennen & Newell	\$4,500,000
3. Ogilvy & Mather	\$65,100,000	10. Erwin Wasey	\$22,000,000	17. D'Arcy	\$3,400,000
4. Young & Rubicam	\$53,100,000	11. Kenyon & Eckhardt	\$18,000,000	17. Leo Burnett	\$3,400,000
5. Ted Bates	\$41,000,000	12. Compton Advertising	\$17,500,000	19. Gardner Advertising	\$2,100,000
6. Foote, Cone & Belding	\$33,000,000	13. BBDO	\$12,000,000	20. Papert, Koenig, Lois	\$1,600,000
7. Grant Advertising	\$32,600,000	14. Benton & Bowles	\$11,200,000	21. MacManus, John & Adams	\$1,200,000

WEST GERMANY

Erwin-Wasey-Werbung GmbH, Unter Taschenmacher 2-4, 5 Cologne. Tel. Cologne 21-97-71, Peter E. Deverall, managing director. Estab. 1963. Employees: 17. Principal clients: Lederle Arzneimittel Division of Cyanamid GmbH; Valvo GmbH. (Since June, an additional office has been acquired at Hamburg, formerly the Stockman & Busche Agency. The Hamburg address is **Erwin-Wasey-Werbung GmbH**, Gurliittstrasse 10, 2 Hamburg 1. Billings figures were not given because they would be solely for the Cologne agency. and, therefore, misleading. Deverall is in charge of both offices.)

YOUNG & RUBICAM

BELGIUM

Young & Rubicam Benelux, 20, Avenue de la Toison d'Or, Brussels 5. Tel. 11.72.11, and additional office at 43, Roemer Visscherstraat, Amsterdam. Tel. 16.20.31. William G. Tragos, general manager. Employees: 43. Principal clients in Belgium & Luxembourg: Banque de la Societe Generale; Encyclopedia Britannica; Frey & Bastian; Gulf; Kaiser Aluminum; Lister Marine; Marsh & McLennan; Nature Method; Playtex; Potterton; Rank Xerox; Sea & Ski; Time/Life; Tobler; Valmeline; Relsky. Principal clients in Holland: Algemene Verkoop Unie; Algemeen Psychologisch Lab.; Audion-Elektro; Balamundi Netherlands N.V.; Ban-Lon Enkalon; Bendien's Confectiefabrieken; N.V. Gebr. Bischoff; Brand's Bier; Corn Products; General Cosmetics; General Foods; Lingano; Metalon Thermostoffen N.V.; Nove; Ocrietfabriek N.V.; De Parool Pers; Remington; Ned Rotogravure Mij.; Slo Speelgoed; Sterovita Melkprodukten N.V.; Stichting Wasserlij Voorlichting; Margarinefabrik; De Valk; Verlome; Wessel Herenkleding; Wilco Conserven. Billings: \$2 million.

CANADA

Young & Rubicam Ltd., 250 University Avenue, Toronto, Ontario. Tel. 362-3921. Bobb Chaney, managing director. Estab. 1937. Employees: 129. Additional office: **Young & Rubicam Ltd.**, 1120 Dorchester Boulevard West, Montreal, Quebec. Tel. 866-8941. Estab. 1934. Employees: 16. Principal clients: American Can Co. of Canada Ltd.; The Borden Co. Ltd.; N. Bourassa Ltee; The Carling Breweries Ltd.; Canadian Home Products Ltd.; Christie's Bread, Division of Nabisco Ltd.; Cluett, Peabody & Co. of Canada Ltd.; Dictaphone Corp. Ltd.; Drackett Co. of Canada Ltd.; Dymo of Canada Ltd.; Eastern Air Lines Inc.; Ethyl Corp. of Canada Ltd.; General Foods, Ltd.; Goodyear Tire & Rubber Co.; Kaufman Rubber Co. Ltd.; Le Soleil Ltee; Thomas J. Lipton Ltd.; Metropolitan Life Insurance Co.; McGarry & Co. Ltd.; Noxzema Chemical Co.; Parke Davis & Co. Ltd.; Procter & Gamble Co.; Reckitt & Colman (Canada) Ltd.; Remington Electric Shaver, Division of Remington Rand Ltd.; Textile Improvements Ltd.; Time International of Canada Ltd.; The Travelers Insurance Companies; Whitehall Laboratories Ltd.; John Wyeth & Brother (Canada) Ltd.

ENGLAND

Young & Rubicam Ltd., Greater London House, Hampstead Road, London NW1. Tel. Euston 9366. Walter Smith, general manager. Estab. 1945. Employees: 380. Principal clients: A.E.I. Hotpoint Ltd., London; Ballantine, George & Son Ltd.; Bird, Alfred & Sons Ltd.; Bird, Alfred & Sons (Ireland) Ltd.; Bristol Aerojet Ltd.; Bristol Siddeley Engines Ltd.; British Alkaloids Ltd.; British Rail-International Inc.; British Railways Board; Cadbury Brothers Ltd.; Cadbury Foods Ltd.; Chiswick Products Ltd.; Cluett, Peabody & Co. Ltd.; De La Rue Bull Machines Ltd.; Dictaphone Co. Ltd.; Drackett Co.; Flowers Breweries Ltd.; Golden Wonder Crisp Co. Ltd.; Grants of St. James's Ltd.; Gulf Eastern Co.; Gulf Oil (Great Britain) Ltd.; Hawker Siddeley Group Ltd.; H. J. Heinz Co. Ltd.; Jobling, James A. & Co. Ltd.; Johnson & Johnson (Great Britain) Ltd.; Kaiser Aluminium International San Francisco; Lebus, Harris Ltd.; Pfizer Ltd.; Playtex Ltd.; Potterton, Thomas Ltd.; Procter & Gamble Ltd.; Rank Xerox Ltd.; Reckitt & Sons Ltd.; Royal McBee (UK) Ltd.; "Sanforized" Service; Swan, W. F. & R. K. Ltd.; Time/Life International; Ty. Phoo Tea Ltd.; Union Carbide Ltd.; Wolsley Ltd. Billings: \$28 million.

FRANCE

Young & Rubicam France, 41, Avenue George V, Paris VIII. Tel. Balzac 30.56. Sumner Winebaum, general manager. Estab. 1964. Employees: 42. Principal clients: Adox Fotowerke; Amcel Europe S.A.; Bristol Siddeley Engines Ltd.; CCC; Gulf Eastern Co.; International Latex Corporation; Procter & Gamble France; Remington Rand France; Time/Life International; Vick S.A. France. Billings: \$2.5 million.

ITALY

Young & Rubicam Italia, Piazza Eleonora Duse, 2, Milan. Tel. 780.161. Dr. Andrea Kluzer, managing director. Estab. 1963. Employees: 68. Principal clients: Adox; Amcel Italia; Beecham Toiletry Division Ltd.; A. Bertelli & C. S.p.A.; Bristol Siddeley Ltd.; Cosmopolitan Brands; C.G.E.; Exportex; Gulf; Isolabella; Kaiser Aluminium Co.; Plasmon; Playtex; Procter & Gamble; Remington Rand Italia; Royal McBee; Societa Generale del Caffè. Billings: \$6 million.

PUERTO RICO

Young & Rubicam Puerto Rico, Inc., 1508 Avenida Ponce de Leon, P.O. Box 9165, Santurce. Tel. 724-2080. J. L. Brandt, VP and managing director. Estab. 1956. Employees: 62. Principal clients: Armour & Co.; Arrow Inter-America, Inc.; Bristol-Myers International; Brown & Williamson Tobacco Corp.; Canada Dry Bottling Co. of P. R., Inc.; Casa Llorens, Inc.; Cemento Panama, S.A.; Cervceria Corona, Inc.; The San Juan Chase Manhattan Bank; Continental Foods, Inc. (S.A.); Co-Op Supermarkets; Destileria Serralles, Inc.; Dorado Beach Hotel; Dorothy Grey, Inc. (Lehn & Fink Caribbean Corp.); Farmacias Moscoso, Inc.; Frozen Fruit Concentrates, Inc.; General Cigar; General Foods, Inc.; Gulf Petroleum, S.A.; Hunt Foods Export Corp.; Ibec Housing Division; International General Electric Puerto Rico, Inc.; Johnson & Johnson Hemisferica, S.A.; Kays Cookies; The Lee-Cliff Company, Division of Pfizer Corp.; Louisiana State Rice Milling Co.; Metropolitan Builders, Inc.; Minnesota Mining & Manufacturing Corp.; Morea Liquid Feeds; Noxzema Chemical Co.; Puerto Rican Cement Co., Inc.; Puerto Rico Dairy (Borden's); Real Kill Products, Division of Cook Chemical Co.; Refrescos Nacionales, C. Por A.; Remington Rand; Rice Growers Association of California P. R. Inc.; Rovira Biscuit Co.; Southern Auto Sales Corp.; U.S. Rubber International; Union Carbide; WAPA-TV Puerta de Tierra, San Juan; Warner-Lambert, Ltd.

VENEZUELA

Young & Rubicam de Venezuela, S.A., Edificio Luz Electrica de Venezuela, Avenida Urdaneta, Caracas. Tel. Caracas 54-65-51. Jack Genth, VP, general manager. Estab. 1957. Employees: 53. Principal clients: Bristol Myers De Venezuela, S.A.; Bristol Aircraft Co. Ltd.; Chrysler De Venezuela, S.A.; Cluett, Peabody & Co.; First National City Bank; Hit De Venezuela, S.A.; Hotel Tamanaco; Industrias Anita (Jack's Snacks); Industrias Jatu, S.A.; S. C. Johnson & Sons, De Venezuela, C.A.; La India (General Foods); Lever, S.A. (Alimentos Continental); Licorerias Unidas, S.A.; Luz, C.A., Electrica De Venezuela; Molinos Nacionales, C.A.; Muebleria Mundial; Parke Davis Interamerican Corp.; Procter & Gamble De Venezuela, C.A.; Productos Alimenticios Venezolanos; Remington Rand De Venezuela, C.A.; Toyo Rayon (Tetoron); U.S. Rubber International De Venezuela, C.A.; Wilson Athletics De Venezuela, S.A.

WEST GERMANY

Young & Rubicam GmbH, Grosse Gallustrasse, 16, Frankfurt/Main. Tel. 20201. Kenneth B. Loftus, general manager. Estab. 1955. Employees: 176. Principal clients: Adox Fotowerke; Bristol Siddeley Engines Ltd.; Cadbury-Fry GmbH; Canada Dry GmbH; Cyanamid GmbH; Deutsch Amcel Co. MBH; Deutscher, Sanfor Dienst GmbH; The Drackett Co.; General Foods GmbH; Gulf Oil Deutschland GmbH; Institute of American Poultry Industries; Kaiser Aluminium Werke GmbH; Phillips, Scott & Turner GmbH; Playtex Internationale Latex GmbH; O. W. Plum; Procter & Gamble GmbH; Racasan Ltd.; Remington Rand GmbH; Time/Life International; Torpedo Werke A.G.; U.S. Trade Center; Zigarettenfabrik Haus Neuerburg K.G. Billings: \$15 million.

EDITORIAL

Twins tend to look alike

GENERALIZING about a television season after watching its first couple of weeks is a little like generalizing about World War II by studying the German blitz of Poland. Come to think of it, the analogy is out of focus. Everybody knows that in television the good guys are bound to win.

Still, enough has been seen of the quality of the weekly series that are the principal ingredient of television network schedules and about the promises of special programs that have been committed for the year to make some tentative comparisons between this season and the one it succeeds. Collectively the regular series of 1965-66 are neither worse nor better than those of 1964-65. Those in the current schedules have been designed to perform the same function of those of previous years: to attract large audiences. Some have failed in that mission and will be replaced. The replacements, having the same purpose, are unlikely to be strikingly different in concept or execution from the company they join.

Series programming is intended to be addictive. It must be exciting enough to bring the audience back week after week but not so exciting that it makes people uncomfortable. For great moments in television the discriminating viewer must look to specials in entertainment and information, and this season will contain more specials than have been done in recent years.

Along about next May it will be pertinent to say whether television in 1965-66 has been better than television in 1964-65. Right now we can legitimately ask of television that it not stand still. □

Caveat emptor

Some useful instructions for tuning in the best color television picture



CBS

You won't be able to read the text, but you'll get the idea anyway. This is an ad CBS ran in the *New York Times* last month, painfully detailing how a color set owner should manipulate his set to get the best picture ("color fringing is usually most conspicuous along the sides and in the corners . . . if there is any appreciable evidence of color as the brightness increases, the receiver is not 'tracking' properly and it is important to call in a service man . . . the viewer will have a tendency to turn up the brightness control too high. As a result the sides of the picture may collapse").

Anyone who made his way to the end may be forgiven for thinking that the network's new-found enthusiasm for color hasn't penetrated all departments. To us it seemed the ad's copywriter might have added: "Only graduate engineers need apply." □

A WORD about Emmy: Now, really. Television must be able to do better than that. Whatever one thinks of the awards themselves, the fact is that they are taken to represent an industry's tribute to its best. To exhibit them in such a shoddy showcase takes the luster off both the awards and the efforts they seek to honor. The time has come to consider whether the Emmys, however arrived at, should not simply be listed in the newspapers while the industry rolls up its sleeves and produces a genuinely watchable once-a-year tribute that it could take pride in. Whatever its format (and the producers could do worse than simply presenting a distillation of the year's best moments—not to have repeated at least one number by a Barbra Streisand was a criminal waste of talent), the show should be produced with the grace and care and money necessary to mirror a medium that thinks itself second to none. □

Pygmalion needed

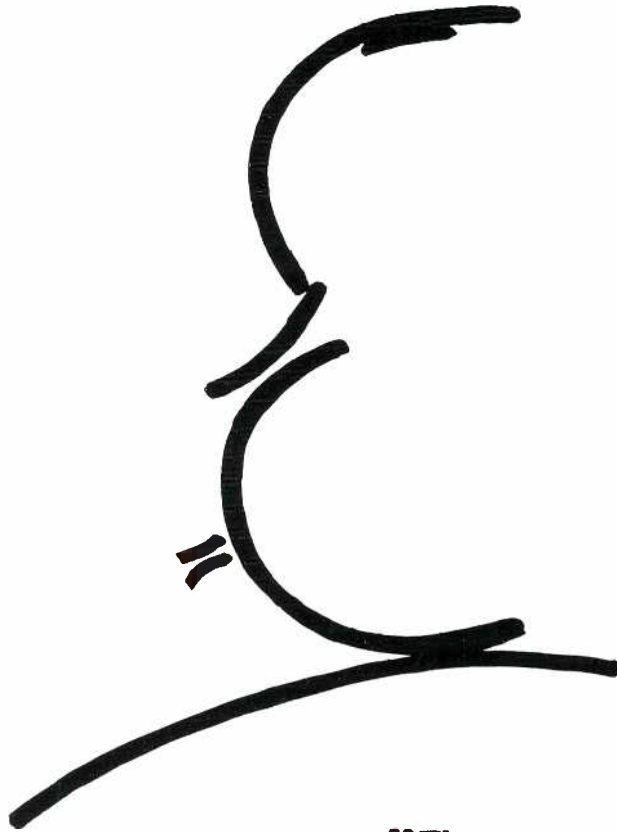
FOR years newspaper reporters have cringed at some of their assignments. "Interview the widow." "Ask the parents for a picture of the dead kid." Sometime, somewhere it was ordained that this is news coverage. It's competitive. Get the information or the other paper will.

Let's keep the brawls backstage

Television newsmen have been handed the same "tradition." They've interviewed, with camera and microphone, the bereaved relatives of air crash victims minutes after the tragedy, attended the funeral of a murder victim . . . "and will the mother say a few words?" It's competitive. Get the interview or the other station will.

The competitive spirit is fine. It leads to inventiveness and competence. But when it's on display in the extreme it often becomes a bigger show than the event supposedly being covered. Last month, New York TV newsmen and newswomen covering a mayoralty primary fell to fighting among themselves in efforts to privately corner the various contestants at open news conferences—with live cameras carrying scenes each more ludicrous than the last. It could have been the Mike Todd party; it certainly wasn't news coverage. In our experience such displays are usually a local phenomenon, but the networks aren't exempt from occasional blunders over the borders of good taste.

Television is repeatedly hit for its low taste in entertainment. The thing it prizes most—its reputation for news coverage—can suffer at the hands of unwarranted competition. No one wins when the medium loses. □



“The copycats come and go
but Alfred Hitchcock, in pro
fashion, goes on forever
delivering suspense-mellers
that make for absorbing
TV viewing.”

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