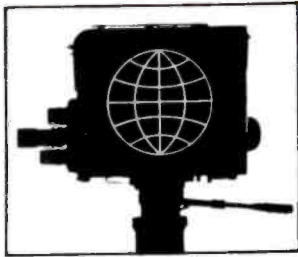


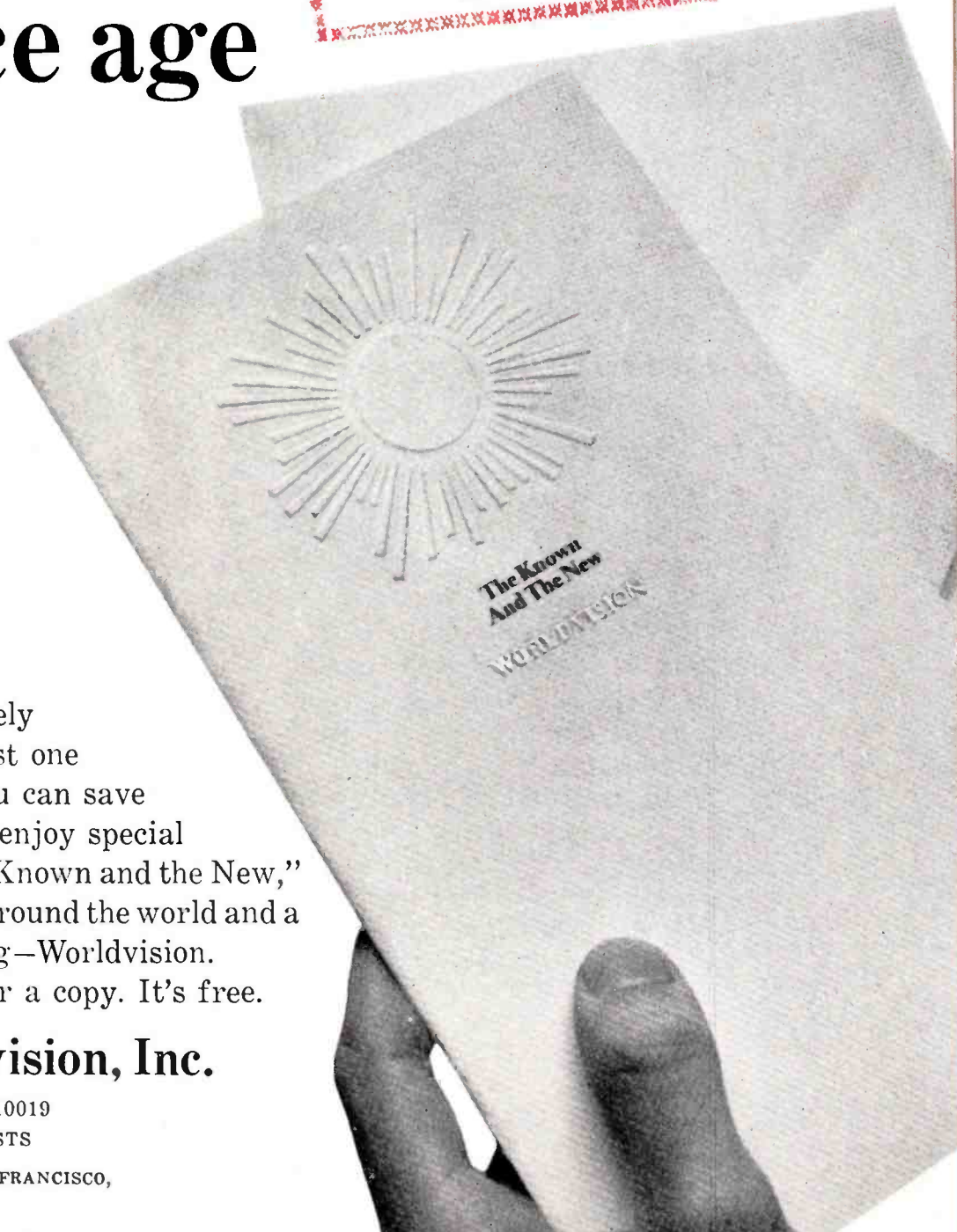
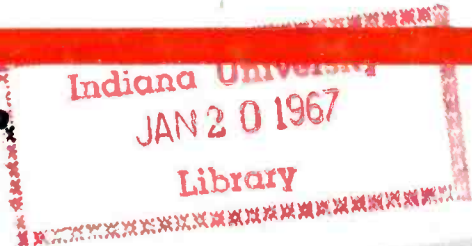
# Television Age



## Close-up: the world

Suddenly, satellites are a reality, not a dream;  
exclusive country-by-country reports

Updated-facts for  
on space age  
television.



...y-four pages you'll find out  
... can advertise more effectively  
... continents at once, or in just one  
... You'll also find out how you can save  
... with multimarket buys and enjoy special  
... otional support overseas. "The Known and the New,"  
... television's healthy growth around the world and a  
... dimension in global advertising—Worldvision.  
... sus. Please phone or write for a copy. It's free.

**International Television, Inc.**

140 Avenue of the Americas, New York 10019  
Phone: 212-LT 1-7777 Cable: AMBROCASTS

OFFICES: DETROIT, CHICAGO, LOS ANGELES, SAN FRANCISCO,  
LONDON, TOKYO, TORONTO

... representing 64 television stations in 26 nations

## What Price Color...?



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

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

### The Controversy

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

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

Individual station investment in color

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

### A New Look

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

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

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

### Question-and-Answer

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

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

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

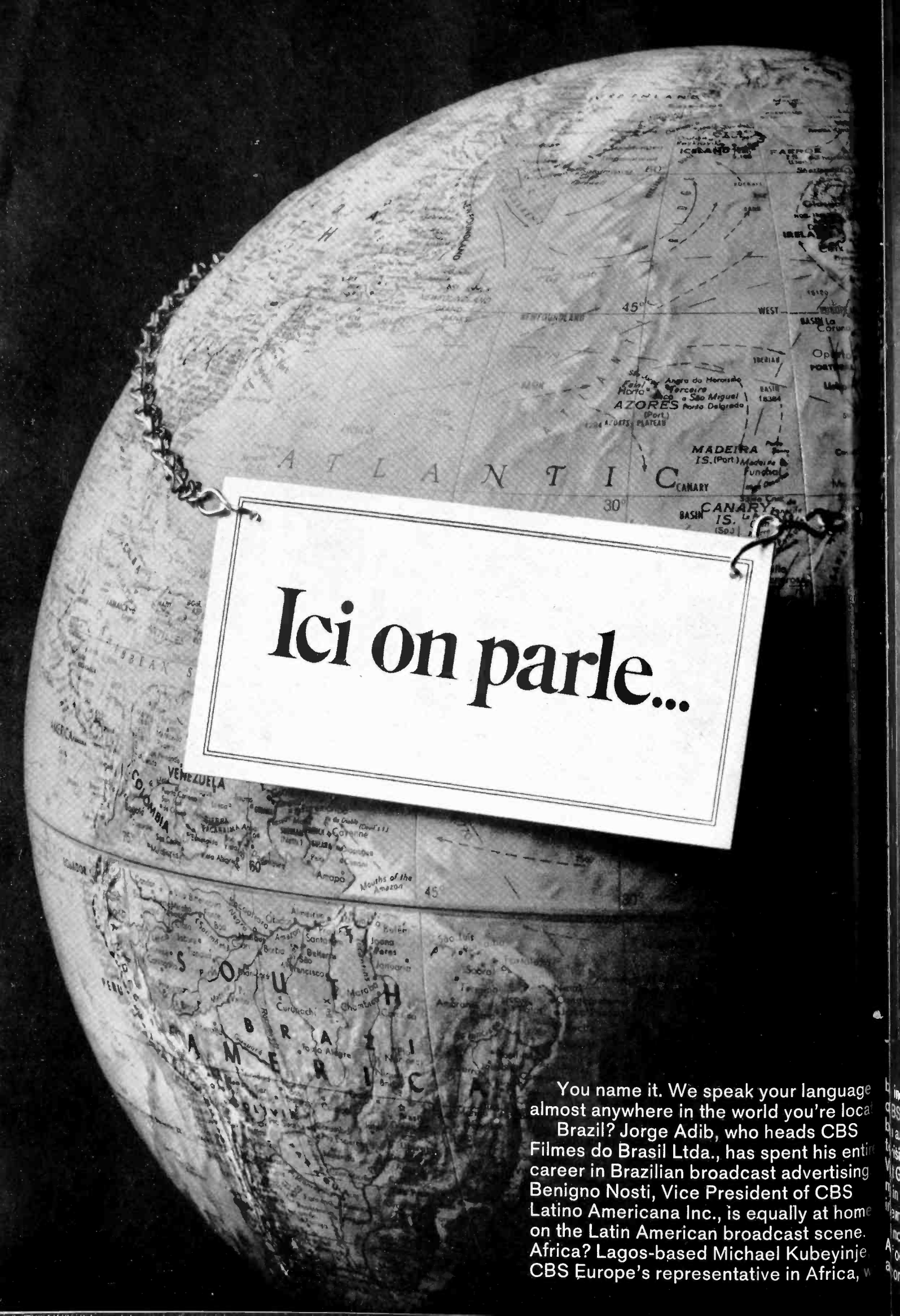


**Katz Television**

Station Representatives

666 Fifth Avenue / New York, New York 10019





Ici on parle...

You name it. We speak your language almost anywhere in the world you're local. Brazil? Jorge Adib, who heads CBS Filmes do Brasil Ltda., has spent his entire career in Brazilian broadcast advertising. Benigno Nosti, Vice President of CBS Latino Americana Inc., is equally at home on the Latin American broadcast scene. Africa? Lagos-based Michael Kubeyinje, CBS Europe's representative in Africa, w

born in Nigeria. Japan? Vice President  
CBS Japan Inc., Koreaki Takahashi, has  
been an important part of the Japanese  
television industry since its inception.  
Germany? Max Kimental, CBS Europe's  
man in Munich, has been a CBS executive  
in Germany since 1959.  
And it's the same the whole world over.  
Our international representatives  
are conversant with both their product and

their market, which translates into far  
better service, far quicker service for you.

If you have a sales problem anywhere  
on earth, contact our representative  
nearby. He'll be pleased to talk it over ...  
in your language.

## **CBS FILMS**

Offices or sales representatives in New York, Los Angeles,  
Miami, Toronto, Montreal, Mexico City, London, Zug, Munich,  
Paris, Rome, Sao Paulo, Tokyo, Sydney, Seoul, Salisbury,  
Beirut and Lagos.

# Television Age

VOL. XIV

No. 13

JANUARY 16, 1967

## Television Age

### INTERNATIONAL EDITION

- 21 **TWIN EXPLOSIONS: POPULATION AND TV**  
*The set count grows around the globe, but can its pace keep up with the surging birthrate?*
- 28 **WHAT'S DOING IN DUBBING?**  
*In a world where Spanish isn't always Spanish, a new art can mean a sale or "no sale"*
- 30 **SPACE FOR ONE, FOR ALL?**  
*Will Comsat have sole control over tv satellites, or will there be a host of rivals?*
- 32 **GLOBAL REPORT**  
*An exclusive round-up of what is happening in television in more than two dozen countries*
- 37 **TELEVISION AROUND THE WORLD**  
*How many receivers are there in Zambia? In Kuwait? In Taiwan? Here are the statistics*

### DEPARTMENTS

- |  |   |
|--|---|
| 10 <b>Publisher's Letter</b><br><i>Report to the readers</i>         | 40 <b>Film/Tape Report</b><br><i>Round-up of news</i>       |
| 12 <b>Letters to the Editor</b><br><i>The customers always write</i> | 49 <b>Spot Report</b><br><i>Digest of national activity</i> |
| 15 <b>Tele-scope</b><br><i>What's ahead behind the scenes</i>        | 51 <b>One Buyer's Opinion</b><br><i>No time for change</i>  |
| 17 <b>Business Barometer</b><br><i>Measuring the trends</i>          | 57 <b>Wall St. Report</b><br><i>The financial picture</i>   |
| 19 <b>Newsfront</b><br><i>The way it happened</i>                    | 87 <b>In the Picture</b><br><i>A man in the news</i>        |
| 39 <b>Viewpoints</b><br><i>Programming pros and cons</i>             | 88 <b>In Camera</b><br><i>The lighter side</i>              |

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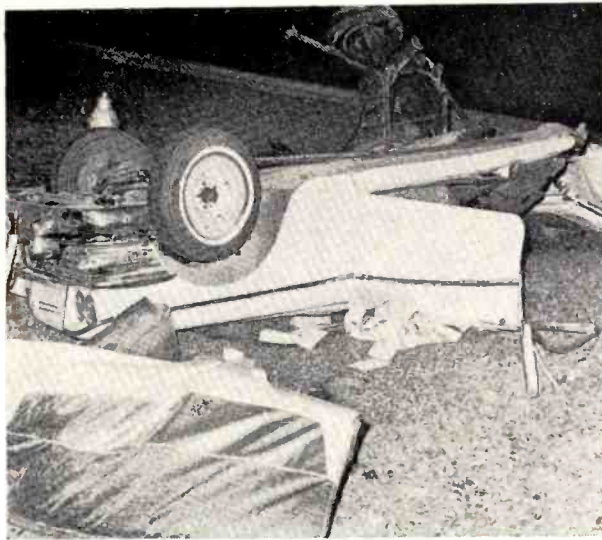
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**We're  
knocking 'em  
dead  
in New Orleans . . .**



**. . . but we don't like it!**

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

And we are going to do something to stop it.

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

We call our campaign **PROJECT LIFE!**

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

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



**WWL-TELEVISION**  
SERVING NEW ORLEANS PROUDLY

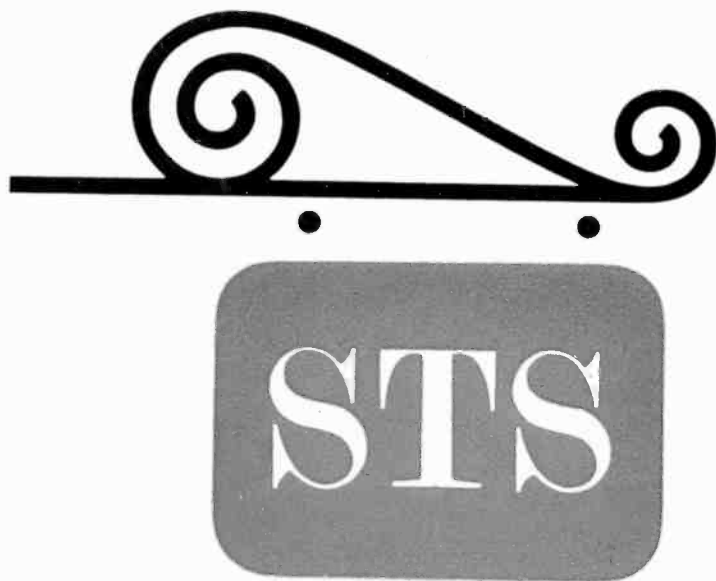


THE KATZ AGENCY, Inc.  
STATION REPRESENTATIVES

Launching a new era...

Effective January 1, 1967

WLBW-TV Channel 10, Miami  
is represented by—



**STORER TELEVISION SALES**

**NEW YORK • CHICAGO • DETROIT • ATLANTA • LOS ANGELES • SAN FRANCISCO**



# in South Florida television

*Miami's newest most modern  
full color television facilities*



## WLBW-TV Channel 10



## Letter from the Publisher



Must reading ...

# NIELSEN NEWSCAST



**FREE**

- Succinct articles on the effective use of TV data and news of the industry.
- Published quarterly.
- To receive free copies just send your name and address to NEWSCAST.

**A. C. Nielsen Company**  
CHICAGO (60645)  
2101 Howard Street • 465-4400

### TV's Widening World

With this tenth semi-annual issue of TELEVISION AGE, the world-wide set count has for the first time exceeded 200 million sets. This number has doubled since 1960, giving some idea of the phenomenal growth of television abroad. While the expansion is now levelling off, the projected percentage growth on a world-wide basis is about 5.5 a year. What is equally significant is the increase in the number of countries which modified their system to accept commercials. In the past year these have included Switzerland, Holland and Ghana. (And even Russia. See *Tele-scope*, page 15.)

The utilization of the satellites both over the Atlantic and the Pacific in the coming year will accentuate the international program exchange, particularly in the area of sports. The 1968 Olympics out of Mexico City are expected to have world-wide exposure. The world is shrinking, and television, along with jet travel, are the two most important elements in this ever changing international scene.

### A Pioneer, and a Friend

To say the death of Harold Hough means the end of an era is an understatement. He was a legend, a personality, a fighter for the principles of a free, competitive system of broadcasting. An organizer of the Clear Channel Broadcasting Service and the Association of Maximum Service Telecasters, he also served on NAB major committees; on the affiliate advisory boards of both ABC and NBC. He testified countless times before Congressional hearings on broadcasting. One of his most significant victories came in the mid-'40's when he spearheaded and won the smoldering five-year battle for newspaper ownership of broadcast properties. Three years ago at the NAB Convention he was officially recognized as the Dean of American Broadcasters.

A rugged Texan and a colorful personality who proudly wore a wide-brimmed Stetson both outdoors and in, Harold Hough put WBAP radio on the air for the *Star-Telegram* in Fort Worth in 1922, with an appropriation of \$200. A quarter of a century later he inaugurated WBAP-TV, the Southwest's first television station. Later he was one of the first in the country to pioneer in the use of color. An astute businessman, Harold Hough never lost his youthful curiosity. He was always available to help his fellow broadcasters, many of whom got their start under his aegis. The broadcasting industry has lost one of its greats, and we have lost a very good friend.

Sincerely,

*S. J. Paul*

THE NEW ADVENTURES OF

# SUPERMAN

REG. U. S. PAT. OFF.



**ANIMATED!  
IN FULL COLOR!**

**\*54.1%  
SHARE OF  
AUDIENCE**

**26  
HALF-HOURS  
OF  
"UP-UP-  
AND AWAY!"**

HIGHEST  
RATED  
PROGRAM  
ON CBS TV  
NETWORK  
SATURDAY  
MORNING



The most  
exciting  
**NEW**  
CHILDREN'S  
TV  
SHOW!

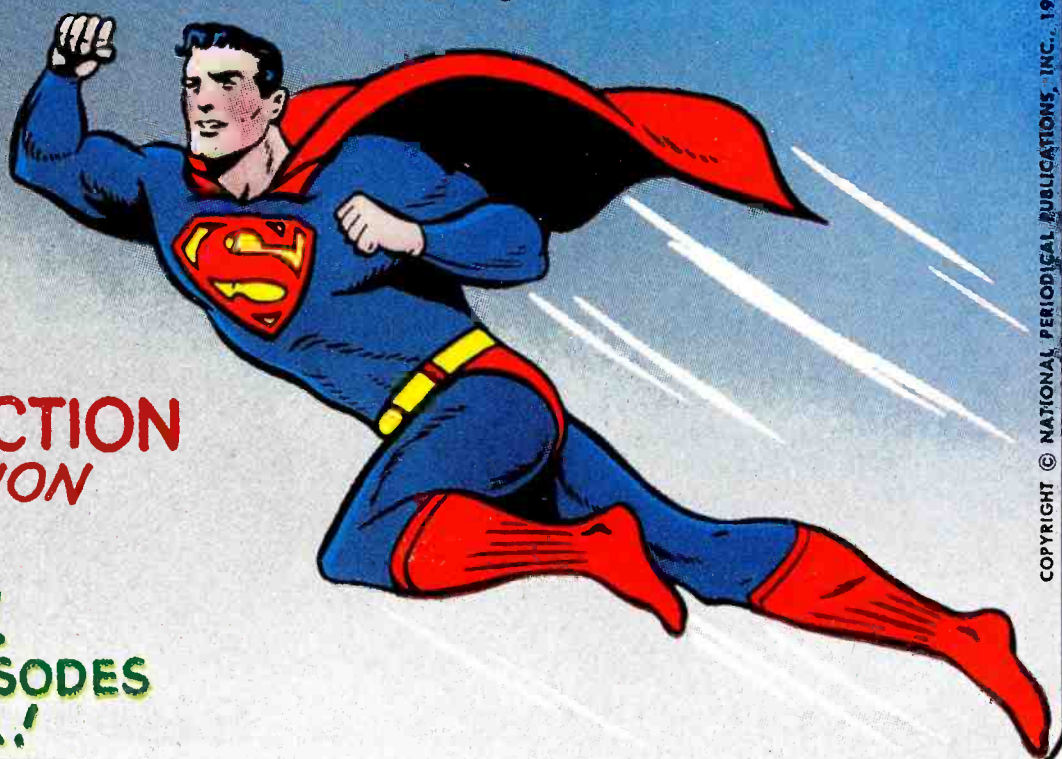
# SUPERMAN LIVE!

REG. U. S. PAT. OFF.

MOST ENDURING  
POPULAR  
HERO  
KNOWN TO  
CHILDREN!

**04 LIVE ACTION  
FULL-OF-ACTION  
HALF-HOURS!**

**and now 52  
HALF-HOUR EPISODES  
IN FULL COLOR!**



COPYRIGHT © NATIONAL PERIODICAL PUBLICATIONS, INC., 1967.

Let SUPERMAN's amazing audience winning powers selling for you! Call, wire or write...

## SUPERMAN TV CORP.

575 Lexington Avenue · New York, N.Y. 10022 · Telephone 212-759-5700

## Letters to the Editor

### Critic's Applause

The December 19, 1966 piece (*Tv's Critical Faculty*) is absolutely brilliant; it's been my life's dream to be called "petite."

JUDITH CRIST  
New York, N.Y.

### Old Speeches, Anyone?

As an avid audio-tape fan, I find that I have very few tapes on advertising, public relations and sales subjects, (speeches, lectures, seminars, etc.). I think that there must be a good number of these in the files of agencies, clients and media. So I am making a survey to find out where these are, who made them and what subjects they cover.

I'd like to make a catalogue of

these to distribute to interested people. Then, if they desire to obtain a particular tape, a dub can be made and sent. Possibly a royalty could accrue to the owner.

A clearing house such as this could cut across state and international boundaries and contribute to the knowledge and skill of advertising, public relations and sales promotion practitioners everywhere.

I would like to hear from anyone interested in the idea or the catalogue, and especially from tape owners.

LES WORDEN  
Advertising Manager  
The Knox Company  
10455 Ashton Ave.  
West Los Angeles, Cal.

### Colgate Revisited

I find it difficult to fathom how your writers (Colgate-Palmolive issue, Nov. 7, 1966) could appear so critical of the marketing policies of Colgate, and at the same time so complimentary of the financial results

that have been achieved. If growth profit and investment potential in the report card of marketing, the Colgate-Palmolive has been extremely successful in its marketing ventures. However, even if marketing is to be judged alone and introduction of new products and the reintroduction of old products is to be a guide, then I believe Colgate's record is outstanding in the soap and toiletries field.

The new-product successes you have covered in your article, but you have not given sufficient points for the re-establishment of FAB, which to me is the first time a detergent has been turned around, with the exception of CHEER for a short period. Colgate Dental Cream has also been resuscitated in light of the American Dental Association recognition of Crest.

I further believe that Mr. Les allowed more freedom for the marketing men in Colgate and the advancement of their ideas than any of our competitors . . . where strict accountability and uniform procedure

(Continued on page 68)

## Family Pet

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

\*Jan. 1966 Nielsen Audience Composition Book.

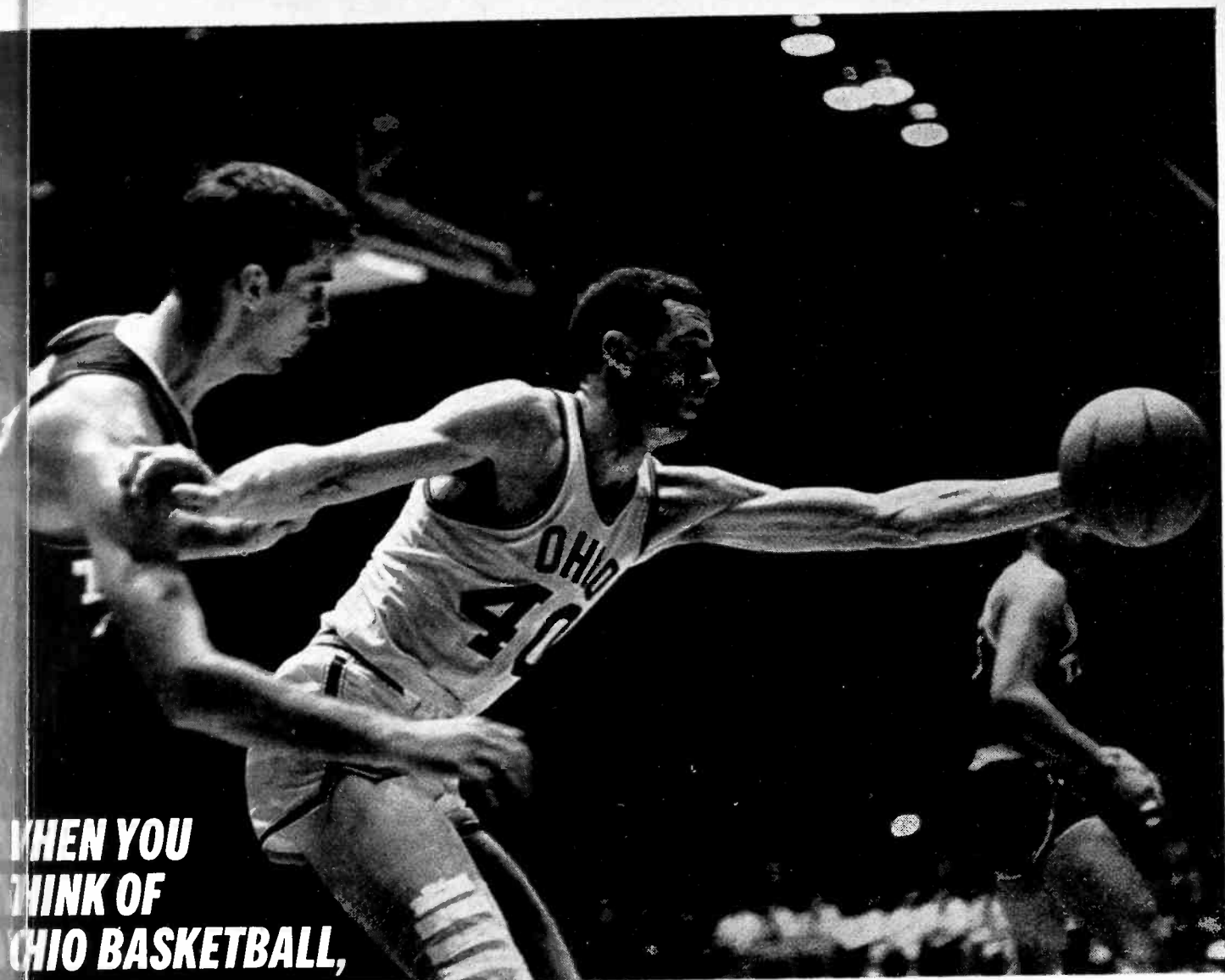


For top family entertainment  
in your market ask now for  
"Timmy and Lassie"

## Telesynd

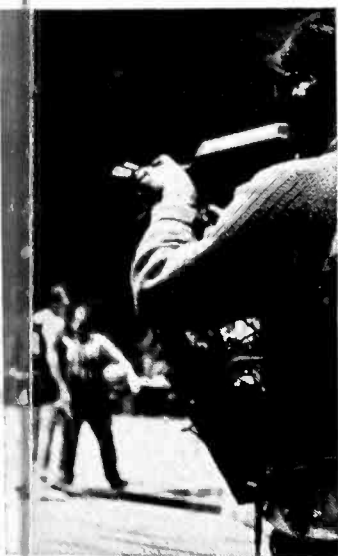
375 Park Avenue · New York, N. Y. 10022  
212 Plaza 2-3210





**WHEN YOU  
THINK OF  
OHIO BASKETBALL,**

**DO YOU  
THINK OF  
NBC?**



*Few annual sports events evoke the interest that the Mid-American Conference basketball rivalry arouses in Ohio. In Cleveland, fans turn to NBC Owned Television Station WKYC-TV for weekly live coverage, just as they do for complete coverage of most other community events.*

*It's that way in New York, Washington, Chicago and Los Angeles, as well as Cleveland. In each of these cities, the NBC Owned Television Station stands alone in its range of programming and service. No wonder viewers look first to their NBC Owned Tele-*


*vision Stations—broadcasting almost exclusively in color—for news, entertainment, sports and coverage of community activities.*

*And broadcasting responsive to community interests keeps viewers looking first to NBC's Owned Television Stations. Something to think about...when you think of NBC.*

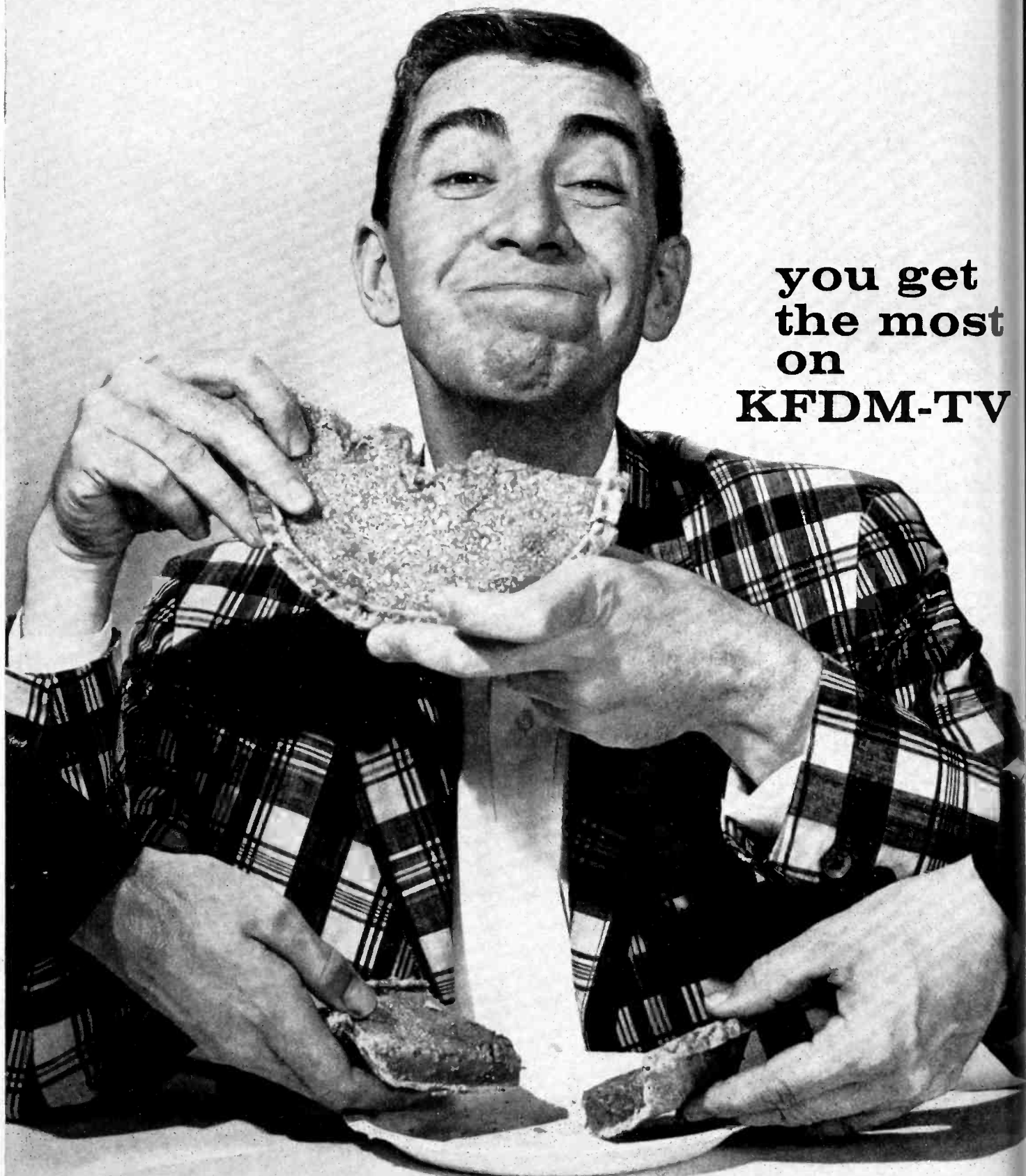
Represented by NBC Television Spot Sales.



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

In a three-station market, KFDM-TV CONSISTENTLY delivers the most (use the rating service of your choice). You get the highest possible television buying efficiency in this prosperous, growing Texas Gulf Coast market. The reason is simple. KFDM-TV has undisputed leadership in experience, programming facilities and local production. When planning your media buys, you'll receive the Media Buyer's Hero Award for buying efficiency if you begin with KFDM-TV, Channel 6.  PETERS, GRIFFIN, WOODWARD

## CHANNEL 6 BEAUMONT, PORT ARTHUR, ORANGE, TEXAS



**you get  
the most  
on  
KFDM-TV**

**TV Advertising Reaches Russia**

Coincidentally with publication of this latest semi-annual edition of TELEVISION AGE comes word that advertising on television has finally reached Russia. In fact it took place almost a year ago, but the news was kept relatively quiet. The tip-off came in an article by M. Argunov, which first appeared in *Russian Trade*, and in translation in the December '66 issue of the *Journal of Advertising Research*. The article describes how the No. 12 Textile Store in Novosibirsk increased its sales 30 times with a coordinated advertising campaign costing only 0.1 per cent of volume. During a 15-day period, says the article, two televised reports were made directly from the store, showing the assortment of linen cloth, cushions, napkins and dress designs. "At the same time, television viewers were told that linen cloth and items made of Russian linen are strong, durable, attractive and hygienic." Newspapers and radio were also used. Results were so satisfactory that "Store No. 12 is now conducting such advertising campaigns regularly."

**BBC Sells 7,300 Programs Worldwide**

Statistics figures produced by BBC Television Enterprises show a drop in the number of BBC tv programs sold in Europe and an increase in the number sold to Commonwealth countries during the first six months of the current season vs. the previous one. The figures, with those for the '65-'66 year in brackets, are: 29 (29) Commonwealth countries bought 3,886 (3,649) programs; 21 (20) European countries bought 773 (1,257) programs; 34 (21) countries in the rest of the world bought 2,157 (46) programs. Some of the best-selling English programs are *The Baron*, *Secret Agent*, *The Avengers*, *Z Cars*, *Inspector Maigret*, *The Saint*, *Gideon . . . C.I.D.* and a host of children's programs.

**Two to Make One**

Unlike others in the late lamented DPA (Development Program Associates), two station groups, at least, seem able to put their heads together in order to support first-run production: Taft Broadcasting and Storer Broadcasting are playing ball in order to get a first-run property off the ground—*Matches 'n' Mates*, a new half-hour colortape daytime strip game show. Taft is underwriting the production, which is being done at Storer's WY-TV Cleveland; the show is running daily on four Storer stations and seven Taft stations, and is being syndicated to others by Twentieth Century-Fox Tv. Before making the commitment, Taft first tested the program, developed by Nicholson-Muir Productions, on its Kansas City outlet, WDAF-TV.

**Spot Sprints Toward Spot**

A possible future buy in spot markets is slated for

Drastik, a new all-purpose spray cleaner by Alsan Products Corp., Norwalk, Conn. The company is currently marketing its product through franchise only. Ads on "business opportunity" pages will run in Baltimore, Cleveland, Pittsburgh, Boston and Norwalk for the next three-to-six months, hopefully to be followed by spot buys in those cities. Alsan expects to enter the same markets shortly with three more Drastik products: a furniture polish, an oven cleaner and a glass cleaner. The all-purpose cleaner now testing is the third such brand to appear. Two others, Fantastik, by Texize Chemicals, Inc., and Formula 409, by Formula 409, Inc., are currently in national spot markets.

**Film's Passion for Fashion**

The idea of film firms grabbing up successful fashion-still photographers shows no signs of slowing. Now it's Gordon-Youngman Productions, acquiring the services of Bill Claxton, noted still photographer and husband of Rudi Gernreich's favored model Peggy Moffitt. (Last month Dimension Productions was set up with Len Steckler as the stellar stillman attraction). Mr. Claxton, as a staff director, will be available for any kind of assignment. To show what he can do, Gordon-Youngman produced a 10-minute color film, *Basic Black*, in which Miss Moffitt and a couple of other models do a series of mime acts in Gernreich fashions.

**When Is a CATV a Station?**

While the FCC, Congress and CATV operators clash over the rights of the cable systems when it comes to origination of programming, the Great Plains Community Tv Co. of Perryton, Texas, has not only been originating, but has been carrying live local commercials. The system recorded on its Ampex vtr the football games of the Perryton High School, then played them back the next day for viewing. Costs were footed by local merchants, who got live commercials during "natural breaks." Currently the same procedure is being followed for the school's basketball games, with home games shown live and away games recorded for playback.

**Owned Stations Seek Features**

Want to start your own feature film company? Get yourself a contract with a station group. That's what Henry S. White did, leaving Allied Artists Tv, where he was executive vice president, to form Sagittarius Productions, Inc., which will produce and license features for two owned station groups: ABC's and CBS's. Mr. White has a contract with each group for an initial 13 pictures. The 26 pictures will be shown in cinemas before going on the owned-stations.

# THE INVADERS HAVE LANDED IN 15 COUNTRIES

The Invaders look no different than any of us. But they come from another world. Across an ocean of time and space. And *only one man* knows they are here to conquer and enslave us. Nobody will listen to him, nobody believes him. So he alone must fight The Invaders.

Starring Roy Thinnes as David Vincent, "The Invaders" is produced by Quinn Martin in full color.

An hour-long series that combines the best of adventure, intrigue and science fiction into a spectacular success. It had been scheduled to run in 15 countries even before its premiere performance.

"The Invaders" is another reason why television programmers around the world look to ABC Films first.

**abc** ABC  
FILMS



A QM PRODUCTION



# Business barometer

While spot tv activity in October slipped from the pace it had been running at earlier in the fall, local business continued merrily along. According to the Business Barometer survey of stations across the country, local volume in October '66 was 17.8 per cent ahead of that in October '65. Station revenue in the form of network compensation, on the other hand, dropped for the second month in a row, running only 4.0 per cent ahead of that in the same month a year earlier.

In estimated dollars, the nation's stations took in \$41.9 million in local sales, as compared to \$35.6 million in October '65; and \$21.3 million in compensation, as compared to \$20.5 million a year earlier.

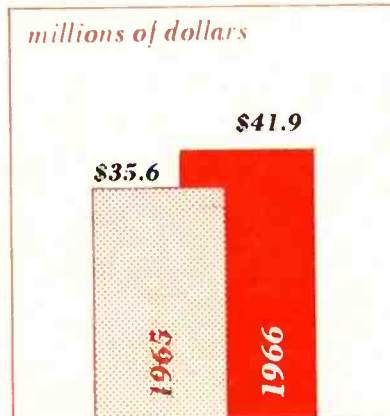
On both the local and compensation fronts, it was the middle group of stations—those with annual revenue of \$1-3 million—which scored the greatest gains. Those outlets registered a 23.6-per-cent increase in local business, a 7.7-per-cent climb in compensation.

Looking at the month-to-month data, all stations increased their local business 29.4 per cent in October over September immediately preceding, while compensation dollars moved ahead 6.7 per cent.

How strongly local sales have been pushed in order to help make up for the slowdown in spot activity is evident in the fact that in October '65, local volume was up only 3.2 per cent over its year-earlier counterpart. Through the first 10 months of 1965, for that matter, the average year-to-year increase was 8.0 per cent; in 1966, the average was more than double that.

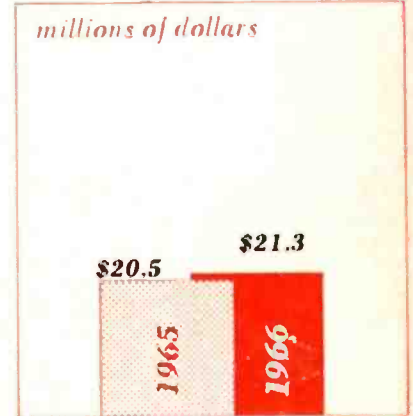
Next issue: a report on spot television activity in November.

LOCAL BUSINESS



October (up 17.8%)

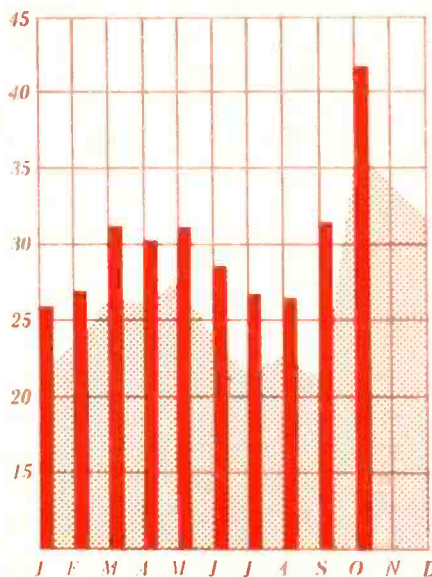
NETWORK COMPENSATION



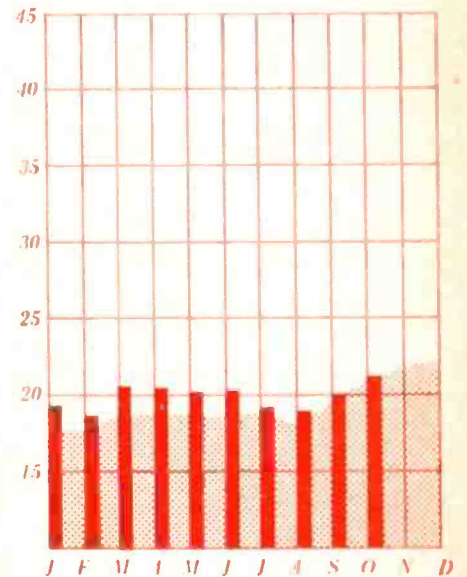
October (up 4.0%)

Year-to-year changes by annual station revenue

Station Size	Local Business	Network Compensation
Under \$1 million	12.7%	5.4%
\$1-3 million	23.6%	7.7%
\$3 million-up	14.1%	1.3%



1966-'65 comparison



1966-'65 comparison

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

# The international set from Screen Gems.



**Ma Sorciere Bien-Aimee**  
Bewitched



**Seasprayn Seikkailut**  
The Adventures of the Seaspray



**Está A Caminho**  
Iron Horse



**Chhat Par Pyar**  
Love On A Rooftop



**Moglie Occasionale**  
Occasional Wife



**Halcon**  
Hawk




**モンキース**  
Monkees



**Ich traume von Jeannie**  
I Dream of Jeannie

Screen Gems International ranks as the number one television film distributor doing business abroad. Screen Gems distributes more than 140 different program series and 3,200 feature films to 90 countries, appealing to all ages and tastes.

In addition, Screen Gems is actively engaged in

producing television programs throughout the world. Wherever you are, Screen Gems talks your language. Main offices in New York, Toronto, Sydney, London, Mexico, D.F., Sao Paulo; branches in Montreal, Vancouver, Manila, Bangkok, San Juan, Munich, Tokyo, Paris, and Buenos Aires.  Screen Gems

### *truhaha in Brazil*

Doing business in countries with differing customs, laws and business mores can be exciting, profitable and mutually satisfactory. For all its potential, it can also be a pain in the neck. . . as Time-Life Broadcast International, Inc., knows only too well. In the glare of mostly unfavorable Brazilian publicity, Time-Life has run into a flood of passionate opposition to its presence in that country.

Since 1962, Time-Life has made sizeable investments in TV Globo, Rio's major tv station, associated in turn with Rio's major newspaper, *O Globo*. But early in 1966, the Time-Life investment was subjected to an unprecedented campaign of denunciation by the Globo group's rival, *Diarios Associados*, and the result has been a full-blown public battle over foreign interests in Brazil's communications industries. Among the developments:

- A congressional investigating committee has denounced the Time-Life TV Globo ties as unconstitutional.

- The country's equivalent to the FCC, CONTEL (Conselho Nacional de Telecomunicacoes), in May ordered TV Globo to "clean up" the station within 90 days or lose its broadcast licenses.

- A three-man presidential investigating committee found Time-Life links with TV Globo to be unconstitutional, but urged the banning of similar deals in the future.

- Brazil's entire tv, radio, newspaper and magazine industries (with the exception of the Globo group) have condemned Time-Life's association with TV Globo.

**Foreign Prints Contracts.** Time-Life troubles spring from the Brazilian constitution of 1946 that expressly forbids ownership, even partial ownership, of Brazilian news media by foreigners. In 1962 Time-

Life signed a contract with TV Globo giving Time-Life a 30-per-cent interest in TV Globo's net profits in return for an initial investment of \$1.5 million. The contract was called a "joint participation." Its terms, and those terms of succeeding contracts, have all been printed verbatim in the Brazilian press.

When the storm clouds started forming in early 1965 another contract was signed, replacing the former one. Under the new contract, Time-Life became not one of TV Globo's owners, but its landlord. Time-Life paid almost \$1 million for the station's property and building (excluding technical equipment) and then rented it back to TV Globo. The rental was 45 per cent of TV Globo's net annual profits over the next ten years. In addition, TV Globo pays 55 per cent of the upkeep expenses of the property.

The Congressional committee investigating the landlord agreement termed it unconstitutional, finding that the agreement "masks the corporate link between TV Globo and Time-Life in a formal sense, but presents the hidden components of an unmistakable corporate link." On the other hand, two of the three members of the presidential committee found that the agreement "adopted a modality which has been frequent in commercial renting and in which the lessors are not considered partners." At the same time, the two members recommended that in the future "standards be adopted to avoid such close ties between national and foreign entities."

**Six Months of Waiting.** CONTEL, the agency responsible for licensing radio and tv stations, ruled that the Time-Life—TV Globo agreement violates "the letter and spirit" of the constitution and in May gave TV Globo 90 days to "unequivocally alter the contracts" to CONTEL's satisfaction. The agency listed 11 points that

had to be changed. CONTEL also rejected an appeal by TV Globo.

When TV Globo appealed the case to the president last July, the 90-day period was suspended pending a ruling on the CONTEL order. It is reported that the president didn't receive formal notification of the appeal until December, Brazilian bureaucracy being what it is.

Directly responsible for forcing the government's hand in the controversy is Joao Calmon, a congressman and a major force in the regime's ARENA coalition. Significantly, Mr. Calmon is the managing director of Brazil's *Diarios Associados*—owner of 13 tv stations, 17 radio stations, 23 newspapers, and arch rival to TV Globo. Early in 1966 Mr. Calmon staged a crusade against the rumored Time-Life TV Globo deal. He appeared repeatedly on his radio and tv chains ranting by the hour against TV Globo.

**Time's Shifting Sands.** At this time the disposition of the entire matter is in the hands of Brazil's lame-duck president, Humberto Castelo Branco. In March he will be succeeded by Costa e Silva, a member of his own party. If either one of them permits the CONTEL order to stand, TV Globo will have to revise its contracts with Time-Life substantially. There is speculation that the president is unlikely to approve the CONTEL order because TV Globo and its associated daily, *O Globo*, are the most ardent press supporters of his party and "the Revolution." On the other hand, other observers have commented that TV Globo would like nothing better than to be forced to rescind its contracts, that call for so much rent money going to Time-Life.

There is further speculation that the government will not act either way on the CONTEL order, leaving the entire controversy on permanently shifting sands.

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

$$X_L = 2\pi fL$$

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

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

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

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

$$E = I \times R$$

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

$$Q = \frac{X_L}{R}$$

# EQUATION FOR TIMEBUYERS

**ONE BUY**

**X**

**DOMINANCE\***

**WKRG**  
CHANNEL **5-TV** • **MOBILE**  
**ALABAMA**

\*PICK A SURVEY - - - ANY SURVEY



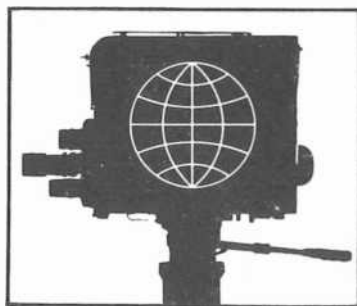
Represented by H-R Television, Inc.  
or call

C. P. PERSONS, Jr., General Manager



## Twin explosions: population and tv

*The set count grows around the globe,  
but in many countries television  
must race to keep up with the birthrate*



If television around the globe is measured by the growth of receiving sets, then television must still be considered a baby giant. The medium is growing, all right, but it has a long way to go before it's grown up. Last fall the total number of tv sets on earth passed the 200-million benchmark, more than doubling the world-wide figure since 1960. Growing now at about 5.5 per cent a year, there are about 66 sets for every 1,000 human beings. A country is usually considered saturated when the set density reaches a minimum of 300 per 1,000 people. The rate of growth of tv will certainly increase as it begins to "catch on" with the vast popula-

tions in the underdeveloped areas of the world.

Already, there is an awakening demand among the masses for tv in Africa, Asia and South America. Tv in these areas, traditionally a medium for the wealthier, better-educated classes, is only now beginning to be a genuinely "mass" medium. North America, Europe and Japan continue to expand their tv services, with new technologies opening more and more doors. Set assembly and manufacturing plants are springing up in countries where electricity itself is still a novelty. New stations and relay stations are bringing remote areas of the world into range of tv signals. New countries are

financing new systems; programming hours are expanding. Color is gathering momentum, especially in Europe; satellite intercontinental live broadcasting is growing in importance. Still, while tv has come a long way in its short past, the medium's most spectacular accomplishments lie in its future.

To some extent at least, the main emphasis of television around the world is still on coverage, not content. Get the stations built and receivers in the hands of the viewers (electricity, too, if it's unavailable) and maximize the programming hours. In many countries television, like food, is running a race with the population. While the total number of sets and stations is growing, so are the numbers of people. Television set penetrations (per 1,000 people) in almost half of the 103 countries that now have some sort of regular television service have declined in the past year. Of course, set counting and population counting are perilous tasks indeed, like trying to count the snowflakes in a blizzard. Each country has its own methods and schedules for measurements, and accuracy varies widely. Nevertheless, it is clear that set penetrations often stay the same, decline, or grow slowly because booming populations spread the base. While this is especially true in countries where the population growth rate is great and the tv service just getting underway, many of the developed countries are not excepted. TELEVISION AGE's exclusive set estimates (see page 37) reveal that set penetrations have declined in, among others, Okinawa, The Philip-

pires, Singapore, Thailand, Algeria, The Congo, Argentina, Brazil, Chile and Venezuela, as well as Canada, West Germany and Great Britain.

Since the last international report (TELEVISION AGE, July 4, 1966), two new countries have entered the television arena. They are South Vietnam and Greece, both special cases. NBC International last fall signed a contract with the U.S.I.A., which had signed a tv contract with the government of South Vietnam. NBC sent over a team of technicians and advisors to launch a permanent government-owned tv service for the country. The project is entirely separate from the U.S. Armed Forces television service now operating in Vietnam. NBC International supervised the construction of a small studio and antenna in Saigon and the new station now broadcasts daily from 7:45 p.m. to 8:45 p.m. to the Saigon area. New, larger studios are under construction in Saigon; studios and transmitting stations are under construction in three other areas of the country. NBC International hopes to have them all operating before the end of the year. At present, the programming is largely news, government propaganda, short musical and dramatic shows.

#### *Target for Trouble?*

The NBC project director, Edward Obrist, said that the Saigon station, which telecasts to several thousand sets in the area, has been entirely ignored as a target for Viet Cong terrorism. He speculated that the television service is so well received by the growing numbers of South Vietnamese who view the programming

*More and more, television in various countries is becoming an advertising medium; the costs of operation are too high to exist without it*





*Students in Moscow take a 'television break'*

*A Japanese family relaxes after a weekend lunch*



that the Viet Cong stand to lose more than they would gain by "blowing up everything." Nevertheless, the station and the construction on the new studios in the provinces are heavily guarded.

In Greece, television is experimental, with two hours a day of telecasts in the Athens area from 4:30 to 6:30 p.m. The non-commercial experimental broadcasts began under the government-owned National Hellenic Broadcasting Institute. Owners of Athens' approximately 5,000 television sets may also watch broadcasts on Channel 10 from a tv station operated by the Army Geographical Service, whose videotaped "test" programs are telecast daily. There are approximately 1,000 tv receivers in Salonika in northern Greece that can receive television programming from Bulgaria.

Most countries are pulled in opposite directions on the subject of television. Should it be commercial, non-commercial, or a combination of the two? If television is inherently a public medium set up to serve the public, isn't commercial tv contrary to the public interest? Or is television a private medium financed and operated by broadcasters to serve their interests first, then the public? Is the alternative to a tv system entirely financed and controlled by the government, one in which tv is a display case for commercial interests and tawdry commercial programming? To what extent can commercial tv be reconciled with the medium's primary objective as a cultural and educational force?

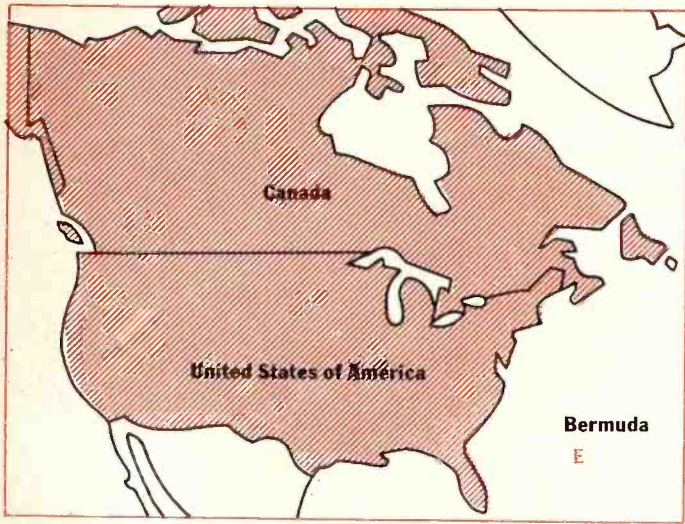
Whatever the concept of televi-

*(Continued on page 60)*

# World Television Set Count

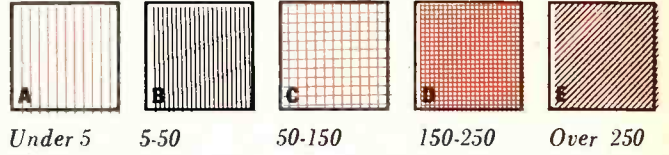
**Total**  
**201,110,176**

See pages 37 and 38  
for country-by-country  
detailed information

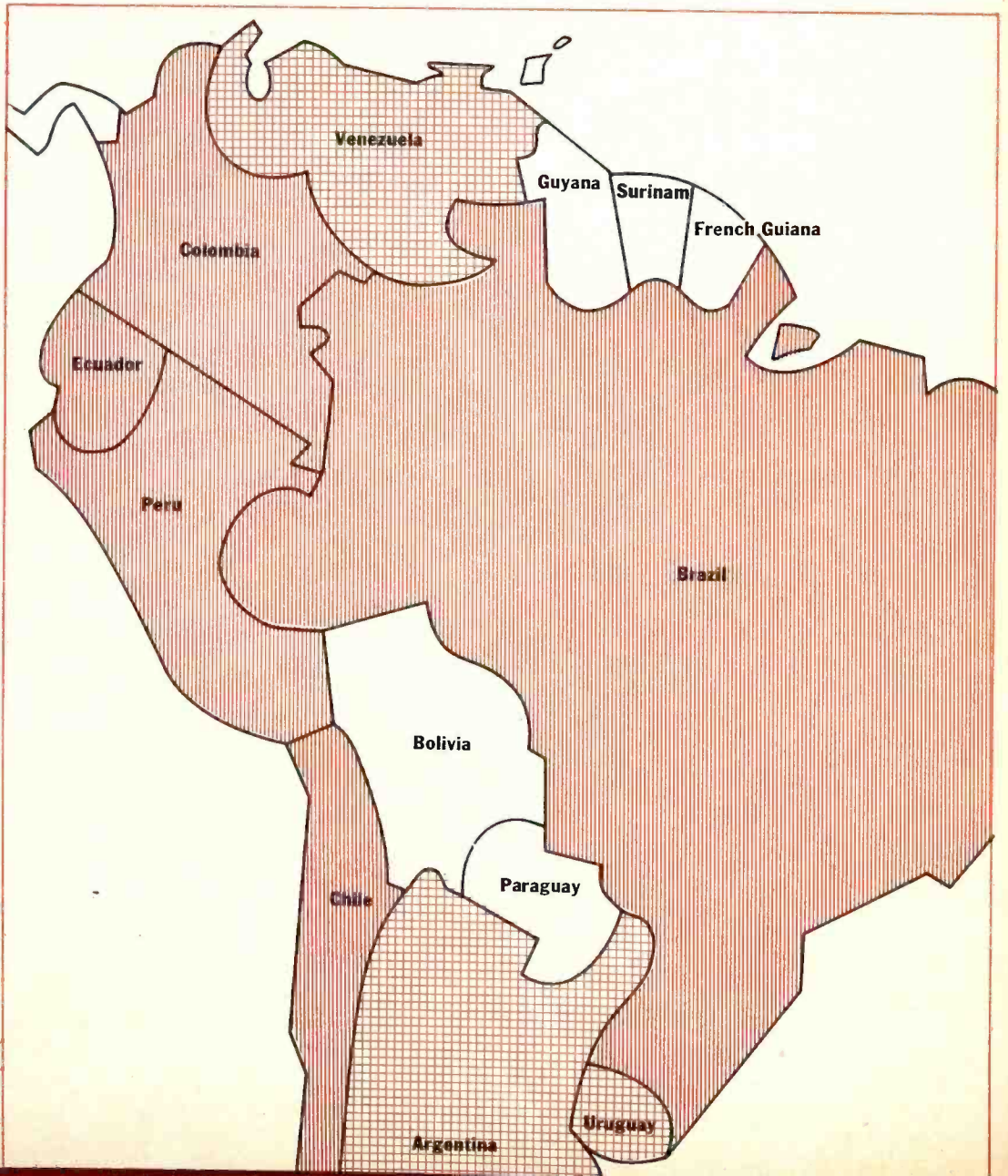


**NORTH AMERICA** 80,789,310

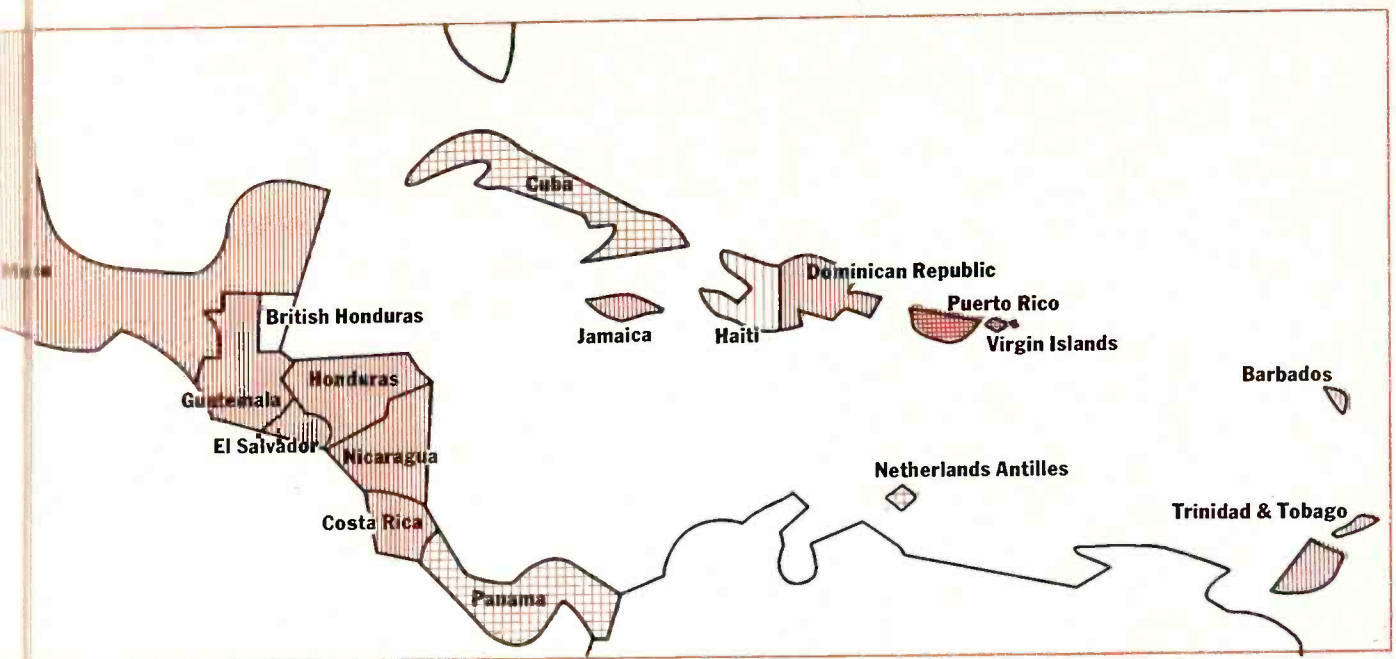
Key: number of sets per thousand population



**SOUTH AMERICA** 7,462,000

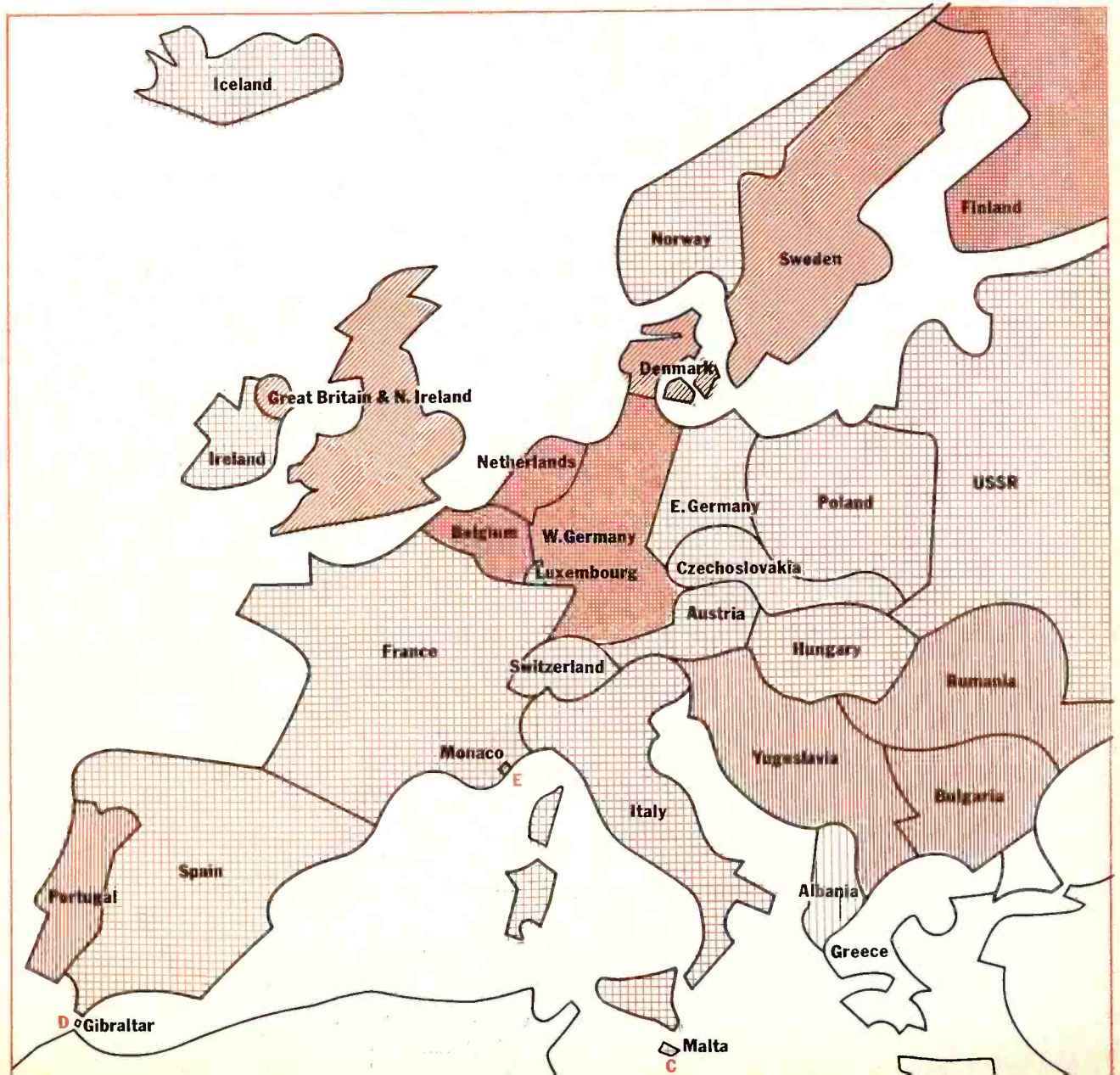


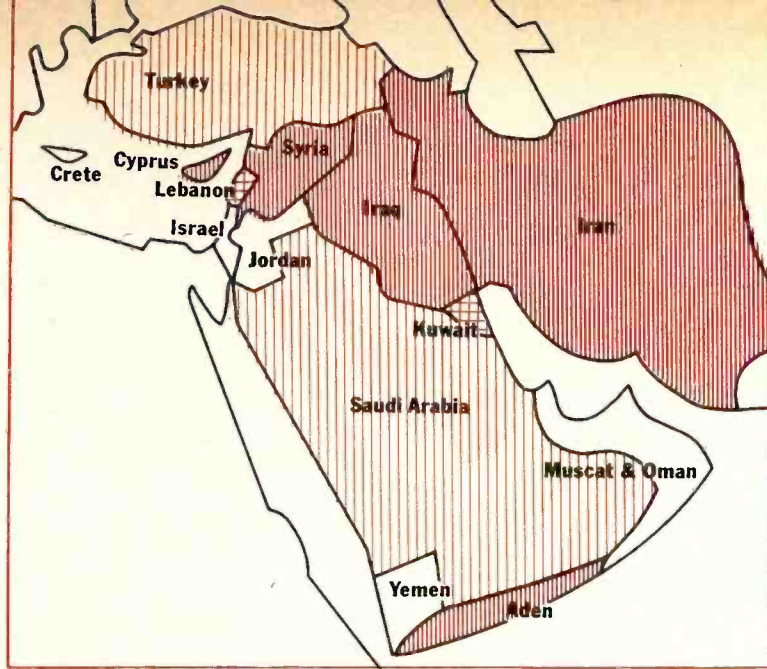




3,411,500 **CENTRAL AMERICA & CARIBBEAN**

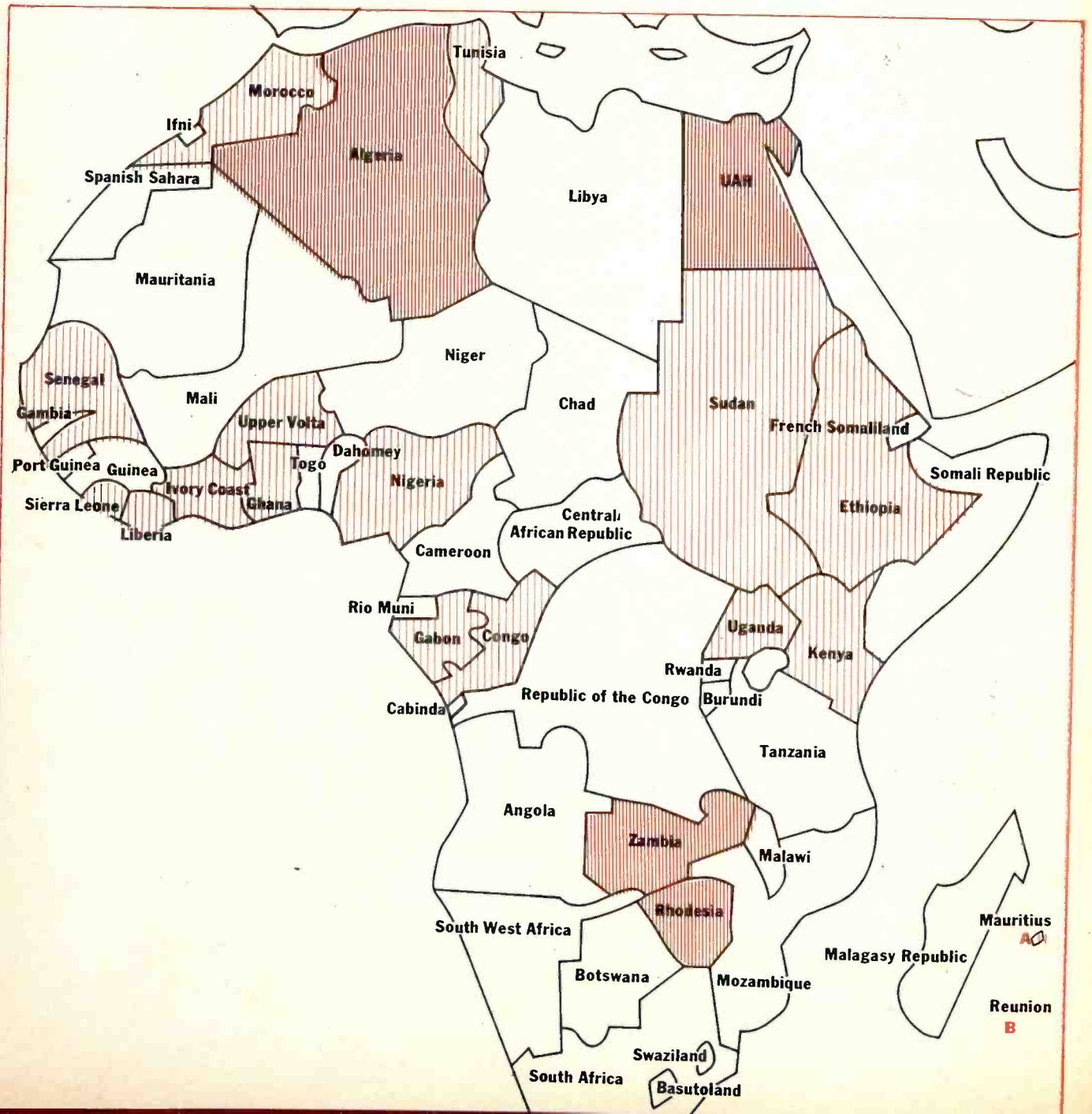
82,763,416 **EUROPE**

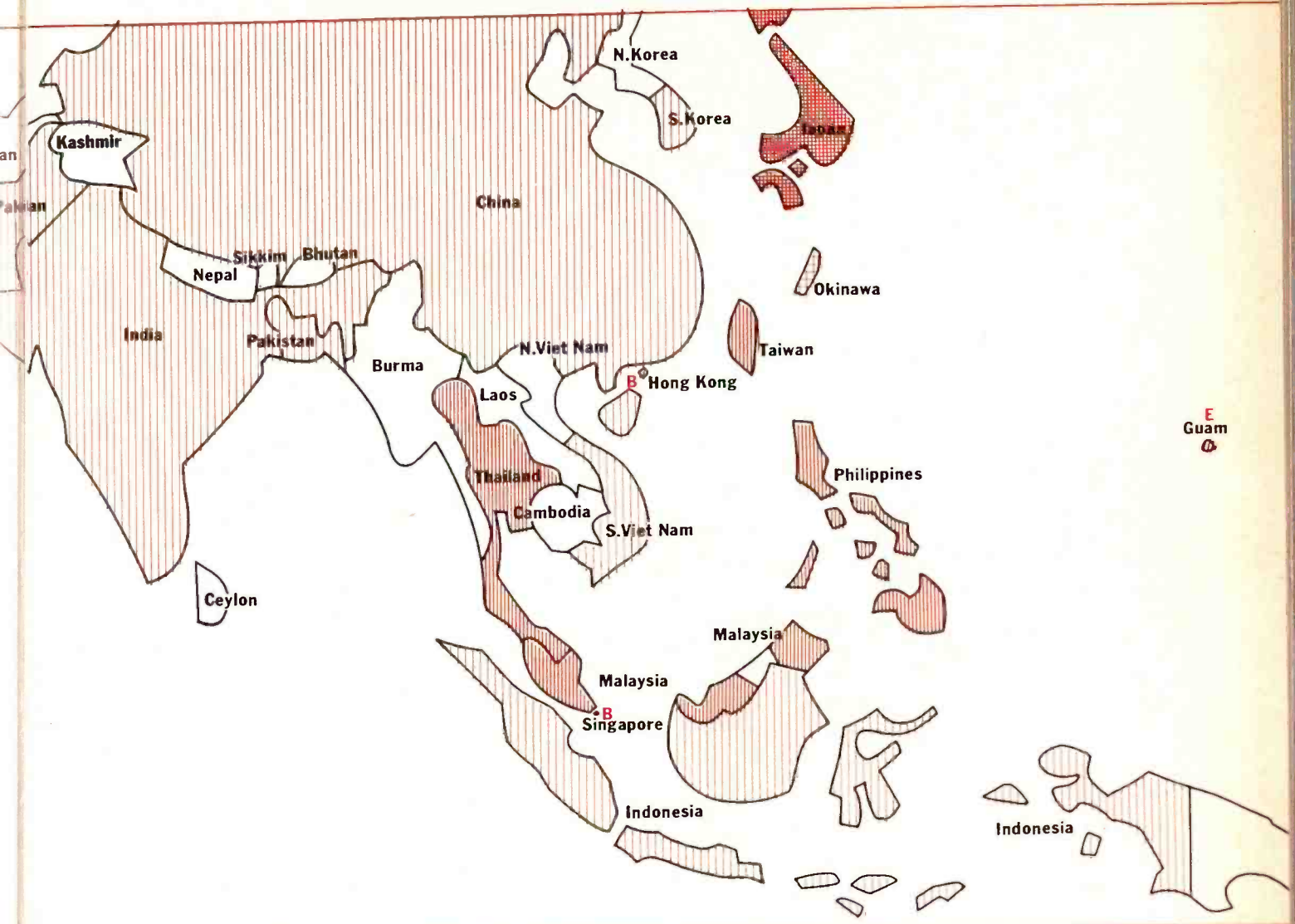




**NEAR EAST** 659,500

**AFRICA** 846,450

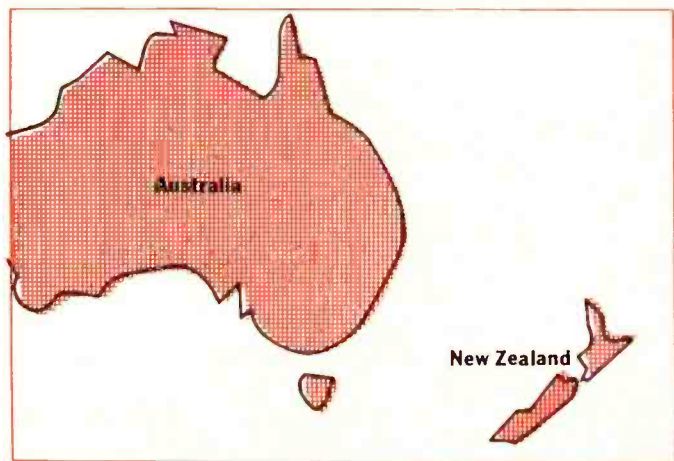
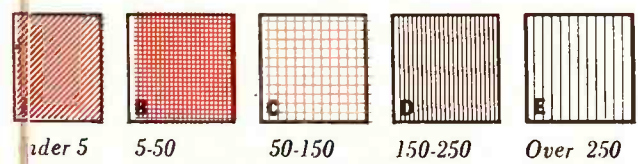


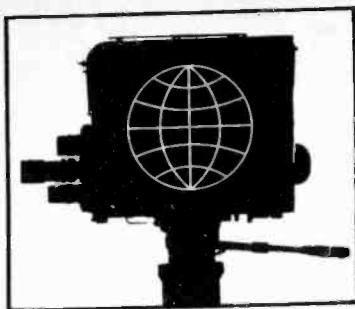


22,208,000 **FAR EAST**

2,970,000 **AUSTRALASIA**

*K<sub>1</sub>: number of sets per thousand population*





## What's doing in dubbing?

*It's not what they say, but what language the film distributors say it in that makes the difference between a sale and "no sale"*

**B**ehind a glass partition stand a podium, a boom microphone and a movie screen. An American actor glances at his script as a strip of made-in-Mexico film flashes on the screen. "*El Hombre criminal, señores,*" says a character in the film. "The criminal, gentlemen," the actor repeats. A voice in the studio calls "10-30, take two!" The same strip of film again flashes across the screen, this time without the soundtrack. The actor, watching the lip, face and body movements on the screen, repeats his line in English. "Playback!" someone calls, and suddenly the Spanish gentleman on the screen is speaking English.

This is the dubbing process which readies dozens of foreign films for the American television audience. This scene is repeated in Mexico City, Paris, Rome, and a dozen other cities around the world as studios dub *I Love Lucy* in Spanish, *Laramie* in French, and *Bonanza* in Italian. Today 100 or more countries can participate in the international buying and selling of tv entertainment, thanks to the young art of dubbing.

American syndicators do most of the selling. They sell most often to Mexico and Latin America, Japan,

Germany, Italy and the French-speaking countries. According to Lawrence B. Hilford, International Sales Manager at CBS Films, syndicators "desperately need foreign sales." Profit is often not realized on the American networks until a series runs for a minimum of three years, and many series are sold in this country at a financial loss to the distributor. Home syndication doesn't help much because large residual fees must be paid to the actors. Consequently, U.S. syndicators increasingly are turning to foreign markets for additional revenue. Even so, it takes skillful business sense to make overseas distribution pay.

### *To Make a Profit*

Prices in foreign markets must be adjusted to meet the buying power of countries with less capital than the U.S. And that frequently means a lower selling price than the cost of production will bear. A half-hour of American-made tv that costs \$600 to \$800 to dub into Thai may sell to a small station in Thailand for as little as \$25. To offset this imbalance, a distributor must sell to a wide variety of markets. For example, if he has his series dubbed

into Spanish in Mexico City, at a cost of \$600 to \$1,500 per episode, he can then sell to all Spanish-speaking countries, and come out with a profit. Even then, however, the margin between cost and sale revenue is "never high enough," Mr. Hilford complains. Often, foreign sales do no more than reduce the margin of loss from network sales at home.

If the distributor chooses to increase his margin of profit by cutting the cost of dubbing, he risks a reduction in sales potential. Most countries are very particular about the dubbed film they will buy. A reduction in dubbing costs, syndicators agree, results inevitably in a reduction in quality. Costs can be reduced only by using cheaper dubbing methods, reducing the amount of time spent and getting a few actors to dub two or three voices. For years, according to John McCarthy, president of Television Program Export Association, American shows could not sell in Latin America because of slipshod dubbing. Today, most producers aim for quality, pay the price, and hope to recoup through wide distribution.

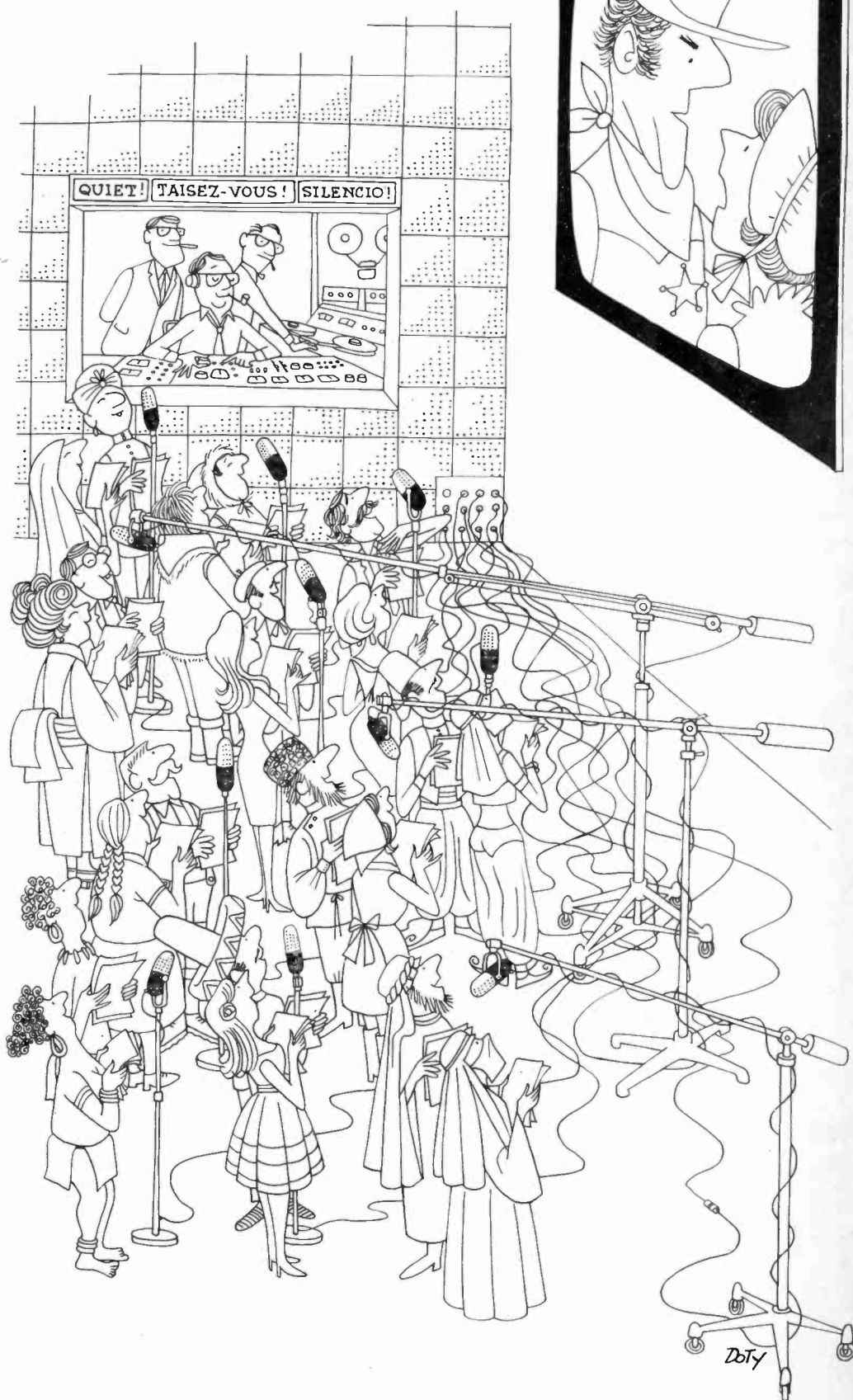
In cases where a wide language spread is not possible, producers will

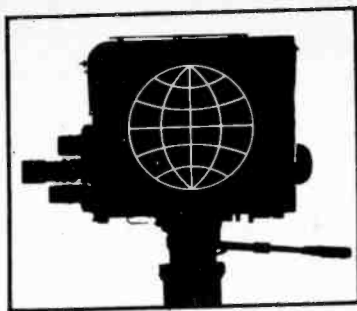
not dub unless the countries involved  
 in the sale can pay enough to make  
 the project profitable. In Germany,  
 which boasts 12 to 13 million tv  
 homes, revenue from sale to a net-  
 work will be greater than in a coun-  
 try with fewer tv homes. And, al-  
 though fewer sales are made to Ger-  
 many and Japan than to the Spanish  
 or French-speaking countries, the  
 higher price per sale justifies the  
 cost of dubbing. When a country  
 that wants a U.S. program is not  
 a member of a large language com-  
 munity or cannot afford to pay high  
 prices, dubbing costs must be kept  
 down. Portugal does not buy dubbed  
 films, preferring to stick to electronic  
 subtitles, while Brazil wants the dub-  
 bled product but cannot afford to  
 pay high prices, so the dubbing is  
 done locally. A half-hour U.S. show  
 costs only \$400 to dub in Brazil.

### Quality Counts

Costs are averaged out to "what  
 the market will bear," reports presi-  
 dent Abe Mandell of the Independent  
 Television Corporation. Mr. Mandell,  
 a perfectionist when it comes to qual-  
 ity dubbing, feels dubbing must be  
 done in cities where the local dialect

(Continued on page 64)





## Space for one, for all?

*Rivals race to use satellite systems to transmit commercial and educational television over the U.S.*

**T**wo events this month—the launching of a second “Lani Bird” satellite providing a communications link between the U.S., Hawaii and Japan, and release of the special Carnegie Commission report on educational television—might seem dissimilar, but are in reality closely related. For much that is said, or is not said in the Carnegie report will have a bearing on whether Comsat’s latest space-bird rides alone in its orbit, or whether it will have competition from a host of other satellites, all bidding for business.

From the time the first working communications satellite, Telstar I, went up in 1962, television on a global basis was proved eminently practical. In the first hurried efforts to utilize the new toy, broadcasters in this country appeared to forget about the commercial aspects of international tv. That oversight was remedied the same year when Congress established the Communications Satellite Act, permitting the organization of the Comsat Corp. as a profit-making operation, partly owned by the public and partly owned by a number of international communications carriers (RCA, ITT, AT&T, Western Union, others).

Comsat launched its Early Bird in 1965 as an “experiment,” but quickly found the experiment could produce revenue: some \$4.2 million between June 28, 1965, and June 30, 1966.

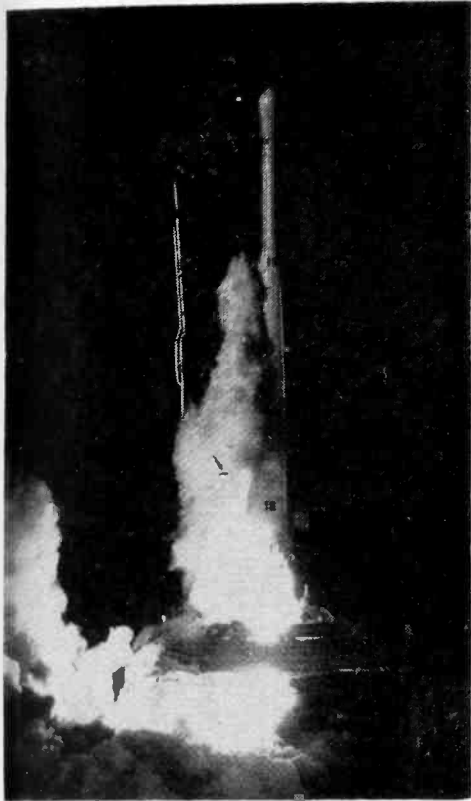
### *Financial Education*

That kind of return, from a satellite that was merely a test vehicle, might be classified as “educational” television in that Comsat learned plenty—but it wasn’t enough to pay back the approximately \$7 million cost of Early Bird (\$3 million per satellite, about \$3.5 million per launching rocket). So the corporation moved to improve matters: it began pressuring the Federal Communications Commission for a new rate system that would make for a return of 12 per cent on its investment; it launched a first “Lani Bird” over the Pacific, and although the bird didn’t achieve precise orbit, it’s usable for occasional tv transmission; it began a more concerted effort to sell space on its satellites—only about a third of Early Bird’s circuits have been sold, partly because many potential users feel satellite communications is still in the “experimental” stages, and again because several

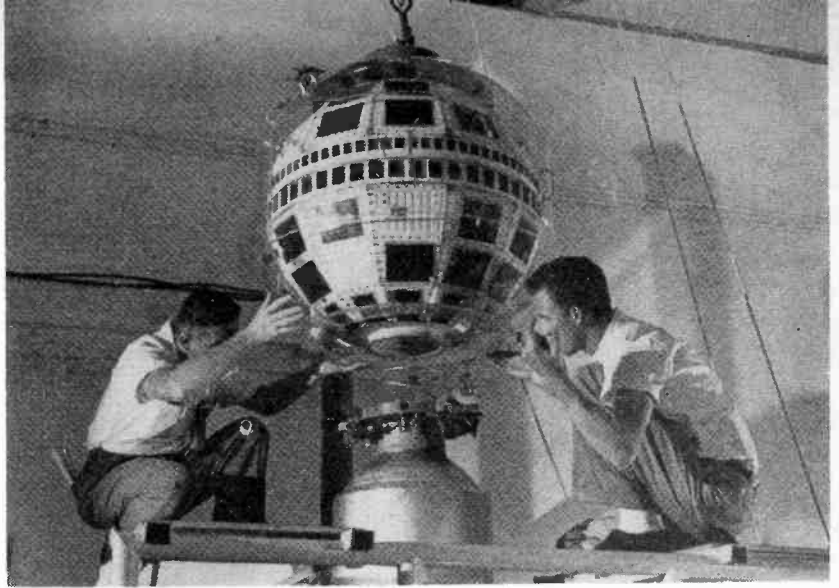
possible customers have invested in a recently completed under-the-Atlantic cable that they feel should be amortized before they look skyward.

But while Comsat concentrated on the commercial aspects of tv from other countries, others were looking at the television systems within their own countries. In 50 nations, from the underdeveloped areas of America to Samoa and the Republic of Niger to the highly civilized countries of France, Italy and Japan, it was seen that the educational tv systems were as important as any commercial ones—if, indeed, there *was* any commercial system. The contrast between those countries and America was striking; in the U.S., educational tv had always played second (or third or fourth) fiddle to the profit-minded commercial system.

Suddenly the picture changed. At once the futures of commercial tv, of satellite transmission, and educational tv were intertwined. It began in 1965 when the American Broadcasting Companies asked the FCC to allow it to put up its own satellites. The orbiting switchboard would transmit ABC-TV programs from New York or Los Angeles

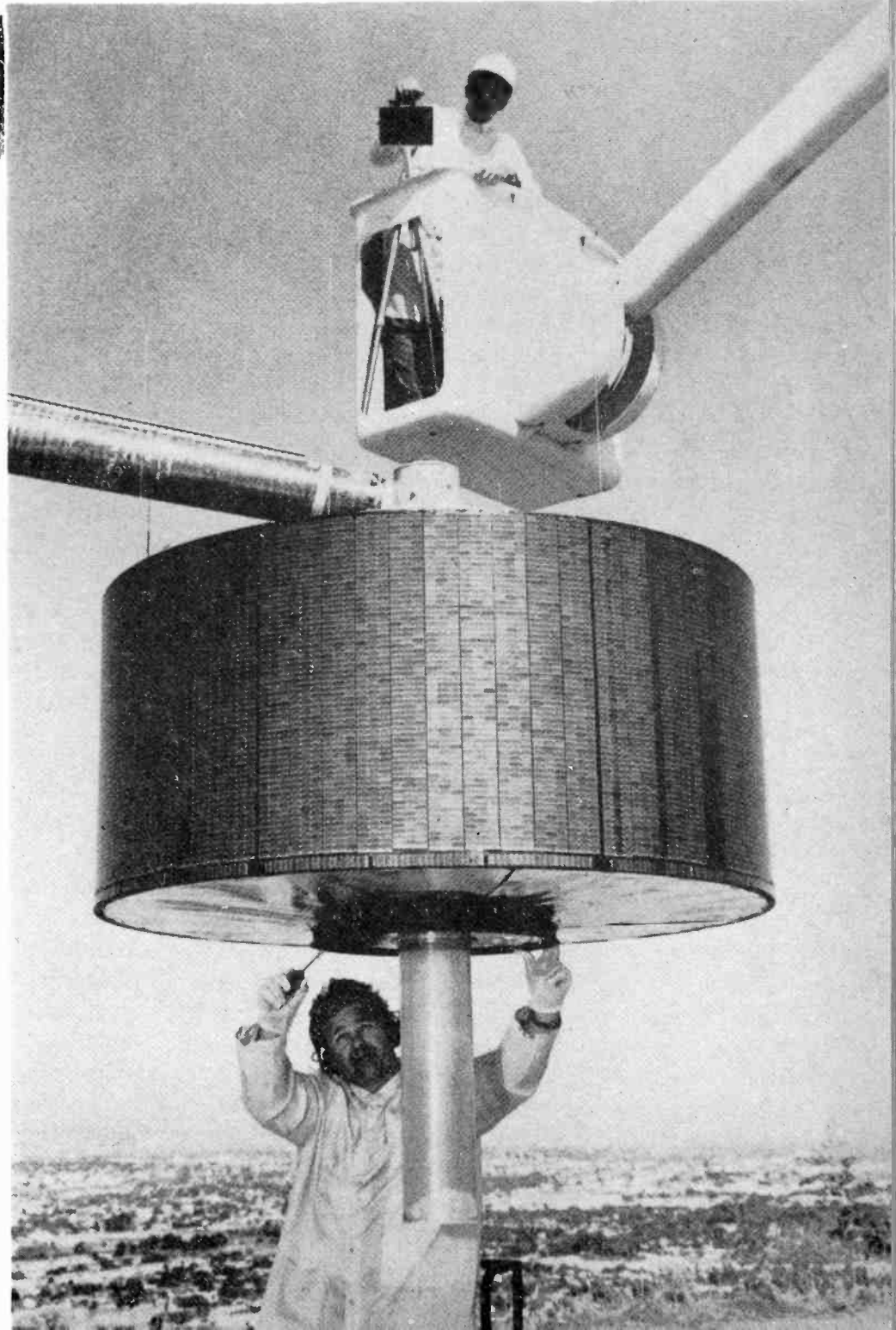


Three . . . two . . . one . . . communicate!



From the early Telstar, space transmission . . .

. . . has already come a long, long way



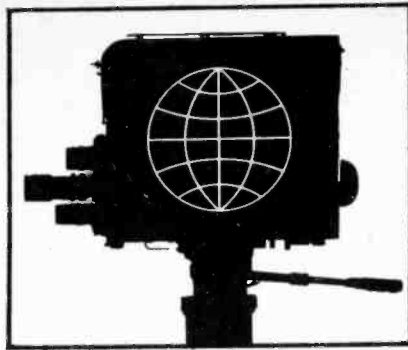
affiliates throughout the U.S., Hawaii, Alaska, Puerto Rico and the Virgin Islands.

While ABC had financial matters on its mind—the owned satellite would enable it to bypass costly land lines—it sweetened its request with the plea that such a system would allow the company to give National Educational Television network a free channel to link the country's television stations. The FCC didn't give a yes-or-no reply; instead, it asked ABC for more details and invited both industry and political comments on whether it had the authority to endorse privately owned satellite systems.

By August 1, 1966, 19 different parties had replied to the FCC's inquiry. The most controversial reply was the proposal of the philanthropic Ford Foundation that a corporation be established to provide satellite transmission for the commercial networks and their affiliates, and that a share of the profits be devoted to the furthering of educational television. The proposal resulted in a flurry of rebuttals, allegations and protests.

Comsat resented the threat of com-

(Continued on page 66)



## Global report

*What's happening and where:  
a country-by-country look at  
television developments  
in selected nations*

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

### Argentina

**Buenos Aires**—Commercial television here now gets nearly half of the advertising money spent in this country. At the last tally, it was estimated that in 1965 the members of the Argentine Chamber of Advertisers spent about \$42,000,000 in tv, or five billion pesos, as against 10 billion pesos in print. Yet more billions were spent by non-members.

But if tv advertising has increased, the number of stations scrambling for the ad dollar has doubled. A year ago there were 11 stations on the air, five of them commercial; now there are 22, 16 of them commercial; and by this time next year there may be 42 commercial stations on the air, if allocations are any indication. Even channel 7, the government-owned station, takes ads. Most of the new stations going on the air, however, are small pampas and upcountry outlets.

The big new station of 1966 is Channel 2 in La Plata, beaming into the capital. With it, Buenos Aires is now a five-station town. (Two-station markets are Rosario, Cordoba, Mar del Plata, Bahia Blanca and Mendoza.) Channel 2 programs a raft of U.S. series, and often runs them in the original English with Spanish subtitles.

Increasingly, the imports are being dubbed here, rather than in Mexico and Puerto Rico; the "foreign" Spanish accents has long been a source of irritation with

U.S. series. But although a recent law calls for a fifth all imports to be dubbed here in 1967, Argentine laboratory facilities are inadequate to handle the workload this would entail.

U.S. series are the dominant program fare, with *Batman* tops in ratings, followed by *Peyton Place*, *Dick Van Dyke* and *The Addams Family*. *The Untouchables* is still going strong in the capital, and older series—*Highway Patrol*, *Maverick*, etc.—are doing well in the provinces. Some 200 U.S. series are currently in circulation.

Of the live shows on Buenos Aires stations, shows which are taped while on the air and then circulated upcountry stations, the most popular are soccer games followed by two Porteno comics, Pepe Biandi (slapstick) and Tato Bores (political lampoonery), and then by Dr. Candido Perez (medical, psychological advice), *Pond's Theatre of the Air*, and *Casino Philips*. *Pond's* and *Philips*, then, are major advertisers, as are Ford, Esso, Standard Oil with its *Esso Reporter* news program, Coca-Cola, Pepsi-Cola, and Kaiser (Argentine) automobiles. Also important are Bank of Galicia and SIA de Tella, the country's largest industrial complex.

In the current recession here, stations are giving more of their time to commercials, running them once every ten instead of every 15 minutes. Another result of the recession is that fewer sponsors can afford to bankroll programs the year round.

The latest figures show two million tv sets in operation throughout the country, with 1,300,000 of them concentrated in metropolitan Buenos Aires. The new government is considering imposing a set licensing fee of 10,000 pesos, about \$40. The sociological breakdown of





Set up in NWS-9's Studio One, Adelaide, S. Australia



TV-2 Panama's *Blanquita Amaro Show*

ownership: upper class, seven per cent; middle class, 31 per cent; working class, 31 per cent.

The novelty of tv has been wearing off, at least in the metropolitan area, where half the sets now are not turned on during the prime hours of 4-11 p.m. This has been offset slightly by great increases in viewing in the provinces.

The current inflation will delay the introduction of color tv, given the cost of color receivers in terms of a rapidly deteriorating peso. Colorcasting is not yet even in the test-transmission stage, although Channel 4 in the capital has been designated for tests.

## Belgium

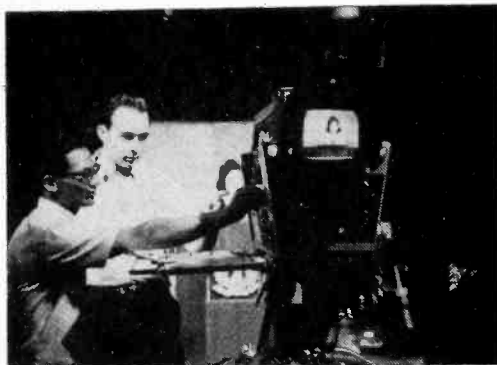
**Brussels**—As this is being read, there is suddenly new hope for advertising on the country's Dutch-language BRT and French-language RTB programming services. BRT board president Julien Kuypers, with a bow to the newspaper interests on the board, had vowed advertising on television would come "over my dead body." Since his mandate ended on January 1, there is a feeling that things might not have to go that far. The minister of cultural affairs supposedly has worked out secret plans for the introduction of some limited commercialism on the air, but he hasn't yet presented them to the cabinet, which is living on borrowed time. The Catholic-Liberal coalition is said to be cracking up, and this—coupled with the fact that Belgium is gradually being surrounded by tv-advertising countries—will almost certainly bring about a change.

As it is, the BRT and RTB budgets could do with a

shot in the arm. Both employ some 2,870 people and the payroll is large enough so that production budgets are held to a minimum and programming suffers. And the RTB has been spending more, reducing its dependence on French imports from 50 per cent in the beginning of its operation to about 8 per cent today.

Where many European countries have had to make the decision to go with the German PAL color system or the French SECAM system, the situation here is almost ridiculous. The RTB wants the French plan, the BRT wants the German one. Optimists think one or the other will be decided on by both networks, but pessimists point out that in 1950 the French-speaking Walloons adopted the French tv system of 819 lines, and the Dutch-speaking Flemings adopted the European 625 lines—which led to an expensive double standard for Belgium. It could happen again with color, the pessimists say, and note that a set that could receive both systems will cost about \$150 more (or \$800) than a one-system receiver. Color is scheduled for 1971, and the BRT is looking to co-produce a special on painter Pieter Breughel, whose 400th birthday is coming up next year.

There has been considerable excitement in the programming field in recent months. One flurry concerned *Batman*, dropped by the BRT after seven episodes. The cited reason was that educational circles objected to the general juvenile tone of the program, but the "real" story was one of profit and rivalry. One of the BRT administrators, who is also the director of a major newspaper, was naturally aware of the upcoming tv series and bought the exclusive rights to the *Batman* newspaper comic strip. When he began cashing in on the program's popularity, the rival newspapers started a spirited cam-



*Vietnamese learns camera maintenance*



*Okinawa television covers local event*

campaign against the show. They soon had the whipped-up support of the educators, whose lack of humor is a universal phenomenon.

Another U.S. show, *Long, Hot Summer*, was dropped by the BRT, but was promptly reinstated when thousands of females objected to the cancellation of the program's male star. *The Flintstones* ended its run, after a long tenure as second-favorite to *Bonanza*, and other U.S. series that are vying for the No. 2 spot now are *Flipper*, *Grindl*, *Mr. Magoo*, *Dick Van Dyke*, *Man from U.N.C.L.E.*, *The FBI*, *Disneyland* and *The Fugitive*.

The RTB uses fewer American shows, but runs *Hullabaloo* and *Danny Thomas* along with French and British programs like *The Avengers*, *The Baron*, *Poly*, *The Saint*, *Vidocq* and *Thierry le Fronde*. A Belgian series, *Captain Zeppos*, is produced by the BRT and has been sold to the BBC and Ireland, Holland, Sweden, Finland and France.

Ampex recently moved into new facilities at Nivelles, where it now is making computer tape equipment. Intentions are for the firm to turn out complete tape recording installations for the European Common Market.

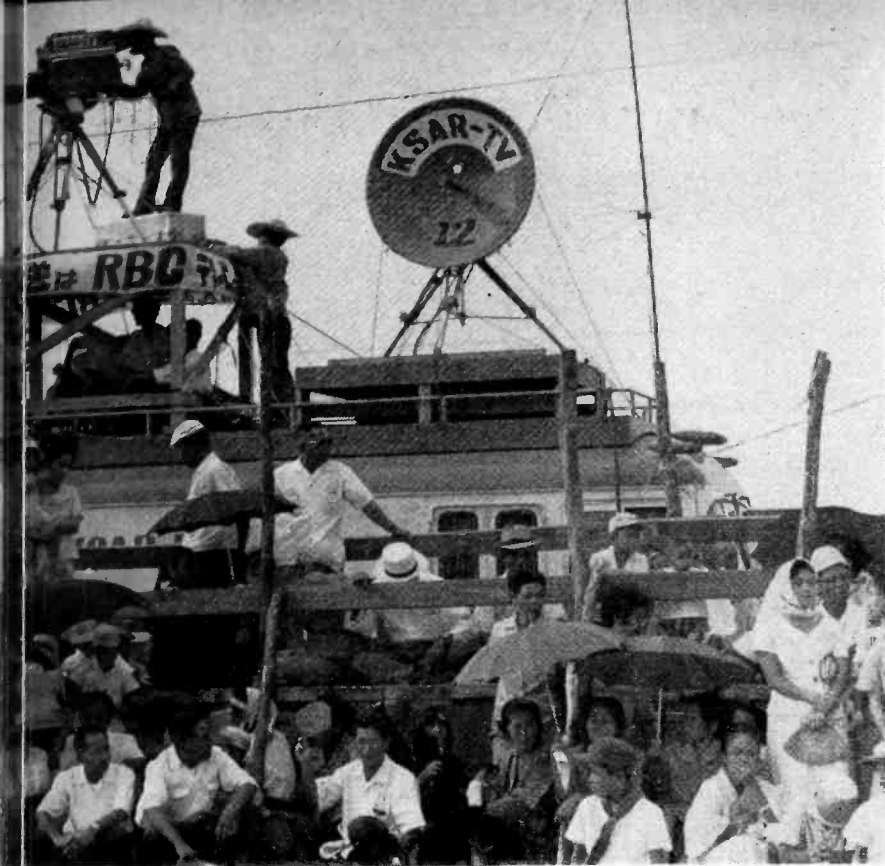
## **Brazil**

**Rio de Janeiro**—A new law, intended to end abuses of the stations that have been known to run up to 30 minutes an hour of commercials, has limited the amount of commercials here to a maximum of 15 minutes per hour. CONTEL, the Brazilian television regulatory authority, has notified stations it intends to enforce the new law immediately. Currently the heaviest advertisers

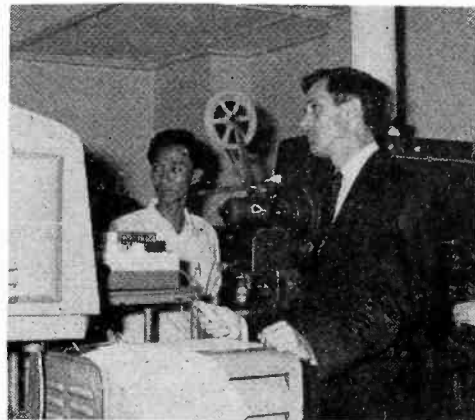
are department stores that stress home appliances and clothing. Other big advertisers are the numerous foreign corporations in Brazil, with Shell, Esso, and Coca-Cola among the most outstanding. Gessy-Lever, Colgate, Koly nos and Sidney Ross (Sterling Drugs), Volkswagen Willys Overland, Ford and General Motors use Brazilian tv extensively.

This immense country, whose area occupies half of the South American land mass, is solving the problem of tv in the interior through a home-grown CATV system. The units of the system—called *repetidoras* (repeaters)—now number almost 80, nearly twice the number of Brazil's 39 television stations. The result of this important development is that dozens of small towns in the hinterlands are now within range of the signals. The *repetidoras* are usually individually owned, many of them by local municipalities that have invested in the equipment to bring tv service to their communities, and a few are owned by local tv set dealers who have invested in them as a promotion to spur set sales. The *repetidora* generate income through limited local programming and advertising and through charges to individual set owners. Brazil does not have a federal set license fee, but in many of the *repetidoras* areas, the local authorities are permitted to charge a fee. The fee varies, but never exceeds \$5 a month.

On another front, television is being spurred by the perfecting of a micro-wave system, linking the "golden triangle" of Brazil's three major cities: Sao Paulo, Rio de Janeiro and Belo Horizonte, where 17 per cent of the country's 83,500,000 million people live. Ten of the country's 39 tv stations are located in the golden triangle. They broadcast to 65 per cent of the country's total four



Concert in Central America



Kuala Lumpur has modern equipment

million receivers. Sixteen of the country's 22 states have tv. While much of the programming in these cities continues to be local (with video tapes later bringing the shows to other areas), important soccer matches are now being transmitted live from Sao Paulo to Rio and Belo Horizonte, and vice versa. Also aiding the spread of signals are the four new tv stations that have popped up in the last six months. Seven other stations throughout the country are under construction and will be in operation before the end of 1967.

Since last summer an important trend in programming has been stimulated: by far the most popular Brazilian programs are the live-audience musical and comedy shows, which feature modern Brazilian pop songs (bossa nova and protest folk tunes). The shows are the vehicles for the "ye-ye" craze now sweeping Brazil, and the music is spreading over into the daytime dance-party shows for the juvenile twisting set. Some trace the stimulus to a National Festival staged by the television organization to which most of the singers and players belong. Second in popularity are the theatrical series (mostly soap operas). Some of these shows are now well-nurtured by the stations, which give them super-production treatment and budget. This has helped keep the audiences interested and the ratings high. *Minas de prata* (*Silver Mines*), based on a popular romantic novel, is a leader in this area.

Canned films and series, with few exceptions, are going down in popularity, and are not getting the ratings they did a few years ago. U.S. imported films are definitely losing ground to locally produced shows. Among those still in the public favor, although declining are: *Bonanza*, *The Virginian*, *The Fugitive*, *Man From*

*U.N.C.L.E.*, *Bewitched*, *Laredo*, *Perry Mason*, *I Dream of Jeannie*, *Honey West*, *I Spy* and *Big Valley*. In the children audience category, *Walt Disney* is losing to *Flipper*. Already announced for the coming months are *Peyton Place*, *The Beatles*, *The Monkees*, *Lost In Space*, *Wild, Wild West*, and the *Ed Sullivan Show*. *Batman* is on the air, but is not repeating the success it had in the U.S.

Many Brazilian stations tend to specialize, attracting a steady following for a particular offering. Rio's TV Globo, for example, is heavy on American films. Rio's TV Continental, on the other hand, is a curious mixture of a sports station combined with one of the few "high-brow" attractions with its popular *University Without Walls*. There is no educational television here, as such.

There are signs that television is beginning to have an important social impact on the country. During the recent congressional elections, all stations simultaneously contributed a half-hour of prime time to candidates of each of the two parties, with representatives of each appearing on alternate evenings. Even more striking, the director of the *Diarios Associados*, Joao Calmon, whose press chain contains 13 tv stations, launched a tv campaign against the presence of foreign investments in the Brazilian communications industries. The campaign mobilized public opinion, spurred the formation of congressional and presidential investigating committees, and even brought the regulatory agency CONTEL into action. One of the results is that CONTEL has ordered TV Globo to alter drastically the contracts it has negotiated with a subsidiary of Time-Life Inc.

Newspapers, which average 300,000 copies daily, have suffered continuously in the heightening competition with tv. National advertisers have put print media in a sec-

*Nigerians see live productions*



*Script conference in Nairobi, Kenya*

ondary role. Magazines, generally, have fared better than the newspapers. Radio lost ground too in the major urban areas, but commands the interior and keeps a good position in daytime broadcasting, even in the metropolitan areas. More than 1,300 radio stations present a wide choice to advertisers aiming at the national market.

It is premature to discuss color tv for Brazil. Two years ago, two Sao Paulo stations (TV-Tupi and TV-Excelsior) experimented with color for promotional purposes, but gave up due to cost of operation and an extremely limited audience. The equipment was stored for a more promising future occasion.

## Canada

**Toronto**—Canada jumped into full-scale color television last September—with a bang. The privately-owned CTV now runs 50 of its 65 weekly broadcasting hours in color, while CBC, the public corporation, has some 25 weekly color hours. Canadians are enormously interested in color, even though the sets currently cost 20 to 80 per cent more than in the U.S. This year Canadian companies will begin to manufacture component parts, particularly color tubes, and the price should drop. At the moment about two per cent of the nation's 4.6 million television homes have color.

The upcoming year looks bright for new Canadian stations. There has been a three-year freeze on new affiliates while Parliament, in a series of investigations, explored the best possible ways to expand television. In a

big country with only 20 million people, television and radio are considered vital to national unity, to be regulated by Parliament for the good of the people. Currently a committee is hammering out new television legislation based on recommendations made in the recent issued "white paper" on tv. This means that new stations will be considered again. A Canadian city must be represented by the CBC, before it can have a privately-owned station. Even so, CTV is looking forward to expanding in several cities.

U.S. shows are well-received by Canadian audiences, so much so that the government *requires* the broadcasters to run 55 per cent Canadian-made programs. Right now the country's favorite is *Hockey Night*, shown on Saturday by CBC and Wednesday on CTV. After hockey, CBC's two top shows are U.S.-made: *Ed Sullivan* and *Bonanza*, while CTV's are *The Monkees* and *Bewitched*. Most of the programs that run on French-speaking stations are made in Montreal, the world's biggest center for French language productions. Very popular are the "telenovelas", French versions of the U.S. soap operas.

Canadians, both French- and English-speaking, show great interest in news and public affairs programs. To meet the demand both CBC and CTV have spruced up and expanded their coverage in this area. Instead of one commentator reading the news with slide illustrations, both networks now use correspondents across the country—and the world—reporting the events as they happen. And the stations now go out and gather information for in-depth reports on newsworthy stories.

This year marks Canada's 100th anniversary, a birthday that will be celebrated with festivals and commemorations.

*(Continued on page 69)*

# Television around the world

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

Country	Tv Receivers	Population	Sets per 1,000 population	Notes (Systems, Line Standards, Frame Speeds)
<b>NORTH AMERICA</b>				
Azores	17,000	50,000	340	Cml., 525 l., 30f.
Canada	5,672,310	20,000,000	284	Cml., 525 l., 30f.
United States of America	75,100,000	193,818,000	387	Cml., 525 l., 30f.
<b>CENTRAL AMERICA &amp; CARIBBEAN</b>				
Barbados	7,500	245,000	30.6	Cml., 525 l., 30f.
Costa Rica	50,000	1,433,000	34.8	Cml., 525 l., 30f.
Cuba	555,000	7,631,000	72.7	Non-cml., 525 l., 30f.
Dominican Republic	52,500	3,619,000	14.5	Cml., 525 l., 30f.
El Salvador	35,000	2,929,000	11.9	Cml., 525 l., 30f.
Guatemala	55,000	4,438,000	12.3	Cml., 525 l., 30f.
Haiti	10,000	4,660,000	2.1	Cml., 525 l., 30f.
Honduras	12,000	2,284,000	5.2	Cml., 525 l., 30f.
Jamaica	37,000	1,800,000	20.5	Cml., 625 l., 25f.
Mexico	2,000,000	42,808,600	46.7	Cml., 525 l., 30f.
Netherlands Antilles	25,000	325,000	77	Cml. (owned by gov't., leased to private operators). 625 l., 25f.
Nicaragua	19,000	1,655,000	11.4	Cml., 525 l., 30f.
Panama	110,000	1,246,000	8.8	Cml., 525 l., 30f.
Porto Rico	400,000	2,625,600	152.3	Cml., (also reaches Virgin Islands), 525 l., 30f.
Trinidad & Tobago	35,000	975,000	35.8	Cml., 525 l., 30f.
Virgin Islands	8,500	42,000	202.3	Cml., 525 l., 30f.
<b>SOUTH AMERICA</b>				
Argentina	2,000,000	22,691,000	88.1	Cml.; one gov't. semi-cml. station in Buenos Aires, 625 l., 25f.
Brazil	4,000,000	81,301,000	49.1	Cml.; one gov't. non-cml. station in Brasilia, 525 l., 30f.
Chile	57,000	8,657,000	6.5	Non-cml., 625 l., 25f.
Colombia	410,000	17,787,000	23.0	Cml., 525 l., 30f.
Ecuador	45,000	5,084,000	8.8	Cml. in Guayaquil; non-cml. in Quito, 525 l., 30f.
Peru	225,000	11,650,000	19.3	Cml.; one gov't. non-cml. station in Lima, 525 l., 30f.
Paraguay	175,000	2,845,734	61.4	Cml.; one gov't. non-cml. station in Montevideo, 525 l., 30f.
Venezuela	550,000	8,876,000	61.9	Cml.; one gov't. non-cml. station in Caracas, 625 l., 25f.
<b>WESTERN EUROPE</b>				
Austria	770,000	7,255,000	106.1	Limited cml. (cmls. grouped in program breaks between 7-8 p.m.), 625 l., 25f.
Belgium	1,797,000	9,464,000	189.8	Non-cml. (French Flemish language services), 625 l., 25f.
Denmark	1,236,000	4,758,000	259.7	Non-cml., 625 l., 25f.
Iceland	785,787	4,630,000	169.7	Limited cml. (cmls. run before and after prime time), 625 l., 25f.
Ireland	7,000,000	49,157,000	142.4	Non-cml., 819 l., 25f.
Germany (West)	12,500,000	58,900,000	212.2	Limited cml. (cmls. run between 6:25-8 p.m.), 625 l., 25f.
Guernsey	5,500	25,000	220.0	Cml., 625 l., 25f.
Great Britain & No. Ireland	15,500,000	54,436,000	284.7	Two non-cml. BBC channels, 405 and 625 lines; one ITV cml. channel, 405 l., 25f.
Ireland (Eire)	371,000	2,563,000	144.7	Limited cml. (cmls. run every 15 minutes 8-11 p.m.), 625 l., 25f.
Italy	6,734,419	52,736,000	127.7	Limited cml. (cmls. grouped throughout evening), 625 l., 25f.
Luxembourg	35,000	331,000	105.7	Cml. (reaches audiences in France and Belgium), 819 l., 25f.
Malta	29,500	319,000	92.4	Cml., 625 l., 25f.
Monaco	15,000	22,297	672.7	Cml. (reaches audiences in France), 819 l., 25f.
Netherlands	2,245,100	12,292,000	182.6	Limited cml., 625 l., 25f.
Norway	490,000	3,738,000	131.0	Non-cml., 625 l., 25f.
Portugal	202,276	9,167,000	22.0	Cml., 625 l., 25f.
Spain	2,075,000	31,604,000	65.6	Cml., 625 l., 25f.
Sweden	2,140,877	7,773,000	275.4	Non-cml., 625 l., 25f.
Switzerland	725,000	5,945,000	121.9	Limited cml., 625 l., 25f.

Key: Cml., commercial; l., lines; f., frames.

# Television around the world (Continued from preceding page)

Country	Tv Receivers	Population	Sets per 1,000 population	Notes (Systems, Line Standards, Frame Speeds)
<b>EASTERN EUROPE</b>				
Albania	1,000	1,865,000	.5	Non-cml., experimental, 625 l., 25f.
Bulgaria	187,900	8,226,564	22.8	Non-cml., 625 l., 25f.
Czechoslovakia	3,000,000	14,159,000	211.8	Limited cml., 625 l., 25f.
Germany (East)	3,400,000	17,028,000	199.6	Non-cml., 625 l., 25f.
Hungary	934,057	10,148,000	92.0	Non-cml., 625 l., 25f.
Greece	5,000	8,500,000	.0	Non-cml., experimental.
Poland	2,500,000	31,496,000	79.3	Non-cml., 625 l., 25f.
Rumania	500,000	19,150,056	26.1	Non-cml., 625 l., 25f.
USSR	17,000,000	230,000,000	74	Gov't. cml., 625 l., 25f.
Yugoslavia	578,000	19,508,000	29.6	Non-cml., 625 l., 25f.
<b>NEAR EAST</b>				
Aden (Federation of S. Arabia)	20,000	1,160,000	17.1	Cml. (Arabic, English services), 625 l.
Cyprus	20,000	598,000	33.4	Non-cml., (English, Greek, Turkish Services), 625 l., 25f.
Iran	130,000	23,428,000	5.5	Cml., 525 l., 30f.
Iraq	177,000	8,261,521	21.4	Limited cml. (cmls., in breaks 6:30-11 p.m.), 625 l., 25f.
Kuwait	48,000	468,000	102.5	Non-cml., 625 l., 30f.
Lebanon	165,000	2,152,000	76.6	Cml. (reaches audience in Israel), 625 l., 25f.
Saudi Arabia	31,000	8,000,000	3.8	Non-cml., 525 l., 30f.
Syria	66,000	5,399,000	12.2	Non-cml., 625 l., 25f.
Turkey	2,500	31,391,000	.0	Non-cml., experimental, 625 l., 25f.
<b>AFRICA</b>				
Algeria	150,000	10,788,000	13.9	Non-cml., 819 l., 25f.
Congo (Brazzaville)	1,600	900,000	1.7	Cml., 625l., 25f.
Ethiopia	5,000	22,590,000	.2	Non-cml., 625 l., 25f.
Gabon	1,200	630,000	2	Non-cml., 625 l., 25f.
Ghana	4,000	7,740,000	.5	Cml., 625 l., 25f.
Ivory Coast	4,000	3,750,000	1.0	Cml., 625 l., 25f.
Kenya	13,000	9,365,000	1.3	Cml., 625 l., 25f.
Liberia	3,500	1,066,000	3.2	Cml., 625 l.
Mauritius	6,500	1,000,000	6.5	Cml., 625 l.
Morocco	35,000	13,323,000	2.6	Non-cml., 625 l., 25f.
Nigeria	33,000	56,400,000	.5	Cml., 625 l., 25f.
Reunion	4,000	382,000	10.5	Limited cml., 625 l., 25f.
Rhodesia	39,200	4,260,000	9	Cml., 625 l., 25f.
Senegal	500	3,490,000	.1	Non-cml., 625 l., 25f.
Sierra Leone	1,150	2,200,000	.5	Cml., 625 l., 25f.
Sudan	11,000	13,540,000	.8	Cml., 625 l., 25f.
Tunisia	7,500	4,675,000	1.6	Limited cml., 625 l., 25f.
Uganda	5,300	7,551,000	.7	Cml., 625 l., 25f.
U.A.R.	500,000	29,600,000	16.8	Cml., 625 l., 25f.
Upper Volta	1,000	4,858,000	.2	Cml., 625 l.
Zambia	20,000	3,710,000	5.3	Cml., 625 l.
<b>FAR EAST</b>				
China	100,000	773,119,728	.1	Non-cml., 625 l., 25f.
Guam	30,000	76,500	392.1	Cml.
Hong Kong	55,000	3,692,000	14.8	Cml., closed-circuit (Chinese, English services), 405 l.
India	5,000	471,624,000	.0	Non-cml., 625 l., 25f.
Indonesia	45,300	160,000,000	.2	Non-cml., 625 l., 25f.
Japan	21,000,000	98,281,955	213.6	Non-cml. network (NHK), 130 cml. stations, 525 l., 30f.
Malaysia	75,000	9,834,000	7.9	Cml., 625 l.
Okinawa	130,000	932,000	139.4	Cml., 525 l., 30f.
Pakistan	2,700	102,876,000	.9	Non-cml., 625 l., 25f.
Philippines	240,000	32,345,000	7.4	Cml., non-cml. university station in Manila
Singapore	80,000	1,865,000	42.8	525 l., 30f.
S. Korea	65,000	28,647,176	2.2	Cml., 625 l.
S. Vietnam	10,000	16,124,000	.0	Cml., 525 l., 30f.
Thailand	250,000	30,561,000	8.1	Non-cml., 625 l., 25f.
Taiwan	120,000	12,000,000	10.0	Cml., 525 l., 30f.
<b>AUSTRALIA</b>				
Australia	2,500,000	11,478,703	217.7	Gov't non-cml. network. 23 cml. stations, 625 l., 25f.
New Zealand	470,000	2,647,282	177.5	Cml., 625 l., 25f.

Key: Cml., commercial; l., lines; f., frames.

**The Lost Leverage?**

In the good old days when there were many discounts—contiguity, volume, yearly and special—it was a foregone conclusion that a large advertiser could dominate a network and pretty much program the way he liked. The agency of record for that advertiser had a strong bargaining position—not only for the major client, but for others too. The little guy and the little agency had a tough time. Those were also the days when 5 week deals, and whole or half sponsorship of programs were the rule. Well, kiss those days goodbye. No tears. Good riddance.

The boys in Congress looked a little skeptical when Messrs. Moore, Durgin and Dawson told them that the little guy actually paid less for his spots than the big guys. They scowled when they heard that more advertisers were in television than ever before and that they could be accommodated almost according to their wishes pattern. The little guy, they heard, was also welcome because he filled the slack and took the big-company pressure off the network. Evolution instead of legislation had changed the pattern. Congress had nothing to do.

The last straw in the revolution is the new rate card which pretty much equates the advertisers and recognizes the seasonal aspects of the medium (as well as the greater value of prime time in the middle of the evening). U.S. television is approaching the British system in every respect, except the clustering of commercials, and even that is coming in degrees—either with a push from Congress or by the nature of the programming.

The new advertisers are being warned that there may be no more billboards. The networks say that they are eliminating them because they are forced to reduce clutter. The advertisers will fight but ultimately give up because they lack leverage for the battle.

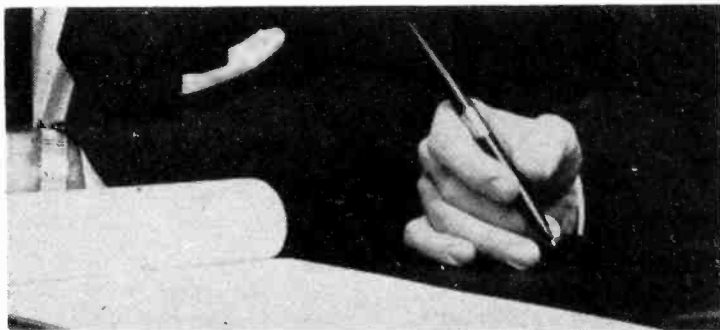
The stations are saying that they will accept piggy-back commercials, but that the rate for two 30-second commercials is somewhat greater than that for 60 seconds. The programmers, desperate for survival against movies and specials, are examining the double opening and closings and the interruption of the show at a critical point for the commercial. Their theory is that these multiple interruptions disturb the emotional flow of the drama and cause dissatisfaction on the part of the viewer to the point of not looking next week, or sampling the competition right then and there. Movie producers have insisted on no cuts in their pictures and the right to indicate the commercial breaks. The product is scarce enough to let some get away with it.

The little advertiser today sits back like a shopper

after Christmas and waits for softness. He plays one network against the other, and often gets a cut rate from both. The giants have to make long-range commitments, which sometimes go sour, and more often than not they are looking for relief. The automotive companies are notorious for cutbacks when a model year shows signs of softness. Advertising commitments are pulled back in direct proportion to commitments for raw materials and labor. Although a good argument could be made for increasing advertising when business is off, it is just the opposite historically. The networks have always been wary of automotive business for this reason.

The big soaps, foods, drugs and cigarettes spend the great majority of their advertising dollars in television. They work on the theory that they should commit to a hit show and a 9-10-p.m. franchise, which in the long haul should pay off big. Nowadays that is rapidly becoming history as the shows they want get more expensive and the time is finally being rated in accordance with sets in use. Actually, because of the shop-and-bluff negotiations of the little guys, more favorable costs per thousands are being obtained by them.

How does all this affect programming? The big guys are less desirable bed partners for television producers than ever before. Control of programs mean structural abuse to the boys behind the megaphone. Who wants a partner who pays half the pilot cost—or less—then chops the show up to fit his commercial patterns, can't clear network time that is first rate, unless the network wants the show (and they more often don't), and superimposes the opinions of a lot of jackasses on the al-



ready harassed professional producers.

The net of all this change is the probable demise of the little program that large advertisers could sponsor in whole, or at least half. The longer programs will accommodate more small advertisers, eliminate billboards, and cluster the commercials at regular intervals. The total lack of association with the program will once and for all relate television to magazine or newspaper advertising, and the commercial will be the vehicle that commands the total attention of the advertiser, much as a few years back when it was the program that got most of his time.

—J.B.

# Film/Tape Report

## XEROX IS BACK AGAIN

For Xerox Corp., Wolper Productions is making a documentary on the history of the Chinese revolution, *China: The Roots of Madness*, as a 90-minute tv special to go out on a Xerox-created network of 100 and more stations, for telecast the last week in January or the first week in February. The documentary, based on a script by Theodore H. White, will feature newsfootage of the Boxer Rebellion, the Sun Yat-Sen revolution, the Kuomintang schism, the Long March, and the Communist takeover. "We consider it to be one of the most powerful and eye-opening specials ever produced," said David J. Curtin, Xerox vice president in charge of corporate communications. "With 700 million Chinese now steering on a collision course with us in Asia, it is essential that the American people know who and what they are, know the roots of their leaders' madness." Appearing in the special are Mr. White, Pearl Buck, Earl Swisher, director of Asian studies at the University of Colorado, General Frank Dorn, who was on Stilwell's staff, and Ernest Price, a member of the American legation at Peking.

Each station telecasting the special must agree to show it only during choice prime time.

## FEATURING THE FEATURES

Allied Artists Tv sold the seven *Bob Hope Features* in 10 markets: WTOL-TV Toledo, WICA-TV Ashtabula, WDBJ-TV Roanoke, WICU-TV Erie, WHAS-TV Louisville, WSIX-TV Nashville, WAII-TV Atlanta, WLW-TV Cincinnati, WHEC-TV Rochester, WBEN-TV Buffalo. Allied Artists also sold its *Cavalcade of the '60s* features in eight markets: KABC-TV Los Angeles, WSPD-TV Toledo, WREX-TV Rockford, WICA-TV Ashtabula, WDBJ-TV Roanoke, WKBG-TV Boston, WFLA-TV Tampa, KUTV Salt Lake City.

Joseph E. Levine's **Embassy Pictures Tv** sold its package of *Ambassador One Top Time* features to

WJXT Jacksonville and KFDA-TV Amarillo. Meanwhile, Embassy sold its *Adventure 26* series and its *Kick-off* package (35 titles) to KMID-TV Midlands.

**Twentieth Century-Fox** is distributing MPO Videotronics first feature film production, *Come Spy with Me*, to theatres throughout the Western Hemisphere. ABC Films has the worldwide rights to distribute the film to tv stations, 30 months from now.

**Official Films** acquired *Second Breath* and *Adios Gringo* for distribution to U.S. tv stations and cinemas. *Second Breath* was made in France, *Adios Gringo* in Italy.

## SHOOTING SKEDS

How is the next season shaping up? It's a little too early to tell, according to word drifting Eastward from Hollywood, and agency men on the East Coast don't expect to get a peek at the new offerings much before the middle of next month. But here, at any rate, are reports of pilots and series in production.

On location in Bombay, Herbert Coleman is directing 13 episodes of *Maya* for King Brothers and MGM-TV. The yarn is due on NBC-TV

this fall; it stars Jay North, who played *Dennis the Menace*.

Universal is rolling out a pilot called *Ready, Willing and Pamela*, produced by Jack Laird and starring Joe Flynn, Jack Weston and Melodie Johnson.

*Two Men and a Girl in a Meatgrinder* is being shot for NBC-TV by Norman Felton's Arena Productions, Inc.

Desilu Productions completed *Manix*, 60-minute pilot starring Mike Connors. It's a shamus series set in Southern California.

*The Pickle Brothers*, with *The Uncalled-For Three*, is a step-deal between ABC-TV and Ed Sullivan's Sullivan Productions. The pilot script was written by Gerald Gardner and Dee Caruso, script supervisors on *The Monkees*.

In the works at QM Productions: *Paul Pine*, and *The Outside Man*.

Filmways completed a pilot on *Dundee and the Culhane*, 60-minute series for CBS-TV with John Mills, Lee Grant, Harry Carey Jr.; Tisha Sterling and Eduardo Cianelli.

MGM-TV and King Brothers rolled *Sinbad* for CBS-TV.

Hanna-Barbera is working on animation for *The New Adventures of Huckleberry Finn*, for NBC-TV.

## ONE-SHOTS

● Yorkshire Productions (Gary Smith and Dwight Hemion) are taping *Singer Presents Herb Alpert and the Tijuana Brass* for CBS-TV, to be telecast in April.

● Four Star International completed taping of the opener in *Celanese Center Stage*, series of 12 hours to be placed by Celanese Corp. of America in the top-50 markets. The opener stars Duke Ellington and Barbara McNair.

● ABC News is at work on *Hall of Kings*, documentary on Westminster Abbey that will be the first in a series of eight documentaries sponsored this year on the ABC-TV network by The B. F. Goodrich



*Sam C. Gale Jr., who has been with Capital Film Laboratories since 1963 as a sales engineer, has been named vice president, sales, of the corporation. He will be responsible for Capital's total marketing, sales and promotion activity.*



# Advertising Directory of SELLING COMMERCIALS

Company. Thomas H. Wolf, vice president in charge of ABC television documentaries, is supervising a production on the Goodrich slate. Bill Burrud is in Hong Kong producing *The Red Dart*, a 90-minute color special on Peking-directed attempts to infiltrate Hong Kong, Macao and Taipei. Camera man is Sy King Quan, Hong Kong resident.

Up from San Diego, where he hosts a talk show on KFMB-TV, to Hollywood returns Regis Philbin, signed as announcer for the upcoming *Joey Bishop Show* on ABC-TV.

Jerry Stagg's Cordell Productions is working on a 120-minute re-enactment of the assassination of Trotsky, *The Victim*. Mr. Stagg said he had located previously unpublished, indeed *undiscovered*, accounts of the murder. Mr. Stagg has also obtained some rare footage from Akino.

Perhaps for the first time, a tv producer intends to make not only a tv show, but a legitimate stage vehicle, from one property: George S. Clatter is preparing to make a tv special based on *How to Make Yourself Miserable*, book by Dan Greenberg and Marcia Jacobs, and later to take material from the same book to be not used in the tv show, and build a stage revue from it.

Taft Broadcasting completed acquisition of Hanna-Barbera Productions, paying out \$12,000,000, which included some 60,000 shares of Taft common stock issued out of treasury. William Hanna and Joseph Barbera continue to operate the company as a wholly-owned subsidiary of Taft.

## TE PRIZE PANELISTS

On the West Coast, Allan F. Sandler, president of Sandler Film Commercials was appointed chairman of a creative screening panel for the International Broadcasting Awards. On the panel are Joseph Diker of Cole, Fischer, Rogow; Bernard Sandler of Commercial Tent Agency; Mack Brotsos of Edward J. McElroy Agency; Richard Perkins of Grey Advertising; Richard Dan of BBDO; Billy Ray Smith

Alberto Culver Command • Knox Reeves



SARRA-CHICAGO, INC.

Chevrolet • Campbell-Ewald Co.



THE TVA GROUP, INC.

American Fletcher Nat'l Bank • Handley & Miller



THE FILM-MAKERS, INC., Chicago

Contac • Foote, Cone & Belding



(CPI) COLODZIN PRODUCTIONS, INC., N.Y.

Barney's • Mogul, Baker, Byrne & Weiss



PELICAN FILMS, INC., New York

Foley's Wine Cellar • G, D, L & W



A-V CORPORATION, Houston

Chanel • Norman, Craig & Kummel



FILMFAIR, NEW YORK

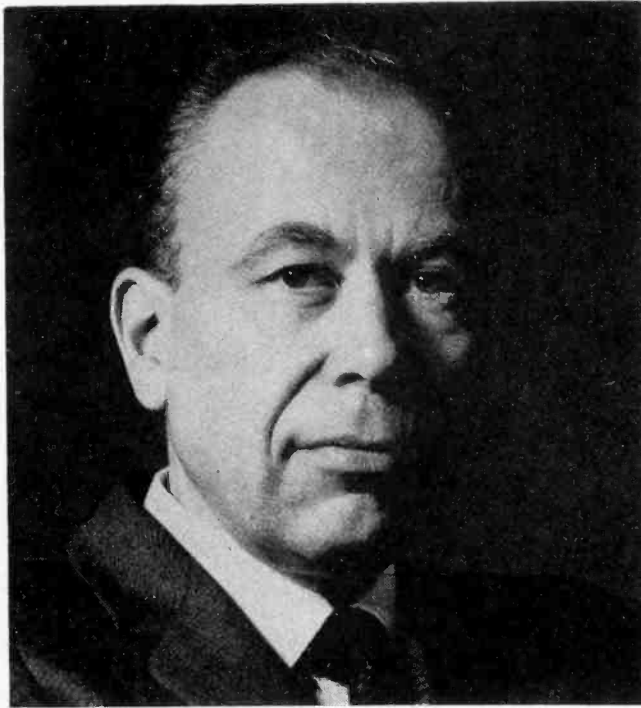
General Mills "Buttons & Bows" • Knox Reeves



WYLDE FILMS, INC., New York

***"TELEVISION AGE rides home with me on the 6:11 the day it arrives at my office. It's the publication I slip into my briefcase because it's the one I can count on for interesting reading and important current information. The Film/Tape Report and Directory of Selling Commercials are especially valuable for keeping up with latest developments in techniques and talent in our expanding television and commercial production industry."***

**THOMAS I. FORD**  
Executive TV Producer  
Benton & Bowles Inc.



Tom Ford began his career as a writer for CBS while continuing dramatic studies at the American Theatre Wing. Subsequently he went to WEWS-TV in Cleveland as originator-producer-director of TV programming, eventually returning to New York as a director for ABC-TV.

Mr. Ford joined Young & Rubicam to produce and direct commercials and is currently Executive Television Producer for Benton & Bowles.

His commercial film productions have won 48 awards in film festivals in the U.S., Cannes, Venice and Dublin.

## Television Age

of Erwin Wasey; Lee Chapman of Carson Roberts; Thomas Denhart of Young & Rubicam; Jim Mullen of Erwin Wasey, and Robert Clouse of Young & Rubicam.

On the East Coast, the following were named to a judging panel for the IBA: Robert Margulies, senior vice president in charge of commercial broadcast production, Te Bates; Manning Rubin, vice president and director of commercial production, Grey Advertising; Fred Frost, vice president and manager of tv production, Young & Rubicam; Bernie Haber, vice president and executive producer, BBDO; Gordon Webber, director of broadcast commercial production, Benton & Bowles; Lois Korey, vice president, McCann Erickson; Jack Goodford, vice president and director, VPI division of Electrographic Corp.; Don Blauhaus, vice president, Parkson Advertising; Al Tennyson, vice president and business manager for tv production; J. Walter Thompsan. Panel chairman is Sam Magdoff, president of Elektra Film Productions.

### ZOOMING IN ON PEOPLE

EUGENE PICKER joined Trans-Lux Corp. as president and chief operating officer of its entertainment division and executive vice president



of the parent company. Mr. Picker had been with United Artists as vice president since 1961; before that he was president of Loew's Theatres.

ABC-TV promoted PHILIP BARRY JR. to director of current programming in Hollywood. He joined the network's West Coast programming staff in 1965. In his new post Mr. Barry will be responsible for all current regular programs filmed in



## The logical next step for your station: A full spectrum of local news coverage

When you film your news in color, you interest the community and serve the community interest. At the same time, you enhance your value to advertisers.

Kodak makes local color the next logical step for you with a versatile color film system, which includes *Kodak Ektachrome EF Films* and the ME-4 Process.

You'll find that expedited commercial processing is available in many areas.

However, if it isn't in yours, you can easily process the film yourself.

And with your own processor, you'll have immediate access to your hard news.

You'll also be able to take full advantage of the film's great exposure latitude.

You can shoot the news in virtually any light and correct for it by modifying the process. For complete details about the system or for help in setting up

the process, call your nearest Eastman Kodak motion picture engineer.

### Eastman Kodak Company

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

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

New York: 212/MU 7-7080 San Francisco: 415/PR 6-6055

**Kodak**

Hollywood and for feature motion pictures produced there for ABC-TV. Before joining ABC-TV, Mr. Barry produced Du Pont specials for NBC-TV.

ANDREW SULLIVAN joined RKO General Broadcasting as time salesman for movie advertising for the group's radio and tv stations, replacing Terry Turner, retired. Mr. Sullivan had been exploitation manager at Metro-Goldwyn-Mayer. He joined MGM in 1959 as southeastern division field press representative.

ROBERT H. YAMIN joined Medallion Pictures Corp., subsidiary of LIN Broadcasting, as president. He had been vice president of United Artists Tv. Earlier he was with Ziv as a production executive on the West Coast. Mr. Yamin replaces Benjamin R. Schrift, who resigned as president but will continue as consultant.

JULIO DI BENEDETTO, vice president of Bob Banner Associates, moved from the East Coast to the West to direct production in Hollywood. TOM EGAN also went from east to west to

head up Banner's feature film production activities.

Down Under, in Sydney, FIA KARIN became Australian and Far Eastern representative for Harold Rand & Co., public relations agency. Before settling in Sydney, Miss Karin was a vocalist in Belgium and France, on records and on television.

### ONE, TWO, THREE, TESTING

Some of the commercials in the reel looked familiar . . . and, to a layman's eye, they looked like polished productions. It was hard to believe that they were only test commercials, yet that's what they were, and Henry Knaup was just as proud of them as he would have been if they were finished, on-air commercials.

Test commercials are Mr. Knaup's metier; his company, Panel Film Productions, doesn't make finished commercials. Why not? Mr. Knaup started the studio in 1959 with the clear intent of specializing in test commercials, and he has stuck to his sights. The studio has turned out over 600 test films so far, and saw

its business volume jump by a third from '65 to '66.

Mr. Knaup said that the average price of a test film is around \$2,100. There's no stinting on opticals or



MR. KNAUP

sound, and topflight models are used. But one great saving is in sets: "New York City is our studio" is Panel's motto, and Panel has a vast repertory of period settings in a multitude of hotel rooms, offices, and other locations in the metropolis. Thus set costs are saved, and of course, so are residuals, since passers-by make up the cast of extras. The test films, needless to say, are entirely union made.

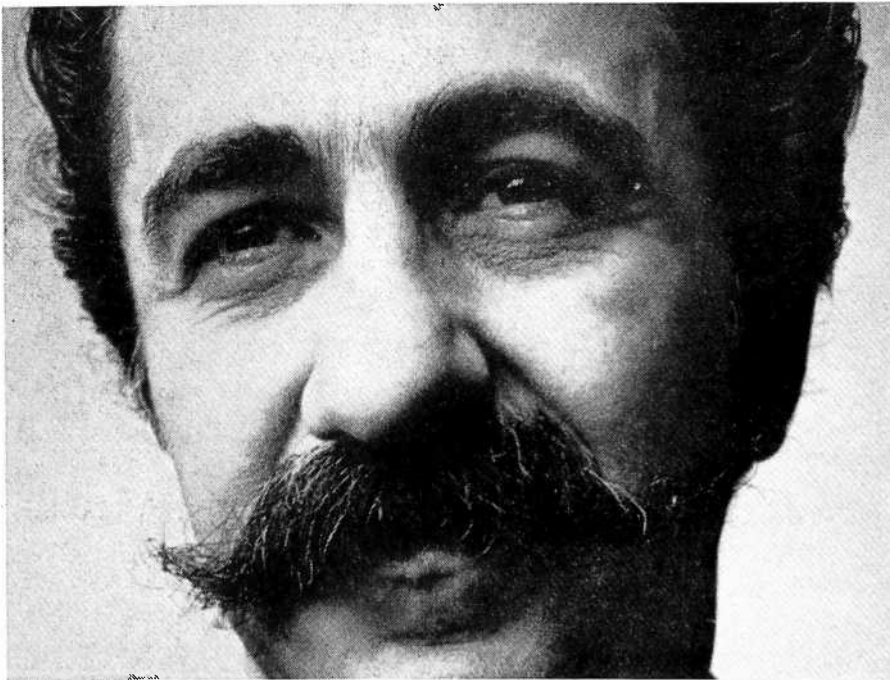
By using New York locations, and bringing them to the attention of agency producers, Panel is credited with having a hand in bringing more film business back to New York.

### ON THE DOTTED LINE

Screen Gems sold *Hazel* to three Metromedia stations—WNEW-TV New York, KTTV Los Angeles, WTTG Washington—and to WBAL-TV Baltimore, in launching the network long-run in the syndication market (*Hazel* ran four years on NBC-TV and one year on CBS-TV). The package is made up of 154 half-hours, 120 of them in color.

CBS Films made a long-term deal with the William Morris Agency to syndicate *Make Room for Daddy*, 195 half-hours which ran for seven years on CBS-TV as *The Danny Thomas Show*. CBS Films is syndicating the series in the U.S. and around the world.

Triangle Program Sales took over syndication of Jerry Blavat's *Discophonic Scene* from Seven Arts. The show, originally produced at



After two great years as Creative Director of Daniel & Charles, Dominic Arbusto moves to EUE/Screen Gems as Film Director.



# Advertising Directory of SELLING COMMERCIALS

WCAU-TV Philadelphia, is now being produced at Triangle's WFIL-TV here. The series started at WCAU-TV in March '65, and a year later was taken onto the road by Seven Arts. Meanwhile, Triangle lined up two more stations for its package of advertising specials: KTLA-TV Los Angeles and KPTV Portland.

**Madison Square Garden—**  
**RKO General Sports Presentations** lined up tv systems in 12 countries abroad for the January 23 Nile Griffith—Joey Archer re-match: France, Argentina, Mexico, Greece, Puerto Rico, Panama, Venezuela, Netherlands Antilles, Singapore, Surinam, Zambia and the Virgin Islands. Other countries are expected to come into the lineup.

**BSG-RKO** anticipates a big lineup for the upcoming live colorcast of the 24th annual National Hockey League All-Star Game between the Montreal Canadiens and an all-star team made up of top players in the league.

**Desilu Sales** took over syndication in the U.S. and abroad of two country and western shows produced by Show Biz, Inc., Nashville: *The Carter Wagoner Show* and *The Wilburn Brothers*. Both series are now taped in color.

**RKO General Productions** sold *Met Marcel Marceau*, a 60-minute color special, to the BBC for telecast on BBC-2's Show of the Week. The special—produced for RKO General by Mal Klein, as executive director; Willy Sherwin, producer and writer, and directed by Bob Searles—has just been released to international and domestic syndication. It is said to be M. Marceau's first "one-man" show.

Meanwhile, RKO General kicked off syndication of *Murray the K at Sea, Baby* with a sale to WJW-TV Cleveland. The 90-minute color special with the rock'n'roll compere was produced by the RKO flagship, WR-TV New York. In the cast at Sea Stadium were James Brown, The Four Seasons, Smokey Robinson and the Miracles, Stevie Wonder and Martha and The Vandellas.

**Larry Harmon Pictures Corp.** sold *Bozo's Big Top* to KCOP Los Angeles, KATV Little Rock and KTHI-TV

Gooch Meats • Meat Merchandising Inc.



FIDELITY FILM PRODUCTIONS, Dallas

Ken L Ration • J. Walter Thompson



THE FILM-MAKERS, INC., Chicago

Hills Bros. Coffee • Foote, Cone & Belding



ROBERT CARLISLE PRODUCTIONS, Hollywood

Kenner Toys • Leonard Sive & Associates



KEITZ & HERNDON, INC., Dallas

Insurance Co. of North America • N. W. Ayer



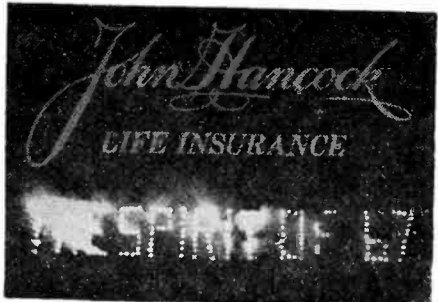
PAUL KIM & LEW GIFFORD, New York

Knapp's Department Stores



DOLPHIN PRODUCTIONS, INC., New York

John Hancock Life Insurance • McC-E



PGL PRODUCTIONS, INC., New York

Liberty Life Insurance • Doremus Adv. Agcy.



JEFFERSON PRODUCTIONS, Charlotte



If Easterners have been complaining lately of the general slush, they might envy the plight of Gerald Schnitzer Productions. On a recent assignment for Atlantic Richfield Imperial gasoline, the Schnitzer staff not only had to contact trappers in Iceland to airship an arctic fox, and trappers on Hudson's Bay to send them a snowshoe rabbit, but on the first shooting day the Hollywood Hills were hit with a heat spell, and Schnitzer had to call for eight truckloads of ice, 138 tons of it. Ground into snow, the ice turned to slush as soon as it hit the ground. Luckily, as day turned into night the temperature dropped to freezing, and the production was saved.

Fargo. The half-hour color tape program, produced at WHDH-TV Boston, was sold earlier to WPIX New York, WGAN-TV Portland and WSIX Nashville.

Meanwhile, Larry Harmon, which owns all rights to the characters and likenesses of Laurel and Hardy, licensed two more manufacturers to turn out products using the characters.

Transogram Co. will market a line of L&H board games, toys and activity sets; and Ben Cooper, Inc., will make playsuits, masquerade costumes and masks. Already the gamut of products using Laurel &

Hardy licenses runs from soaps to comic books, puppets, dancing dolls, games and a syndicated newspaper cartoon series.

#### SHORT TAKES

- **Sports Network, Inc.**, will kick off its new golf series, *PGA Championship Golf*, with live colorcast of the final two rounds in the \$100,000 Los Angeles Open on January 28 and 29. Ten more tournaments will be telecast by SNI this year under terms of a deal negotiated with the Professional Golfers Association.

- LIN Broadcasting Corp. of

Nashville acquired all rights to the *Miss Teenage America Pageant*. Larry Edwards, LIN vice president and former general manager of LIN's Nashville radio outlet, WMAK, takes over as president of Teen America Associates, Inc. The annual event, begun in Dallas a decade ago, is telecast on CBS-TV. LIN owns five radio stations, 10 CATV systems, WAND-TV Decatur, and Medallion Pictures Corp.

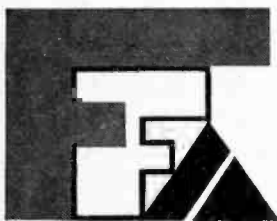
- Frank Gorshin set up C.F.M. International, as a subsidiary of F. G., Inc., to acquire and produce properties for tv and cinema.

#### COUPON CLIPS

Metro-Goldwyn-Mayer reported record earnings for the first quarter of fiscal '67, and record revenues. Earnings were 50 per cent higher than those in the same quarter last year, said president and chief executive officer Robert H. O'Brien, and revenues were up from \$37,280,000 to \$47,696,000 a 28-per-cent jump. Operating earnings rose from \$4,379,000 to \$6,833,000 and net earnings went up from \$2,084,000 to \$3,152,000. The earnings for the record quarter were equivalent to 63 cents per share, compared to 42 cents when the shares in the period a year ago are adjusted for the two-for-one split effective last June 24. The quarterly dividend of 25 cents per share, declared on November 22, was paid on January 16.

Desilu Productions reported gross income of \$13,159,428 for the first six months of the current fiscal year, up from \$9,667,193 for the comparable period in the preceding fiscal year. The net income this time was \$425,981, down from \$476,669 for the same period last fiscal year. The increase in gross reflects continued production of Desilu's own series: *The Lucy Show*, *Mission: Impossible* (just renewed by CBS-TV for 26 more segments) and *Star Trek* (renewed by NBC-TV for 30 more segments)—plus studio rentals. The net income is being reported lower than for last year's comparable period until it's known how much will come in from summer repeats, carryovers to next season, and sales of pilots.

## Tv Commercials • Industrials



Russ Ford  
 Sy Shaffer  
 Marc Anderson  
 Rib Smith  
 Joel Appell  
 Joe Edwards\*

**FFA INC.** 18 East 41st Street, New York, N.Y. 10017 (212) 889-7036

\*221 N. La Salle Street, Chicago, Ill. 60601 (312) 372-2628

Illmways reported net income of \$99,530 for the fiscal year ended August 31, up from \$602,676 for the previous fiscal year. Gross revenue rose to \$31,228,005 from the previous year's \$25,473,613.

**TICKER SCREEN**

Trans-Lux Corp. is leasing its new auto-price tv readout system to a number of CATV systems and to tv stations around the country. KWHY-TV Los Angeles is already using it to telecast stock quotations the length of its broadcast day; CATV's in Vidona, Arizona, and in Palm Springs are offering the service to subscribers. What the viewer sees on his screen is the ticker tape itself as it rolls out with quotations from the floor of the New York Stock Exchange, only 15 minutes after the prices are flashed on the Big Board. A quarter-hour delay is required by the rules of the Exchange. The readout equipment is being leased to operators by Trans-Lux Distributing Corp., subsidiary headed by vice president Robert Weisberg.

**CAPOTE TRIO**

Encouraged by the critical success of the tv version of *A Christmas Memory*, Truman Capote, together with Frank and Eleanor Perry, has formed a joint-venture company to film *Miriam* and *Among the Paths of Eden*, two Capote stories. After exposure, the two stories will be compiled into one film with *A Christmas Memory* and released to cinemas abroad. Frank Perry will produce and direct both stories, Eleanor Perry will do the teleplay of *Eden*, and Mr. Capote, the teleplay for *Miriam*.

**BACK CUTS**

The VPI division of Electrographic Corp. is expanding its post-production activities in Chicago: Video Editors, Opticals and Prints of Illinois. Bob Sinise, head of Video Editors and Opticals, is now director of all post-production operations in Chicago; Bud Langhardt, general manager, takes over as director of Video Prints. The Chicago facility is setting up new color controls, similar to those used at VPI in New York,

# Advertising Directory of SELLING COMMERCIALS

Maryland Tea • Tatham-Laird & Kudner



THE FILM-MAKERS, INC., Chicago

The Ohio Art Company • Bonsib, Inc.



JAMIESON FILM COMPANY, Dallas

Minute Maid • The Marschalk Co.



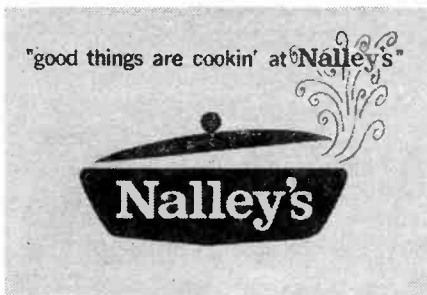
LIBRA PRODUCTIONS, INC., New York

Palmolive Rapid-Shave • Ted Bates & Co.



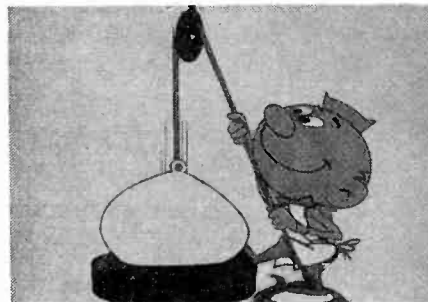
VIDEOTAPE CENTER, New York

Nalley's Inc. • Carson/Roberts/Inc.



PANTOMIME PICTURES, Hollywood

Piggly Wiggly Stores



BANDELIER FILMS, Albuquerque

Nelson Bros. Furniture • E. H. Brown Adv.



WGN CONTINENTAL PRODUCTIONS, Chicago

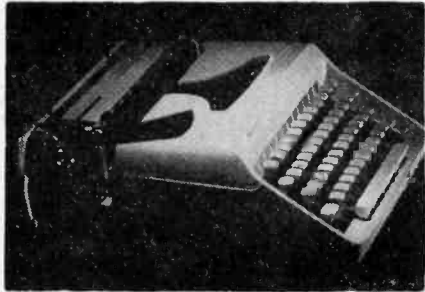
Rapid Shave • Ted Bates & Co.



N. LEE LACY/ASSOCIATES, LTD., Hollywood

# Advertising Directory of SELLING COMMERCIALS

Remington Rand • Young & Rubicam



ELEKTRA FILM PRODUCTIONS, INC., New York

Sunbeam Corp. (Electric Shaver) • Perrin



FRED A. NILES, Chicago, New York, Hollywood

Rockwell Mfg. Company • Marsteller Agency



SANDLER FILM COMMERCIALS, INC., Hollywood

Texaco • Benton & Bowles



TV GRAPHICS, INC., New York

7-Up • J. Walter Thompson



FILMEX, INC., New York

Union Oil Jackpot • Smock-Debnam & Waddell



PACIFIC COMMERCIALS, Hollywood

Simoniz Floor Wax • Dancer-Fitzgerald-Sample



FILMFAIR, HOLLYWOOD

Wise Potato Chips • Lynn Organization



GORDON M. DAY, INC., New York

and the possibility of using a Hazeltine electronic color analyzer in New York for Chicago work being explored.

● Emery Air Freight estimates that 1966 revenues from airline air forwarder shipment of tv tapes and films and feature films may total about \$14.5 million, one-fifth more than in 1965. Gerald A. Connors, Emery sales vice president, says volume may rise to \$17.5 million this year. A factor in the sales jump is the Viet Nam-U.S.A. shuttle of new film from Saigon and other spots network-origination points on the West Coast. Another factor is the increased jet shipment of program samples for syndication sales abroad.

● The American Tv Commercial Festival stretched its entry deadline from January 15 to January 25, to make allowance for the longer time it takes to make color prints. An entry coming in after January 25 must be accompanied by a penalty fee. No entries will be accepted after the final deadline of February 1.

● There's a new contest for tv commercials: the Moral Tone in Advertising awards, sponsored by Manhattan College in New York. The Moral Tone awards were first instituted by the Christian Brothers in 1951, but this year will be the first time in which tv and radio commercials may be entered. The awards are conducted by students and faculty of the department of marketing in the college's School of Business. Initially, scripts and storyboards may be submitted; later, finalists will be asked to send tapes or films. Deadline for scripts is January 31.

● Filmack Studios in Chicago is circulating a reel which explains to laymen the techniques of optical editing: pop-ons, dissolves, zooms, wipe-ons, explodes, spins, pan effects and other ways of putting stills into motion with the Oxberry Animation Stand. The 16-mm film is called *Animated Slides*, and naturally enough uses illustrations from work done by Filmack, for Florsheim, Culligan, McDonald's, and other clients.



# TELEVISION AGE **SPOT** REPORT

a review of  
current activity  
in national  
spot tv

A new marketing technique, which could mean substantially more business for spot tv, is now being used by the makers of a once little-known spray cleaning aid. Formula 409 Inc., bankrupt six years ago, was bought by a military marketing agency and became a runaway success in army commissaries. In the past two years, it has skyrocketed to national attention in consumer markets, increasing sales 250 per cent in 1966 alone, through a new marketplace-market promotion innovation. Working on the premise that American housewives know and trust local tv personalities best, the company's marketing agency, Wilson Harrell & Co., Inc., of Westport, Colo., launched a spot campaign using local performers who deliver 30-second commercials based on calm, factual demonstrations of what Formula 409 can do. The drive began February, 1965, in Denver, with Merrie Lynn, who produces a top-rated daily tv show on KOA-TV Denver. Today, the company says, the product holds 28 per cent of the total household cleaner market in that city. The "indispensable ingredient of bona-fide local endorsement" is the key, according to Wilson L. Harrell, president of the company and of its marketing agency.

The company has since repeated its marketing formula in 143 major spot markets. And this month, the product gains coast-to-coast distribution when it enters the metropolitan markets of New York, Chicago, Philadelphia, Cleveland and Detroit.

"The American housewife is about fed up with Madison Avenue slicked-up advertising for household products" says Mr. Harrell. "We think she trusts her local tv personalities. If they say a product is good, it really means something."

Mr. Harrell's marketing technique, which uses regional marketing managers and food brokers, works best for small companies which do not have the funds for Madison Avenue

ad campaigns, he says. "Food brokers participate in every step of the marketing cycle, right through to helping move the product off the shelves of the supermarkets. It enables many smaller entrepreneurs with quality products at last to have an economical and effective way of stimulating and maintaining sales."

Formula 409's 1966 sales of an estimated \$5.6 million at wholesale, up from \$1.6 million in 1965, are "significantly ahead of those attained by any other spray cleaner," the company says. And it is planning the same kind of drive for a new dry cleaner currently being tested.



Media buyer Larry Nathanson works on the American Home Products account at Ted Bates & Co., Inc., New York.

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

**AAMCO Transmissions, Inc.**  
(Local agencies)

A 50 per-cent increase in advertising expenditure over last year will mean more spot buys for this company's 350 franchised dealers. More than \$6 million will be spent on advertising in 1967, the company says.

**Airwick-Airkem, Inc.**  
(Helfgott & Partners, N.Y.)

January 23 is the kick-off date in a seven week campaign for AIRWICK and ON GARD. Activity will be in roughly 15



**One Buyer's Opinion . . .**

**NO TIME FOR A CHANGE**

Last issue the seller who alternates his views with mine discussed "change"—change in agency personnel. I'd like to discuss another type of change that is all too frequent—change in station policy.

Recently, a number of tv stations announced several unprecedented changes in their rate cards: namely, (1) a premium on all announcements using color commercials and (2) new pricing formulas which use the 30-second spot as the base figure in determining rates for other spots.

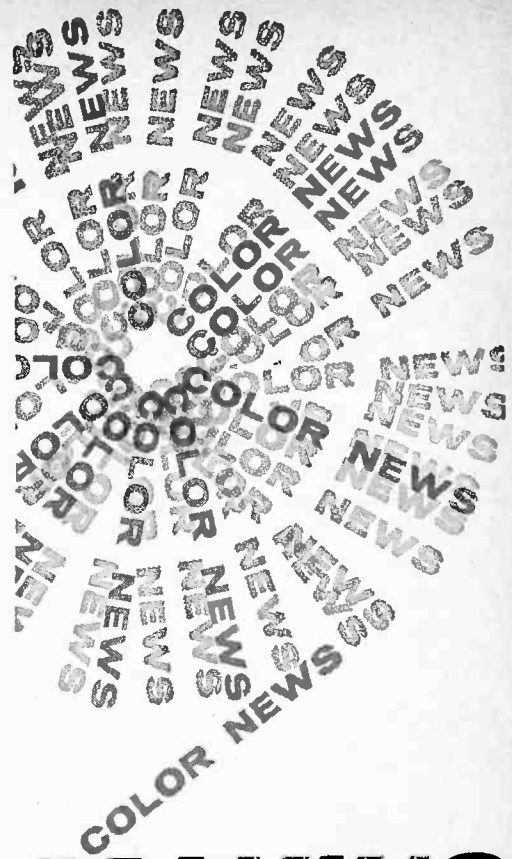
This buyer, at first, believed these innovations to be an underground conspiracy perpetrated by either the computer-rental corporation or the funeral parlors, in an attempt to either make the buyer appear obsolete and/or inefficient, or kill him altogether, respectively. However, after further thought, I am now fully convinced that these are the results of the stations' sincere efforts to facilitate their procedures and earn a better return on their investments. The only problem with their changes in policy is that they occur too often and without regard for the resulting confusion caused the buyers.

Stations rarely appreciate that aside from coping with rapid turn-over in individual station programming every other day, the buyer must keep constant tabs on varying station policies with regard to (1) rate card types—grid cards, flat rates, etc., (2) rate protection, (3) spot status—fixed, pre-emptible, orbits, etc., (4) discounts—frequency, dollar volume, plan, and a multitude of other factors in planning a campaign. He assumes he has considered all factors during the plan's implementation and makes his buy accordingly. Is his work completed?

No, it's just beginning: Station A reports a rate increase; his product's been "bumped" out of a pre-emptible spot on Station B; Station C's spot has a new grid classification; and in one month, all color film on Station D will be charged a premium; and so it goes. The effort of maintaining the buy becomes greater than making it initially. And, as may be seen, with the advent of two new policies, the situation is further deteriorated.

"It's not *our* problem," the stations can reply, "and your agency could probably solve things if you put in a computer." But computers cost money, lots of it. A far-simpler and less expensive solution is to look for a less complicated medium, where so many variables don't have to come into play. Sure, if the client wants spot, the buyers will give it to him—but persistent and loud complaints from the buying department have a way of being heard; and intelligent buyers often have ways of coming up with alternative media suggestions that can provide a good cpm—like network tv, maybe.

Certainly change is inevitable in this business, and one policy is not expected to apply to all stations. However, it is this buyer's opinion that at this point in time all station managers and reps, in toto, should take a step back, take a deep breath, take a long look at the multifaceted rate-card monster they've created, and make a change. Work *together* with the agencies.



**MAKING  
NEWS..  
with the  
news!**

**COLOR NEWS . . . The  
Area's First and ONLY  
Local, Live — News  
Weather and Sports!  
Sunday thru Friday  
10:00 - 10:30 P.M.**

**COLORCOLORCOLORCOLOR  
The FULL COLOR Station, TV-23  
BIG FOR IT'S AGE . . .  
AND GETTING  
BIGGER!  
(Air Date: September, 1965)  
COLORCOLORCOLORCOLOR**

**Competitively Priced  
See Meeker Representative**



**Rockford - Freeport, Illinois**



Robert L. Simmons (l.), James L. Miller (c.) and J. Patrick Lannan Jr. were involved in two transfers and one addition to the sales staff of Television Advertising Representatives, Inc. Mr. Simmons transferred from Los Angeles to New York, and Mr. Miller replaced him as manager of the LA office. Mr. Lannan, a new account executive in New York, has been a special representative in the TvAR Special Projects department.

**Spot** (Continued)

markets for each product. Daytime and fringe minutes, 30's, and ID's are planned. Isabelle Stannard is the contact.

**Allstate Insurance Cos.**

(Leo Burnett Co., Inc., Chicago)

An eight-week campaign gets underway this issue in 35 major markets. Fringe minutes and prime 20's will be the main

vehicle with many spots scheduled for late-afternoon sports shows. Plans for a longer campaign are being considered. The buyer is Ron Jaco.

**American Home Products, Co.**

(deGarmo, Inc., N.Y.)

This company is testing a new aerosol anti-perspirant on spot tv in Jacksonville, under the theme "controls perspiration to keep you comfortably dry." Steve Semons is the contact.

**Beecham Products, Inc.**

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

This company is using spot tv in Nashville, Tenn. to test a new, perfumed spray deodorant. The product, duLUNDY BODY MIST, is being pushed for use over the entire body. It entered the test market last July and will run until conclusive proof of its success is available. "Its still too early to tell," a company spokesman says. Ed Noyes is the contact.

**Borden Co.**

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

Activity starts this week in a nine-week campaign for BIG 10 BISCUITS. Early fringe and day minutes will be aimed at women 18-34 in 23 Southeast and South Central markets. Plans to extend the campaign over a longer period are still in the discussion stage. Frank Becker is the contact.

**Bristol-Myers Co.**

(Doyle Dane Bernbach, Inc., N.Y.)

A three-week campaign for Clairol's NATURALLY BLONDE breaks this week in 15 top markets. Minutes will be used in moderate to heavy activity. Bill Morano is the contact.

**Chemway Corp.**

(Delehanty, Kurnit & Geller, N.Y.)

Plans are still in the discussion stage of a possible test campaign for Lady Esther FOUR WAY COLD CREAM this spring in two or three markets. Tests for new products may also show up when additions are made to Lady Esther's PRETTY FACE line of cosmetics. PRETTY FACE commercials ran in New York, Chicago, Philadelphia, Boston, and Los Angeles last year, and the agency expects another tv buy early this year. Helaine Mahoney is the account executive.

**Continental Baking Co.**

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

Spring promotion for PROFILE BREAD is planned in 30 markets. Fringe minutes and prime 20's will be used in four to six week staggered campaigns. Moderate activity in some markets begins this week. Joe Holowecy and Margaret Meinrath buy. A six-week campaign for WONDER BREAD also begins this week using mainly day minutes with some fringe minutes and prime 20's planned. This is a sustaining campaign, which will be in over 100 top markets. Kids will be the target in at least one spot per market. Travis Moeller buys.

**Corn Products Co.**

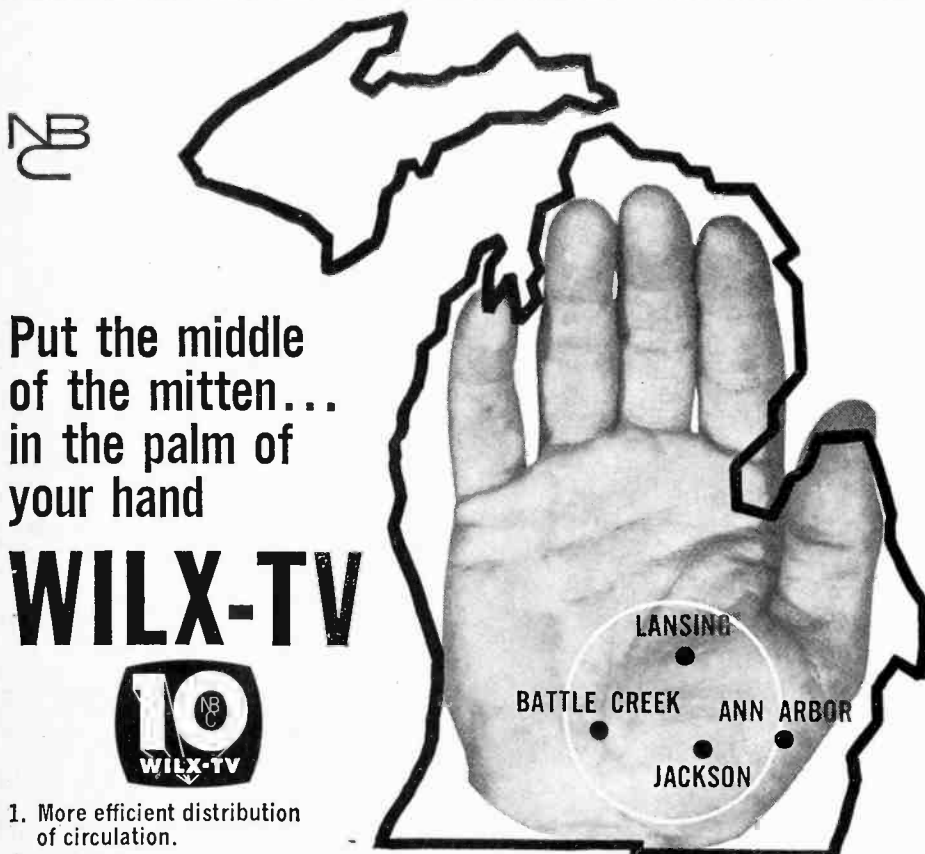
(Lennen & Newell, Inc., N.Y.)

February 5 is the kick-off date on first quarter activity for this company's various products. Campaigning will be heavy in 10 major markets to reach all women. Piggybacks are planned, but some minutes and 20's may be used. Sandy Floyd is the contact.

**Diamond Crystal Salt Co.**

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

Winter activity begins the end of this



Put the middle of the mitten... in the palm of your hand

**WILX-TV**



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



WILX-TV  
555 Stoddard Building  
Lansing, Michigan 48933

Wilma Geller was named to fill the post of supervisor of media operations at Firestone & Associates, Inc., about two weeks before there was any chair to fill—literally. The handsome new offices of the six-month-old New York arm of Firestone & Associates, Inc., in Philadelphia, are still in the process of being finished.

Miss Geller joined the agency after one-and-one-half years at West, Weir Bartel, Inc., where she was a senior media buyer on a variety of accounts. Before that she was with BBDO as an assistant buyer and coordinator on D'ont.

In the conference room at 595 Madison, the media supervisor talked about the ingredients of a good media buy:

Ratings are very important, but they're a candle in the dark. They should be used as a tool. Besides ratings, programming environment, marketing information, station personalities, station image and things



like that should be considered."

Asked if a media buyer is not burdened by having to consider so many factors, Miss Geller replied, "If you're in media long enough, you can sit down with a rep for five minutes or so and ask for a reading of the market. The salesman should know about his market, and about other stations in the market as well as his own."

Miss Geller feels that today's media

buyer must justify buys on more than rating alone. "He's marketing-oriented, and more conscious of what's going on in the industry—including what other accounts are doing. The more background information you have, the more it can work for you."

That background information includes not only competitive data, but knowledge of the creative side of the product's promotion. Miss Geller does not believe that media should exist in a vacuum. "Media and creative departments have to work hand-in-hand," she says. "You can have a very creative commercial; no matter where it is, there will be a reaction. But *how* effective that commercial will be can depend on its media placement."

Besides Hunter College, Miss Geller has studied at the New School for Social Research and at NYU's Bernard Baruch School of Business. She continues to take courses at night, which leaves her little time for her other interests—skiing, the stock market and interior decorating. Single, she lives in Bayside, Queens.

buy for DIAMOND CRYSTAL SALT. Tentative buy in six or seven eastern markets is planned. Minutes will be used. Contact is Don Shulman.

#### First National Bank

(Kopter, Koenig, Lois, Inc., N.Y.)  
A six-week campaign in Miami begins this week. Prime 20's will be used in moderate to heavy frequency. Betty Sue Gerner is the contact.

#### Frito-Lay, Inc.

(Cote, Cone, & Belding, Inc., N.Y.)  
A five-week campaign in 40 selected national markets will begin February 6 with FRITO'S CORN CHIPS. Minutes will be used primarily, although some piggybacks with LAY'S POTATO CHIPS are planned in four or five markets. Don Mann is the contact.

#### General Foods Corp.

(Young & Rubicam, Inc., N.Y.)  
The company's Birds Eye division introduces four new frozen vegetable products in selected areas of the country this week. A fifth, CREAMED SPINACH, will be added this winter. BROCCOLI STEAKS WITH HOLLANDAISE SAUCE, CREAMED BEETS IN ORANGE FLAVOR GLAZE, and CREAMED SPINACH will be on spot tv in New York, Illinois, and Southern California. CORN WITH BROWN SUGAR GLAZE and SWEET POTATOES WITH BROWN SUGAR CREAMED APPLE GLAZE will run in Pennsylvania, Michigan, North Carolina, Georgia, and Florida. Nancy Ruggiero is the contact.

#### Golden Press

(Solow-Wexton, N.Y.)

Staggered campaigns from this issue until February 27 are scheduled for THE GOLDEN PRESS ENCYCLOPEDIA OF BABY & CHILD CARE, GOLDEN BOOK ENCYCLOPEDIA, THE UNIVERSAL HISTORY OF THE WORLD, and MODERN MEDICAL ENCYCLOPEDIA. Some activity begins this week. Minutes, 20's and ID's will be used in fringe, day, and prime spots in 20 top markets. Anita Blum buys with Virginia Terilli assisting.

#### Johnson & Johnson

(SSC&B, Inc., N.Y.)

Activity breaks January 30 on a nine-week campaign for various products. The 30-market buy will use mainly 60's and some 20's to reach women. Mary Ellis is the buyer.

#### Kellogg Co.

(Leo Burnett Co., Inc., Chicago)

Activity begins this issue for KELLOGG'S cereals in about 25 major markets. Kids are the target of minutes, 30's, and ID's. The buy is primarily in fringe spots, although some prime and day time is scheduled. The contact is Tracy Brown.

#### Lever Bros.

(BBDO, Inc., N.Y.)

Moderate activity in about 100 selected markets begins this week for SWAN and MRS. BUTTERWORTH'S. The campaign

will use early and late fringe minutes and piggybacks for a five-week flight. Sue Baron is the buyer.

#### Mars, Inc.

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

January 22 is start time for an M&M CANDY campaign in 32 selected eastern markets. The six-week campaign is an addition to regular year-round activity. The product will be piggybacked with SNICKERS, MILKY WAY, THREE MUSKETEERS, and SUGAR SHELL. First quarter activity also begins this week for UNCLE BEN'S CONVERTED BEANS. The eight-week campaign will run in 37 selected national markets using prime, day, and late fringe minutes. Janet Zuckerman and Jerry Levine buy.

#### Motorola, Inc.

(Leo Burnett Co., Inc., Chicago)

An eight-week campaign in 107 major markets begins this issue for MOTOROLA products. Activity will be greatest in the top 22 markets for the first five weeks. Minutes and 20's will be used in fringe and prime time with men the primary target. Shirley Babbitt is the contact.

#### Nabisco

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

Campaigns will begin this week in 50 selected national markets for FLAVOR SMACKS, TEAM FLAKES, and MILKBONE. Piggybacks will appear in fringe and prime time for the next six weeks in light to moderate activity. Ray Walsh is buying.

## NEW CHAIRMAN

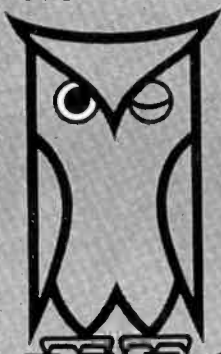
A. Louis Read, president of WDSU-TV New Orleans, was named chairman of



MR. READ

the board of Tv Stations, Inc., succeeding Douglas Manship, president of WBRZ-TV Baton Rouge. Mr. Read, who is also chairman of the NBC Affiliates Committee, will head a 13-man board, enlarged (from 10 men previously) now that Tv Stations, Inc., has grown to 125 stations.

Who gets top  
billing with  
Central Iowa  
viewers?



**WHO TV**

...that's who!

**NBC COLORFUL 13 • DES MOINES, IOWA**



Represented Nationally by Peters, Griffin, Woodward, Inc.

## Spot (Continued)

### Noxema Chemical Co.

(William Esty Co., N.Y.)

A six-week flight will begin January 22 for INSTANT SHAVE. About 50 markets will carry the 20's and 60's on spot shows primarily. Early and late fringe spots will also be used. Frank King buys.

### Pillsbury Co., Inc.

(Leo Burnett Co., Inc., Chicago)

First quarter activity begins this week in 40 major markets for various products in this company's Refrigerated Division. Integrated minutes will be used to carry two products each commercial in fringe spots primarily. Targets in the 10-week campaign are housewives under 50. The buyers are Dave Drake and Tom Marti.

### Popular Merchandising Co.

(Smith-Greenland Co., Inc., N.Y.)

February 6 is the kick-off date for activity in Syracuse, Rochester, Utica, and Providence to promote POPULAR CLUB PLAN, a home products buying club for women. The 15-week campaign will use day minutes for heavy exposure.

### Roman Products Corp.

(Smith-Greenland Co., Inc., N.Y.)

Activity starts February 20 for this company's PIZZA and RAVIOLI products. The moderate to heavy campaign will run for eight to 13 weeks in 20 top eastern markets. Day, fringe, and prime minutes are planned. Buying is Sylvia Alles.

### Ronson Corporation

(Young, Smith & Dorian)

This company plans a special one week campaign tying in with Valentine's Day. Activity will begin February 5 in Miami, Rochester, and Washington, D.C. Minutes will be used for a saturation drive. Judy Mauston is buying.

### Stella-D'Oro Biscuit Co.

(Firestone & Assoc., Inc., N.Y.)

Activity breaks this week in three or four top markets for this company's biscuits, breadsticks, and cookies. The eight-week campaign, using fringe and day minutes, and ID's, will eventually enter an additional 21 markets. Dan Brunzino buys. Renewal in mid-March is scheduled on a 10-week campaign for DEFEND FABRIC SOFTENER, currently running in 13 markets. These include New York, New Haven, Boston, Hartford, Detroit, Grand Rapids, Baltimore, Washington, D.C., and Albany. Schenectady-Troy, Minutes, 20's, and ID's will again be used in fringe and some prime spots.

### Swift & Co.

(Leo Burnett Co., Inc., Chicago)

A Miami campaign for VIGORO lawn fertilizer begins January 23 over WLBW-TV. Minutes will be used in early and late fringe and prime time for this four-week flight. Ray Keller buys.

### Trans World Airlines

(Foote, Cone & Belding, Inc., N.Y.)

February 15 is breakdate for activity in these 10 markets; New York, Los An-

## Rep Report

The Katz Agency, Inc., named three new vice presidents and appointed two new members of the Board of Directors. New vice presidents are: ALAN T. AXTELL, manager of the Chicago office; OLIVER T. BLACKWELL, director of audience de-



MR. AXTELL

MR. JONES

velopment for Katz Television, and GERALD J. JONES, manager of Katz Television in Los Angeles. Mr. Axtell and JAMES L. GREENWALD, vice president, Katz Radio, were named to the Board of Directors.

JOHN J. CARTER was named director of presentations and WILLIAM M. NUGENT appointed sales presenta-

tions coordinator of the television promotion department at Edward Petry & Co., Inc. Mr. Nugent was presentations manager of Petry Radio for seven years.

JOHN MCELFRISH was promoted to the newly created position of Corinthian Division Eastern Sales Manager, H-R Television, New York, and FRANK ELLIOT has joined the sales staff there. Before joining the Corinthian Division in 1965, Mr. McElfresh was general manager of ABC Spot Sales in Chicago. Mr. Elliot was formerly director of sales at Overmyer Communications Co.

Broadcast Communications Group announced two personnel promotions. PAT V. LATTANZI, formerly an account executive, was named manager of television sales in New York, and DAVID F. STRUBBE, formerly sales manager for Avco Broadcasting's Dayton, Ohio, television station, was named an account executive in the New York office.

San Francisco, Chicago, Pittsburgh, Washington, D.C., Philadelphia, Boston, St. Louis, and Kansas City. Campaigning will be heavy in the first four markets with moderate exposure planned for the remaining six. Prime 20's will be used primarily on two four-week flights separated by a four-week hiatus. John Key buys.

**Wick Chemical Co., div. of Richardson-Merrell, Inc.**  
(Eaton & Bowles, Inc., N.Y.)

A new cough drop from this company, **WICK'S BLUE MINT**, will begin its paid test flight in two markets for three weeks beginning this week. The product first entered test markets for a short flight in October. Early fringe and day minutes and 20's will again be used. The company has no plans to expand into

other markets this year. Jeff Weichel is the buyer.

**Waterman-Bic Pen Co.**  
(Ted Bates & Co., Inc., N.Y.)

A 13-week campaign begins this week in about 75 selected markets. Adults and teens are the target with minutes and some ID's planned in fringe and prime spots. Herb Kaplan and Jim Bloom buy.

**WTS Pharmacraft, div. of Wallace & Tiernan, Inc.**  
(Doyle Dane Bernbach, Inc., N.Y.)  
Minutes and piggybacks will carry the

word on **ALLEREST** and **FRESH** deodorant in 40 top markets this winter. Activity begins this issue on the 8-week campaign, using fringe and prime spots. Bob French buys.

**Xerox Corp.**  
(Papert, Koenig, Lois, Inc., N.Y.)

This company will sponsor another 90 minute special to appear on the top 100 local stations around the country. Air time is the last week in January or the first week in February. Stations have agreed to carry the special in prime time only. Barry Nolan is the contact.

## Buyer's Checklist New Representatives

**KBMT-TV** Beaumont-Port Arthur, Texas, appointed Blair Television as national representative, effective immediately.

**WICU-TV** Erie, Pa., named Avery-Knodel, Inc., its national sales representative, effective immediately.

**WKOW-TV/WAOW-TV** Madison-Wausau, Wisc., named H-R Television, Inc., its national spot sales representative, effective immediately.

The John Walton Stations appointed Venard, Torbet & McConnell, Inc., national sales representative. The group of stations is comprised of: **KVKM-TV** Midland-Monahans-Odessa, **KVII-TV** Amarillo, and **WELP-TV** El Paso, Texas.

**KJAC-TV** Beaumont-Port Arthur-Orange, Texas named The Katz Agency, Inc., its national sales representative, effective immediately.

**KTIV** Sioux City, Iowa, appointed H-R Television as its national sales representative, effective immediately.

## Network Rate Increases

**BC-TV:**  
**KELO-TV** Sioux Falls, S.D., from \$1,050 to \$1,150, effective June 14, 1967.

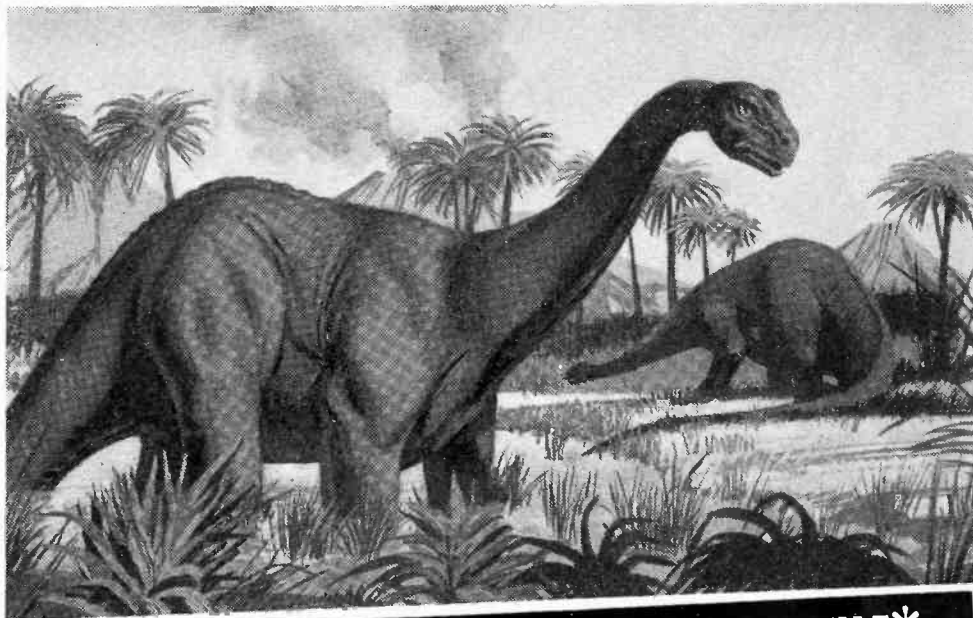
**KOTA-TV** Rapid City, S.D., from \$300 to \$375, effective June 18, 1967.

**WTVW-TV** Evansville, Ind., from \$350 to \$925, effective June 16, 1967.

## Station Changes

**WDXI-TV** Jackson, Tenn., become primary affiliate of the ABC Television network.

**WRLP** Greenfield, Mass., resumed all service after having been off the air since August 30, 1966, due to antenna damage.



**YOU MAY NEVER SEE A 40-TON REPTILE\***

**BUT . . . Your Spots Carry Weight in the 37th Market via WKZO-TV**

SRDS (1966) lists Grand Rapids-Kalamazoo as the nation's 37th television viewing area — UP a couple of notches!

Why the growth? Because the

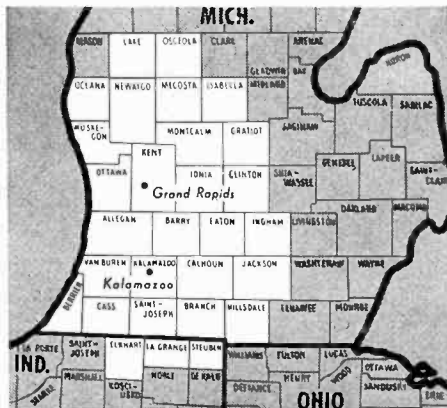
Greater Western Michigan area is *booming!* In Kalamazoo alone, for instance, just four new plants meant another 7,200 jobs, 18,000 new people in town, and another \$25,000,000 in retail sales. And that's going on all over the market.

If you want to do a heavyweight job in a big market that's getting bigger, bear down where it will add up throughout Greater Western Michigan — on **WKZO-TV**. Your Avery-Knodel man can help you increase your impact if you'll give him the chance.

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

\*The giant dinosaurs reached this weight.

**WKZO-TV MARKET  
COVERAGE AREA • ARB '65**



**The Felzer Stations**  
RADIO  
WKZO KALAMAZOO-BATTLE CREEK  
WJEF GRAND RAPIDS  
WJFM GRAND RAPIDS-KALAMAZOO  
WWTV-FM CADILLAC

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

**WKZO-TV**  
100,000 WATTS • CHANNEL 3 • 1000' TOWER  
Studios In Both Kalamazoo and Grand Rapids  
For Greater Western Michigan  
Avery-Knodel, Inc., Exclusive National Representatives

# AWARD WINNER

## "THE WOMAN'S ANGLE"

with  
**SYLVIA SCOTT**

LIVE, IN COLOR, MONDAY THROUGH FRIDAY, 1:00 TO 1:30 P. M.

### **SUCCESS STORY—BALTIMORE STYLE!**

The latest award won by Sylvia Scott, Baltimore's premier TV saleswoman, is "The Formula 409 Silver Plaque for Outstanding Marketing Performance in the Year 1966."

Every day Sylvia does an award-winning show! She knows women . . . knows what they like . . . understands their interests! She presents a never-ending variety of fashions, cooking, decorating, home management ideas and interviews with interesting guests and celebrities. "The Woman's Angle" with Sylvia Scott is the only 5-day-a-week women's service television program in the vital Baltimore/Maryland market!

Many advertisers capitalize on Sylvia's personal sales approach, viewer loyalty and response by having her air their commercials live on "The Woman's Angle."

"The Woman's Angle" has, for years, been a prime sales-producing medium for blue-chip advertisers. Perhaps this is why, over five years ago, the C & P Telephone Company of Maryland allowed Sylvia to introduce the Princess® telephone to our market, and in recent history again introduced the Trimline® telephone on her program. For better sales results in this important market, schedule "The Woman's Angle" NOW!



*No Wonder... In Maryland*

*Most People Watch **COLOR-FULL***

**WMAR-TV** 

CHANNEL 2, SUNPAPERS TELEVISION

TELEVISION PARK, BALTIMORE, MD. 21212

Represented Nationally by THE KATZ AGENCY, INC.



# Wall Street Report

Now that the FCC has given the go-ahead to the merger of ABC and NBC and RCA has arranged for the acquisition of the Hertz Corp., the investment community turns its attention again to the activities of the **Columbia Broadcasting System.** CBS has been pursuing a diversification policy as intensively as the other major tv broadcasters, but, except for the purchase of the New York Yankees, with less fanfare. The CBS approach is aimed at widening not only the types of activities, but the geographic areas as well. It has, for example, become a major distributor of films and records to foreign countries.

Its emphasis on diversification has in no way reduced full appreciation of the importance of the company's basic strength in the broadcasting field. It is estimated that more than 70 per cent of CBS's revenues come from its television broadcasting division. The analysts contend there are several reasons why television revenues should keep going up; the appeal of color, higher rates and the increased popularity of daytime

## Color Will Affect Rates

The number of color sets is steadily increasing and, by the end of the year there will be an estimated ten million in operation in approximately 10 per cent of all tv homes. The

year, and there is no reason to expect a decline in 1967. Many of the nation's packaged-goods producers seem ready to unleash a barrage of new products, a trend that almost automatically increases the use of tv to gain prompt identification.

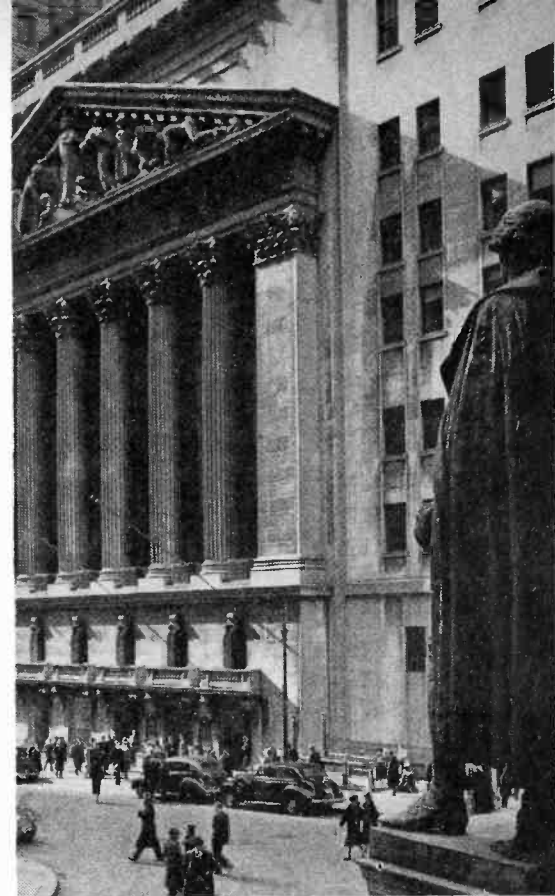
At the same time, radio is also showing gains. In 1966 the CBS radio division showed a gain of better than 15 per cent—most of it scored by the spot and local sales of the company's seven owned-and-operated outlets. Although CBS continues to be a leader in its field, network radio revenues are relatively unimportant in the overall picture.

## Diversified Doings

While television and radio operations are the backbone of CBS's operation, here are some of its other activities:

**New York Yankees:** This acquisition has become more of a sore point recently than a prestige item. CBS is determined to rebuild the team, starting with a heavy infusion of young managerial talent into the front office. And the team talent roster will also be reshuffled. Despite its defeats, the Yankees are considered an excellent business investment.

**Musical Instruments:** CBS acquired separately companies that manufactured guitars, loudspeaker systems, electronic organs and drums and merged them into the CBS Musical



Instrument Division. The growth rate of musical instruments is about nine per cent a year, and the management and analysts believe this division will have the most vigorous growth in 1967.

**Holt, Rinehart & Winston:** Last September CBS acquired an 11-per-cent interest in the common stock of this publishing house, one of the leading producers of school tests. The question raised is whether CBS hopes to expand its investment in this company, which has a sales volume of more than \$60 million. Presumably the relationship between the two firms can be developed to exploit their mutual interest in communications and education.

**The CBS Laboratories:** this division is gradually evolving into an electronics company. It has developed a number of devices to augment the transmitting abilities of radio and tv, and to improve sound recording. Some of its inventions used extensively in the space program are equipment for sending and receiving high resolution pictures, and miniaturized voice and timecode recorders. In addition the Labs re-

(Continued on page 60)

**CBS, Inc., Revenue and Profits 1961-1966**

	1961	1962	1963	1964	1965	1966 <sup>B</sup>
Revenues (millions)	\$473.8	\$521.9	\$565	\$638	\$700	\$790
Income (millions)	\$ 22	\$29.6	\$41.81	\$49.6	\$ 49	\$63
Per Share	\$1.16	\$1.58	\$2.17	\$2.50	\$2.40	\$3.00
Dividend	64 cents	66 cents	73 cents	\$1.05	\$1.20	1.40
Price Range	\$14-19	\$14-21	\$20-40.	\$35-48	\$33-47	\$42-65

expansion of color broadcasting provides the base for rising rates. The popularity of color, of course, simply strengthens the appeal that tv continues to have as an advertising medium. Advertising expenditures on television continue to gain each

Educational Division: CBS man-

...now No. 200 joins the

# RCA ships 200<sup>th</sup> TK-42



## “Big Tube” Color Camera

No. 200 went to Kaiser Broadcasting Corporation, one of an order of 15, for stations in Boston, Philadelphia, San Francisco, Los Angeles and Detroit. Others have gone to similar group-owned stations, independent and network-owned stations, U.S. Government and foreign broadcasters.

The overwhelming preference for the “Big Tube” TK-42 among top stations that have carefully researched their color camera requirements has created an unprecedented demand. This has now stepped up production to such a rate that over 300 are expected

to be in service by NAB, April 1967.

Use of a 4½-inch image orthicon in the separate luminance channel is an exclusive feature. Besides improving color picture quality, the “big tube” assures highest quality pictures on black-and-white sets.

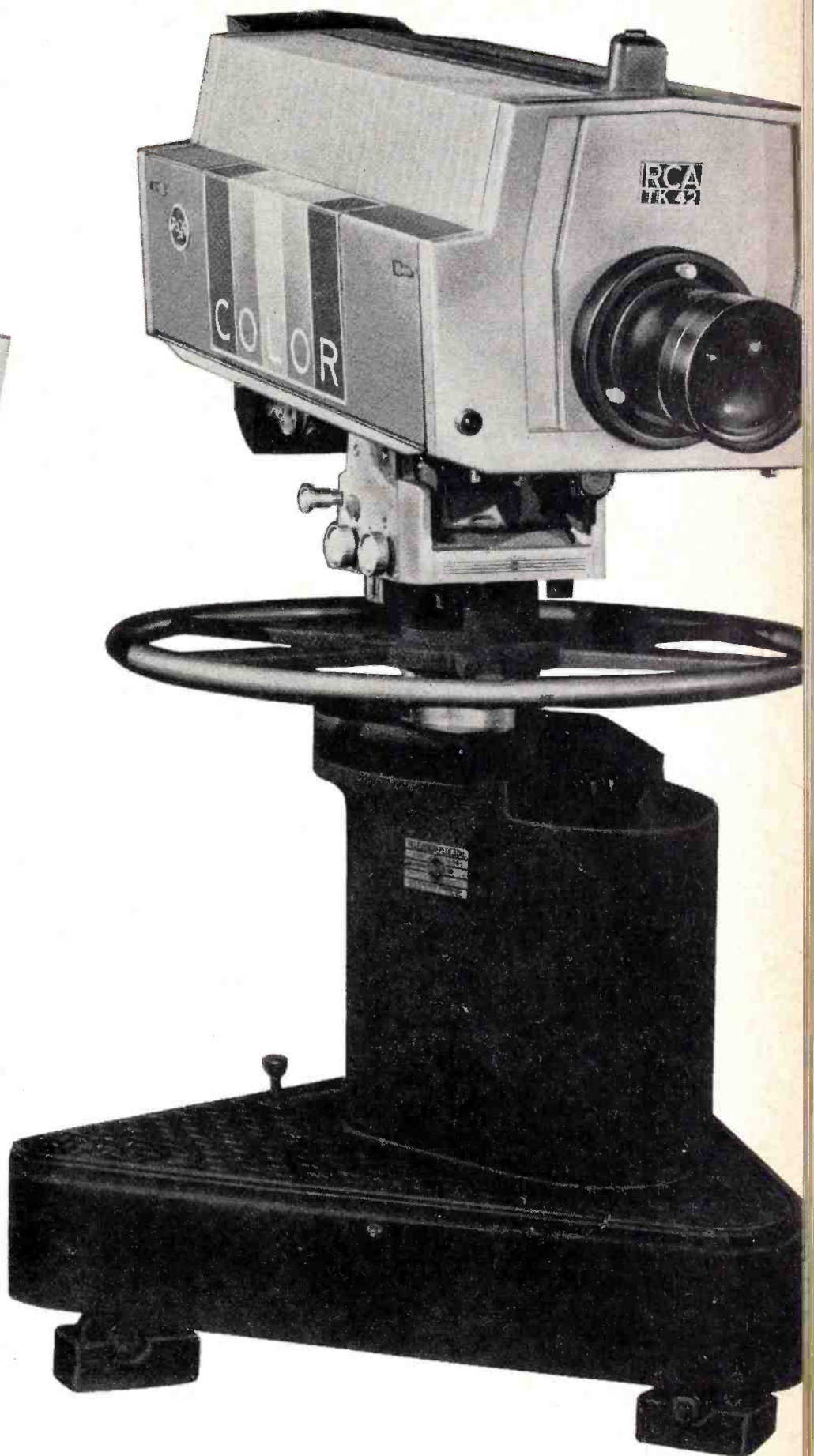
Broadcasters everywhere who are now using the TK-42 tell of its superiority in producing consistently better color pictures—including ability to handle details too fine to be passed by the chrominance circuits. No wonder color pictures are getting better and better!

For more information about the TK-42 Color Camera call your RCA Broadcast Representative. Or write RCA Broadcast and Television Equipment, Building 15-5, Camden, N. J.



THE MOST TRUSTED NAME IN ELECTRONICS

# ig Parade!



portedly have been exploring ways to enable the home television screen to be used by set owners for the projection of both amateur and professional films. Little is said about this project, which may never materialize, but it remains an exciting possibility.

*International field:* the company has become increasingly active abroad. It operates music publishing companies in nine countries, record pressing plants in eight, distributes records in more than 100 countries and has record clubs active in three. As the communications technology improves, the likelihood is that the world of music and records will increasingly become an international market. CBS seems to be in an excellent position to keep pace with the trend.

CBS Films currently sells television programs to 92 offshore countries, and recently made a somewhat unusual and sizable sale of 24 different programs to broadcasters in 22 countries in a single month.

### **Anticipation Still There**

CBS continues to be the leader in the record field. Industry sales in 1966 are estimated to have hit the \$330-350 million, and CBS is believed to have accounted for \$115-125 million of that figure. The strength of its operation is the Columbia Record Club, the world's largest, with a membership of over two million. The management is anxious to capitalize on this possibly important mail-order outlet for tape recorders, guitars, radios, tv sets, photographic equipment and related items.

The various elements have been strengthened to an extent that augurs well for the future. There is still a general sense of anticipation about CBS stock by most analysts. They feel the company is still searching for a large-scale acquisition or merger deal, but the cry has been sounded so often that there is a general wariness about getting too specific.

sion's ideal role, there are strong economic forces at work making it increasingly difficult for tv systems around the world to remain non-commercial and still grow and attract audiences—two vital objectives for any healthy tv system, no matter how conceived. The huge amounts of money required to set up a tv system and to program it adequately often force reluctant countries into commercial tv.

Of course, the more sophisticated philosophers do not admit that commercial interests are irreconcilable. Practically all countries with highly developed tv systems have some form of commercial and non-commercial tv co-existing. The U.S., perhaps the most commercial-minded, has its educational tv network and ambitious proposals for its expansion. The Ford Foundation has proposed that a satellite tv system be launched for the U.S. networks at a saving over the present microwave and cable system. Part of the money saved would then be used to expand the country's educational tv network. In England and Canada, government-



*Benigno Nosti, vice president and general manager, heads up a new subsidiary of Columbia Broadcasting System, Inc., in Miami. The operation, CBS Latino Americana Inc., will handle the sale of tv programs distributed by CBS Films in the Spanish-speaking countries of Central and South America. Mr. Nosti has been film director for Producciones Venezolanas de Television, S.A., in Caracas.*

operated non-commercial network in popularity with commercial networks.

There is also the theory that even an entirely commercial network has certain educational and cultural benefits, especially in countries with low standards of living and health. In Kildare and other U.S. medical series are frequently credited with creating new respect and understanding of hygiene and medical care in areas of Africa and South America. Watching *Lucy* prepare a meal in a kitchen complete with dishwasher, running water, stove and wall telephone stimulates viewers in a public square in the interior of Brazil with a knowledge of what can be done with electricity. Tv programming can promote a sense of the 20th century in the big cities and contribute to rising expectations and demands for new products anywhere it is viewed.

### **India Makes Plans**

Ghana was one of the countries that, under the old regime of Kwame Nkrumah, declined to accept commercials on the government-owned tv system because commercials were considered to be incompatible with television's educational and cultural goals. When Mr. Nkrumah was ousted, the new government felt that if the tv service was to expand, it had to have sources of revenue other than government grants and license fees. The Ghana Broadcasting Corporation recently announced that it will begin accepting commercials in February. The television system will receive a considerable boost.

In India, opposition to commercial television and radio broadcasting has always been widespread. There are many people (including a recently appointed government committee) who investigate broadcasting problems who feel that the country's refusal to admit commercial broadcasting has seriously retarded growth. In India also there is still a wide body of opinion that opposes television because it feels the enormous capital outlay for tv should be used to alleviate the economic hardship of the

...s. However, change is in the  
After five years of experimental  
ational broadcasting under proj-  
ponsored by UNESCO and the  
Foundation, many critics of tv  
dia have been silenced. It is  
timated that today: over 24,000  
udents in the New Delhi area  
ared science through tv; more  
70,000 students participate in  
ngish lessons, and nearly 35,000  
ee instruction in social studies

### Cover Half the Country

Nearly 1965, a government com-  
mtee recommended the establish-  
er of a national tv network and a  
levision set manufacturing industry.  
nt India can manufacture its own  
ts there should be no import duty  
e, the committee reported. In its  
urrint for a national network,  
e committee has recommended that  
e end of 1976, tv stations should  
e established in all cities with a  
pation of 100,000 or more. On  
is basis, 113 towns in an area of  
300 square miles, 47 per cent of  
e country, would be covered.

If the committee's recommenda-  
on are adopted, the Indian audi-  
ce is likely to get its first taste  
ommercials, both on radio and  
a fact, it would be almost im-  
ossible to finance an extensive tv  
rve without defraying at least  
pt of the cost through commer-  
al

This month the Netherlands joined  
e ranks of commercial tv countries,  
lating 95 minutes of advertising  
eely on the nation's two networks.  
he Dutch advertisements appear in  
ols of three minutes after evening  
aw programs and on Saturday  
teenoons. There is no advertising  
undays or holidays. The Swiss  
ystem began accepting ads the  
s of 1966, leaving France and  
elum the only two countries in  
ern Europe with entirely non-  
ommercial tv systems.

C the 103 countries with some  
of regular television service,  
of than 70 also have some form  
ommercially sponsored television,  
d these countries account for some

88 per cent of the world's sets. The  
major non-commercial hold-outs are  
France, the Soviet bloc countries,  
Belgium and Scandinavia. But even  
in these countries, many people  
regard some sort of commercial  
programming as inevitable. Almost  
all of them are wavering. The  
feeling is growing that brand name  
advertising in France will be intro-  
duced at any moment, to alleviate  
the poor financial picture in which  
the government-owned tv networks  
find themselves. In Russia, too, the  
whole question of television advertis-  
ing is under discussion. At present  
there are a small number of programs  
in which advertising for certain com-  
modities is allowed. In Eastern  
Europe, Czechoslovakia is the only  
country that admits television ad-  
vertising, even from a number of  
western advertisers. The country also  
has one of the most developed tv  
systems in Eastern Europe and a  
set penetration of 212 per thousand,  
the highest of any Communist coun-  
try, and the ninth highest in the  
world.

Color television, still largely a  
dream in South America and Africa,  
is growing fast in the U.S. and  
Canada, and will arrive in most of  
Western Europe before the end of  
the year. It clearly has been and will  
continue to be a strong stimulant to  
the industry. In the U.S., for ex-  
ample, color gets major credit for  
the growing numbers of two-set  
houses and the continued increase in  
total sets. The total number of sets  
in the U.S. jumped over two million,  
to 75.1 million, since last summer;  
the penetration jumped five sets per  
thousand, to 387.

### A 'Can of Worms'

While color will undoubtedly be  
a boon to European television, the  
blessing is definitely mixed. A long-  
simmering dispute with France, Rus-  
sia and the Eastern bloc against the  
rest of Europe on what kind of a  
color standard to adopt for Europe  
is over; the two sides will use dif-  
fering and incompatible systems; the  
can of worms is open. It is now  
certain that there will be two different

color tv systems in Europe, where  
France, West Germany, Britain, Rus-  
sia and The Netherlands have an-  
nounced they will all start color tv in  
the fall. Russia is especially anxious  
to celebrate the 50th anniversary of  
the October Revolution by beginning  
color broadcasts next October.

"This situation is unfortunate be-  
cause it is going to complicate the  
exchange of programs, whether by  
live relays or in the form of tape  
recordings," said Georges Hansen,  
director of the technical center of  
the European Broadcasting Union.  
France and Russia opted for the  
SECAM 819-line system that is in-  
compatible with the German PAL  
system of 625 lines. (The PAL sys-  
tem is similar to the color system  
used in the U.S.)

### Exchanges Increasing

With the increasing acceptance of  
commercial television, color coming  
to many tv countries, and steadily  
climbing numbers of sets and pro-  
gramming hours, the business of pro-  
gramming exchanges and sales is  
booming. The U.S. continues to be  
the prime supplier of television pro-  
grams to the world, but certainly  
not the only one. Regional networks  
linking neighboring countries sharing  
similar histories, geography and  
culture are increasingly banding  
together to coordinate their tv serv-  
ices into small international net-  
works and program exchanges.  
Eurovision and Intervision in West-  
ern and Eastern Europe respectively  
are making long forward strides in  
program exchanges. Future progress  
unfortunately will be limited with  
the conversion to color. The North  
African countries of Libya, Tunisia,  
Morocco, and Algeria are working  
toward a North African network,  
hopefully one day to be linked into  
Europe. Five Central American coun-  
tries are already linked directly in  
a small-scale version of a larger  
regional network that will eventually  
stretch from the Mexican-U.S. border  
south seven thousand miles to the  
tip of South America. United through  
CATVN—Central American Televi-  
sion Network — Nicaragua, Costa

Rica, Guatemala, Panama, Honduras, and El Salvador will have an important unifying influence on all of South America.

With sales by the U.S. networks and other overseas syndicators sharing in the growth of television around the world, new ways are being sought to satisfy the inflating demand, and ability to pay, for popular programming material. NBC Enterprises has recently signed an agreement to co-finance an unlimited number of feature films on a pre-production basis with Television Enterprises Corp. (TEC), for distribution by NBC International to tv stations overseas. NBC International also will distribute TEC's entire library, including a group of 34 feature films and 256 half-hour programs, to broadcasters outside the U.S. and Canada. The arrangement makes NBC the first U.S.-based international broadcast organization to syndicate a group of features to overseas broadcasters. Present plans call for production of 15 to 20 features each year for an indefinite period.

### **Too Much U.S.?**

Gerald Adler, director of NBC International, described the agreement with TEC as "a whole new business. We've never before tried to sell feature films overseas." To get the project off the ground as well and as quickly as possible, NBC International has called its overseas sales and office managers in for an early annual sales meeting, beginning the middle of January. The salesmen will be briefed on the feature film arrangement. New selling policies, procedures, and goals will be set up for the open-end batch of produced and unproduced feature films.

A running strain throughout the history of most countries' television programming is a certain reluctance to overload the airwaves too heavily with U.S.-produced material. Resistance to U.S. programming is sometimes due to economics: local talent and craft unions protest they have little work because of the imported programming, and financiers and the government complain about an out-

flow of money that could be kept inside the country to spur the national economy. In other instances, governments protest the influence that U.S. programs might have on the population, and push for domestic production that would be more suitable from a cultural, artistic, and educational standpoint and tailored to the country's tastes.

A number of major television countries have laid down rules on the maximum percentage of air time that can be occupied by U.S. imports. In spite of the fact that Canada upped its quota of locally produced programming from 45 per cent to 55 per cent a year ago, the country continues to be the biggest buyer of U.S. program material. England has a long-standing restriction of 14-per-cent U.S. programming, and Australia raised the minimum quota of local programming from 40 to 50 per cent this year. Other countries, with less developed systems and smaller backlogs of local programs, repeats, and feature films—or less-strong senses of nationalism—continue to buy from the U.S. But they are often unhappy buyers because they can't do it entirely by themselves, and the U.S. is the major program supplier for the world.

Mr. Adler, of NBC International, maintains that this reluctance for U.S. programming is declining under the weight of television's growth and homogenizing character around the world. He believes the programming itself is becoming more universal, less prone to portray U.S. points of view, and hence is becoming more

universally accepted.

One of the biggest enigmas in respect to television, as well as in other areas, is South Africa. By odds it is the richest, and in every way the most technically competent nation in all Africa. While more than 20 African countries are working hard to get their tv systems moving, South Africa resolutely declines seriously to consider television. There is little doubt that the people would like tv added to radio and there is a wistful curiosity about how tv works in "the States."

The explanations for the lack of tv vary: too expensive, other needs must come first; emphasis on cheap commercials might develop; radio is adequate; distances are such that channeling might be complicated; talent and techniques for the development of programming are not available; wait for color tv to be perfected; citizens who can't afford sets would be tempted to buy them; with so many dialects, language would be a problem; or, as one English-language newspaper editor argues, it would "open up another door of incentive and communication which unless it could be denied to the non-whites, might make them more demanding." No official word on the matter has been debated in parliament from time to time, but without action. Some vague talk of tv by 1968 has been heard, but nobody seems to know of any definite plans. In the meantime South Africa's persistent rejection of tv becomes more conspicuous as television strides forward around the world.

### **Television Festivals Set for Spring**

*Two major tv and film international meetings are scheduled for the coming spring. First, in April, is the MIFED—International Film, Tv Film and Documentary Market, held in Milan. At the festival, one of two Grand Prix awards is given for the best short film produced for tv showing (the other is given for the best full-length film). Then, on May 22, the week-long Fifth Annual International Television Symposium opens in Montreux, Switzerland. Rosel Hyde, chairman of the Federal Communications Commission, represents the United States on the "Patronising Committee" of this event, which will include seminars on every aspect of television today.*



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first news broadcast. Now 46 years later, while everything else on the air comes and goes with the fashion, news programming is still indispensable... still as fresh and exciting as today's big stories coming over the AP wire.

**The Associated Press**

## **Dubbing** (Continued from page 29)

is acceptable to all people sharing the same language. Spanish dubbing, he notes, is most frequently done in Mexico City, because the Mexicans speak in a neutral dialect acceptable throughout Latin America. French should be dubbed in Paris, he says, because Parisian French is also acceptable to French Canadians (who buy numerous U.S. made programs).

Official Films in New York, which sells dubbed shows only in Spanish markets, uses Spain as well as Mexico as a base of operations. International vice president Don Getz estimates costs at about \$1,000 per half-hour of dubbing. NBC Films does some of its Spanish dubbing in Puerto Rico. Although the costs are not much different in the various countries, there are different opinions on quality. Most distributors agree that there are a number of top cities, not necessarily the least expensive, where dubbing is the best. And within each city, there are only a certain number of good studios. In Paris, out of 10 or 12 studios, only two or three are actually considered "good."

### **Words Must Fit**

Quality dubbing begins with a good translation of the shooting script. Some companies translate directly from the film to compensate for possible changes from script to screen in the original production. The translation is then handed to a synchronization writer, who looks for words which fit as closely as possible the mouth movements on the screen; words starting with the same letter and containing the same number of syllables as those in the original language. The Spanish word "abogado," might be easily translated "lawyer," but "attorney" more closely matches the lip movement for the original Spanish word. The process, Mr. Mandell notes, is "a painstaking meticulous one."

It takes a minimum of three weeks to "synch" an easy feature film, according to writer Peter Solmo at Manhattan's TITRA Sound Studios. A talkier film can take as long as

12 weeks. Mr. Solmo and writers like him, are hired on a show-by-show basis. The writers watch segments of film on a movieola, an editing machine which can run the same piece of footage over and over as the writer changes words until each line is properly synchronized.

A preliminary step, sometimes taken before the script goes to the "synch" writer, is rewriting the translation into an entirely new screenplay. Words and sentences are rephrased so that ideas and concepts frequently lost in literal translation can be preserved. U.S. slang can then be translated into idiomatic phrases that make sense to the French, German or Spanish.

Actors are chosen for voice quality and vocal sex appeal. At the studio, the film is cut into small segments called loops. Each loop contains about one or two sentences, although some are longer. Next, the actors watch the screen to learn how the characters express themselves, their attitudes, voice and breathing patterns, and phrasing. Then they rehearse the lines until their voices rise, fall, and pause whenever the characters in the movie do. Once "lip-synch" is proper, the line is recorded on tape, which is later "married" to the film sequence. The process takes from 10 days to three weeks for a full-length feature film.

### **Does Comedy Work?**

The newly-recorded tape is then tested against the film to check for quality and consistency. Retakes are called for when necessary, even to the point of rewriting the entire script. In the final mix, all elements—film, soundtrack, sound effects and music—are put together and tested. If an on-screen actor is heard in the distance, for example, the sound of his voice must be lowered. If the character's voice is lost in background music, it must be made louder. The final show must run smoothly so that the dubbing does not interfere with the story.

For a long time producers were having little success with dubbed

comedy. Humor is not always translatable. But as dubbers have gained more experience with comedy, things have gotten better. These days, American gaglines are transformed into Spanish, French or German jokes by expert comedy writers. Typical comedy successes in foreign markets today are *The Dick Van Dyke Show*, *McHale's Navy* and *Get Smart*. Certain problems still exist, however. Since jokes are not directly translated but are entirely rewritten, synchronization is often sacrificed, and canned laugh tracks, which have been synchronized with the original punchlines, must be re-edited to go with the new dialogue.

### **New York Grows**

TITRA and other New York sound companies specialize in preparing foreign product for American consumption. Dubbing into English in the U.S. is costly, and many distributors prefer to work out of overseas studios. But there is some controversy over the quality of overseas English-language dubbing. Costs are lower overseas because actors get less pay, says TITRA's casting director Stephen Rosenfield. But quality is also less consistent, he adds. He ranks Rome as the worst place to dub into English, with Paris only slightly better. The best place, he maintains, is New York, where there are more good actors to choose from. Co-owner Jim Gaffney, of Ross-Gaffney Film Service, agrees. In the past, it was not unusual, Mr. Gaffney says, for an American distributor to buy a Japanese picture and have it dubbed into English in France. But the best actors and the scant handful of writers who specialize in translating films into English are in New York. Mr. Gaffney feels more distributors are doing their English dubbing stateside these days, particularly since the shortages in feature product have caused stations and networks to pay top dollar for quality. Many distributors, such as Mandell, however, feel there is some good dubbing work coming out of Paris and a good cast of actors to choose



there. But the 3,000-mile distance between New York headquarters and overseas studios creates considerable problems of control, which frequently make it more advisable to use New York facilities, despite higher costs. Mr. Mandell estimates it costs \$18,000 to \$30,000 to dub a feature film in New York. In Rome, costs run about \$4,000, and in Paris, \$6,000 to \$7,000 he says. E. Jonny Graff, president of Tele-Graff Films, who maintains some excellent dubbing into English is being done in Rome and London as well as in Paris, reports that dubbing is 20 per cent cheaper there. Mr. Getz, at Official Films, says that in Rome, Paris and London, dubbing costs average about \$8,000 to \$12,000 per picture, he says.

Despite the foreign competition, New York studios have been doing well lately. Dubbing activity at Official Films has climbed 60 per cent in two years. And Mr. Graff reports a significant increase in the demand for foreign films in the U.S. in the last four years. Where there were only three or four distributors of foreign films for tv four years ago he says there are now eight or nine. Mr. Graff admits that networks are not buying dubbed films, because most Americans are still somewhat reluctant to accept them. But improved dubbing techniques, better lip synchronization, and the inclusion of foreign films into U.S. programming are breaking down the barrier.

**'81½' Did Okay**

Most dubbed films are now sold on a local syndication basis, but Mr. Graff anticipates the better films will gradually begin to appear on network tv, particularly since the cost of dubbing that is left in the American film market is so high. Where a number of years ago networks wouldn't even consider foreign films, they are now at least giving some of them screenings. And the tremendous success of Federico Fellini's movie, *81½*, which had a top rating when it ran in New York television four months ago, Mr. Graff feels is indicative of

future success. He notes further that Paramount and Screen Gems bought several foreign films last year and will probably integrate them into their syndication packages. Some, he prophesies, may even show up in prime time.

But as the television industry overseas grows and countries improve their technical ability to produce more and more of their own programs, the demand for dubbed American product may decline. CBS notes that their exports to Japan and Brazil have already been substantially reduced. Five years ago, Mr. Hilford reports, Japan was programming with 60 per cent American shows; today that margin has been reduced to 15

per cent, and "the line has been going downward" in all dubbing for foreign markets.

A problem, too, isn't only that U.S. programs are increasingly being locked out of countries where native production firms are making their own shows, but that those native productions are more and more finding their way (dubbed or not) into the international market. Thus, program sellers in the U.S. are faced with a shrinking and low-profit market on their own networks, and with a similar situation in many nations around the globe.

But, as Perry Mason might say on the tv screen in Quebec: "Autant emporté le vent." ■

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petition, feeling that Congress had already given it sole responsibility for satellite communications both for this country and world-wide, through its "management" of Intelsat, the International Telecommunications Satellite Consortium, which now has members from 55 nations. The commercial networks advocated the money-saving satellite idea, but failed to see why any savings on their part should be passed on to help support etc.

In a second and more detailed proposal, the Ford Foundation emphasized that the cost of a satellite system—dubbed the Broadcasters Non-Profit Satellite System, or BNS—would be about \$29 million annually. The current cost of interstate radio and tv network transmission, said Ford, is about \$65 million, and it is expected to increase in the future, what with AT&T rate increases and use of facilities by the Overmyer network and others. Thus, BNS could save some \$30-\$35 million a year for the commercial users. Increasing rates beyond the mere break-even point would provide considerable revenue for the expansion and development of educational tv, and a stimulation of business that is now precluded because of the high cost of land lines would produce still more revenue.

Pointing up the alternatives in financing an etv system, the Ford Foundation showed how unattractive they are in comparison to its satellite proposal. Among the suggestions: a 3-per-cent tax on the gross receipts of the broadcasting industry; a 1-per-cent tax on long-distance telephone calls and domestic and overseas telegrams; a license fee paid by tv/radio set owners, and an excise tax paid by manufacturers on the sale of tv or radio sets.

The reaction of the networks to the Ford proposal and the FCC inquiry was that the Governmental body certainly had authority to permit domestic satellites to be lofted by rivals to Comsat, and that the BNS approach was worthy of consideration. But, they said, allowing

BNS should not preclude ABC, CBS, NBC or others from putting up their own devices—providing, of course, they caused no cross-satellite interference—in the traditional competitive "American way." As the Columbia Broadcasting System, Inc., said in its reply to the FCC; "... the Commission should encourage competition and take no action which may prejudice the future by delaying those venturesome entities which want to develop their own domestic satellite facilities. We urge against any monopolistic approach, whether the operator be Comsat, a group of carriers, or BNS."

One rumor that was more or less laid to rest once the networks and the industry turned their attention to the ABC and Ford propositions was that satellites might bring about the end of the accepted "affiliation" system. There had been those who believed once the networks achieved transmission to their affiliates via satellite, they would devise a method to beam signals directly to the home, bypassing the affiliated stations on the ground. Indeed, the FCC has asked for submission of technical data on how this might be done. Investigation has shown, however, that present limitations on both the orbiting vehicles and home tv and radio receivers make such plans un-



*Ken Flenniken has been appointed executive vice president of Roy H. Park Broadcasting and general manager of WDEF-TV-AM-FM Chattanooga. Mr. Flenniken, previously manager of the WDEF radio stations, was responsible for the creation of WDEF-FM in 1965 and for the growth of WDEF-AM.*

feasible . . . just now.

Because the ABC and Ford Foundation plans are definitely within reach, Comsat has moved to entrench itself so strongly in the satellite business that competition would be pointless. Early this month Comsat planned to orbit a second Intelsat vehicle over the Pacific, hoping for a better orbit than achieved by the first "Lani Bird" last October. In a month or so, another companion Early Bird will go up over the Atlantic. On top of this, Comsat has submitted to the FCC a plan for four high-capacity multipurpose satellites and 130 ground stations would handle all domestic needs by 1970.

The ground station situation is an intriguing one in the whole satellite-tv picture. An orbiting transmitter is of no value unless signals can be fed to it and relayed from it to earth. Comsat was granted sole ownership of three stations—at Andover, Me., Brewster Flat, Wash., and Paumalu, Hawaii—when it was created. In the face of protests from private industry, the FCC ruled that Comsat must give up 50 per cent of its ownership to such companies as AT&T, IT&T, Hawaiian Telephone and others. For this concession, Comsat was guaranteed 50 per cent interest in all ground stations to be built in the future. (Two on the U.S. mainland, in the southeast and southwest and another in Puerto Rico or the Virgin Islands are scheduled for construction.)

### **Competition Grounded**

What Comsat has done is prevent the creation of ground stations by other communications companies in this country, at least. It therefore insures dependence on its facilities by others, even if they do succeed in launching competitive satellites. Already the amalgam of governmental and private organizations represented in Intelsat has a measure of competition: the Soviet Union has used its three Molnia satellites for a 14-hour daily link between Moscow and Vladivostok, 4,500 miles apart. The "birds" also reportedly have

the capability of transmitting three hours a day between Russia and North and Central America. Additionally, the U.S. has orbited the first of five ATS (Application Technology Satellite) vehicles over the Pacific; while the satellite is intended to keep a weather-watch, its capability is such that it can be used by commercial television networks if the need arises.

The almost matter-of-fact acceptance of the miracles of Telstar and Early Bird in this country was not the case around the world. Donald W. Coyle, president of ABC International Television, Inc., recently reported on a tour of 26 countries undertaken by his organization to explore "Tv in the Space Age." Said Mr. Coyle: "In Japan there is fantastic enthusiasm over the new Pacific satellite . . . As a tool for expanding Japan's global marketing efforts, tv is without parallel, and Japan senses the end of its communications isolation" . . . "In Okinawa, the satellite was seen as a step toward increased independence in the obtaining of information and in the marketing of goods. Historically, Okinawa has been dependent on Japan for many of its needs" . . . "With 17,000 islands in the Indonesian complex, the use of satellite television for internal communications was of paramount interest" . . . "In India the possibility of the satellites for domestic communications and of television as an educational force provoked a very positive response."

### Threat from Inside

Perhaps the most practical threat to Comsat's domination of the satellite communications business comes from its largest single investor, AT&T. The company has proposed a satellite system all its own, that would employ four orbiting relays beamed into the AT&T complex on earth. Within two years, says AT&T, it could have the system operating well enough to handle three full-time networks, a fourth part-time commercial network, an educational network, and the voice and data-communications needs of the public, business,

government and military. Naturally, AT&T contends its experience in communications, dating long before its Telstar proved satellite systems feasible, makes its proposal the obvious choice.

As Mr. Coyle and his companions found on the tour, the educational uses of tv and related satellite transmission were of primary concern in numerous countries. The situation often paralleled the interest in this country, although the proposals were not so far advanced. What has

intrigued onlookers about the intense interest in the entire area is *why* satellites and etv should be so closely linked: can't educational television succeed via present techniques of film and tape programs, and the usual transmission methods? In its response to the FCC inquiry, the Ford Foundation attempted to verify the need for new methods of communication:

"The quintessence of this meaning of satellites is that they can give *immediacy*, on a continental scale.

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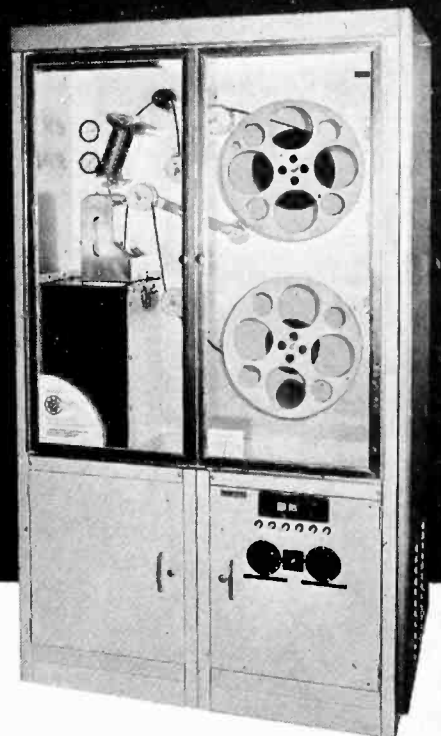
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They can carry voice and pictures instantly from one place of origin to hundreds of receiving stations with unparalleled breadth, flexibility and economy . . . Other techniques (tape and air mail, or film and projector) can give distribution; the satellite can give immediacy . . .

"One great element of immediacy is that it permits shared experience. People who have seen the same program at about the same time have experienced something more than they would have in wholly separate exposures. The moderns are right: the time to be part of a happening is *when* it is happening. This is what makes for the heightened intensity of the 'first night', and for the reinforcing applause on *any* good night. It is what gives students double reward from a great lecture—and double comfort in the shared misery of exposure to a bad one. . . ."

The belief in the power of immediacy is widely held, even by those who are the staunchest foes of the Ford

Foundation proposal. (Ford itself acknowledges that its plan is not necessarily the best, or the only one that should be considered.) Because the FCC must sift through the various ideas, claims and counterclaims offered by Ford, the networks, and more than a dozen communications companies and allied organizations, the procedural going is likely to be slow and painstaking. Already, the commission has set February 1 as the deadline for a third round of comments, and it's possible that some entirely new proposal will be filed. Meanwhile, the Carnegie Commission on Educational Television, which was created with a nod from President Johnson, will have released its report on the needs of etv—and full analysis of that report will take some time.

The Ford Foundation claims the requirements of etv are too vital to its existence to wait for a decision, and plans to spend \$10 million this year to produce programs and feed them by land lines to a network of about 125 educational outlets in this country. The expenditure, says the foundation, will demonstrate "the power of live noncommercial network television."

Few expect the Ford dollars to be laid out in vain; that is, it's highly unlikely that any single satellite system will be okayed by the FCC and construction begun before the year is out. Congress might have to be called upon to decide whether the commission has the authority to permit commercial operations to construct satellites that must be orbited with Governmental hardware. Additionally, it might become necessary to study how a domestic satellite system could best be linked with the international system of Comsat—and even with those of nations outside of Comsat. At this time, only one thing is clear: both commercial and educational television in this country and around the globe will profit in the not-too-far-off future from satellite transmission.

The date? Ownership? Kind of system? No one in the world knows . . . ■

## Letters (Continued from page 12)

is the rule rather than the exception. It is recognized by management at Colgate that it must be bold in its marketing approach, but at the same time the company has to increase its profits to be competitive with the industry. This I believe has been achieved. . . .

I believe the comments made by ex-employees were self-serving and subjective, although interesting, but only told one side of a prejudiced opinion. It is inconceivable that a group would be willing to take credit for the success of AJAX with no credit given to Mr. Lesch, but lay CUE at his doorstep as his entire responsibility.

Furthermore, many of the innovations in the marketing approach that you covered in your article were at Mr. Lesch's behest; specifically the use of the 30-30-second commercials and the consolidation of spot buying in one agency.

One further point: this man's reputation in Europe, Mexico, and South America is known to our International associates primarily as a marketing man who understood finances rather than vice-versa. His accession to the presidency was based on strong marketing successes measured by increased market shares and new-product innovations.

I thought the other side of the ledger might be presented, for if ever the advertising mediums had an advocate, for that matter, the entire advertising profession had a believer, it is George H. Lesch. As the saying goes, "I was there, and know of which I speak."

In summation, the success that Colgate is now enjoying and will enjoy in the future reflects Mr. Lesch's confidence and knowledge in solid marketing practices, not to thwart genius but to control irresponsibility and thus honor his obligation to the marketing fraternity, the employees, and the stockholders.

DAVID J. MAHONEY  
President and  
Chief Executive Officer  
Canada Dry Corporation  
New York, N.Y.

**BUYING TIME**  
**IN CHATTANOOGA?**

SWING WITH WRCB-TV 3...

Represented by  
The Katz Agency, Inc.

**A RUST CRAFT STATION**

Canada (Continued from page 36)

programs. The highlight is Montreal's world's fair, Expo 67, which will open in April. CBC has built a permanent broadcasting complex at the fair site available to television people from all over the world who wish to film programs on the fair. Aside from complete Expo coverage, CBC, and, to a lesser extent, CTV, plan a year of special centennial shows.

A worrisome note was sounded last year when a Parliamentary committee on consumer problems suggested a tax on all advertising to help cut Canada's inflation. They reasoned that if people were not urged to buy, they would save. In December the Institute of Canadian Advertising submitted a brief to the committee, heavy with economists' reports proving that such a tax might have a negative effect on sales, and the economy.

## Czechoslovakia

Prague—Czechoslovakia is a conspicuous example of how a limited commercial television system can thrive on the soil of Communism. In 1966, Czechoslovakia's total number of tv receivers increased almost a third to about three million sets (in a country populated by 14 million); the broadcast day was lengthened from 10 to 13 hours. At present, the government-owned network covers about 96 per cent of the country via five stations. With headquarters in Prague, there are smaller stations in Bratislava, Ostrava and Brno. By the end of 1967 the country hopes to have its second channel on the air.

The goals of tv in Czechoslovakia are to produce programming that is informative, educational and entertaining. About half of the broadcast day is occupied by educational and cultural programming, with news and entertainment each taking about a quarter. Regular news programs are presented four times daily, for ten minutes at 6 p.m.; 30 minutes at 7 p.m.; 20 minutes at 9:30 p.m. and a five minute round-up at 11:30 p.m. or at sign-off. Czech tv usually begins around 9 or 10 in the morning and often takes an hour break in the early afternoon. The main broadcast center in Prague receives and selects programs from regular news feeds from Eurovision in Western Europe and Intervision in Eastern Europe. A new direct cable link with Moscow had increased the numbers of program exchanges between Czechoslovakia and Russia.

About 75 to 80 per cent of the country's tv programming is produced locally, most of it live or on film. The country has a limited amount of video tape equipment.

Czechoslovakia sought to buy more, and Ampex reportedly was willing to sell, but the U.S. government vetoed the sale because tape equipment is listed as strategic goods and cannot be exported to Czechoslovakia.

The country, however, does purchase a small amount of programming from Western bloc countries. *Dr. Kildare* and a British Scotland Yard series have done extremely well on Czech tv. Most of the country's entertainment programming, however, is locally produced. At least once a week, a television play, from 90 to 120 minutes in length, is presented. A variety show, *Estrada*, similar to *Ed Sullivan*, is gaining in popularity. Productions from theaters in Prague, where there are over 20 legitimate theaters running 40 weeks of the year, are frequently telecast on tv. Sports—soccer, ice hockey, tennis and basketball—often received live through Eurovision, occupy the complete Saturday and Sunday afternoon programming schedules.

There is no official limit to the amount of advertising permitted on Czech tv, and the amount and number of advertising messages are growing. On an average day, there might be between 15 and 20 minutes of advertising. However, because there is still not a wide variety of consumer products and choice here, advertising still plays a relatively minor role. There is much less need to persuade consumers to pick one brand over another brand that is essentially the same. National advertisers are most often clothing, housewares, soap, perfume, food and automobile producers. A number of foreign advertisers have appeared on Czech tv with notable success. The British Gillette Corp. was so successful with its tv campaign that the demand exceeded supply and its commercials had to be taken off the air until production could catch up.

Color tv is due in Czechoslovakia in 1970. It will use the SECAM color system that France, Russia and the rest of Eastern Europe have adopted. A black-and-white set in Czechoslovakia might run in cost from \$150 to \$500. The license fee is 15 crowns (about \$2) a month. The government recently granted a two-month amnesty period for owners of unregistered sets. During August and September, those owners of unregistered receivers (estimated to exceed 100,000) were permitted to register their sets without a fine.

Television here is headed by a board under the General Director of Czechoslovakian Television, Jiri Pelikan. Mr. Pelikan is a government appointee. Under him are three deputy directors for public affairs, entertainment and technical services. The tv operation reportedly has a surprising degree of autonomy from the government and has developed a news organization respected for its objectivity and comprehensiveness. At least every two

weeks there is a news show entitled *Viewpoint Abroad*. Czech tv newsmen cull western newspapers and other news media and digest them for viewers. Recently a *Viewpoint Abroad* on Vietnam sought to inform Czech viewers of the American press' coverage of the war. The show depicted covers of *Newsweek*, *The Wall St. Journal* and *The New York Times* and read translations of their stories and editorials.

There is little school instruction on the country's growing educational television programs. Most of the programming is aimed at adult audiences. English, Russian and German courses are widely viewed. One of the most popular educational shows is an accounting course.

## France

**Paris**—Like the government-supervised broadcasting organizations in West Germany and England, the French ORTF was increasingly beset by financial problems in 1966. With the great leap forward into color scheduled for 1967, French television chiefs held a series of urgent talks with Finance Minister Debré on questions relating to the license fee, the purchase tax on television sets, and the steadily growing deficit.

In the second half of the year the forecasts of experts were confirmed: the Government announced that license fees for radio and television sets would be increased after September 1. The combined radio and tv fee rose to 100 francs (\$20) from 85 francs (\$17), and the radio fee from 25 francs (\$5.10) to 30 francs (\$6.12). At the same time, the purchase tax on tv sets was abolished, representing a price cut of approximately six per cent. The regulations regarding licenses were tightened up, with a distinction introduced between the "household" and the "place of residence." Now a license is required for the tv set in that little cottage used only at weekends. Some adroit financial juggling made it possible for the ORTF to balance its budget for the first time for many years. Minister Debré announced that the State would waive payment of 100 million francs (about \$20 million) which is collected annually in exchange for the ORTF's broadcasting monopoly. He insisted, however, that the payment should be duly noted on the credit side of the State budget, a move which was sharply criticized. The influential newspaper *Le Monde* saw it as a debt hanging over the ORTF which would continue to attach the broadcasting organization too closely to the Government, enfeebling its alleged independence.

On the programming side, the ORTF, stung by sweeping criticisms that summer offerings on tv are makeshift and half-hearted, put a notable effort into the months

of June, July and August, and was rewarded by favorable reaction from the public. A poll of radio listener and tv viewers showed 86 per cent approved, with the top vote going to *Au Theatre ce Soir (This Evening's Theatre)*. It was notable that second in order of placing was the Sunday evening movie screened on the First Network, indicating the continuing strong appeal of full-length films. Next-highest program preference was the transmissions from London and other parts of England of the various matches in the World Football Championship.

Boosted by marketing and co-production arrangements with other French-speaking nations, the ORTF increased its output of home-produced series, but the demand remains insatiable, the U.S. product was well in evidence. Very popular is the dubbed version of *Bewitched, Ma Sorciere Bien-Aimee*, with Elizabeth Montgomery. This is the kind of light domestic comedy that goes down well with French audiences. There continued to be a steady audience for the Desilu crime series *The Untouchables*. Some pretty venerable U.S. films were also pushed into vacant slots here and there.

A warning that the rate of purchase of tv sets is slowing down was given by Alain Wilck, president of the Television Set Manufacturers' Association, at the opening of the French National TV and Radio Show in Lyons on September 17. At the same time he pointed out that at the end of August, sales were showing a 10 per cent increase on the preceding 12-month period, a considerable achievement in view of the fact that one household in two now owns a set. He saw no real signs of saturation, and pointed to the new possibilities for multi-set homes opening up as a consequence of the availability of cheaper sets and portable receivers.

Of the 7,204,246 registered sets in use in France in mid-September, an estimated 4,000,000 were within range only of First Network transmitters, and could not receive the Second Network. This gap is a big one, and gains significance from the fact that color programming, scheduled to start with 12 hours a week in October 1967, will be sent out only on the uhf Second Network. It is hoped that the Second Network would be about able to cover 80 per cent of the population by 1968. Meanwhile, it is planned to have four color studios in operation by October 1967, and two more in 1968.

A "color-caravan" of three mobile units is already on the road, to start filming both in France and throughout Europe. One question-mark still hovers over the price of color sets. The industry minister has declared that the time has come to start production, so that at least 10,000 receivers would be available by the fall of 1967. Government spokesmen made it clear that they expected those

receivers to be available at around 3,500 francs (about \$570), but commercial estimators were not so sure. They are all in terms of sets at 5,000 francs (about \$1,000), the price of a small automobile. With an immense prestige at stake (the French still hope to show that the SECAM III transmission system is the best in Europe), the government showed its displeasure. Now the news is that the big German manufacturing firm, Grundig, had signed a contract with a French manufacturer, C.T.F., to make sets on a cooperative basis. If color sets in Europe on anything like the scale seen in the U.S., the Grundig executives will be in on the ground floor for the whole SECAM market.

## Germany

**Munich**—Are the two German networks going broke? Are they rolling in gelt? The tv people say they're being squeezed between fairly stable annual license-fee support and rising costs of talent, copyrights, and colorization (both networks go color this August). They want the government to increase the monthly \$1.25 tv set fee to \$1.75, which would bring in an additional \$23,750,000 a year.

At the present assessment, license income for the two networks would be \$187,500,000. However the West German Newspaper Publishers Association, which failed last year in an attempt to take over the Second Network with the claim they could cut the deficit and turn out better programming, asserts that the license revenues are only half the picture: tv commercial time brought in \$183,000,000 last year.

Moreover, the publishers claim that with the swelling growth in tv sets—1,300,000 more were sold last year—this year's income from fees will be more than adequate.

The two tv networks are also under fire from tv film producers, from the legitimate theatre and from cinema exhibitors. The independent producers cry monopoly, protest that the first network spends too much to produce shows because of unused overhead: the component stations in the network each maintains costly production facilities that are only partly used. All Second Network programs are produced at Mainz.) The independents claim the ARD network is freezing them out of their share of business, even though they could, it is claimed, make better film programs at lower cost.

The theatre people, the Association of German Stages, claim that tv is luring away theatre audiences, and protest that tv enjoys tax benefits denied to theatres; they demand that tv put up some of the subsidies allotted by Germany's city and state governments to theatres and opera houses.

The cinema owners are still up in arms over the number of features run on tv: three or four a week. The second network sometimes runs pictures that have never appeared in theatrical release. Beta, a central film buying office for the two networks, recently laid out \$5 million for a bundle of 350 U.S. titles.

The ceiling on tv commercial time is being kept; and when the color service starts in August it will carry no commercials. Meanwhile, agencies and advertisers continue to scramble for the existing 20 minutes of commercial time a day; the demand is sometimes six times as great as the availabilities. The networks claim that they keep the price per 30-second spot down in order not to disbar the smaller advertisers; 30 seconds on the second network goes for \$4,800; the bottom local spot price is \$360 in Saarbruecken.

Tv set sales are down, probably because many are waiting for color tv. It's estimated that this summer some 50,000 color sets will be sold, at about \$500 each.

Since there'll be no commercials to pay off the cost of colorization, it's expected that German tv will go more heavily into international co-production deals.

**East Berlin**—They're trying harder here to woo viewers away from the more varied programs coming in from the West, but it's proving to be a difficult matter. In the last year, some improvements in programming were made, but the number of sets increased by only 200,000—making for about 3.4 million in a country of 16 million people.

Viewers showed a great interest in detective stories such as *Inspector Maigret* and *The Avengers*, both beamed from West German Tv, so the government-run network here has begun copying the criminal format. Where the other programs deal with murder, spies and such exciting topics, however, the native *Police Archives Report* is more likely to feature dramas in which the villain is a black-marketeer, someone who fails to produce enough grain on his farm, or a person who conducts an illegal money transfer.

An occasional U.S. film turns up on local screens, but the bulk of features are from Russia, Poland and Czechoslovakia, plus those created by the Red-run DEFA filmmakers of East Germany. There has been an effort to keep music-lovers satisfied, so they won't listen to American jazz piped from West Germany. Law here has it that 60 per cent of all music put on the air must originate from Iron Curtain-country composers, so amateur singers and musicians from East German towns show their wares on *Heartbeats Free of Charge*, and *Hits from Bulgaria* is a popular offering.

Propaganda is slipped into programming wherever

possible, but the practical idea is to ape West German shows closely. There is less rigidity these days about fining or imprisoning viewers who watch the western programming, but the attitude of the government is well known. Teachers occasionally are urged to check the youngsters' viewing habits to keep tabs on what mom and dad are tuning in.

Stations program from shortly after 9 in the morning to about 11 at night, with commercials appearing in 15-minute clusters three times weekly at 6 p.m. The government has vowed to introduce color television this summer, at about the same time West Germany is to begin showing color. Again, the competitive aspect is certainly influencing the decision to go ahead.

## Ghana

**Accra**—Under the old leadership of Kwame Nkrumah the Ghana Broadcasting Corporation resisted the temptation to go commercial and was strictly controlled by the government. But everything has changed since Mr. Nkrumah was overthrown and Major General J. A. Ankrah took over. The country's television and radio programming has loosened up noticeably and room has been made for broadcast advertising. The system will become commercial February 1. General Ankrah called in the British consulting firm, RMA, Ltd., to advise on the conversion from non-commercial to commercial broadcasting.

Television English-language spots, of 7, 15, 30, 45 and 60 seconds duration, will be broadcast on 16 mm film. A 30-second spot will cost about \$11 on weekdays and \$14 on Sundays. For the first year of commercial broadcasting there will be a development bonus spot arrangement with one bonus spot free for every paid spot until July 31, and one bonus spot for every two paid spots from August 1 to Jan. 31, 1968. These time rates, plus the bonus spot set-up, will give a cost-per-1,000-viewers-per-30-seconds of about one penny—undoubtedly one of the cheapest media buys in West Africa. Programs will be broadcast Monday to Saturday from 5:30 to 9:40 p.m., and 4:00 p.m. to 9:40 p.m. on Sunday. Import permits amounting to more than \$280 million will be issued in the fiscal year beginning July 1967 and commercial radio and tv will be given the opportunity to sell to the 7.8-million mass market.

With the opening of several tv receiver assembly plants, plus the plan to accept commercials, Ghana's tv penetration and programming hours are both expected to grow rapidly in 1967. The cost and scarcity of sets, however, continues to be Ghana's main obstacle to growth. There are about 4,000 receivers in the country.

Most of the sets are in the Accra area, but the government has placed several hundred of them in public squares and meeting places where a hundred or more citizens view a single set at one time. Expected to help the situation are two assembly plants owned by the government agency, the Ghana Trading Co. The plants opened in 1966, produce sets from parts imported largely from Japan and the Netherlands.

At present Ghana tv is on the air about four-and-a-half hours daily. During the school term there are no educational morning broadcasts for primary and secondary school use. All broadcasts come from the main station in Accra and are relayed to four transmitters in different regions of the country. Most of the country's populated areas can receive good tv signals. When it started under Mr. Nkrumah it was almost entirely educational. Today it is about evenly divided between educational tv (adult and child literacy programs, primarily), and entertainment programming. About 50 per cent of the programming is purchased outside Ghana. Some of the best-liked programs are *The Saint*, *The Nurse*, *The Third Man* and *Count of Monte Cristo*. The country imports a lot of U.S., Canadian, and English documentaries. Ghana has maintained close ties with Canada because the CBC sent management advisors here when the country's tv service was just getting underway in early 1965. While the official language of the country is English, and most of the tv programming is in English, the Ghana Broadcasting Corp. telecasts half-hour daily programs each day in a different native dialect. They are locally produced and are usually news, short dramas, quiz and music shows.

The Ghana Broadcasting Corp. is equipped mostly with Marconi equipment but recently acquired three new Ampex videotape machines. Since Mr. Nkrumah's departure, there has been less government control over broadcasting, and new public affairs shows are beginning to show up. One of the most popular shows is *Kaleidoscope*, a half-hour panel-interview program patterned after *Meet The Press*. The set license fee in Ghana is 12 cedis a year (about \$15).

## Great Britain

**London**—The last half of 1966 was quieter than usual in the stormy world of British television. No more palace revolutions at the BBC or disputes with Harold Wilson; no more—well, almost no more—scandals over censored programs; no more power-struggles within the commercial ITV companies. Instead, a lot of patient



preparation for the future has been going on—for color, more pay-tv, more live global link-ups, and for controversial innovations such as the possible regular televising of Parliament.

Color tv, due on BBC screens at the end of this year, is still the biggest talking-point. Following the failure of the Oslo conference in July to reach agreement on a joint system for all Europe, Britain (like most of her neighbors except France and the Soviet bloc) is now actively preparing to adopt the German PAL system. Several leading firms are busily making sets and equipment; one of the biggest, Radio Rentals, is forming a joint company with Radio Corporation of America to make color-tubes in Britain, and has put several million pounds into the project. Sale of color sets are forecast at between 50,000 and 100,000 for the next year; they will cost about £260 (about \$730), but can of course be had on hire-purchase.

The BBC is making a number of special programs, including—for literary viewers and for export—a series of seven films of Chaucer's *Canterbury Tales*. ITV, too, is filming busily, and Lew Grade, chairman of Associated TeleVision, announced proudly last October that he had sold \$7 million worth of color programs to the United States in three days. But ITV tycoons are still seething with indignation that the government has granted an initial monopoly of colorcasting to the BBC. The Government did this largely because the second BBC network is on 625 lines. ITV, like BBC 1, is on 405. ITV chiefs have now produced plausible technical arguments to prove that color tv would in fact be just as cheap and effective on 405. The Post Office for the moment is a leading firm, but the issue is likely to raise a good deal of dust in the coming months.

The ITV companies have suffered a second blow, too: the Labour government has made it increasingly clear that, so long as it stays in power, it will not sanction a second ITV network, as several of the big companies want. Some of them even risk seeing their present empires reduced when their contracts come up for renewal in 1968: the principal population areas—London, the Midlands, and the North of England—have been shared since 1955 by the same Big Four companies—ATV, ABC, Granada and Rediffusion. Now the ten smaller peripheral companies, whose program record is often excellent, are demanding a larger share of the cake. They may get it.

This cake is still a rich one. The big companies continue to make handsome profits, despite paying £40 million in taxes last year, more than half of it in the form of a special levy on advertising. The financial outlook

remains fairly bright, despite the difficult state of the British economy as a whole, and despite the recent ban on tv cigarette advertising which has now been followed by a cutback in the equally lucrative advertising of detergents. The peak-hour evening audiences for ITV continue to grow: in March they averaged 14,800,000—400,00 more than a year previously and still over a third more than the BBC's. But saturation coverage is looming up, and with some 15 million sets now in British homes, sales of new sets have begun to fall off. Color tv is not likely to change this pattern for some while.

The BBC, too, has its troubles. It is still running at a loss, financially, and has felt obliged to make considerable austerity cuts, with possible damage to program quality. Part of the trouble is simply its own pride: it still refuses dogmatically to accept revenue from advertising. But the present economic squeeze in Britain seems to have pushed into the ice-box a number of the Government's cherished but expensive projects for the future. We have heard virtually nothing in the past six months either about plans to help the BBC, or about the schemes for local radio, or even about the new University of the Air so proudly announced last February.

The one positive financial move that the Government has made recently is to launch a campaign against license-evaders. There are said to be over a million of these, and their failure to pay their £5 annual fee robs the State of money that could go towards filling the BBC's deficit. Detector vans seem to have little effect, and offenders have little incentive to procure licenses because of the weakness of present legislation: a mere £10 fine for a first offense is virtually the only penalty. Now the government plans to put forward a bill that would increase the fine to £50 and would also oblige retailers to provide the Post Office with the name and address of every person to whom they sell or rent a set. The trade objects strongly to being used as police spies in this way; but the bill seems likely to go through, and will mark a mild defeat for the tradition of British civic honesty.

Another hallowed tradition that might disappear in the next few years is the freedom of Parliament from the spying eyes of cameras. A committee of MP's proposed a two-month experiment next year in the closed-circuit televising of Parliament, and though the Commons defeated it in November by one vote, the project is not likely to stay dead. Many older MP's have always resented tv debates, but the younger ones are mostly in favor, and their power and numbers are growing. Some politicians believe that a move of this sort is essential, if Parliament is to regain its prestige and importance as a forum of

national discussion. This importance is now increasingly stolen by the tv news and current affairs programs and their continual interviewing of Ministers.

"Serious" television of this sort continues to occupy a sizeable part of British screen time. BBC news-magazine programs like *Panorama* and *Twenty-Four Hours* are still doing well; and several of the most memorable programs of any sort in the past six months have been in the documentary field. Sociology, Vietnam, bull-fighting, anniversaries of the Spanish and Hungarian conflicts and of the invention of tv itself—these and other subjects have provided eloquent film material recently. But light entertainment is not neglected. On the BBC a new Saturday satire program, *The Late Show*, has arrived on the heels of *TW3* and *BBC3*. On ITV, series and soap operas are still very popular, notably *Coronation Street* and *The Power Game*; American westerns and thrillers, too, hold a high place, especially the *U.N.C.L.E.* films, now back on the BBC, and *Batman*. Meanwhile, on the side-lines, the modest pay-tv experiment in south London continues on its dubious way and has just been extended to the Sheffield area.

But the real pioneers are looking beyond pay-tv, or color tv, or parliamentary tv, to "world tv." Following the American lead, the British are getting excited about the future of global live link-ups by satellite. The BBC even made an effort in August to spread its live coverage into Africa with a program from Tunis. The attempt failed because of a power breakdown in Sicily, but it will certainly not be the last. And another kind of international tv is moving ahead fast, too: regular exchange of news and programs with the rest of Europe, including the Communist bloc. The BBC has started a new program, *Europa*, which shows extracts from foreign networks—a Polish view of English pub life, for instance, or a German report on Poland, or Belgian Tv's analysis of the NATO move to Brussels.

## Hong Kong

**Hong Kong**—A year ago, Television Broadcasts, Ltd. was awarded a franchise to operate Hong Kong's first wireless tv system. The new television firm has now won the competition for its site; has its new facilities under construction; and is expected to be on the air before the end of the year. The only present tv in Hong Kong is a wired, black-and-white service provided by Rediffusion Hong Kong Ltd. to an estimated 60,000 sets in the country. The competition between the two television systems, one cable and the other wireless, is already intense. Sets are being imported from England and

Japan that will be able to receive both the uhf 625-line wireless signals and the 409-line cable transmissions.

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

The new wireless service will offer separate English and Chinese channels, each of which must, under the terms of the franchise, operate at least five hours daily. There has been no serious talk yet about color programming.

On Rediffusion's English channel, 80 per cent of the programming is imported. The most popular are variety shows, *Bonanza*, *The Flintstones*, *Jackie Gleason*, *Bob Hope*, *Andy Williams* and *Dean Martin*. News, interviews, weather and children's shows are locally produced to fill the remaining 20 per cent of air time. On the Chinese channel locally produced variety programs, quizzes, dramas and comedies fill 85 per cent of the schedule. A year-old survey revealed that viewership on the two channels is about equally divided, in spite of the fact that 97 per cent of the country is Chinese.

Tv Broadcast, Ltd., earned the right to provide an exclusively commercial over-the-air service for a period of five years, for which it will pay the government 10-per-cent royalty on gross receipts. The company is also required to give to the government one hour daily on each channel for public affairs programming. The franchise may be renewed for two additional five-year periods and the contract, including royalty payments, may be renegotiated at the end of the first five-years. The government has reserved to itself the right to operate a non-commercial wireless tv service.

## Italy

**Rome**—Where our last report on television in this country (in *TELEVISION AGE*, July 4, 1966) showed 6.5 million tv receivers licensed, the number has now risen to 6.8 million (as of November '66). In the year just past there was a total growth of nearly a million sets. Such an increase is particularly important to the government-owned network, RAI-TV, which operates two program services—and subsists partly on the license fees charged set-



*“Hey, Ma, put daddy’s bowling ball away—  
he’s brought those big books home again!”*

.....

When harried buyers work at night  
The chips are down, the time is right.  
So if the budget you would share  
In SRDS  
**YOU ARE THERE**  
selling by helping people buy

.....

Another exclusive exposure opportunity for Service-Ads in **SRDS**  
STANDARD RATE & DATA SERVICE, INC.

owners. (Advertising brings in about \$38-40 million annually.) The fee currently is \$19.20 per year, of which \$12.80 goes to the tv operation and the rest goes into the general government treasury. The fee, incidentally, is slightly higher if it's paid on a quarterly or semi-annual basis.

The increasing budget of RAI-TV apparently is paying off in elevating viewing levels with improved programming. In 1965 the average audience for the peak hour of 9-10 p.m. was 13.5 million; last year the figure had increased to 14.7 million. The programming that viewers were watching consisted of feature films, U.S. series, sports (soccer is most popular), local comedies and popular music offerings. In the music-show field, the leading series is *Seven Voices*, based on a competitive format, while *The Johnny Sera Show* is another hit.

Among the U.S. programs that are extremely popular are Lee Marvin's *M Squad* (called *SOS Polizia* here), *The Legend of the West* with Jeff Hunter, and the series based on John F. Kennedy's *Profiles in Courage*.

Popular programs attract viewers, and high viewing levels attract advertisers, so there's a waiting list of buyers for time now held by such companies as Stock (brandy), Motta and Alemagna (candy), Esso, Shell, Agip (gasolines), various detergent and soap companies, makers of washing machines, soft drinks and canned foods.

With four stations—Rome, Milan, Naples and Turin—covering virtually every part of the country, there is strong evidence to support the belief that tv has had considerable social and cultural impact on the depressed south. Programs and advertising have noticeably affected speech, leading to a broadening of dialects toward a universal one. Political programs evidently have considerable effect on getting out the vote for one party or another, judging by the time and money the parties expend on them.

Opposition to tv continues to come from various sides. The press had seen advertising reduced as clients turned more and more to tv. Theatre attendance has declined. Now, with RAI experimenting with the German PAL color system and planning to introduce color before 1970, there are those (particularly the Socialists) who contend color would put too much of a financial burden on the country's economic development program.

## Japan

**Tokyo**—Already one of the world's most saturated countries, so far as tv stations, relays and satellite stations go, Japan added 125 more in the last six months. That means there are now 983 "stations" operating here from Hok-

kaido in the north to Kyushu in the south. Of the total some 48 companies own about 375, including one operating in the U.S.-held islands of the Ryukyus. The others are owned and operated by the Japan Broadcasting Corp. (NHK). Since last June, the government-run operation opened 63 stations that carry entertainment and news programming, and 62 others that carry educational programs only. So many stations—and the word includes the various relays, etc.—are needed because of Japan's mountains and island-filled topography.

The advanced state of Japanese tv technology is best illustrated in that the country participated in several live telecasts via satellite from the U.S. in November. Additionally, the medium covers spot news developments in detail, recently reporting on the reshuffle of the cabinet of prime minister Eisaku Sato and the conventions of the ruling Liberal Democratic party. A new satellite launched this month is expected to increase two-way programming between Japan and the U.S.

Viewing preferences run to drama, interview shows similar to *Today* in the U.S., comedy programs and the dramatic serials. One of these, *Ohana-san*, has been avidly watched from its inception six months ago. The story of a widow who trains to become a midwife after her soldier-husband dies, the series is so popular that NHK re-runs the morning telecast each afternoon and on Sunday night so that the viewers won't miss any episodes. From the U.S., *Lost in Space*, *Bewitched* and *Tarzan* are current favorites.

NHK collects about 98 cents each month from Japanese set-owners, who are required by law to register their sets. Latest statistics show 18,795,317 people pay regularly, but there are a large number of unregistered sets. (Six months ago, there were 18,224,213 receivers on which the license fee was being paid.)

In addition to fees, television here is supported by advertising. The NHK networks are non-commercial, but the stations owned privately accept commercials from pharmaceutical firms, food manufacturers, beverage companies and a host of others. The pharmaceutical companies advertise various brands of vitamins, primarily while the chief product now being promoted by a half-dozen food concerns is "instant noodles." Most commercials on the air these days are musical, with just a brief message of appreciation for the product, although there is much use of testimonials by baseball players, actors and screen stars.

Hardest hit by the growing reliance on television has been the film industry, whose audiences have fallen off year after year. Newspapers and magazines appear to be doing well despite the commercial tv's competition.

Although the Japanese led in the introduction of color television, receiver prices are still too high for the average viewer. Color is used for special programs—sumo

wrestling matches, baseball championships, etc.—but reliable sources place the total number of color sets in the country at less than a million. Since black-and-white sets are figured to be close to saturation levels, broadcast officials don't look for any startling increases in the future.

## Kenya

**Nairobi**—The four-year-old government-owned television network in Kenya, The Voice of Kenya, has launched its first major expansion program to bring tv to the west coastal area around Mombasa. When the new studios, transmitter and four ordered video-tape machines are in operation, practically all of populated Kenya will be able to receive good tv signals. At present, the most densely populated district around Nairobi is covered by the main tv station in the city and two transmitters placed around it. (The north, sparsely populated, will not have television for many years.)

There now are an estimated 14,000 sets for the population of nine million. A set license fee of almost \$9 yearly is charged by the government. The Nairobi facilities provide service to an area inhabited by some 30,000 Europeans, 110,000 Asians, and about 2.5 million Africans. Of the 14,000 receivers, over 4,000 are owned or rented by Asian viewers. It is estimated that the average Asian audience consists of seven persons per set, while the average is under three persons per set for the Europeans. A very small percentage of Africans own sets, but there is increasing communal viewing in areas where electrical power is available. Monthly audiences might range from 20 to 200 viewers. The Voice of Kenya is on the air six hours daily, from 5:30 p.m. to 11:30 p.m. Programming is predominantly entertainment, but there is growing emphasis on educational tv. Most of the educational-cultural programming is directed toward literate viewers, because few Africans view tv regularly, but a tv literacy course in Swahili has been underway for about two years.

About 60 per cent of Kenya's tv programming is purchased from outside Kenya, mostly from the U.S. and Britain. Popular programs are *Bonanza*, *The Fugitive*, *Dr. Kildare*, *Perry Mason* and *The Saint*. Most of the imported programs are telecast with their original English soundtracks even though Swahili is the most commonly spoken language in the country. Of the locally produced programming, about half is in English and half Swahili. The country is in the process of deciding which to adopt officially for a national language. Because so many people understand both languages, especially the more educated people who are the typical tv viewers, little effort is made to dub or

subtitle the programs. However, the government is considering dubbing some U.S. series into Swahili.

Governmental regulations limiting the amount of advertising to 10 per cent of total air time proved to be disappointingly unnecessary. There hasn't been enough advertising to fill even three per cent of the total time. The government does, however, insist that no advertising appear within news programs. Products advertised primarily are soft drinks, beer, soaps, detergents, liquor and watches.

A tv set in Kenya runs almost \$200. The country, however, is about to sign an agreement with Philips for the construction of an assembly plant. At present all sets have to be imported, primarily from Britain, Germany, Japan, and some from the U.S. There are no plans for color tv here at present.

## Korea

**Seoul**—Last August the local assembly of television sets began in South Korea and the factory is now churning out "Gold Stars" at a rate of 1,000 a month. The Pusan television firm is using imported tv tubes from Japan. Two more assembly plants are in the planning stages and hope to begin operations before 1968. A 19-inch set sells for between \$225 and \$250, and the government set license fee is 70 cents a month.

The new year will also bring to South Korea a new television service to augment the country's existing government station (Korean Broadcasting System, KBS-TV) and the other privately owned network (Joong-Ang Telecasting Network). The new station, the Moon-Wha Broadcasting Corp., was formerly only in radio, but has now received its tv license. The government license theoretically is for educational tv, but it is expected that the Moon-Wha programming will be similar to the two other South Korean television services—heavily commercial. Moon-Wha has sent crews to Japan to buy equipment and pick up a little tv expertise. The government-owned station broadcasts in the Seoul-Inchon-Suwon area, and the Joong-Ang network has stations in Seoul and Pusan with relays in four other of South Korea's principal cities.

Television in South Korea is still limited largely to the wealthier classes in the big cities. With about 70,000 sets in a country populated by 28 million, there is little community viewing, except in a few of the big restaurants in major cities.

KBS-TV is on the air weekdays from 5 p.m. to 11:30 p.m., and weekends beginning at noon. The Joong-Ang network starts earlier in the morning on weekends. Both stations have similar programming and advertising policies. About half the programming is produced

locally; the rest imported from the U.S. U.S. feature films are gaining in popularity, especially with the younger generation. The best-liked program in the country is *Combat*, followed by *The Untouchables* and *I Spy*. The English and French embassies have occasionally provided the tv stations in South Korea with films. Of the locally produced programming, there are daily newscasts; a half-hour or full hour of drama daily, and frequent local musicals and quizzes. All imported programming to South Korea is dubbed into Korean. There are at least two hours daily of U.S. feature films, and the amount is growing.

Advertising is limited to about six minutes an hour and most of the advertisers are makers of medicine, beer, soap, clothes and food. Few U.S. advertisers appear on South Korean tv, although as the economy improves, the government hopes more U.S. advertisers will come in. About 10 to 15 per cent of both services is devoted to cultural programming. There is little tv censorship except for imported films which are screened beforehand for sexually objectionable material. Other media in South Korea are still unaffected by tv, and radio is still the biggest mass communications medium, with about 1.5 million transistors in the country. There is no serious talk yet about color telecasts.

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

There are also plans to expand the KBS-TV network to Taegu, Taejon, Kwangju and Conju. But a close watch is being kept on the implications of an expanded government tv network. Opposition parties have already charged that the ruling Democrat Republican Party is using the KBS broadcast facilities to further itself politically. This was a major issue in the election a year ago.

The Korean commercial tv network, Joong-Ang, is owned by industrialist Lee Byung Chul who has communications operation in Seoul which also houses a radio station and newspaper. Joong-Ang is avowedly in business to make money, but it is reported that the network is still operating in the red (although its finances are supposed to have improved markedly within the past year). It is also becoming more and more obvious that,

while it is emphatically denied by network officials, the Joong-Ang media group is achieving increased political influence.

## Malaysia

**Kuala Lumpur**—Last fall the Malaysian government announced it would accept applications for the construction of commercial television stations. At present there is only one government-owned station, operating out of Kuala Lumpur and covering most of the mainland peninsula and Singapore. The station carries commercial advertisements, principally those of the leading Malaysian companies and manufacturers. The Kuala Lumpur government plans to extend tv facilities from the mainland to the Borneo states of Sarawak and Sabah in 1967.

The most popular programs on Malaysian tv are U.S. thrillers and musical shows. According to the deputy director of TV Malaysia, Raja Iskandar, the country imports about 55 per cent of its daily programming schedule. The station is on the air from 11:30 a.m. to 3:30 p.m. daily. The remaining 45 per cent of the schedule is locally produced and telecast live. They are usually news and educational shows. There has been a gradual increase in the number of U.S. imports to Malaysia, which invariably draw more viewers than other imported shows or the country's live productions. The country imports other programming from Britain, Japan, Hong Kong and Germany. The three most popular programs in the country are *The Man From U.N.C.L.E.*, *Hullabaloo* and *Ben Casey*. Other popular programs include: *Batman*, *A Man Called Shenandoah*, *Shindig*, *Andy Williams*, *Lucy Show*, *Beverly Hillbillies*, *Dr. Kildare*, *Bronco* and *Colt 45*.

Malaysian viewers pay an annual license fee of \$12. Licensed sets on the Malay mainland now total about 75,000, an increase of 17,000 over last summer. There are no plans yet to launch color tv in the country.

## Mexico

**Mexico City**—Television in Mexico is schizophrenic. While the country imports ever more programming from the U.S., opposition to its dominance on Mexican tv gets louder. Among the strongest groups in Mexico—aside from the tv critics (the tv critics here, as in the U.S., wield little power)—opposing the flood of U.S.

shows are the unions of actors, musicians and technicians. They are all pushing harder for greater shares of the television pie. Ironically, their efforts for higher wages often achieve opposite ends. The numerous tv stations in Mexico, in the face of greater union demands, can easily hold the rein on local production by buying northern syndication tv fare.

Nevertheless, the country's locally produced soap operas, telecast in the morning and early evening, are by far and away the most popular shows in Mexico. Mexican prime time, however, is frequently 100 per cent U.S. imported series, feature films and musical shows. They are usually dubbed into Spanish by three or four Mexican studios in Mexico City. Frequently the same studios that do the dubbing, dub or produce commercials that are shown on tv. Many of the commercials produced for television are also produced for presentation in the country's movie theaters.

The major advertisers on Mexican television are practically the same ones as on U.S. tv. Ford sponsors *Combat*, one of the country's more popular shows. Chrysler, Nescafe, soaps, detergents, medicines and gasoline use Mexican tv heavily. Television in Mexico is heavily commercialized, more so than in the U.S. It is not uncommon for a 27-minute show to have as many as ten minutes of advertising. Government plans to regulate the amount of advertising on television have proved to be difficult to enforce.

Mexico has about 2,000,000 television sets, a jump of more than 100,000 since last summer. That makes Mexico one of the most densely covered countries in Central America except for a few of the Caribbean islands.

The biggest news in Mexican tv is, of course, the 1968 Olympics in Mexico City. Preparation for the Olympics has been a stimulant to tv growth, especially in color. Plans are to telecast all the major events in color to the world, live, through satellite transmissions. There will be about 50 tv cameras operating from 17 locations. ABC International has purchased exclusive franchise rights for televising the games in the U.S. and Canada, and is helping to set up the satellite arrangements so the major events can be telecast live. Experimental color has been underway for a number of years, but the prospect of the Olympics will make color tv a reality sooner than otherwise would have been the case. Mexico will have some regular color programming on the air before the end of the year and will be able to get a little color experience before the games open.

Telesistema Mexicano is the country's biggest tv oper-

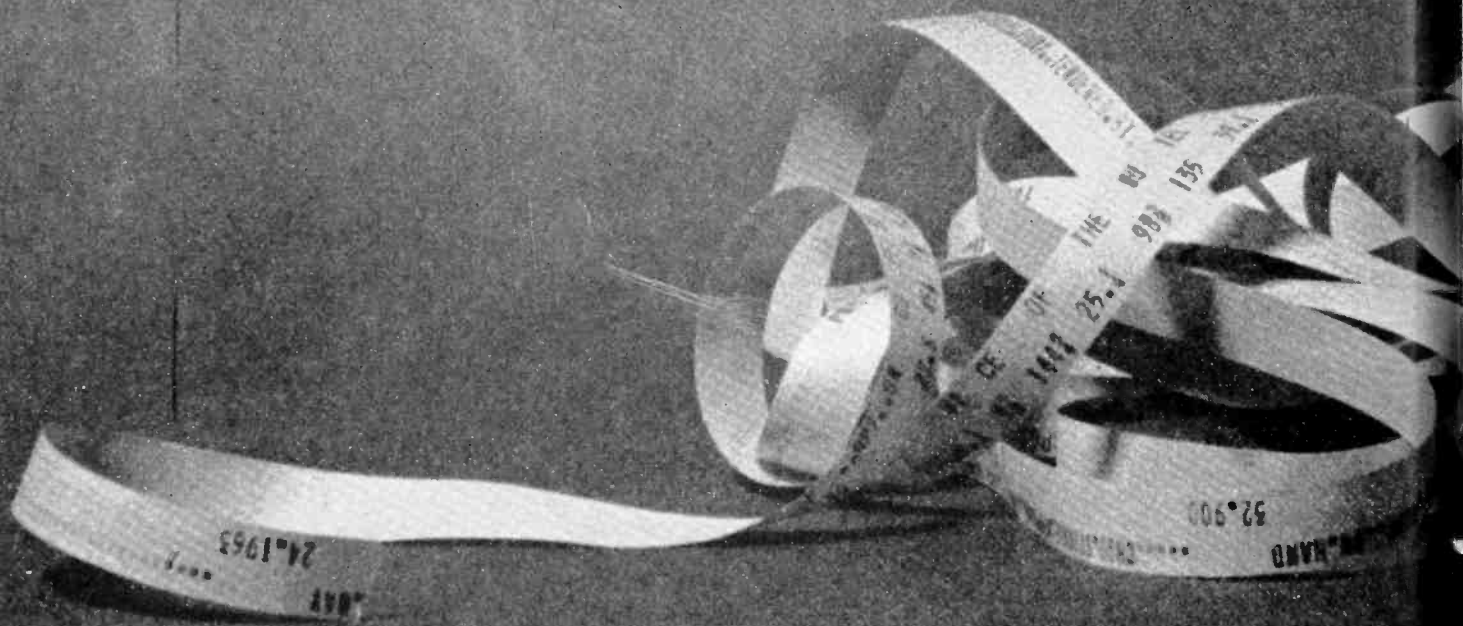
ation, with almost 30 stations stretched across the country. As the country's major tv network, it claims to cover 90 per cent of the country. Almost half of the stations are hooked into the Mexico City headquarters by microwave; the others receive network shows on tape and film. The company owns a number of profitable U.S. border stations. Microwave stations are under construction in several areas, and the government hopes to have practically the entire country in range of live microwave tv signals by 1970.

The second-largest tv group in Mexico is Television Independiente de Mexico, with stations in Monterrey, Veracruz and Puebla.

In Mexico City, four tv stations are in business, three commercial and one educational station run by the National Polytechnic Institute. Channel 13 has been allocated to the University of Mexico for a future second educational tv station. Channel 8 is in the courts, with several tv companies fighting for the rights to it. Channel 16, uhf, in Mexico City, has just received its license and must be on the air before the end of the year or its license will expire. There is speculation whether the commercial uhf will be able to make a go of it because of the relatively small percentage of Mexican sets capable of receiving uhf signals.

The country's major educational station is Instituto Politecnico Nacional, Channel 11 in Mexico City. On the air four hours nightly, the station combines cultural programming with education, mostly literacy and foreign languages. The country has announced an ambitious plan to teach the nation's 34 per cent who are illiterate. A recently concluded pilot project taught six out of ten students to read and write after taking the government's course. The etv station also has regular instruction in French, English and mathematics. This fall 3,000 students took and passed the English written examination at the station. Operating on a budget of 1.5 million pesos a year, Channel 11 has purchased and is installing the equipment that will up its power from 7 kilowatts to 25 kilowatts. It hopes the increased power will give the station better reception throughout the Mexico City area.

Tv sets are spreading into remote communities and farm villages. Although most of the poverty-stricken people in these areas cannot afford to buy individual sets, they often chip in and buy one for communal use. Mexican families are close-knit and accustomed to working together, so frequently all working members of one family will contribute toward the purchase of a set.



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# Television Age

Institutional advertising—can it work on television? PAGE 7

The pleasures of merely moonlighting PAGE 22

The anatomy of 'Camera 3': television as an art form PAGE 29

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can help you the most.



## Peru

**Lima**—*Batman* is flickering in the Andean air, the most popular imported show on Peruvian tv, which relies heavily on U.S. series like *The Untouchables*, *Bonanza*, *Lone Ranger*, *Highway Patrol*, *Lassie*, *The Flintstones*, *Dr. Kildare* and *Combat*. Batmania has swept that part of the country that is reached by tv: the Lima coastal area, Trujillo, Piura, Arequipa, and Tacna near the Chilean border. Two of the six Lima stations use repeaters to cover some 550 miles of coastline. But millions of Peruvians, isolated in the Andean valleys or in jungles to the east or scattered outside tv range on the 1,400 mile coastline, are far beyond the reach of tv at present.

Tv is credited with playing a decisive role in the recent Lima mayoralty race, a role comparable to that played in the 1960 U.S. elections. In a tv debate between incumbent Luis Bedoya and challenger Jorge Grieve, the latter, a civil engineer and technical expert, became flustered and confused over his own figures. Bedoya thereupon ridiculed Grieve, and demanded he show how to make one of the engineer's projects work. Grieve's reply, "Ahi esta el detalle, professor" (freely translated, "That's the \$64,000 question, professor") became the battlecry of Bedoya's supporters. Bedoya won.

Seven years ago, when tv began in Peru, the new medium hurt both radio and newspaper ad revenues. But with a growing economy, radio and newspaper advertising is on the upswing. Major tv advertisers are Coca-Cola, Pepsi-Cola, General Electric, Phillips, Philco, International Petroleum Co. and a number of international cosmetic firms. There is some feeling that the present number of stations (12, two of them non-commercial) may be more than the country's advertising can support. The 10 commercial stations are struggling for ad money and for viewers: there are only some 200,000 sets in a country with a 12,000,000 population. With an average of four viewers per set, that's only a nationwide audience of 800,000, most of them in the Lima area.

There's no license fee, but a heavy import duty on tv sets (\$3.00 per kilogram, plus 50 per cent of the value of the set) may have done much to limit penetration. The tariff has led General Electric, Phillips and Philco to set up assembly plants in Peru, to put together sets that can sell for 20 per cent less than the imported models.

## Singapore

**Singapore**—With the completion of a new \$3.5-million

television complex for Television Singapura on Caldecott Hill in October, Singapore can now expand its locally produced programming. At present the country imports about 60 per cent of its programming for its two channels from the U.S., Britain, Canada, Australia and Japan. The new studios have been designed for color telecasts in about three years.

The government is now making plans to expand its daily transmissions and launch an extensive educational tv project on one of the existing stations. The new programming will be produced for daytime use in the schools. The staff of the new educational unit is now being trained.

In Singapore the tv system is owned by the government and operated by at least 1,000 employees of the country's civil service. The official policy of the government is to use tv to inform, educate, then entertain—and to "encourage a common rational outlook and develop a spirit of common loyalty." Tv began here on Channel Five as a pilot project in February, 1963, broadcasting one-and-a-half hours daily. Channel Five now broadcasts from 6 p.m. to 11:30 p.m. daily, beginning at 1 p.m. on weekends. In November, 1963, Channel Eight began broadcasting with two-and-a-half hours daily transmission; today it is four. Commercial broadcasting began in 1964 on both channels, with similar restrictions to the amount as in the U.S., except that no commercials are permitted to appear within news programs or documentaries. With profits going to the government, the major advertisers are soaps, cigarettes, cosmetics, toothpastes, medicine, automobiles and gasoline. There is no programming sponsorship.

Television Singapura, according to government policy, beams programs in four languages over its two channels to the country's 72,000 sets. Every house on the tiny 225-square-mile island (1.8 million population) is within easy range of the signals. The broadcasts are 20 per cent Malay, 35 per cent Chinese, 35 per cent English and 10 per cent Tamil. The stations put subtitles on every program, so that at least two of the language groups can understand any tv program in Singapore. It is believed that tv has a greater reach than its ratio of sets to population would indicate. Usually more than one family live in a house, and the government has placed a tv set in every community center of every village and neighborhood, so group viewing is common. The locally produced shows, especially the dramatic ones in English and Malay, are the most popular, and their stars have become national celebrities. Entertainment programs occupy more than 50 per cent of all time on both channels. Next in popularity are local current affairs shows, documentaries

news. Newsreels in four languages are televised nightly.

There is a television rivalry with the country's neighbor Malaysia. Most of Singapore can receive tv signals across the straits from Johore Bahru. "We watch their films and they watch *The Man From U.N.C.L.E.* from our station," said an official of Television Singapore. The most popular imports from the U.S. are *Bonanza*, *U.N.C.L.E.*, *McHale's Navy*, *Flipper* and *The Flintstones*. Television is playing an increasingly important role in the political development of Singapore. For example, when the referendum was proposed to decide whether Singapore should join the Malaysia federation, the issue was thoroughly debated on tv. Viewers were also given extensive exposure to the procedures of voting. Politicians are regularly invited to participate and appear on tv. The country's president, Enche Yusof bin Ishak, has been called a "braggard" and accused of "short-changing the country" on the air.

tv license fee here is \$12 a year, but tv owners are exempted from paying a radio license fee of \$4.

A system of educational tv has been prepared in detail and is to start operation almost momentarily. Two studios have just been completed in the Teachers' Training College; the first is a conventional studio while the other is for closed-circuit only. The closed-circuit programming is for the students of the Teachers' Training College, the other is for the schools of Singapore. For each subject, 30 lessons at two different levels of secondary school will be aired during the year, and each lesson will be repeated several times. Mathematics, English and Science will be taught in English; geography and civics in Chinese, and the national language, of course, in Malay.

## Spain

**Madrid** —The Direccion General de Radio y Television, a government agency, operates Spain's growing television system. The country's first television network, Television Espanola (TVE), began several years ago with channel 1, a vhf network covering the whole country and used as a link into Eurovision, and also with Portugal and Morocco. Last summer TVE opened its second channel, uhf, also with national coverage and with the same broadcasting hours as Channel 1. Both are on the air 13 hours Monday-Saturday, 16 hours on Sunday.

The current number of receivers in the country is estimated at 2,100,000, a jump of 100,000 since last summer. The figure is expected to rise perhaps as much

as 30 per cent in 1967, mainly due to the introduction of the popular new channel and the prospect of color television. For several months, Television Espanola has been testing the various color systems and has planned to begin color telecasts by the end of 1967 using the German PAL system. Even though there is no regular color broadcasting in Spain now, there is a color set manufactured here and on the market. A regular 19-inch black-and-white set sells for about \$250.

About 60 per cent of programming is made in Spain. About half the total programming is entertainment, and the rest is cultural, educational or informative. Excluding some of the popular local musical and sports programs, the most widely viewed programs are British and U.S. series: *I Spy*, *The Virginian*, *Voyage to the Bottom of the Sea*, *Walt Disney*, *Yogi Bear*, *Bewitched*, and *Bonanza* are among the favorites. Some of the U.S. series have recently been moved out of prime time and replaced with live symphonies and sports. Local quiz programs have a wide following. There are daily 20-minute news shows at 2:30 p.m. and 10:00 p.m., with short news headlines announced every hour. At 8:00 nightly a one-minute cartoon is telecast urging the children to go to bed and announcing the beginning of adult programming.

Because of Spain's irregular topography (much of the land is covered with highlands and mountain chains), television was the first medium to blanket the country, and it has been a significant force in unifying the populace. All important events are covered by the National network. When General Franco addressed his speech to Parliament last November 22, TVE broadcast the speech live and the nation was paralyzed for five hours. Less august events, such as El Cordobes or other big-name bullfighters appearing in the Madrid Arena, are broadcast regularly and similarly stop activity. For the first time in history, distant towns and villages in remote parts of the country are being exposed to modern life, tools, habits and desires through television.

Four years ago, TVE adopted a brokerage system for the sale of advertising. It is still in effect today. In 1965 the government decreed that commercials no longer could interrupt half-hour programs, but were to be run in breaks between half-hour shows. Once a year, TVE sells the total time available for advertising (usually 10 per cent, or six minutes an hour) for the complete programming schedule for that year. Advertising brokers (no more than 15 or 20) buy the space and resell it to more than 1,000 advertisers. Among the prominent advertisers are Pepsi-Cola, Ajax, television set manufacturers, medicines, cigars, cigarettes and automobile producers.

Because of television's impact, other media have been adversely affected, mainly the daily press and magazines. Many Spanish newspapers have been forced to get new equipment, to use more color, to reorganize their distribution channels, and get their promotion departments moving in the face of tv competition. The more aggressive magazines and daily newspapers have been helped by the frequent rate increases on tv, which make advertising prohibitive for increasing numbers of little advertisers.

When Spanish television began, there was a license fee for set owners. Later, due mainly to public criticism of commercials, it came to the point of either dropping the license fee or the commercials. At the end of 1965, the license fee, always difficult to collect, was eliminated. The following week, thousands of once hidden antennas appeared on roof-tops across the nation, and it is now possible to get a more accurate count of the number of sets in the country.

Television Espanola is an independent government agency operating under the Ministry of Information and Tourism. Its secretary is General Manager of radio and television broadcasting, and it exerts an authority over Spanish broadcasting similar to the FCC in the U.S. The present General Manager, Jesus Aparicio Bernal, is a well-known lawyer and political figure. Under him, the assistant general manager, Luis Ezcurra, began with Spanish television in its early days and is most often credited for television's growing popularity and influence in Spain. Each channel is managed by its own director: Channel 1 by Adolfo Suarez, a lawyer with no previous experience in tv; Channel 2 by Salvador Pons, a professional in the field of communications who was influential in the production of one of the most outstanding and most popular programs ever made in Spain, *Conozca Ud. Espana*. The advertising manager of these channels keeps control of the different brokers' operations. Other controlling interests with some say in the programming and advertising procedures, are the Union of Advertisers and Union of Advertising Agencies.

## Switzerland

**Zurich**—As 1966 moved to its close, Swiss Television took up an increasingly aggressive stand against the bombardment of its audience by foreign transmitters. Faced by a powerful new relay station beaming both the French First and Second Network programs over West Switzerland, Geneva planners boosted entertainment content, increased the offering of films and series, scheduled more drama and variety. In Zurich, the German-language

network made similar moves. These developments were to the benefit of the viewer, and were made possible by a decision to extend the number of hours of programming to an average total of 50 a week.

The drive to keep the sparkle in Swiss programs means more business for outside suppliers of material. It was notable that although the main emphasis was still on the family-centered domestic comedy, there was a swing to murder and mystery if presented with a light touch. So early buys included the U.S.' *The Fugitive* and the British-made *The Avengers*. Although *Batman* remained unknown to Swiss children, *Zorro* was introduced to strengthen junior time segments fighting slick, attractively-mounted children's programs broadcast by the big French and German national networks.

Swiss program chiefs continued to insist in public that home audiences were 70-per-cent tuned to domestic channels at peak viewing times, but some doubts were cast on the research figures by press experts. They drew attention to the fact that although 90-per cent coverage of the mountainous terrain of Switzerland has been achieved by tv technicians, the Swiss continue to invest heavily in cable systems. With a license fee costing 84 francs (about \$19.50) a year, many now figure they can only get their money's worth by ensuring reception of the home programs and those of foreign stations as well. Although those fortunate enough to reside in certain frontier areas can get up to five programs just by turning the knob, elsewhere it has been found that the community antenna is the best answer for this kind of program selection. Cables are in, or planned, in such main cities as Basle, Berne, Lausanne, St. Gall and Zurich, and in a number of smaller towns, and offer subscribers from three to ten tv programs relayed from Germany, Italy, Austria and France along with the Swiss networks.

There has been no sign of a slackening in the rhythm of set sales. By October, total licenses had climbed to 722,326, representing an increase of 7,000 a month. It is calculated that 40 per cent of homes now own a set, and it is now confidently predicted that the first 1,000,000 will be reached in 1968. This date coincides with the planned first transmissions in color, probably of the Olympic Games in Mexico. The first uhf transmitter in Switzerland (most European countries plan to transmit color by UHF) will come into operation this spring. Regular color broadcasting is scheduled for 1970.

The Swiss, because of their special position as a neutral nation at the heart of Europe, take a deep interest in television news and current affairs programming, but a staff competent to help form the country's opinions on key political and economic subjects is difficult to recruit. The absence of the young intellectual lions is also felt in the advisory committees set up to assist broadcasters in the choice of general programming.

uch doubts clearly do not exist on the commercial side. Demand for advertising time on Swiss television continued to outstrip the limited supply (12 minutes per day), and this was reflected in the decision to increase the basic three-network rate from 6,000 francs a minute to 7,000 francs on January 1. Market penetration also increased in line with the growth in television licenses, and some startling results have been achieved. (The Geneva company selling food products in the French-speaking western region doubled its turnover via a tv campaign in the more heavily-populated German-speaking east.) Taking 100 as the 1966 base, requests for time from advertisers on the German-language network rose to 175 for 1967; for the French-language network to 170, and for the Italian-language network to 127. The main categories, in order of importance, are detergents and other types of washing-products, all types of non-alcoholic drink (advertising of alcohol is not permitted), autos and automotive products, and shampoos, lotions and other hair-care products. By comparison with these mass-appeal groups, Swiss banks have stopped advertising altogether.

Considered in relation to the full media spectrum, television advertising it still not the Frankenstein monster that had been forecast by gloomy prophets. In 1965 total advertising turnover in Switzerland was \$320 million, including all production costs and administrative overhead. Of this, newspaper advertising took a slice of nearly \$100 million. Television advertising was only one-tenth of this, \$10 million. By comparison, nearly \$8,500,000 was spent on billboard advertising, and \$4 million on cinema films and slides.

## Taiwan

**Taipei**—The big excitement in Taiwan stems from the expectation that the Broadcasting Corporation of China, composed of more than 50 commercial radio stations on the 22,440-square-mile island, will finally take the plunge into tv. The BCC will probably win the hard-fought competition with 17 other companies for the government tv franchise, and is expected to be on the air "sometime" in 1967. The BCC is by far the biggest broadcasting organization in the Republic of China. It is thought it did not go into tv earlier because its long-ten managing director, Jimmy Wey, thought tv both imprudent and uneconomic. When Mr. Wey resigned in July 1965 to work for the government, the stage was set for BCC tv. His successor, S. F. Lee, is the man credited with BCC's belated interest in television.

The owners of Taiwan Television Enterprise got the jump on the BCC by five years, and is now the domin-

ant television force in the country. Its broadcast signals can be received throughout most of the island, except for portions of the far southeast sea coast. TTV is on the air daily from 11:30 a.m. to 1:30 p.m. and again from 5:30 p.m. to midnight. The growth of the commercial tv system (there are now approximately 120,000 sets in the country populated by almost 12 million Nationalist Chinese) is said to have had an adverse effect on other communications media, especially radio and newspapers.

The most popular programs are news, variety, quiz, English language and cooking. Sixty per cent of TTV's programming is locally produced, most of it live. Of the imported programs, the most well liked are *Bonanza*, *77 Sunset Strip*, *Andy Williams*, *Lucy*, *The Saint*, *Lassie* and cartoons. The shows are not dubbed, but are subtitled in Chinese to stimulate the viewers to learn English. *Let's Learn English*, a half-hour daily program supplied by the U.S.I.S., is one of the most popular programs on TTV.

The government regulates the amount of advertising on TTV to three-and-a-half minutes per half-hour, and no commercials may appear in news programs. About 70 per cent of the sponsors are Chinese producers of soft drinks, motor scooters, cigarettes and wine. The government assigns a permanent censor to TTV to review all questionable material, but encourages political discussions and current events programming. Debates, criticism and opinions are invited onto the tv screen, excepting any indication of favoritism for the Mainland Chinese regime. The government purchases equal time for candidates for public office and distributes it to the candidates.

Set ownership is expected to grow, now that several assembly plants have been built to put out receivers. With imported parts, primarily tubes from Japan and the U.S., a tv set in Taiwan now sells for about \$150.

In addition to TTV, and the anticipated BCC television, the government operates a small educational tv station, run by the ministry of education. It is on the air three hours daily, four on Sundays. The programs stress language instruction and are used in schools and for adult viewing. As in the U.S., the educational programming competes heavily with commercial tv for viewers. The government license fees are 75 cents a year for radio sets, \$1.50 a year for tv sets.

## United Arab Republic

**Cairo**—With a half-million tv sets in the country and hundreds of thousands more ordered, it's obvious that television has moved ahead rapidly in its six years of

existence here. Its growth would be swifter if the manufacturers could turn out receivers more quickly; the prices are about \$120, which would be a lot of money for the simpler folk were it not for the fact that the sets can be paid for in 60 monthly installments of \$2. So, a forest of aeriels has sprung up even in slum sections (where the aeriels may often be makeshift ones constructed from curtain rods). The greatest numbers of sets are in the large cities—Cairo, Alexandria, Mansurah, Tante, Port Said—where there is electricity, but battery-operated transistor models are being used in remote areas. Night after night, audiences of 200 and more sit before the village receiver in a hall or clearing.

A total of 39 stations and low power repeaters carry signals over the country, with all programs originating from the six big studios in Cairo. Tapes of shows are flown to the two stations in Aswan and Assiut, more than 600 miles from Cairo, where they are aired a day or two later.

Cairo itself has 600 "community receivers" to be viewed by the populace, and a chief aim is education along with entertainment. Three networks—one carrying educational programming only—are on the air a total of 24 hours daily. During daytime, the educational channel alternates its programming with the lighter fare on channel 1, as the government is aware that in a competitive situation few viewers would choose to study French, English, farming, birth control or home-tv-repair when they could watch feature films or imported tv series.

Series come from Great Britain, France, East Germany, Brazil, Cuba and Czechoslovakia—but the U.S. shows are most popular. Few of these are imported because of the higher prices asked in comparison with the weak currency countries. *Bonanza*, *Perry Mason*, *Hawaiian eye*, *Naked City*, *Jackie Gleason* and *Lucy* are favorites that have been run and rerun. Foreign films and series occupy about 25 per cent of the total air time on the three channels.

The remaining 75 per cent of the schedule is filled by the UAR-television staff of 1,000, all of whom are young (few are over 40). Each day's transmissions begin with a 15-minute religious service and reading from the Koran. Then the stations air numerous variety programs, features in Arabic, rigorously controlled newscasts, operettas and musicals. Suzy Khairy, a belly-dancer, has become a big star, and few variety shows dare go on without at least one belly-dancer making a 30-minute appearance.

Entertainment is sparking the people to want sets, but the government's long-range plans call for 40,000 receivers in public places within the next 10 years. Some 70 per cent of the population is illiterate and a "crash" drive to remedy that situation will be made once the sets are obtained.

## Venezuela

**Caracas**—Venezuela is served by six television stations, five in Caracas, one in Maracaibo. The Caracas stations, cover most of the populated area of the country. They are Radio Caracas-Television, Venevision, CVTV (Venezuelan Television Corporation), Canal Once, and Television National. The Maracaibo station is Ondas del Lago Television, serving Maracaibo and the far western area of the nation. All are privately owned except Television National which is operated by the government.

The most popular programs, in order, are afternoon soap operas, imported action films, and locally produced comedies. The highest rated show in the country is the half-hour soap opera, *El Derecho de Nacer* (*The Right of Birth*), produced locally, telecast live, and broadcast at 6:30 p.m. Most popular of the U.S. imports are *Lost In Space*, *Mr. Solo* (*The Man From U.N.C.L.E.*), *The Long, Hot Summer* and *The Fugitive*. A British entry, *The Avengers*, is also a hit.

Venezuelans are very receptive to American tv programming so much so that *Lost In Space* is second in the national ratings. The use of U.S. programs on Venezuelan national tv is definitely increasing.

Early in 1966, the Ministry of Communications prohibited wrestling shows on tv before 10 p.m. and the government now is trying to ban wrestling from tv altogether. The feeling is that wrestling is too rough-house for home entertainment.

The government also passed a withholding tax on imported films. Effective Jan. 1, 1967, the new law is intended to stimulate local production. Under the law, 25 per cent of the price of the film will be considered as taxable profit. The local purchaser pays the tax to the government and then deducts the tax from his bill for the film. For example, a Caracas tv station might purchase a Desilu film for \$1,000. Of this amount \$250 might be considered as Desilu profit taxable in Venezuela. The station pays the tax on this \$250 and then deducts the amount of the tax from the \$1000 it pays Desilu. In effect, therefore, the foreign seller or producer of films that are purchased in Venezuela is paying a Venezuelan income tax.

The major advertisers buying time from the five commercial tv stations are the cigarette manufacturers, soap, milk and margarine producers, in that order.

Color tv is not anticipated here before 1969. The viewers pay no annual license fee or fees of any other kind regarding television. Current figures show 510,000 television homes compared with 455,000 a year ago. During prime time viewing, 64 per cent of the tv homes now are tuned in, compared to 60 per cent a year ago.

## In the picture

If I were a guy fresh out of school, starting out in advertising today, I think I'd start out in the international field," said Edward N. Ney, who was named last week to the newly-created post of director of Young & Rubicam, International. "The field is wide open for bright, young beginners." Mr. Ney, himself, however, came up on the domestic side, first in account management, then, five years ago, as assistant to Y&R president George Gribbin. Two years later, Mr. Ney partially moved into the international operation as senior vice president and director of Y&R's branch offices in the U.S., Canada and Latin America. "Every office but Detroit," he says. In his current position, Mr. Ney will have charge of Young & Rubicam operations in 11 countries (13 by the end of 1967, when the branch offices in Copenhagen and Mexico City will be open). Until now, administration of Y&R operations abroad has been divided between Brussels and New York. Brussels headquarters, under Frank Gaeron, run the European show, supervising the offices in London, Madrid, Milan, Amsterdam, Frankfurt, Paris and Brussels. And previously Mr. Ney had been in charge of the Western Hemisphere branches only: Caracas, San Juan, Santo Domingo, Toronto and Montreal.

Although control is now centralized in Manhattan, Y&R's European branches still constitute "a pan-European operation," according to Mr. Ney. "One agency with nine offices, including New York and the proposed Copenhagen branch. We feel that Y&R can offer the best agency service available in Europe."

Young & Rubicam, a somewhat late entry in the international marketplace, has been very selective in choosing markets in which to operate. In most cases, Mr. Ney indicates, the company has started its offices from scratch. In the few

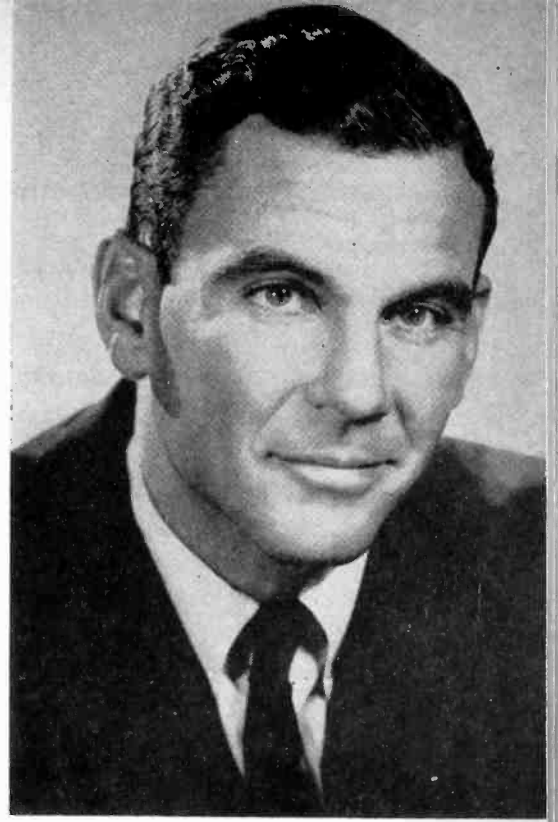
instances when it bought into an established agency, majority ownership was acquired. "With Y&R, every office is expected to be a profit center," he said. "The market must have strong potential; there's no point in setting up an office in Timbuktu or Kuala Lumpur just because you have a client who's operating there. A branch must be on a profitable basis in order to provide the salaries that will ensure creative people and creative work. All the dough in this business goes for people."

Mr. Ney said that Young & Rubicam, using the "one-world, one agency" concept of its European model, plans to open operations in Japan, Australia and the Philippines within the next 24 months. Plans for a "Spanish world" network extending southward from Caracas must wait until "inflationary troubles in the major South American countries are resolved."

Y&R's consolidation is part of a growing trend in the international advertising world to centralize control in New York. "Many of the big international marketers are seeking standardization of campaigns," Mr. Ney observed. With control and creation in the U.S., the overseas branches are able to do the adapting. This may or may not be a good thing, Mr. Ney indicated, but it is clearly the wave of the future.

**W**hen Y&R makes a presentation to a U.S. account, it throws in Europe as part of the pitch. "To some multinational advertisers, the U.S. is becoming only one of seven marketing areas around the world."

With the implementation of satellite communications, Mr. Ney predicted, advertising will become truly international. He believes that the effects will be remarkable. "Inevitably, satellite telecasts will stimulate the French to open their air to commercial tv. And consider this: it's been estimated that the 1968 Mexico City Olympics will be seen by two billion



MR. NEY  
*No nine-to-five worker*

viewers around the world."

Mr. Ney began in advertising in 1947, after graduating from Amherst, where he worked as editor of the college paper. His first job was on the "short course" at BBDO—a training program that chose only six prospects each year. Soon, he was an assistant account executive. In 1951, he moved to Y&R on the Johnson & Johnson account. Four years later, he took a flyer to head a small New England game business, but, before a year was out, found he missed the action and excitement of the New York ad world. Luckily, Y&R offered him a management supervisor's job on some of General Foods' brands, the post he held until he became Mr. Gribbin's assistant.

Lean and youthful (he's in his mid-'40's), Mr. Ney has a rugged, outdoor look, and bears some resemblance to sportsman and actor Robert Stack. He lives in Darien with his wife and three children, Nicholas, 13; Hilary, 12; and Michelle, 11. Athletically, he goes in for paddle tennis, waterskiing, and golf, but in a casual way.

A Corinthian in sports, he is a worker in business. "I like to work hard. This is not a nine-to-five business, but it's extremely stimulating, challenging, and rewarding."

A miracle of modern communications! Within a day after publication of the last issue of TELEVISION AGE, which inquired on this page as to the meaning of a British expression from a BBC promotion release, the phone rang. On it was Eric Mart, supervisor of marketing services at Needham, Harper & Steers, Inc., and a transplanted Englishman.

The confusion had arisen from the question "Who vets the candidates' wives?" in a BBC documentary on voting. The word "vets," said Mr. Mart, is short for "vetoes," and it's a bit of British slang that is now generally accepted in the language.

All well and good; but then a reader came across a statement in a consumer publication that said "So-and-so is vetting his doctoral thesis." It made no sense at all, until a call to Mr. Mart revealed that the word can also mean "checking out."

And that, kiddies, is the end of today's English lesson.

\* \* \*

At the year-end gathering of the ABC-TV news correspondents from all over the world in New York, John Scali said:

"Covering the diplomatic scene in Washington is like watching a football game in a fog. If you rush out to the field, you get two different versions of the score. You turn to the referee, a tall Texan, who tells you the score is none of your business—at least not until the side he is rooting for is ahead. If you persist in trying to learn the score, he'll even deny there is a game going on."

\* \* \*

From *The New York Times*: "The most emphatic development in tele-

vision network programming, which will continue in 1967, was the adding of more monie feature films . . ."

That's right, *Times*, but it's spelled "money."

\* \* \*

*As a public service to those who missed a startling news report during the Christmas-New Year's holidays TELEVISION AGE presents the following without comment:*

STOCKHOLM, DEC 27 (UPI)—Sweden is said to have some of the most liberal views on sex of any country in Europe. But a television performer may have gone too far even for Swedes last night on *Hyland's Corner*, the most popular and the most discussed family program in Sweden.

The performer was Per Oscarsson. While slowly stripping down to his shorts on the program, he gave a detailed lecture on sexual intercourse.

Mr. Oscarsson was to appear as a guest star on the program of Lenart Hyland, a 47-year-old fast-talking sports announcer . . .

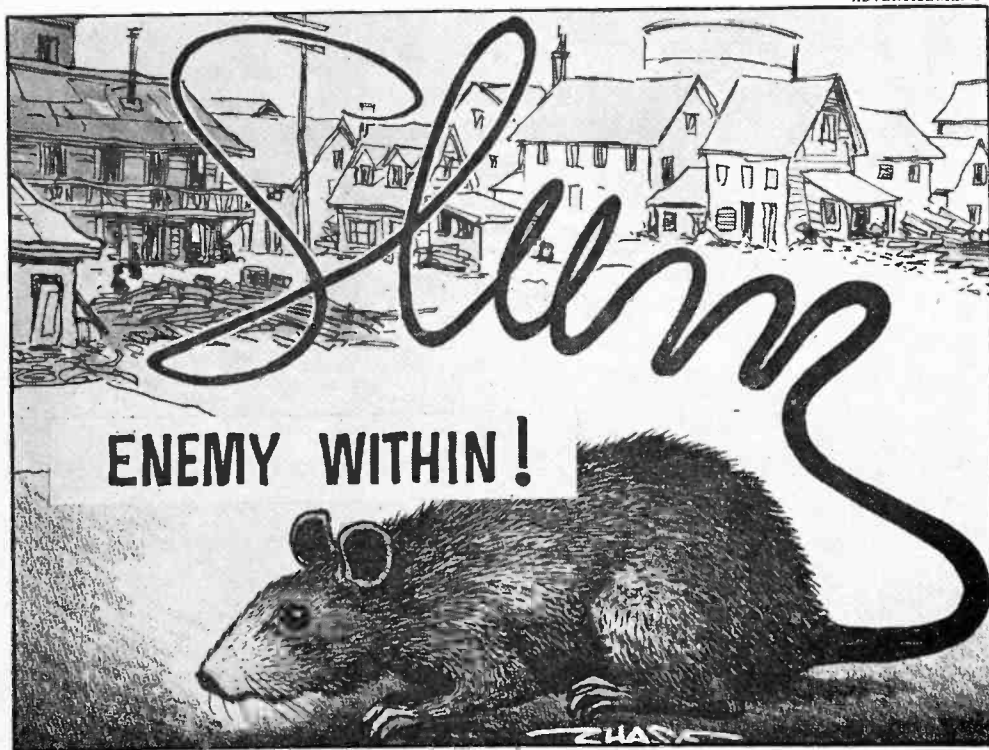
Mr. Oscarsson was invited in for a special "live" show Monday night. He was told to enter as Don Quixote to chat for a few minutes with Mr. Hyland while three million viewers looked on.

The actor appeared as Don Quixote, all right, but immediately began delivering a course in sexual instruction to the nation. As he talked, he stripped.

When he told the Swedes all he thought they should know about sex, he left the studio. In his wake, he left a studio switchboard lit up by angry callers.

*(Can't resist the comment: Apparently that fast-talking announcer doesn't think too fast. His engineer, either.)*

A final international note: On the Nielsen "top 20" in the Kanto area of Japan, the Number Six program is *Tenkiyoho*, the weather report. It's edged out of fifth place by *Ultraman*, a kiddie show.



Here is the picture worth a hundred thousand words. It could appear, of course, in almost any city. When WDSU-TV viewers saw it—in full color, with limited animation—they were quick to say, "Let's get going and do

something about it." The nightly cartoons of John Chase are just one element being used by WDSU-TV to remind the entire community of its new responsibilities and new potentials for a great future.

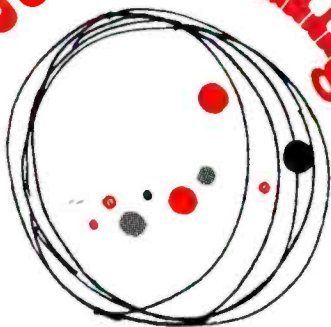
**WDSU-TV New Orleans**  
NBC • BLAIR TV



**horns and new products**

both  
improve with

**Woodshedding**



Nothing like a little practice  
out in the woodshed to  
take the clinkers  
out of a sour horn.

Nothing like WOODshedding  
to work the kinks out  
of a product  
so it will win in the  
big time.

WOODshedding means  
testing a product in  
Greater Grand Rapids, one  
of the country's top ten  
"try-out" markets. You'll  
be in touch with over two  
million people—people so  
average, it's like taking  
a cross-section of the USA.

And, of course, in the WOODshed  
market you'll want to use the  
preferred stations. That's  
WOOD-TV, 2 to 1 over the  
combined No. 2 and No. 3  
stations, and WOOD Radio, equal  
to all other combined stations.\*

Interested enough to make a phone  
call? Get your Katz man on the  
horn. He's the expert  
on WOODshedding.

*\*Northwood Institute Preference Study  
(June, 1966)*



**WOOD** **AM**  
**FM**  
**TV**  
Grand Rapids, Michigan

*The Showcase Stations of Western Michigan*

National Sales Representatives:  
The Katz Agency, Inc.

IND UNIVERSITY LIBRARY  
SERIALS DEPT  
BLOOMINGTON IN 47405

# We're simplifying timebuying.

We've called upon MMR—Major Market Radio—to represent six of our major market radio stations—WHN New York, WIBG Philadelphia, WJW Cleveland, WJBK Detroit, WGBS Miami, and WSPD Toledo\*.

MMR is a nationwide radio rep with an intentionally limited list—and MMR intends to keep it limited. That way, its sales staff will have more time to concentrate on local marketing problems and campaign strategies. And more time to come up with radio marketing solutions and availabilities that are tailor-made to the aims of the advertisers.

Then MMR will be saving *you* time—just by presenting the background, the facts and figures you need to make sound timebuying decisions.

\*Venard, Torbet & McConnell will continue to represent KGBS Los Angeles. Storer Television Sales handles our television stations.



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