

JULY 3, 1967; \$1.00 THIS ISSUE

Television Age



International issue

World set count; how Europe uses color;
exclusive country-by-country reports

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JUL 14 1967



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Speak up at a P.T.A. meeting... Send

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- Would you please explain the new math?
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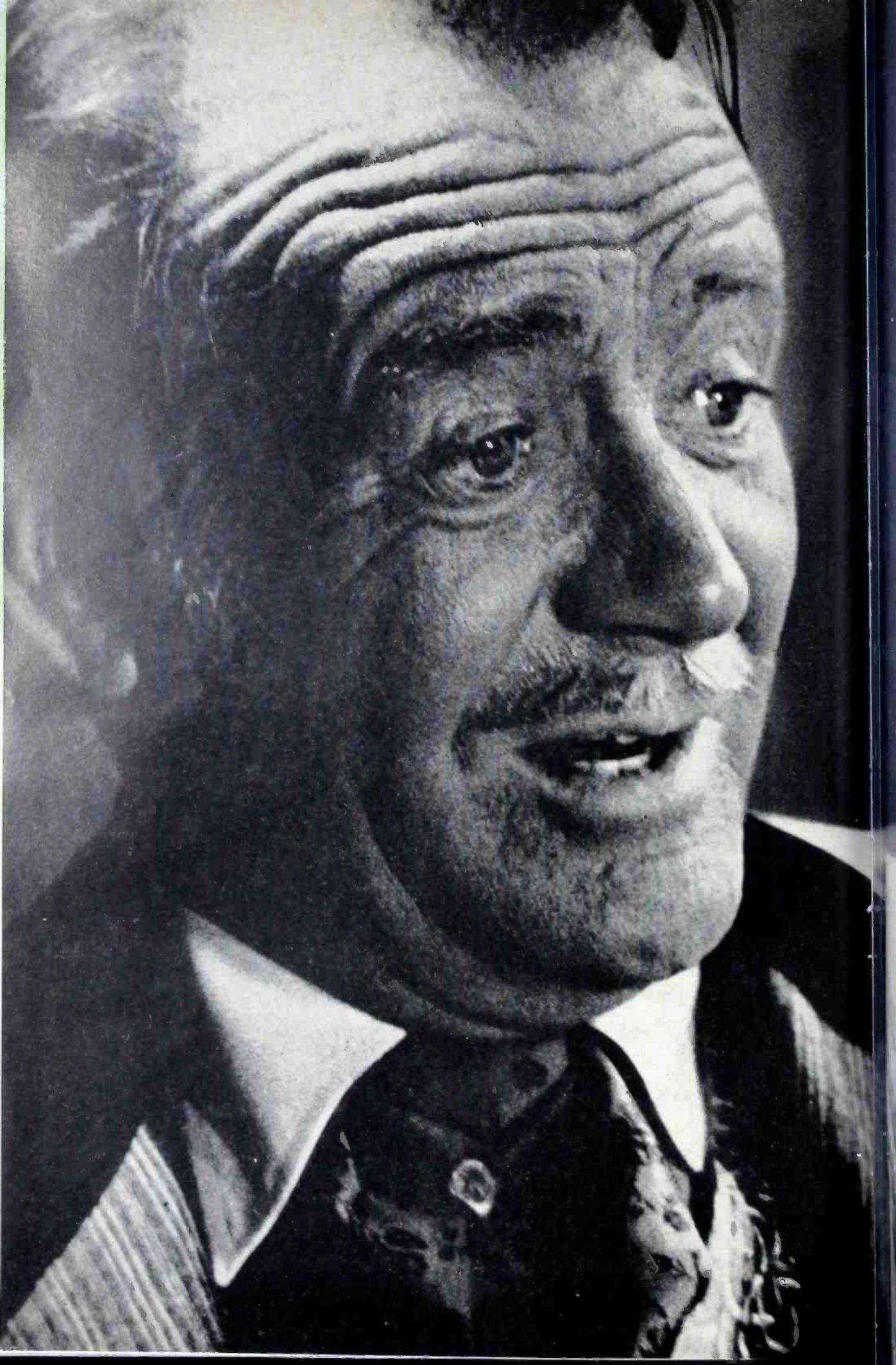
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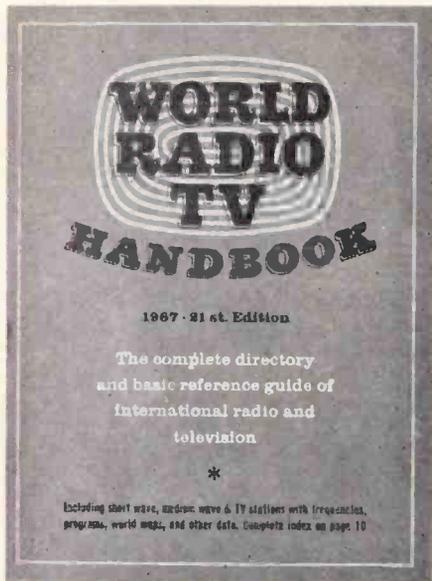
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JULY 3, 1967

Television Age

INTERNATIONAL ISSUE

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Publisher
S. J. Paul

Editorial Director
Alfred J. Jaffe
Managing Editor
Barton Hickman

Senior Editor
Ed Dowling

Associate Editors
George Friedman
Karen Senter

Editorial Assistant
Hope Rothenberg

Financial Editor
A. N. Burke

Advertising
Norman Berkowitz
Advertising Director
Mort Miller
Advertising Manager
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Files Service Director
Lee Sheridan

Production Director
Fred Lounsbury

Circulation Director
Evan Phoutrides

Business Office
Miriam Silverman

Branch Offices
Midwest

Paul Blakemore, Jr.
6044 N. Waterbury Road
Des Moines, Iowa 515-277-2660

South

Herbert Martin

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

Los Angeles

Gordon Sutton

Du an Scott & Marshall, Inc.
1830 West 8th Street
213-382-6346

United Kingdom

F. A. Smyth & Assoc.
35 Dover Street
London, W. 1, England

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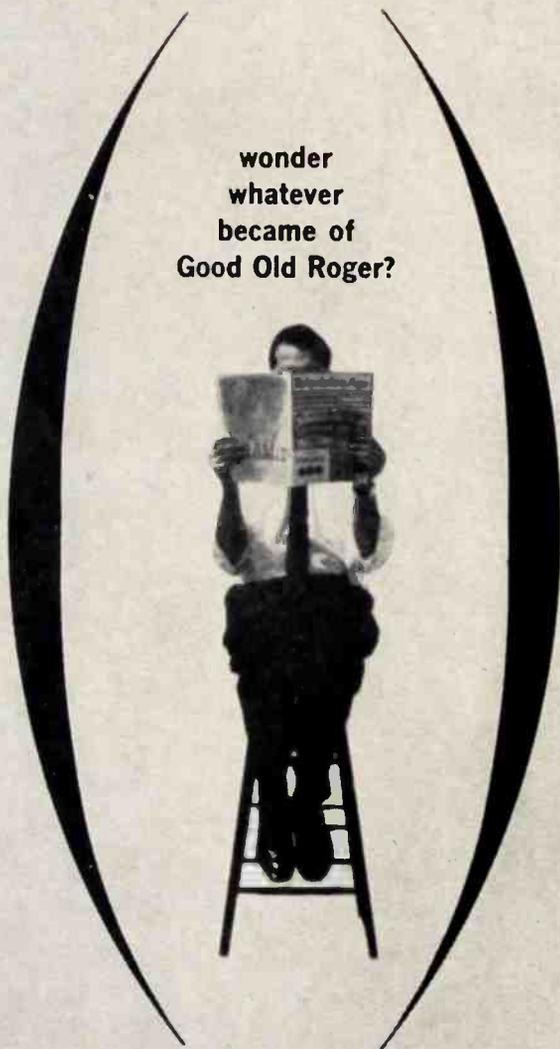
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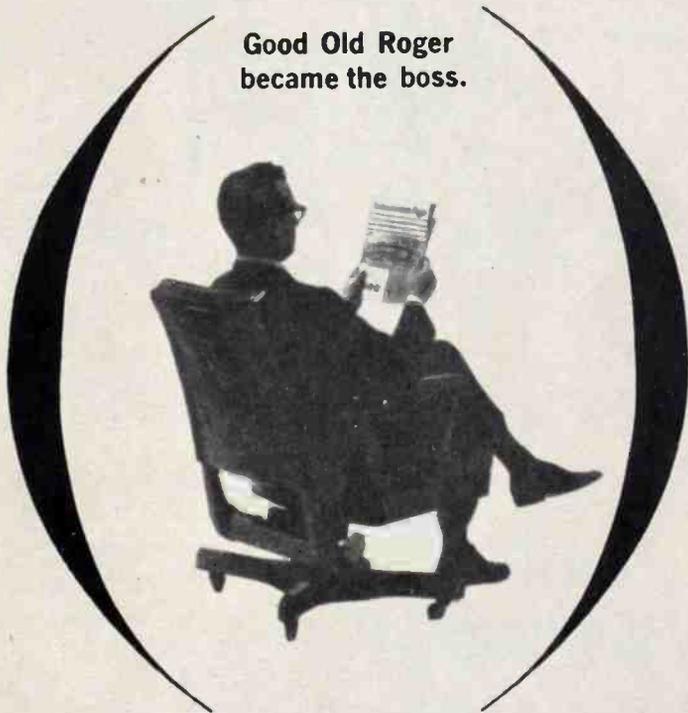
wonder
whatever
became of
Good Old Roger?



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

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

Good Old Roger
became the boss.



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

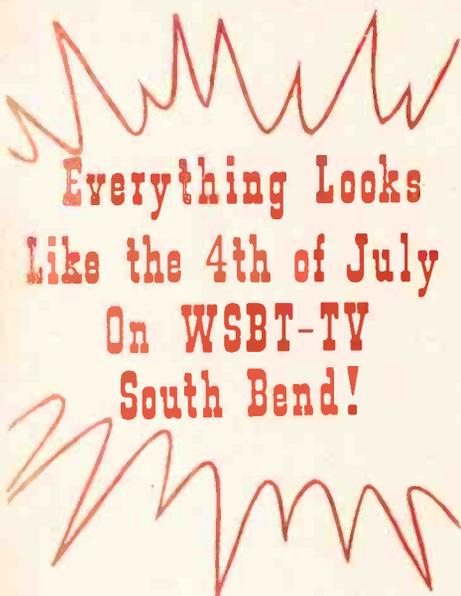
Only, now he's running the show.
Come to think of it. He was asking

about you the other day.

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



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22

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Letter from the Publisher

A Milestone In International Broadcasting

The International Broadcast Institute which was organized just two weeks ago after a conference at Ditchley, England, could very well be a milestone in the development of international broadcasting. The IBI has been in the organizational stage for several months.

The "founding fathers", Joe Slater of the Ford Foundation, Louis G. Cowan, Columbia Graduate School of Journalism, and Sig Mickelson of Time-Life met last year at Bellagio, Italy.

At the recent meeting at which 19 countries were represented, certain objectives were delineated. The extent of these objectives, as well as the ways and means of carrying them out are somewhat vague, on purpose. The next meeting is scheduled to be held in New York in mid-September. Arthur Morse, formerly of CBS, has been appointed executive secretary pro-tem.

What is significant about the formation of the IBI is that it will provide an important framework for an active international organization that can be an important clearing house for information, discussion and exchange of ideas similar to the International Press Institute. At present, there is no such worldwide organization set up to do these things.

Of course, as time goes on, the functions of the IBI can be greatly expanded and provide many services for the benefit of all radio and television broadcasters. For example, new advances in engineering and programming ideas are just two areas where the newly formed IBI can be extremely valuable. It is to be hoped that the IBI will go forward with active support in establishing itself as a vital and important entity in international communications.

International News Directors Meet October 26

Last Fall Television Age recommended overseas meetings between members of the U. S. Radio and Television News Directors Association and station and network news directors of other countries. This person-to-person dialogue would establish a rapport between U. S. newsmen and their overseas counterparts.

We are therefore pleased to report that a North Atlantic News Directors Conference has been set up with the cooperation of the RTNDA. The Conference, under the sponsorship of Time-Life Broadcast, will be held in Paris October 26 and 27. Richard Krolik of T-L-B is active in the preparation and planning of the meeting.

The Conference will be moderated by Sig Mickelson who as vice president in charge of foreign operations of Time-Life Broadcast is going to be a busy man this Fall.

Cordially,

S. J. Paul

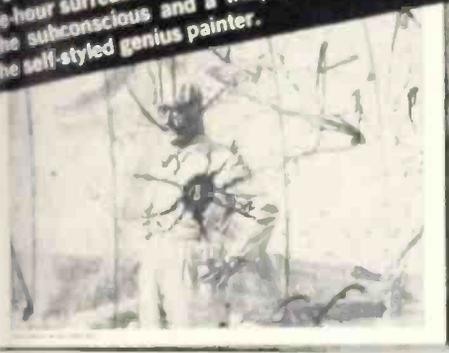
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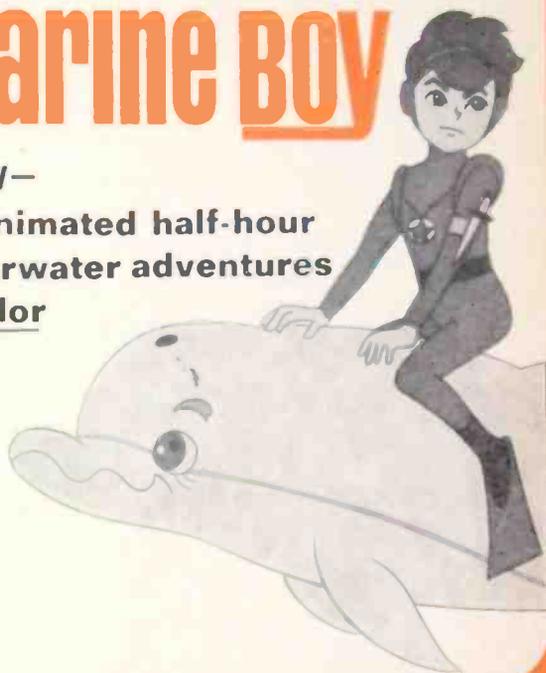


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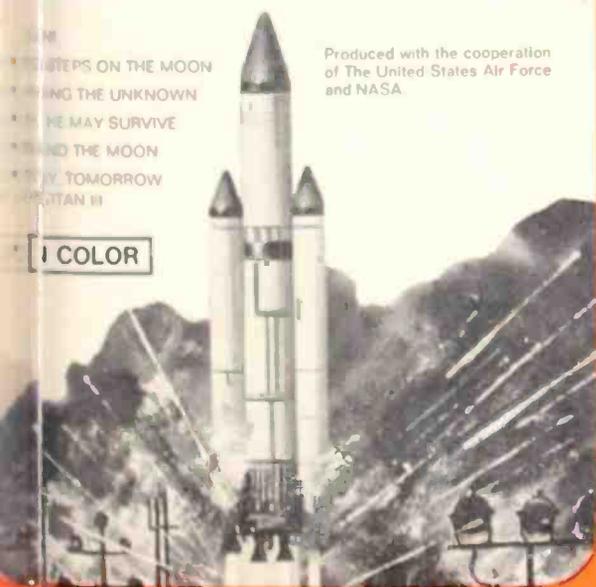
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- FINDING THE UNKNOWN
- HE MAY SURVIVE
- BEYOND THE MOON
- TODAY, TOMORROW
- MANTAN III

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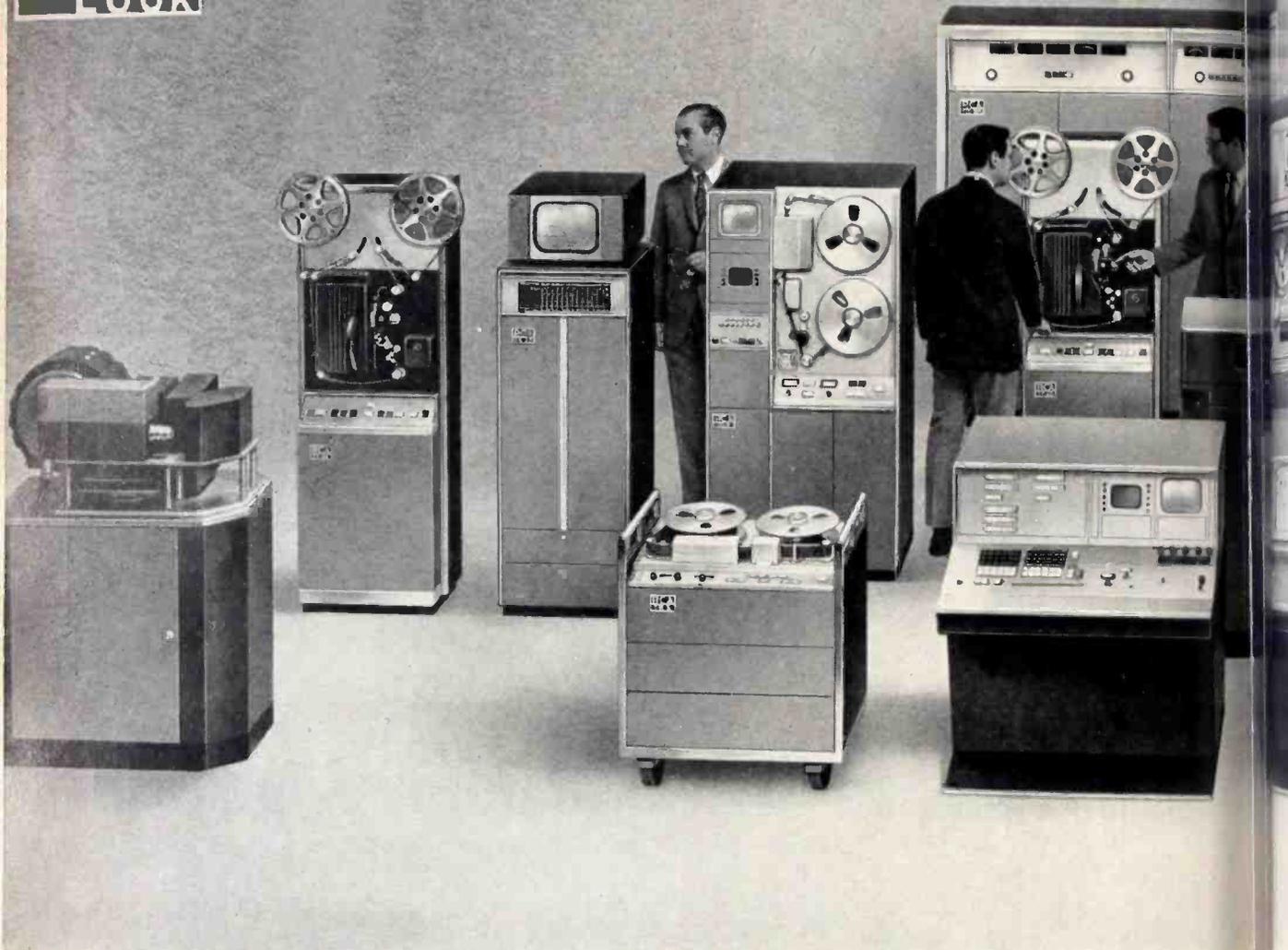
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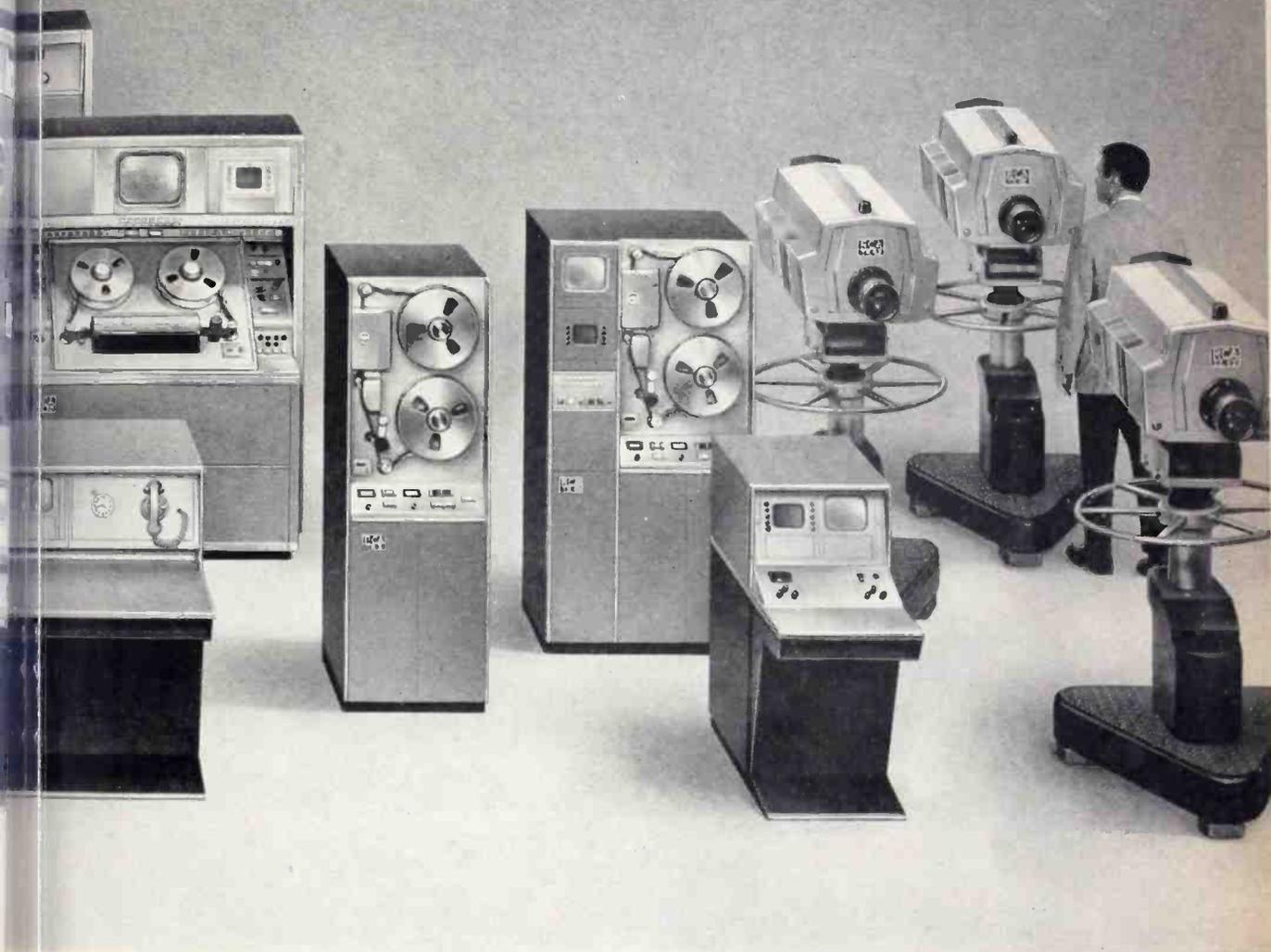
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Letters to the Editor

Answer by 'J. B.'

Editor's Note: In a letter published in TELEVISION AGE June 5, 1967, Steven H. Scheurer, publisher of TV Key, New York, took exception to statements about non-commercial tv written by J. B. in his featured column, "A Program Man's Viewpoints," in this magazine. Here is J. B.'s answer:

I have noted your eloquent response to my May 22 article in TELEVISION AGE. First, I am flattered that you took the time to read my editorial comments, and I honor your right to object to my opinions.

To take your points one by one:

1) "Rates to non-commercial stations are retail." If you have any doubt about that, interview all the educational stations in the United States. It is true they have had some second-hand gear given to them by networks whose altruistic point of view was to keep the government off their backs and reduce their non-commercial programming. Religious organizations, it is true, are not presently taxed for land. What's that got to do with it?

2) After 25 years of working in

this business, including on an educational station, I can tell you that there is nothing worse than an actor with a full belly. If you get any talent for less than their market price, they dog it. The only actors or writers you get to work for scale are those that are temporarily unemployed—at liberty. Remember the pickets around NET?

3) I have been a party for the past 15 or 20 years in trying to get a government channel. I have consulted with the Jesuits, the FCC, advertising agencies, advertisers, and nobody trusts nobody. As far as financing is concerned, it has been patently clear all over the world that you tax a television set to get money. With 55 million homes using television in this country, a \$10-per-set annual tax would let an independent network operate comfortably in direct competition with commercial channels.

4) Fred Friendly violated good business practices by reporting privileged conversations with management to the public press to defend his point of view. I was careful to point out that Friendly did have a record in documentaries that was commendable. My objection is to someone who is so hypersensitive in business, because he couldn't duplicate the coverage of a verbose hearing in Congress that was being carried by another network, that he would quit a good job. The main idea here is that it is not necessary for more than one network to lose money carrying a public hearing. The hearing in question was on NBC,

which is received by every television set in the United States. Professionals have always argued that the public is best served by rotation of public events among all three networks with a minimum loss of commercial revenue.

5) I doubt there is any sensible person in the United States who is not scared of the CIA with its proven penetrations of labor, education and God knows what private institutions that have not been reported yet.

6) My point on the National Educational Television network is that it would be duplicating a government channel. It has proved itself by the time and requires less financing. Why create something that duplicates and repeats it when the vehicle is there? The danger of the CIA penetrating the NET is, of course, relative. But let's not give them two chances if we can keep them down to one.

As far as your last paragraph is concerned, my answer is Ho! Ho! Ho! Tell me how you can write legislation for a non-commercial television station financed by the government that is not a government channel. Just remember the fellow that holds the whip over all of your lives is the fellow who has money.

Sincerely,
J. B.

Commercial Time Standards

Your article on commercial time standards (May 8 issue) was a very good review of some of the issues involved. We appreciate your careful exposition of this complex subject

HOWARD BELI
Director

The Code Authority
National Association of Broadcasters
Washington, D. C.

'Quoted Fairly'

I thought the article (humor in commercials) in the June 5 issue of TELEVISION AGE was a good one and that I was quoted fairly.

GERALD LUKEMAN
Vice President
Audience Studies, Inc.
New York, N.Y.

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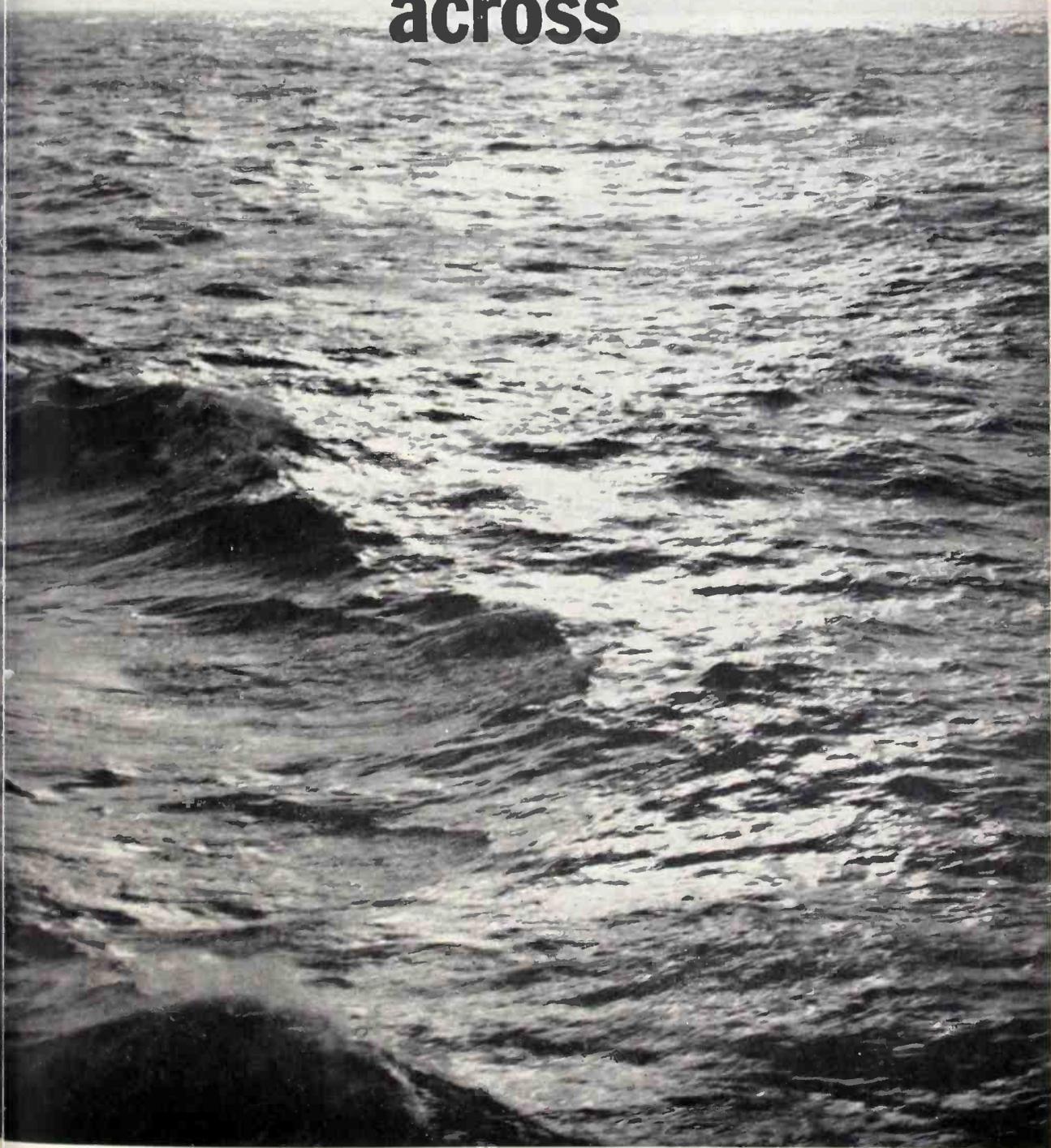
Worldvision stations are located in: Argentina, Australia, Bermuda, Brazil, Canada, Chile, Colombia, Costa Rica, Dominican Republic, Ecuador, El Salvador, Guatemala, Haiti, Honduras,

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TV Academy to Announce Global Council

A International Council of the National Academy of Television Arts and Sciences has been approved by the trustees and will be officially announced soon by NATAS. The preamble to the council's constitution will describe it as a "major force of instant communication" of entertainment, education and news that can be "enriched" through the expansion of international cooperation of writers, technicians and administrators.

NATAS executive director Peter Cott describes it as a "one-to-person concept." The council will be governed by a 24-man directorate comprising seven NATAS officers and former officers, seven representatives of U.S. broadcast operations abroad, and 10 representatives of international broadcasting. It will be funded originally from NATAS' international expenses budget, and (hopefully) from eventual contributions by broadcast organizations and individuals.

Among the proposed projects: the sending of Emmy winners abroad to meet and talk with foreign broadcastmen; an international graphics exhibition; publications on international broadcast matters; expansion of the International Emmy category and the International Tv Show-bus. NATAS has held two annual International Show-buses—one on French programming, one on German. A third on Canadian, is planned for this fall, and a fourth, probably Japanese or Australian, for next spring.

PKL Gingerly Organizes Its Creative Staff

Behind the recently-announced appointments of Monte Gherrer and Richard Loew as co-creative directors of Papert, Koenig, Lois is an effort to find the right blend of "structure" and flexibility in running the creative operation. The stress had been on flexibility, but as the agency grew the inadequacies of this approach became too evident.

The naming of Norman Grulich as president marked the beginning of the change. Another step was the recent setting up of an executive committee consisting, at this point, of Grulich, Frederic Papert, Julian Koenig and George Lois.

The committee, while responsible for broad agency policies, is putting major emphasis on solutions to creative problems. It is not considered a creative review board, however. PKL doesn't believe in "ads by committee."

The twin creative directors have been inserted between top management, which had been spreading itself thin behind the creative staffs. Koenig no longer "runs" the creative department. Says one agency staffer: "Now the creative director has somebody to confer with." Further changes are coming but PKL will step gingerly for fear of "over-organizing" its people.

A.V.C. Corp.'s Investment In uhf To Be Sizable

If U.S. Communications Corp. gets its purchase of the five Overmyer uhf stations okayed and gets them on the air on schedule (within a span of six months), it will represent something of a record in broadcasting. At presstime, the new company was scheduled to file with the FCC for transfer of the Overmyer CP's as well as the license for WPHL-TV Philadelphia.

Since the five not yet on the air are all in the top 50 markets and since management has indicated it won't cut any corners in facilities and equipment, the cash investment is sizable. Normally, putting five such stations on the air and running them for a year would mean \$1 million in cash per outlet, possibly more.

However, the two-year-old Philadelphia station is in the black and would feed back its profits and each new station, as it goes on, would be generating income. In addition, there are financial arrangements with Overmyer, which retains minority ownership. U.S.C.C.'s parent, A.V.C. Corp., is considered well-heeled.

Still, the determination to go "full" color with high power means roughly \$1 to \$1.2 million for equipment for each station, of which anywhere between 15 and 25 per cent must be plunked down where manufacturer financing is used. Then there are towers, land, buildings, programming, etc., plus operating expenses.

The current question is how long FCC approval will take and whether the unresolved issue of rulemaking on ownership in the top 50 markets will affect the commission's decision.

Closing the Last Gap

Videotapers are on the verge of closing what George Gould of Videotape Center, New York, calls their "last remaining gap"—the portability gap. A miniaturized, portable color camera, expected from Ampex next year, is the last major step toward making tape truly *the* medium to use, according to Gould, the center's executive vice president.

Tv Now Equals Magazines for GE Housewares

A few years ago, the bulk of General Electric's housewares advertising was in magazines, but its tv billings have grown so much that they now equal magazines, according to Anthony F. Forni, manager of advertising and sales promotion.

Each medium has its advantages, Forni says—magazines provide more selective audiences; but tv is particularly valuable for demonstrations.

GE has fully sponsored *College Bowl*, on NBC for nine years, plus participations in *Tonight*, *Today* and specials. These shows, Forni says, give GE what it wants — "affluent, mature, higher-age" viewers, mainly women, who account for 60 per cent of sales.

Marconi Band IV/V television transmitters

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Designed for colour with highly accurate independent adjustment of differential gain and phase.

Unique linear diode modulator operating on the absorption principle.

Sound and vision equipment integrated to ensure good sound to vision carrier stability. Designed for parallel operation.

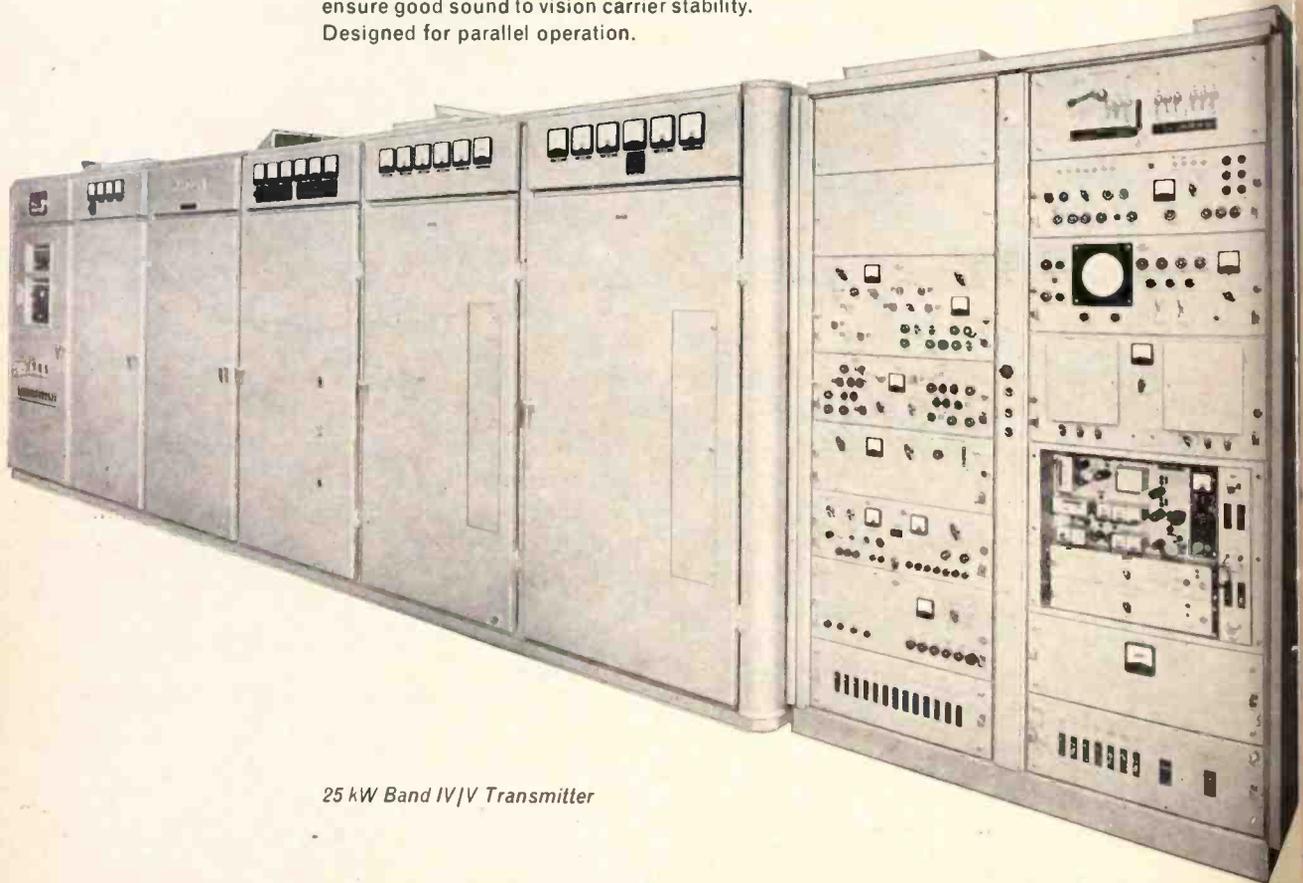
amplifier

Similar klystrons used for vision and sound amplifiers.

Air cooling employed up to 10 kW. Water cooled klystrons used for higher powers.

No back access required.

Specially designed for parallel operation.



25 kW Band IV/V Transmitter

Marconi television systems

The Marconi Company Limited, Broadcasting Division, Chelmsford, Essex, England

LTD/11

Business barometer

The barometer figures on April for local business and network compensation were better than for spot, but, still, nothing to brag about. Both categories were up over last year by small amounts. Local business rose 3.2 per cent for the average station (compared with the March-to-March increase of 14.5 per cent), while compensation eased up 1.8 per cent. In dollars, the year-to-year local figures are \$31 million for '66 and \$32 million for '67. As for compensation, the comparable data are \$20.6 million up to \$21 million.

The April year-to-year increase recorded for local revenue was the lowest for any month since October, '65, when the rise over the previous October was identical—3.2 per cent. As for compensation, year-to-year figures have been showing up rather poorly for the past six months.

Comparing April with March '67 shows declines for both local and compensation revenue — down 5.4 per cent for the former and down 2.3 per cent for the latter.

In general, the larger stations did not do as well as the other groups in the local and compensation areas. The intermediate-size stations did particularly well in getting local business.

Here are details on the local picture:

The under-\$1 million group went up slightly (1.1 per cent), the \$1-3 million outlets recorded a healthy 11.4 per cent, while the \$3 million-and-over group dipped 1.7 per cent.

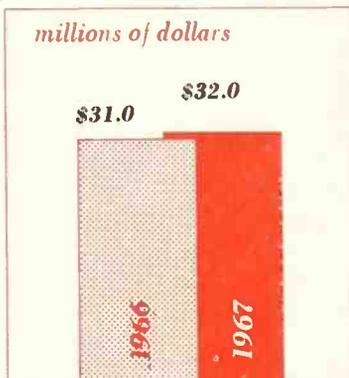
As for compensation, the averages in ascending order of group size were plus 4.9, plus 4.3 and minus 0.03 per cent.

Year-to-date analysis shows a moderate rise in local business and a slim increase for compensation. Four-month local revenue totals this year are \$123.3 million, up 8 per cent over '66's \$114.3 million. As for compensation, the rise comes to 1 per cent, the figures being \$80.3 to \$81.4 million.

Next Issue: a report on spot television business in May.

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

LOCAL BUSINESS



April (up 3.2%)

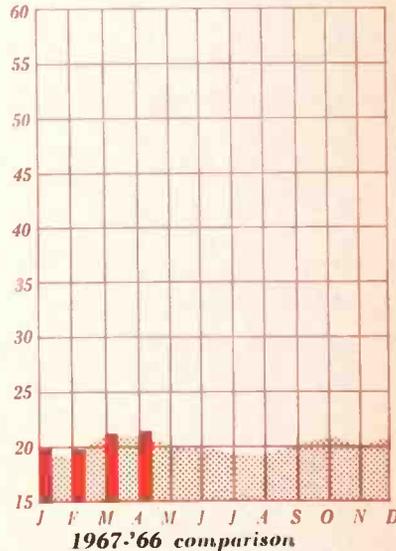
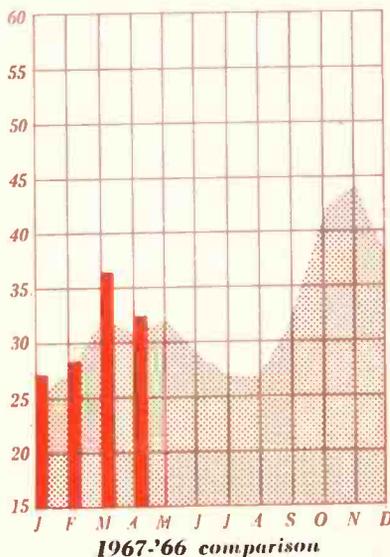
NETWORK COMPENSATION



April (up 1.8%)

Year-to-year changes by annual station revenue

Station Size	Local Business	Network Compensation
Under \$1 million	+ 1.1%	+4.9%
\$1-3 million	+11.4%	+4.3%
\$3 million-up	- 1.7%	-0.03%



Barbara Stanwyck • Robert Mitchum • Joan Crawford • John Wayne •
 ra • James Arness • Myrna Loy • Orson Welles • Don Ameche •
 Yvonne DeCarlo • Mickey Rooney • Stan Freberg •
 n • Stan Freberg •
 laudi •
 as • J •
 Mac •
 • Bri •
 thel Bai •
 Broderic •
 • Victor •
) • Josep •
 Barry Sul •
 J. Cobb •
 • June Ha •
 • Victor J •
 Eddie Alber •
 Jane Clark •
 d • Joan Fom •
 • Ray Middle •
 raut • Alexis S •
 tephenn McNally •
 Barrymore, Jr.

Fernando Lamas • James M •
 John Ireland • Macdonald •
 Buster Crabbe • Brian Aher •
 ve Arden • Ethel Barrymor •
 ob Crosby • Broderick Cra •
 ene Lockhart • Victor McL •
 lter Pidgeon • Joseph So •
 tt Brady • Barry Sullivan •
 John Wayne • Barbara •
 Maureen O'Hara • Jam •
 Ray Milland • Yvonne D •
 Walter Brennan • Stan •
 nil Harris • Claude Ra •
 Stanwyck • Robert M •
 s Arness • Myrna Lo •
 Carlo • Mickey Roo •
 eberg • Dorothy M •
 • Lee J. Cobb • J •
 ne Clark • Jerry C •
 keefe • Joan Fontaine •
 • Susan Hayward • Ray Middleton •
 • Eddie Foy, Jr. • Joan Crawford • Alexis Smith •
 ne • Eddie Albert • Don Ameche • Dean Jagger • Stephen McNally • S

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 Wake of The Red Witch • I've Always Loved You • Maverick Queen
 Rio Grande • The Fighting Kentuckian • Fair Wind To Java • Lisbon
 Angel and The Badman • Dark Command • Flying Tigers
 Fighting Seabees • Three Faces West • John Wayne Westerns
 Roy Rogers Westerns • Gene Autry Westerns • Red Ryder Westerns!

565

SERIAL EPISODES *including*

King of The Texas Rangers • Undersea Kingdom • The Masked Marvel
 Zorro Rides Again • Mysterious Doctor Satan • Jungle Drums of Africa
 Canadian Mounties Vs. Atomic Invaders

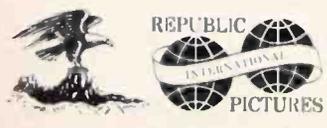
103

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Global Group

The first truly global broadcast organization has been set up. It is the International Broadcasting Institute organized last month in England.

An idea originating with the Ford Foundation, with Joseph E. Slater as prime mover, the institute is bringing together, as individuals, both broadcasting and non-broadcasting people to discuss and exchange ideas relating to technology and programming and the impact of both. Interim director of IBI is Arthur Morse, formerly executive producer of *CBS Reports* and its first chairman is Olof Rydbeck, chairman of the Swedish Broadcasting Corp. An organization meeting, held in Ditchley Park, near Oxford, was attended by individuals from a handful of countries but broader representation will be sought, including help from Communist nations. Executives from the Polish and Nigerian television operations, originally scheduled to attend, later sent regrets. Ten countries are represented on the council (or board of directors). Besides the British, U.S. and Swedish members there are members from Australia, Chile, France, Germany, Italy, Japan and Nigeria. The organization will be London-based.

To Discuss Priorities. An interim executive committee will meet in New York in September to tie up organizational details and decide on priorities among the areas discussed at Ditchley. Chairman of this group is Sig Mickelson, vice president for international development of Time-Life Broadcast. Other members are Rydbeck, Louis G. Cowan, former president of the CBS-TV network and now associated with the Columbia University Graduate School of Journalism; Luigi Barzini, author, journalist and member of the Italian Parliament; and Kenneth Younger of the

Royal Institute of International Affairs.

U.S. members of the council are Mickelson, Cowan, Newton Minow, former chairman of the Federal Communications Commission and now with the law firm of Leibman, Williams, Bennett, Baird & Minow; Waldemar Nielsen, president of the African-American Institute, and Jerome Wiesner, provost of the Massachusetts Institute of Technology.

Americans who attended the Ditchley meeting, in addition to Mickelson and Morse, were Roy Danish, head of the Television Information Office; Joseph Goldsen of the RAND Corp., and Robert Bates of the Rockefeller Bros. Fund.

Montreux on Map

Montreux, Switzerland, some observers are saying, is being put back on the map by two annual (and related) television-flavored events. One is the "Golden Rose of Montreux" contest for light video fare and the other, the companion broadcast equipment fair.

An NBC Enterprises spokesman said this year's contest—the seventh—helped make the occasion a first-class meeting place for international film buying and selling. The fair, the fifth International TV Symposium—comprising exhibits and the reading of technical papers—was "impressive and 'very much larger' than last year's, according to Dr. George H. Brown, executive vice president for research and engineering at RCA.

Sometimes called "the Miami Beach of Switzerland," Montreux is situated on the Swiss Riviera and Lake Geneva. The program contest, held April 21-29, attracted the best light entertainment from 25 networks in North America, Europe, Asia and Australia. The contest is sanctioned by the European Broadcasting Union.

Equipment Manufacturers. Two dozen manufacturers were repre-

sented at the equipment display—including RCA, Marconi, North American Philips, Ampex, CSF, Mole Richardson and English Electric Valve. The co-sponsors were electronics organizations of Germany, Japan, France, Switzerland and the United States (the Institute of Electrical and Electronic Engineers).

The jury for the program competition was composed of one representative from each participating network, except for America's ABC. The chairman was Werner Hesse, president of Hessian Broadcasting Corporation, Frankfurt, West Germany. The deputy chairmen were Alexander N. Gladychew, a director of Soviet tv, and Thomas J. McManus, vice president of ABC Films. NBC entered Gene Kelly's *Jack and the Beanstalk*; CBS, Red Skelton's *Clown Alley*. ABC, because it was unable to provide someone for the jury and its required 10 or so days of screenings, could not submit an entry.

McManus notes that the contest does much to "encourage the development of light-entertainment programs" and give everyone "a view of other countries' best efforts." But other lands, especially European ones, he says, take the festival more seriously than the United States, preparing programs especially for the contest while the U.S. networks merely submit their usual fare.

Other Prizes. The second-prize winner ("Silver Rose") was Nederlandse Televisie Stichting (NTS), the Netherlands, for *Dorus*. Copping the third-place ("Bronze Rose") was Soviet Television, for *Red, Blue, Green*. Runner-up citations went to Polskie Radio i Telewizja, Poland for *Tandem*; Radio Denmark for *Copenhagen Design*, and the Office de Radiodiffusion-Télévision Française, France, for *Bienvenue*. The special award of the City of Montreux for the funniest entry was awarded to Ceskoslovenska Televize, Czechoslovakia, for *Auto Revue*.

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

$$X_L = 2\pi fL$$

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

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

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

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

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

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Color comes to Europe



The BBC starts colorcasting this week, Germany gets color next month; this is the year tv tint begins to spread. And with next year's new satellites, global live tv will become a reality

Global tv at midyear '67 shone like a diamond with three facets: (1) the immediate excitement of color's scheduled arrival in Europe this Fall (2) the modest gains and spectacular goals of global satellite relays by next fall, and (3) the incredible future of worldwide video entertainment and communication in the 70s. As of last week, regularly scheduled color tv was available only in North America and Japan. But starting this week, England swings (with only 30 color sets in the country, although the factories are cranked up and plan to produce 50,000 next year).

German tv starts colorcasting August 25. And, after considerable experimentation, France starts regular color tv programming October 1. Typically, France is going to use a system that is incompatible with that used by any other country in Europe except the Soviet Union. The USSR plans to start colorcasting this Fall, too, and the French have agreed to deliver 500 color sets to Moscow in time for the 50th anniversary celebration of the Russian Revolution.

Color tv in Europe is in a situation like that in the US 14 years ago when CBS and RCA had proposed adoption of two different systems.

Today, Europe is also involved in a dispute between different color tv systems but with no FCC to act as final arbiter. England is on the air with the PAL System (for Phase Alternation Line) with a 625-line picture. France will use the SECAM System (for Sequential Memory) with an 819-line picture.

The British-German PAL System, however, is similar to the American NTSC System (for National Television Standards Committee) pioneered by RCA and the transmitter equipment of each can be converted to handle the programming of the other.

Thus, global tv is marching off toward color in two different directions, with many of the decisions being made according to political rather than scientific logic.

But while color has captured the excitement and anticipation of people in more developed countries, it is black-and-white tv that keeps pushing up the world set count. The total is now more than 210 million; it grows by more than a million a month, and it keeps gaining momentum. It has already proliferated to more than 100 countries. And live, global tv is barely one year away.

The rocket-speed growth of the industry was traced by Donald Coyle, president ABC International Television, in his address before the annual meeting of the American Astronautical Society this May.

"Television not only extended broadcasting but created a whole new industry, a whole new pattern of response. And at about the time when we could sit back and take a breath, television threw off its domestic mantle and went international. On top of that the space age produced Echo, Telstar, Relay, Syncom and Early Bird. Suddenly the possibility

emerged of a vast, live global network uniting the television systems of the world."

The possibility began moving toward reality in 1965 when the Early Bird satellite was launched into a stationary orbit above the Atlantic. Operated by Comsat, the Communications Satellite Corp., Early Bird can relay more than 200 voice circuits or a one-way b&w tv circuit (the equivalent of 120 voice circuits.)

To use the new space relay stations, companies in other countries were formed and joined the International Telecommunications Satellite Consortium, for simplicity known as Intelsat. Comsat is the U.S. member and is the manager of Intelsat. This Spring NASA placed two more space relays into orbit, one over the Atlantic, the other over the Pacific. Operated by Intelsat, they have twice the capacity of Early Bird and are known as Intelsat II.

One problem is, they are so popular for voice communications, particularly the one operating over the Pacific, that most of the capacity is used for voice and telegraph communications. Thus, to carry an intercontinental tv show, much of the other service has to be either suspended or shunted to already overloaded overseas cables. Since many of the circuits are leased full-time to commercial clients, Comsat has to carry the expense of leasing alternate cable facilities to clear the satellite for tv transmissions.

But in the Summer of 1968, NASA will launch three more communications satellites, each capable of handling two-way color tv plus a couple of b&w tv channels (color tv requires twice the capability of b&w). These will be known as Intelsat III. Each will be in stationary orbit, one over the Atlantic, one over the Pacific,

and one over the Indian Ocean. With the third satellite in position, live tv relays will be possible around the world.

This achievement will create new problems for the industry to solve and not a few will be in the area of commercial television. Some were touched on by Barton Cummins, chairman and chief executive officer of Compton Advertising, in his address before the recent World Television

World color tv timetable

Year	Country	System
1953	United States	NTSC
1960	Japan	NTSC
1966	Canada	NTSC
1967	Great Britain	PAL
1967	West Germany	PAL
1967	Hong Kong	PAL
1967	France	SECAM
1967	Soviet Union	SECAM
1967	Monaco	SECAM
1968	Netherlands	PAL
1968	Taiwan	NTSC
1968	Brazil	NTSC or PAL
1969	Italy	PAL
1969	Yugoslavia	SECAM
1969	Sweden	PAL
1969	Mexico	NTSC
1969	Poland	SECAM
1970	Spain	SECAM or PAL
1970	Lebanon	PAL
1970	Belgium	PAL
1970	Switzerland	PAL
1970	Czechoslovakia	SECAM
1970	Hungary	SECAM
1970	Norway	PAL

Symposium held in New York by ABC International Television.

Cummings said, "Are we going to have to continue to try to protect the film production facilities, country by country, as we do at the moment? In Australia, I believe, we are allowed at the moment to import into Australia from the United States only 20 seconds of a 60-second commercial. Obviously, something's going to have to be done in this connection."

Just for example, aspirin may be called aspirin in the United States but only Bayer Aspirin may be called aspirin in Canada.

We know we've got these time differences, and this is a problem. We know we've got language differences but I'm told that through multiple audio channels this is going to be licked. We have the incompatibility of the different systems and the different sets. Something is obviously going to have to be standardized in this connection. . . .

Nevertheless, we have made great strides, we are learning, we are getting ourselves ready. . . . I daresay that in the next 10 years we are going to have international commercial television such as we dreamed about 20 years ago that now exists today in the United States."

There is even a possibility that automatic language translation may be incorporated in the system of live global tv. A spokesman for the Research Division of International Business Machines, at Yorktown Heights, N.Y., said scientists there are hard at work on facets of the problem.

"First, you've got to realize this is actually a three-part problem," the IBM man explained. "It consists of speech recognition, language translation and spoken output. You see, it's not just language translation alone. We've already done that. The machine is already in operation, under contract with the Air Force.

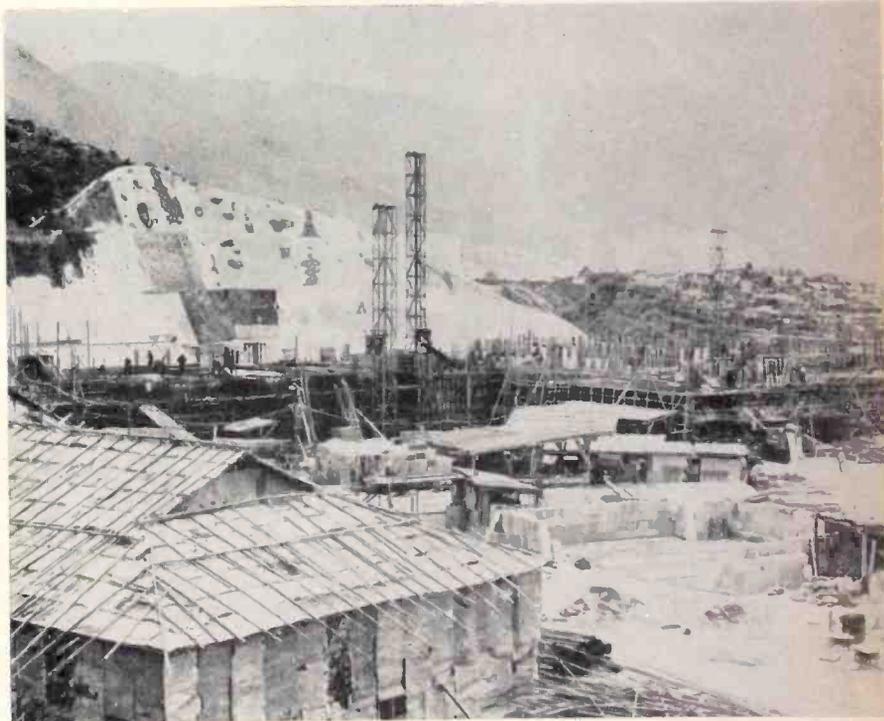
The translations it makes have some value, although they wouldn't be acceptable to the general public. It gives a typed translation.

"As far as speech recognition, that's the hardest part. We have made a machine that can recognize spoken words, very carefully spoken, with a limited vocabulary, a couple hundred

(Continued on page 70)



Early Bird relays tv across the Atlantic.



New Hong Kong tv going up despite rains, riots.

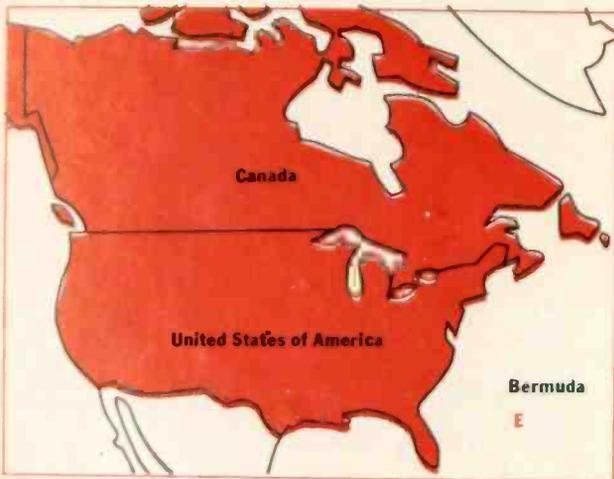


NBC engineer teaches tv crew in Lagos.

World television set count

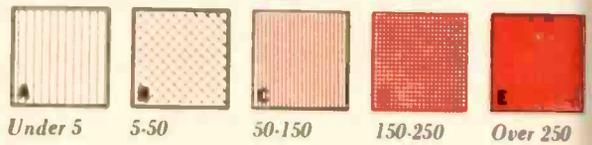
See pages 37 and 38 for country-by-country detailed information

Total:
226,319,050 sets

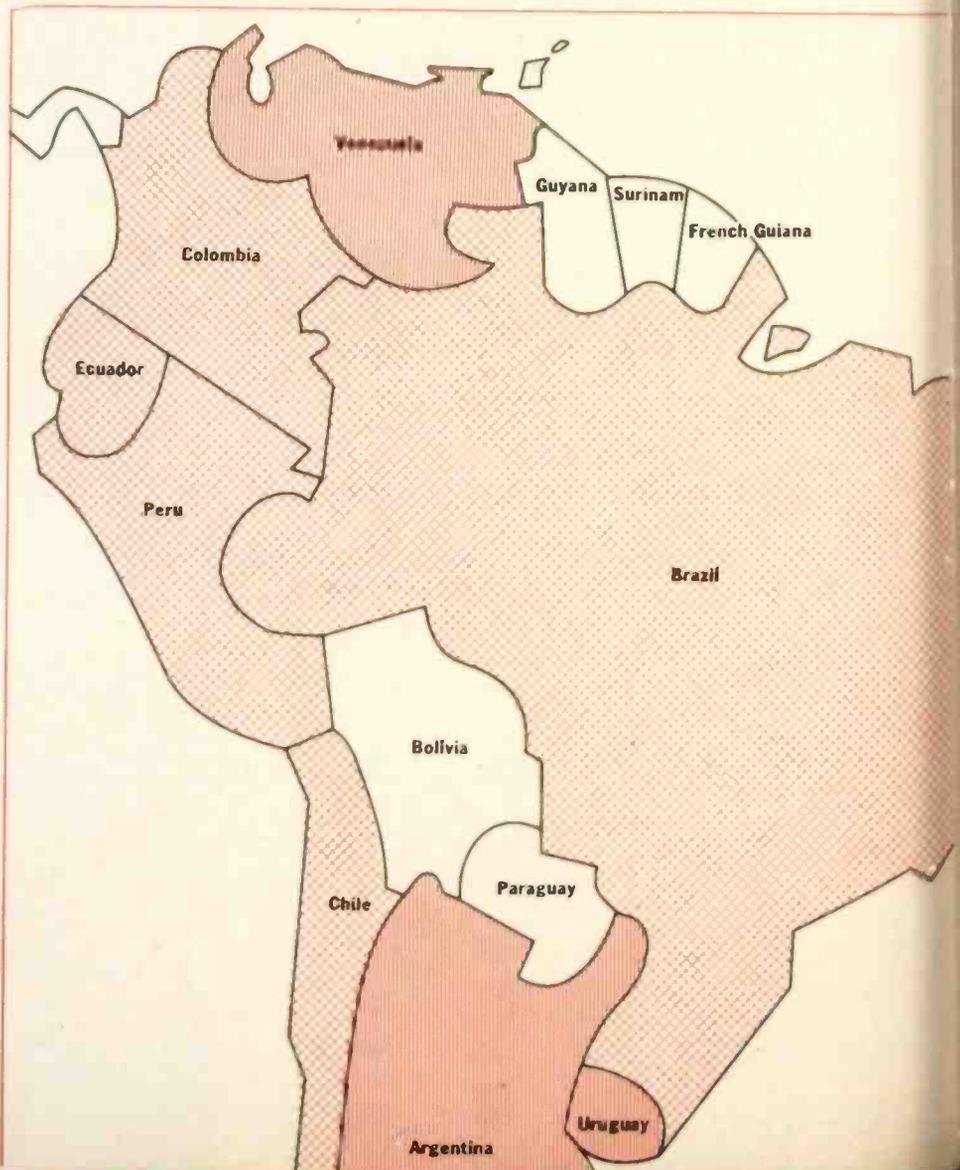


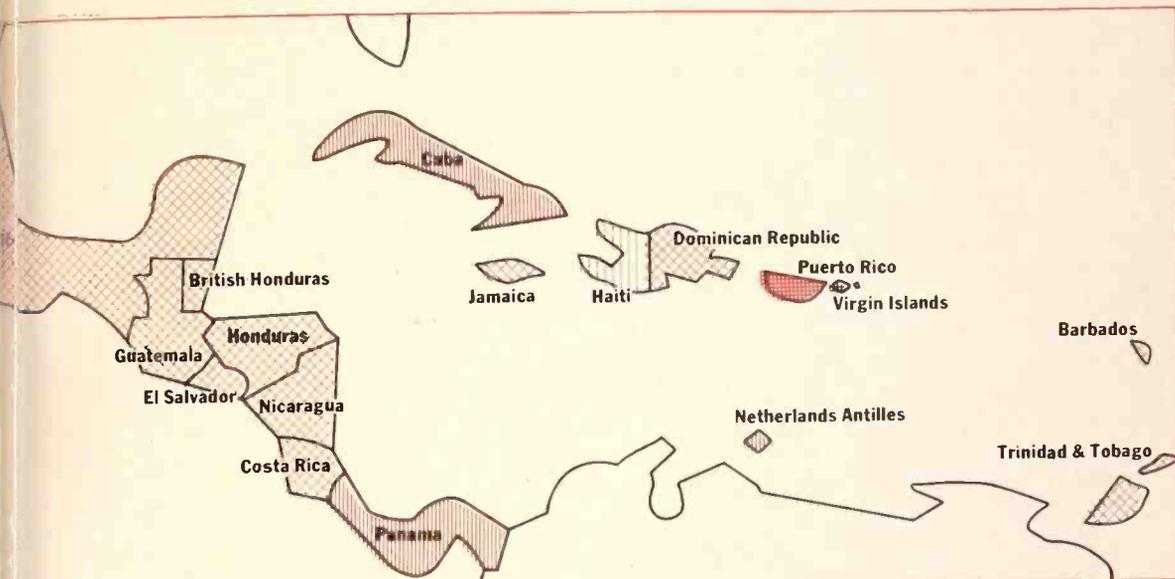
NORTH AMERICA 80,789,310 sets

Key: number of sets per thousand population



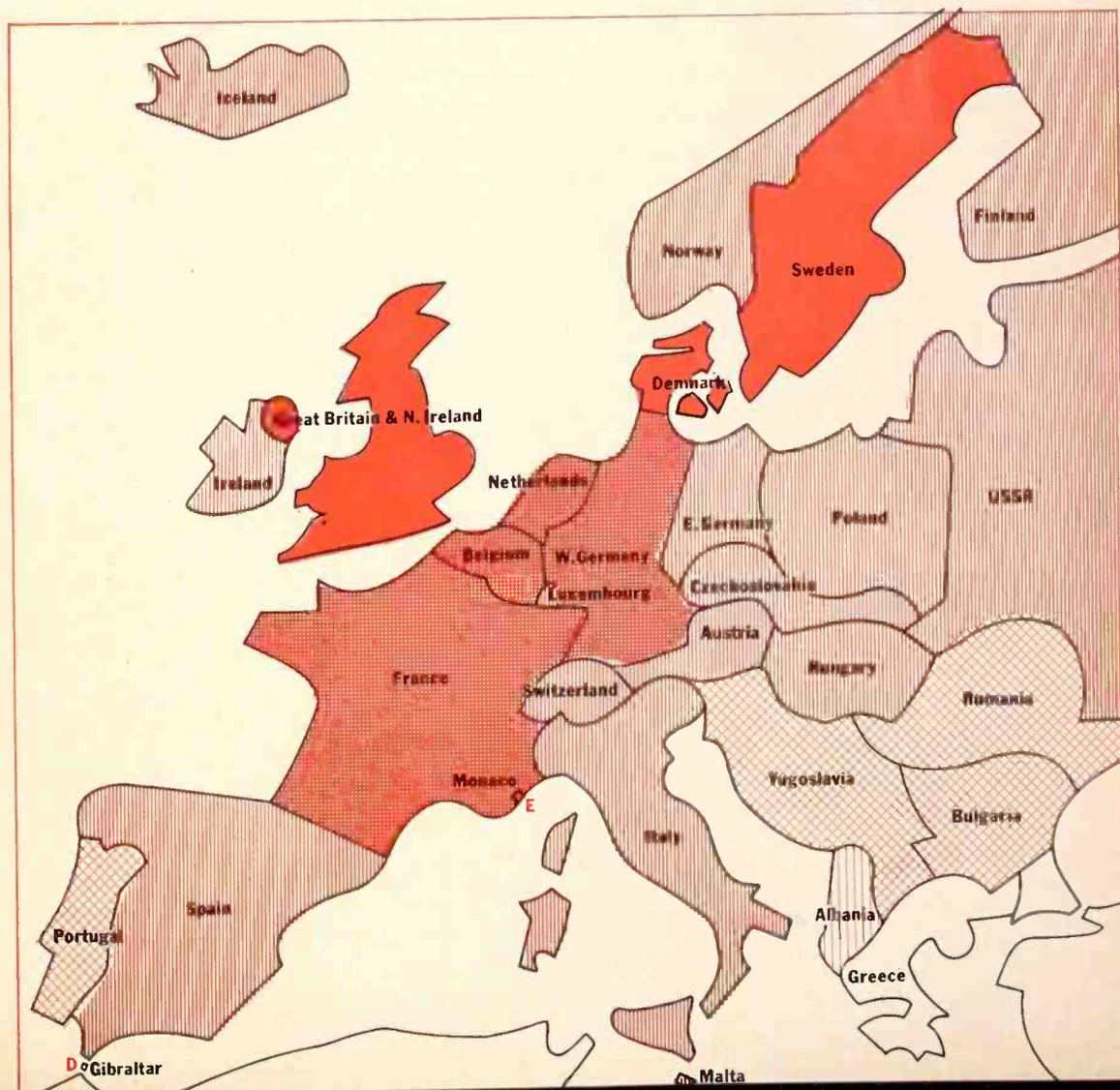
SOUTH AMERICA 7,630,000 sets

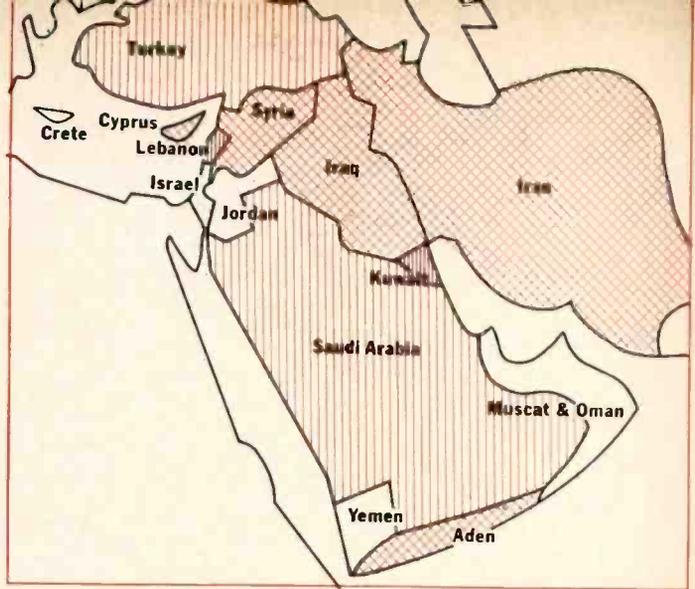




3,615,500 sets **CENTRAL AMERICA & CARIBBEAN**

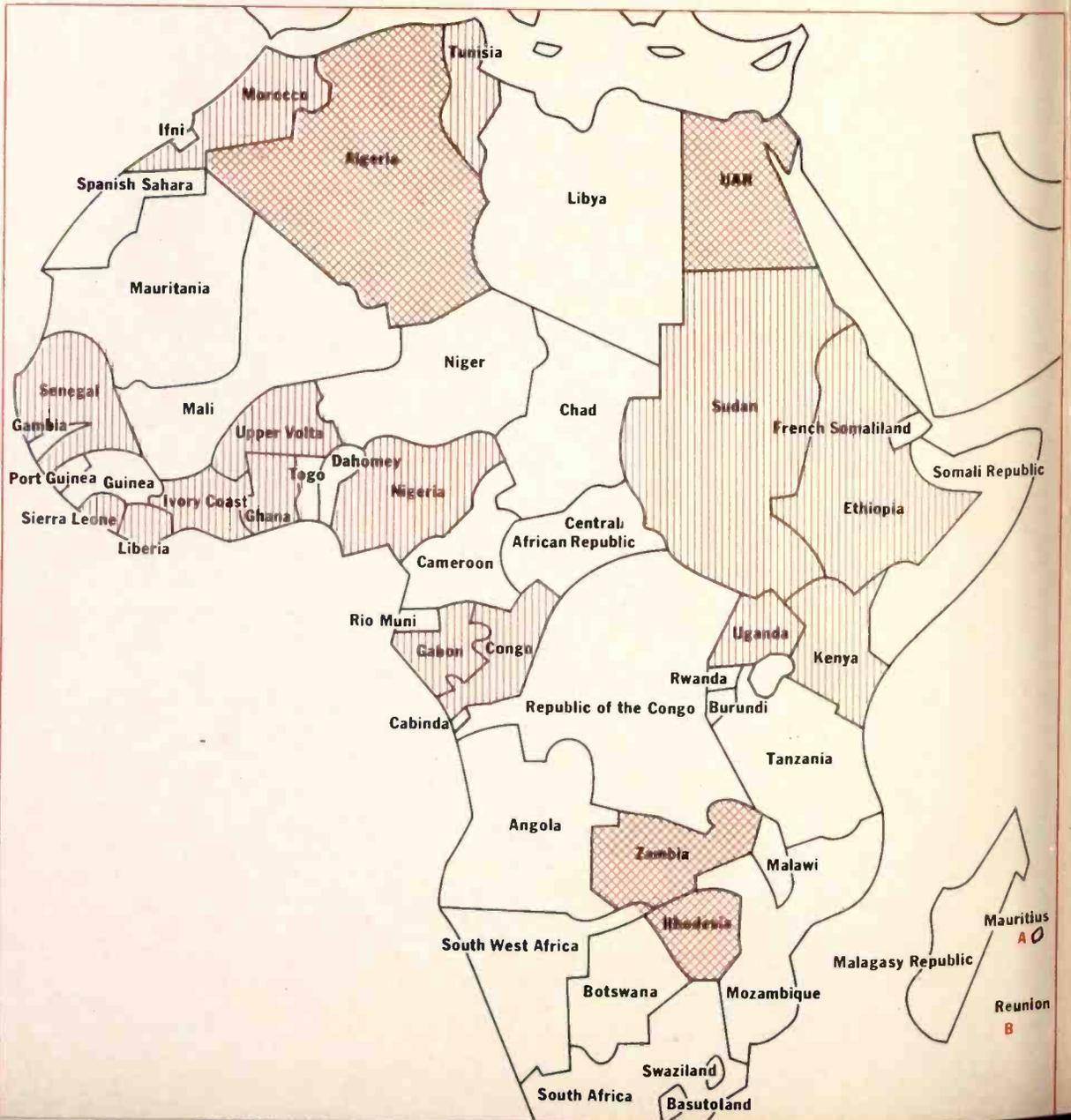
98,870,227 sets **EUROPE**

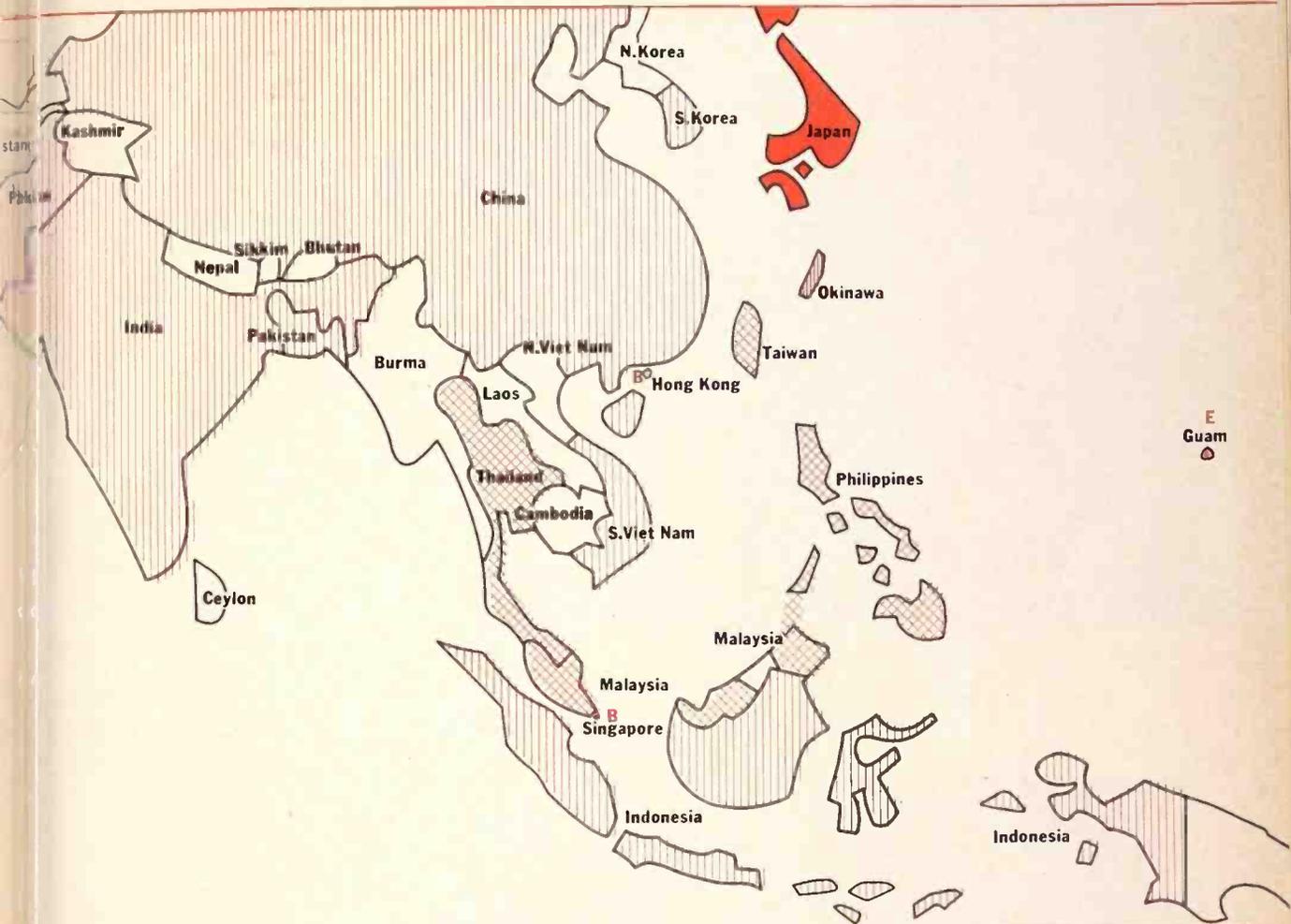




NEAR EAST 677,000 sets

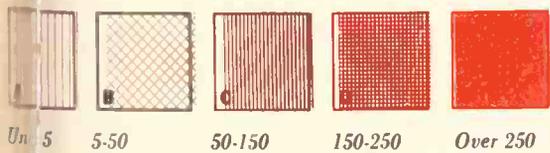
AFRICA 856,829 sets



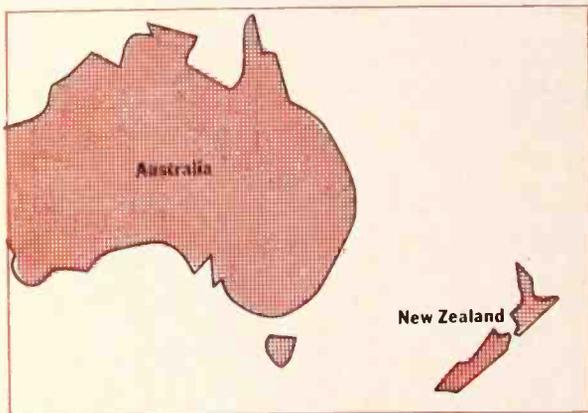


31,210,000 sets **FAR EAST**

Key number of sets per thousand population



2,670,184 sets **AUSTRALASIA**





Scottish Tv income gave Lord Thomson leverage to become a power in British newspapers. Below, Scottish tv programs and film unit.



Where Thomson broadcasting interests are located

Lord Thomson has concentrated his North American broadcasting and newspaper operations in medium-to-small markets. About the only Thomson-served market that could be called a metropolis is Quebec City. Even here, though Quebec City has a population of about 300,000, only about 10 per cent are potential readers of the English-language Chronicle-Telegraph.

Following are the locations of broadcasting facilities owned or managed by the Thomson organization, along with call letters of the Canadian outlets:

Ownership

TELEVISION:

Kingston, Ont. (CKWS-TV)
 Peterborough, Ont. (CHEX-TV)
 North Bay, Ont. (CFCH-TV)
 Scottish Tv (Edinburgh)
 Bermuda
 Lebanon

RADIO:

Kingston, Ont. (CKWS)
 Peterborough, Ont. (CHEX)
 North Bay, Ont. (CFCH)
 London, Ont. (CKSL)
 Timmins, Ont. (CKGB)
 Kirkland Lake, Ont. (CJKL)

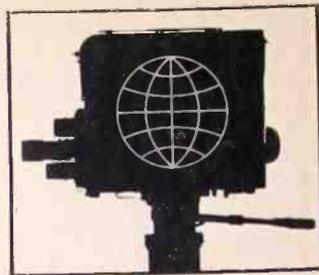
Management

TELEVISION:

Australia
 Barbados
 Ethiopia
 Gibraltar
 Jamaica
 Mauritius
 Pakistan
 Sierra Leone
 South Arabia

RADIO:

Trinidad
 Barbados
 Gibraltar
 Jamaica
 Mauritius
 South Arabia
 Trinidad



Lord Thomson of Fleet

*Head of a \$300 million
world-wide communications
empire, the Canadian-born
British peer thinks U.S. tv
stations are over-priced*

other famous remarks by famous men, the best known pronouncement from Lord Thomson. Fret, international communications mogul, is quoted so far from its place and circumstances that it has become dangerously misleading. This was one of the points made by Canadian-born British peer in an interview during a recent visit to New York.

The remark in question was his observation—after the early, spectacular success of his Scottish Television venture—that television “was just like having a license to print your own money.”

Even when he said it in 1957, the statement appalled Lord Thomson's advisers in Scotland, who urged him not to repeat it, on the ground that it sounded brash and arrogant. Lord Thomson, a man who may take advice and may not, nevertheless did repeat what he had said to a reporter from *Time*, and it passed into immortality.

Not True Today

“It,” he cautioned, “it was only true of television in Scotland in 1956 or 1957. You could not do today what we did then.”

What he did then, however, turned out so well that, for a while, the Thomson communications empire was setting nearly all its profits from the broadcasting venture. While his interests were not nearly so widespread as they are now, they still included a chain of more than 30 newspapers, mostly in smaller markets from Ontario to Florida, Canadian radio stations, plus *The Scotsman* of Edinburgh.

The latter newspaper gave Lord Thomson a foothold in a country from which his grandfather had fled and which he entered, at the

already-ripe age of 59, partly for reasons of nostalgia but mainly seeking new business challenges. It was shortly after acquiring the paper, which he bought with the backing of the Royal Bank of Canada, that he plunged into Scottish tv.

While he emphasized that the “trick” could not be repeated, he conceded that his tv coup provided the capital for his later moves into British publishing. These included acquisition of the *Sunday Times*, his most prestigious acquisition up to that time, and, finally, in a deal that rocked Fleet Street, the Bible of the Establishment, *The Times* of London (no connection with the other *Times*, wrapped up this year. Even before buying *The Times*, he was the second biggest publisher in Great Britain.

Lord Thomson's expanding financial power and his fantastic drive and energy at an age when most men are contemplating or enjoying retirement has resulted in an international complex of businesses that includes a half dozen video operations; 10 tv management deals in Africa, Asia, the Caribbean and Europe (Gibraltar); a half dozen Canadian radio stations and an equal number of management operations with audio outlets on three continents, about 140 newspapers (about a quarter of them in the U.S.), about the same number of periodicals, seven book publishing firms, a “handful” of insurance companies, an electronics manufacturing company, some 20 printing outfits, six trade show operations, the same number of travel companies, a charter airline, probably a few other odds and ends—and he's still diversifying.

These worldwide interests generate about \$300 million in revenues

(Continued on page 71)

Lord Thomson made his most dramatic moves as a communications tycoon after he was 60.



(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—The increasing popularity of local live productions has sparked new activity in the tv industry here. On at least two of the leading Buenos Aires stations, Channels 9 and 13, local live shows now account for 75 per cent of all programming. In response to the trend, Channel 13 increased its studio facilities and Channel 11 is in the process of building new ones.

Shows broadcast live in Buenos Aires are then taped and circulated to upcountry stations. In addition to the 22 stations currently operating in the interior, 20 or more new station licenses in secondary markets throughout the country have been granted within the last few months. There are currently five privately owned stations in Buenos Aires and one, Channel 7, government-owned, but operated commercially and connected by coaxial cable to outlets in Rosario and Santa Fe.

Newest commercial station this year is Channel 8 in Cordoba, which is expected to push the university station there out of commercial operation. With the university station switching to an educational tv format, the addition of Channel 8 does not actually increase the number of commercial stations in the country.

Latest figures show 1.3 million sets in operation with a total billing of 6.3 billion pesos, or \$18 million. With approximately two to three viewers per set, transmission covers an average of 10 million people a day.

News and variety shows are most popular among fans of live programming. As stations approach the start of the mid-winter season, the two Porteno comics, Pepe Biondi (slapstick) and Tato Bores (political lampoonery), are expected to remain favorites. Soccer games also continue to be large audience builders, with the big news this year a winning bid in excess of \$2 million by Channel 7 (government-owned) for broadcast rights to NFL professional soccer games.

Daily live soap operas also perform well, as well as the uniquely Argentinian marathon shows, which, patterned on a news and variety format, sometimes run continuously for as long as five hours. *Circular Saturdays*, on Channel 13, scores top prize among these shows.

A recent program entry, *Europe I*, videotape variety

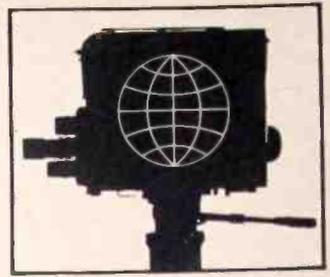


On the set in a Swiss tv studio



Julian Pettifer (right) covers American scene for BBC's 24 Hours public affairs show. Fyfe Robertson (below) is show's man in Moscow.

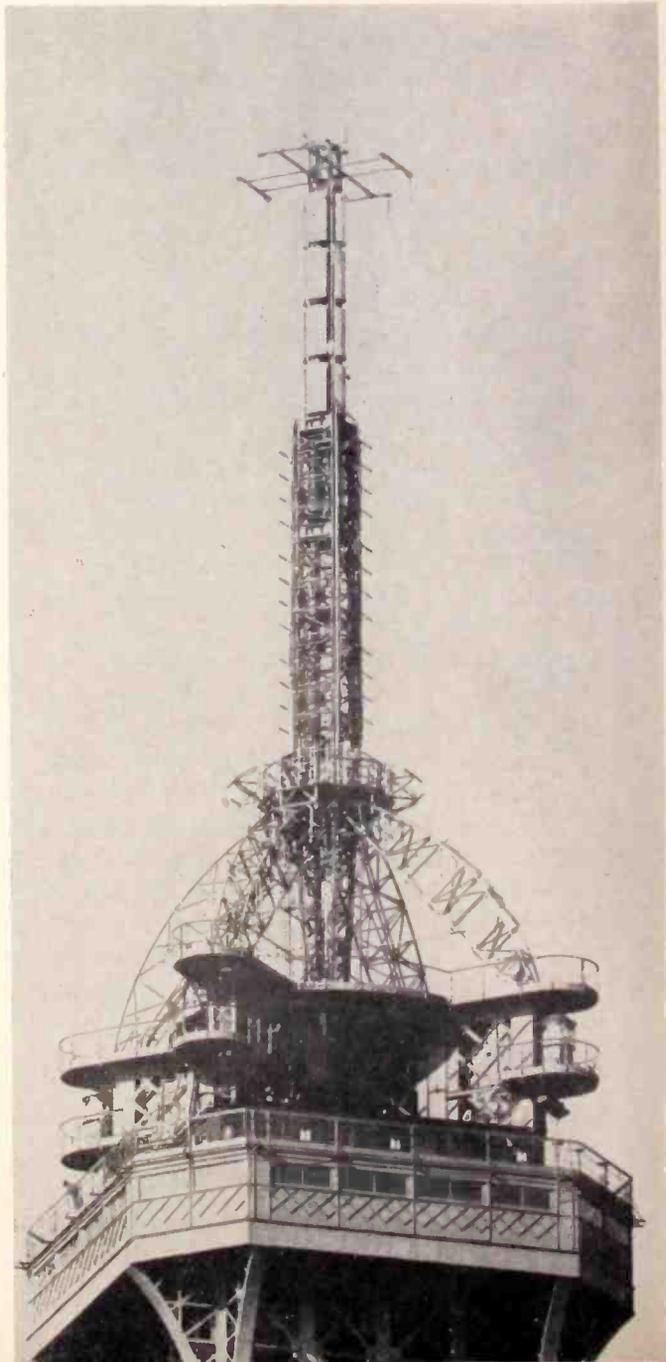




Global report

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

Tv mast tops the Eiffel Tower.



om RAI, the Italian broadcasting system, has re-
favorable reception here, and talk of satellite re-
in the near future is becoming widespread. Indus-
ers are now debating formulas for constructing
receiving centers. Construction of these centers,
is not expected to come for several years.

te increased live programming, U.S. imports con-
maintain high popularity. Among the favorites
number one in the top income audience group, is *Man
N.C.L.E.*, followed by *The F.B.I.*, *Batman*, and
Place. *Beverly Hillbillies* continues to get high
but *The Fugitive*, popular for the past three years,
pped to a 13 rating.

Conary to recent reports, there is no general move
to most imports locally. The outcry among Argen-
viewers against "foreign" Spanish accents out of
Mexico and Puerto Rico, was relatively silenced when
the cowboy series was dubbed here not too long
reacting much as New Yorkers might to a cowboy
dubbed "New Yorkese," viewers unconsciously used to
foreign accents, were disturbed by cowboys speaking
the local Spanish. The bulk of dubbing continues in
Mexico, while Argentinian laboratories, currently not
able to handle a very large workload, show little sign
of expanding.

Commercials are generally produced locally, however,
with the amount of foreign production so small no quota
restrictions are necessary. Gasoline and automobile man-
ufacturers, such as Shell, Esso, General Motors, Ford,
and locally, SIAM de Tella, are major advertisers. The
Standard Oil *Esso Reporter* news series maintains
a high score as fifth ranking show in the market among
top income viewers.

Pols, Philips, Gillette, Nestle, and Colgate are also
major advertisers, along with Odol, a local headache
remedy, and Kaiser (Argentine) automobiles. With Ar-
gentian wine-drinking rivalling France and Italy in
per capita consumption, local wine producers also boost
their revenues.

Approximately 40 per cent of most ad budgets go to
television, which has replaced print as the single largest
medium. Sponsors buy on a month by month basis and
stations schedule many more commercials per hour than
U.S. viewers are generally used to. Scheduling follows no
settable, however. Commercials may appear in groups of
four and five or as often as every 10 minutes.

Recent government appointment of a Secretariat of
Broadcasting and Tourism has aroused cries of undue
government control in the tv industry. With the suspen-

Argentines wait start of Ritmo Y Juventud

community antennas popping up all over now that the government has given the green light to catv, on condition no pickups be made from extraterritorial commercial stations like Tele-Luxembourg or the British commercial stations. If catvs pick up foreign government stations that occasionally carry commercials, they must black out the commercials.

That tv is important to Belgians and to their government is witnessed by a recent edict forbidding any structures higher than 60 feet on a mile-wide swathe of territory running 30 miles from Brussels to Antwerp, through which runs the line of the Eurovision tv relay.

For some Belgians this will be a long romantic summer as Radio Television Belge runs a complete performance of Wagner's *Tristan and Isolde*—split up into 13 installments.

Meanwhile, current and recent U. S. network film fare dominates Belgium's Top Ten, with *The Jetsons*, *The Fugitive*, *Dr. Kildare*, *Love on a Rooftop* and *Voyage to the Bottom of the Sea* all up there. Britain is there only with *Velvet*, momentarily dropped from the schedule not long ago but quickly replaced after an avalanche of letters scrawled in juvenile hands.

Canada

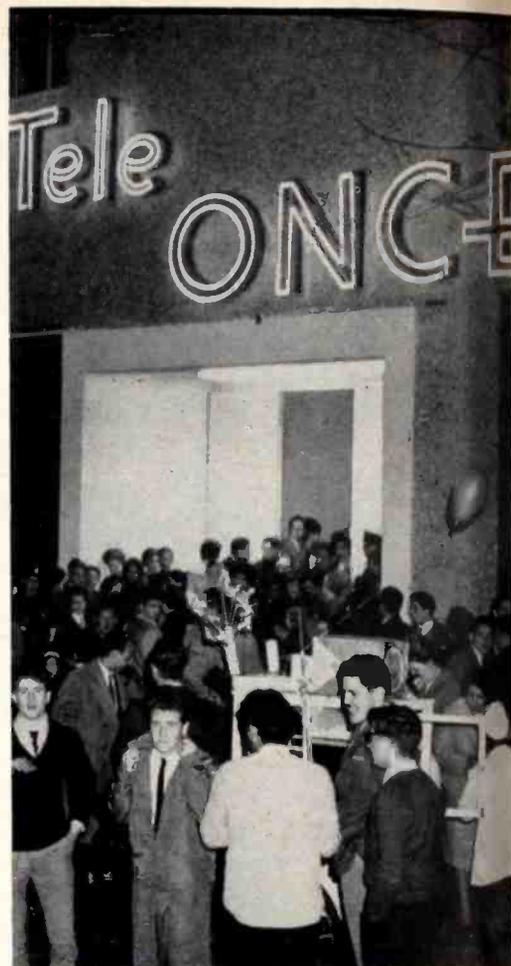
Toronto—The June 1 Federal budget was a blow to Canadian television. Finance Minister Mitchell Sharp had hinted that he might abolish or cut the 15 per cent tax on color tv sets, but this didn't happen.

Consequently, forecast sales for 1967 are 40,000 sets, 25,000 lower than earlier estimates. "Because of the high price (a minimum of \$600) we are only selling to about 2 per cent of the homes in Canada," an industry spokesman said. "At that rate, we can't reduce prices because of the small volume of sales. Abolition of the excise tax could make all the difference."

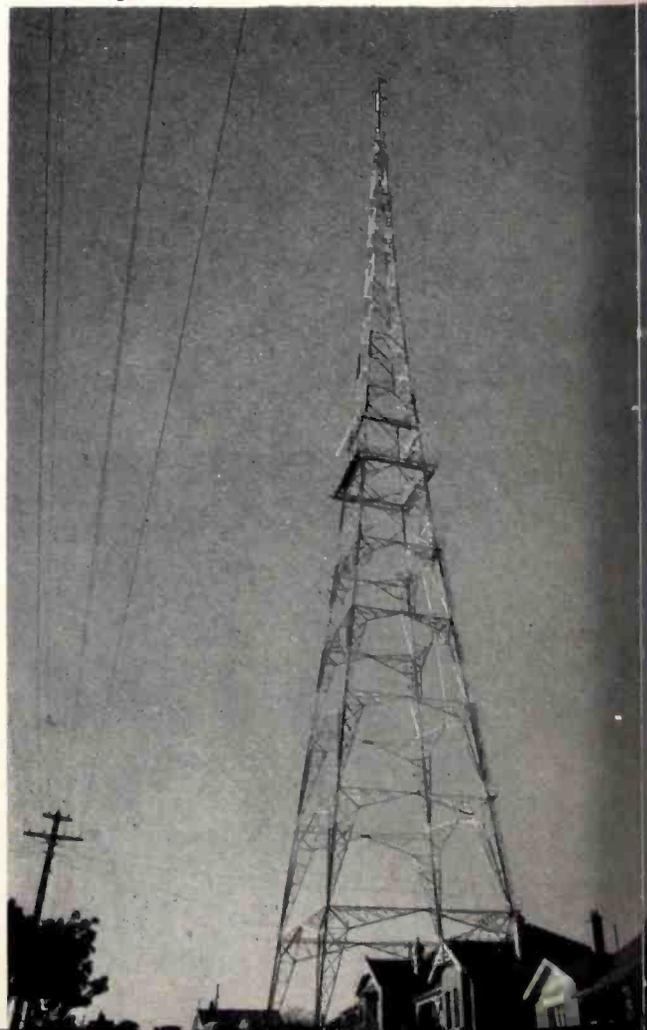
On the brighter side, Sharp did indicate his decision wasn't permanent; that he might review the situation later. Right now, color penetration is about 200,000. Even with the tax, it is expected to hit 1,350,000 by 1970.

Total television penetration is 95 per cent, a very impressive figure, considering the far-flung population. And it will go higher. The Canadian Broadcasting Corp., a state-owned, subsidized network, plans to put the

(Continued on page 60)



Transmitting in Australia



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)
NORTH AMERICA				
Bahama	17,000	52,000	326.9	Cml., 525 l., 30f.
Canada	5,672,310	20,334,000	279.0	Cml., 525 l., 30f.
United States of America	75,100,000	193,818,000	387.0	Cml., 525 l., 30f.
CENTRAL AMERICA & CARIBBEAN				
Bahamas	9,000	250,000	36.0	Cml., 525 l., 30f.
Cuba	65,000	1,433,000	45.4	Cml., 525 l., 30f.
Costa Rica	555,000	7,630,000	72.9	Non-cml., 525 l., 30f.
Cuba	52,500	4,000,000	14.5	Cml., 525 l., 30f.
Dominican Republic	35,000	2,929,000	11.9	Cml., 525 l., 30f.
El Salvador	60,000	4,438,000	13.5	Cml., 525 l., 30f.
Guatemala	10,000	4,660,000	2.1	Cml., 525 l., 30f.
Haiti	15,000	2,284,000	6.5	Cml., 525 l., 30f.
Jamaica	40,000	1,900,000	21.1	Cml., 625 l., 25f.
Mexico	2,100,000	43,000,000	48.8	Cml., 525 l., 30f.
Netherlands Antilles	25,000	325,000	76.9	Cml. (owned by gov't., leased to private operators). 625 l., 25f.
Paraguay	19,000	1,700,000	11.1	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	990,500	35.3	Cml., 525 l., 30f.
Virgin Islands	8,500	45,000	188.9	Cml., 525 l., 30f.
SOUTH AMERICA				
Argentina	2,000,000	22,691,000	88.1	Cml.; one gov't., semi-cml. station in Buenos Aires, 625 l., 25f.
Brazil	1,000,000	82,000,000	48.8	Cml.; one gov't. non-cml. station in Brasilia, 525 l., 30f.
Chile	75,000	8,657,000	8.7	Non-cml., 625 l., 25f.
Colombia	410,000	18,000,000	22.8	Cml., 525 l., 30f.
Ecuador	45,000	5,084,000	8.8	Cml. in Guayaquil; non-cml. in Quito, 525 l., 30f.
Peru	250,000	11,650,000	21.5	Cml.; one gov't. non-cml. station in Lima, 525 l., 30f.
Uruguay	200,000	2,914,000	68.6	Cml.; one gov't. non-cml. station in Montevideo, 525 l., 30f.
Venezuela	650,000	8,260,000	78.7	Cml.; one gov't. non-cml. station in Caracas, 625 l., 25f.
WESTERN EUROPE				
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	9,850,000	182.4	Non-cml. (French Flemish language services), 625 l., 25f.
Germany	1,236,000	4,758,000	259.7	Non-cml., 625 l., 25f.
Ireland	800,000	5,500,000	145.5	Limited cml. (cmls. run before and after prime time), 625 l., 25f.
France	7,500,000	49,157,000	152.6	Non-cml., 819 l., 25f.
Germany (West)	13,000,000	59,614,300	217.9	Limited cml. (cmls. run between 6:25-8 p.m.), 625 l., 25f.
Gibraltar	5,600	25,000	224.0	Cml., 625 l., 25f.
Great Britain & No. Ireland	15,500,000	51,500,000	284.4	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	7,148,897	53,200,000	134.4	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	32,000	330,000	97.0	Cml., 625 l., 25f.
Monaco	15,000	22,500	666.6	Cml. (reaches audiences in France), 819 l., 25f.
Netherlands	2,245,000	12,292,000	182.6	Limited cml., 625 l., 25f.
Norway	490,000	3,738,000	131.1	Non-cml., 625 l., 25f.
Portugal	202,276	9,234,000	21.9	Cml., 625 l., 25f.
Spain	2,200,000	34,000,000	64.7	Cml. 625 l., 25f.
Sweden	2,200,000	7,801,800	282.0	Non-cml., 625 l., 25f.
Switzerland	815,000	5,950,000	137.0	Limited cml., 625 l., 25f.

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

Television around the world

Country	Tv Receivers	Population	Sets per 1,000 population	Notes (Systems, Line Standards, Frame Speeds)
EASTERN EUROPE				
Albania	1,000	1,865,000	0.5	Non-cml., experimental, 625 l., 25f.
Bulgaria	187,900	8,226,500	22.8	Non-cml., 625 l., 25f.
Czechoslovakia	3,000,000	14,250,100	210.5	Limited cml., 625 l., 25f.
Germany (East)	3,400,000	17,048,000	199.4	Non-cml., 625 l., 25f.
Hungary	934,057	10,160,500	92.3	Non-cml., 625 l., 25f.
Greece	5,000	8,500,000	.0	Non-cml., experimental.
Poland	2,500,000	31,619,000	79.0	Non-cml., 625 l., 25f.
Rumania	552,000	19,150,000	28.8	Non-cml., 625 l., 25f.
USSR	20,000,000	230,000,000	86.9	Gov't. cml., 625 l., 25f.
Yugoslavia	680,697	19,758,000	34.5	Non-cml., 625 l., 25f.
NEAR EAST				
Aden	20,000	1,160,000	17.2	Cml. (Arabic, English services), 625 l.
Cyprus	25,000	600,100	41.7	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	21.1	Limited cml. (cmls., in breaks 6:30-11 p.m.), 625 l., 25f.
Kuwait	60,000	468,000	128.2	Non-cml., 625 l., 30f.
Lebanon	165,000	2,600,000	63.5	Cml. (reaches audience in Israel), 625 l., 25f.
Saudi Arabia	31,000	8,000,000	3.9	Non-cml., 525 l., 30f.
Syria	66,000	5,399,000	12.2	Non-cml., 625 l., 25f.
Turkey	3,000	31,391,000	.0	Non-cml., experimental, 625 l., 25f.
AFRICA				
Algeria	150,000	10,788,000	13.9	Non-cml., 819 l., 25f.
Congo	1,600	900,000	1.8	Cml., 625 l., 25f.
Ethiopia	5,000	22,590,000	0.2	Non-cml., 625 l., 25f.
Gabon	1,200	630,000	1.9	Non-cml., 625 l., 25f.
Ghana	4,000	7,740,000	0.5	Cml., 625 l., 25f.
Ivory Coast	5,000	3,750,000	1.3	Cml., 625 l., 25f.
Kenya	13,000	9,365,000	1.4	Cml., 625 l., 25f.
Liberia	3,500	1,066,000	3.3	Cml., 625 l.
Mauritius	7,500	1,000,000	7.5	Cml., 625 l.
Morocco	36,479	13,323,000	2.7	Non-cml., 625 l., 25f.
Nigeria	33,000	56,400,000	0.6	Cml., 625 l., 25f.
Reunion	5,000	420,000	11.9	Limited cml., 625 l., 25f.
Rhodesia	45,000	4,260,000	10.6	Cml., 625 l., 25f.
Senegal	500	3,490,000	0.1	Non-cml., 625 l., 25f.
Sierra Leone	1,150	2,500,000	0.5	Cml., 625 l., 25f.
Sudan	11,000	13,540,000	0.8	Cml., 625 l., 25f.
Tunisia	7,500	4,675,000	1.6	Limited cml., 625 l., 25f.
Uganda	5,400	7,551,000	0.7	Cml., 625 l., 25f.
U.A.R.	500,000	30,000,000	16.7	Cml., 625 l., 25f.
Upper Volta	1,000	4,955,000	0.2	Cml., 625 l.
Zambia	20,000	3,780,000	5.3	Cml., 625 l.
FAR EAST				
China	100,000	773,119,728	0.1	Non-cml., 625 l., 25f.
Guam	30,000	80,000	375.0	Cml.
Hong Kong	56,000	4,000,000	14.0	Cml., closed-circuit (Chinese, English services), 405 l.
India	6,000	471,624,000	.0	Non-cml., 625 l., 25f.
Indonesia	45,300	160,000,000	.3	Non-cml., 625 l., 25f.
Japan	30,000,000	99,080,000	303.0	Non-cml. network (NHK), 449 cml. stations, 525 l., 30f.
Malaysia	75,000	9,834,000	7.9	Cml., 625 l.
Okinawa	130,000	932,000	139.5	Cml., 525 l., 30f.
Pakistan	2,700	102,876,000	.0	Non-cml., 625 l., 25f.
Philippines	240,000	33,500,000	7.2	Cml., non-cml. university station in Manila.
Singapore	80,000	1,890,000	42.3	525 l., 30f.
S. Korea	65,000	28,647,200	2.3	Cml., 625 l.
S. Vietnam	10,000	17,000,000	.0	Cml., 525 l., 30f.
Thailand	250,000	30,561,000	8.2	Non-cml., 625 l., 25f.
Taiwan	120,000	12,819,718	8.9	Cml., 525 l., 30f.
AUSTRALIA				
Australia	2,200,184	11,750,000	187.2	Gov't. non-cml. network, 38 cml. stations, 625 l., 25f.
New Zealand	470,000	2,700,000	174.0	Cml., 625 l., 25f.

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

The Emmy Awards—A Lousy Show

gain the annual Emmy Awards, Sunday, June 4, 1967, ABC from 9-11 p.m., rated high enough to take first place in the current Nielsen ratings. More than 20 million homes watched for more than five minutes and more than 13 million homes were tuned in on every minute. What they saw was mishmash and confusion. It was a lousy show.

There is little doubt that shows that feature somebody doing something are big time. Girls of every category competing for a prize are surefire. Miss Teen Age, Mrs. America, Miss America, Miss Universe, Model of the Year, anything to do with girl-watching on a grand, nationally promoted scale is bound to do well.

The same thing is true of the Oscars and the Emmys. The question is why the Oscars are so much better a show than the Emmys, when the people responsible for the Emmys presumably are the top professionals in the television business.

The problem begins in the beginning. The categories are being overhauled by an objective professional management group or psychiatrists. There has been a frightful notebook over this from the beginning of the awards. The committee after committee has argued over the words, the categories, the nominating techniques, and the voting procedure, but it still is bad. CBS News doesn't even begin by putting in a childish way and refusing to televise nominees to be judged.

Despite the many faceted areas of disagreement the industry is not helped by one of the three leaders abandoning this rule sounds more like a holdover from a pet-friendly regime than the current one.

This year's selection of m.c.'s didn't help any. Joey Bishop was being promoted by ABC and was the anchor of the Johnny Carson show in the insomnia circuit. The betting was about that when ABC picked him. He is a limited night club performer with a chip-on-shoulder attitude toward his audience and a lack of rapport with the person he is interviewing.

Interviewing is a real skill which only a handful of people have. To start out with, the interviewer must be genuinely interested in the subject and the guest. He should be like he would like to belt his guest for getting his act. A borscht circuit comic, who is used to handling hecklers and must develop arrogance to survive, is not the person to pick as a host.

The choice of Bishop was Hugh Downs, a talented announcer. No matter how much experience he gets and how effortlessly he handles the *Today* show, Hugh Downs does not look or sound important. He is the nice, colorless fellow who is the straight man to a strong personality.

Downs handling of the New York end of the Emmys is best described with a resounding "blah."

Compare these Rover Boys with Bob Hope. How? After all, Hope is a product of radio, first; television, second, and movies, third. As a matter of fact, most of his movies have been disappointing—particularly of late. Why isn't he doing his job for his alma mater?

At least Hope can be counted on to liven up the place with current gags indigenous to the event. Bishop was rehearsing his act and Downs looked as though he could hardly wait to get to bed so that he would be fresh in the morning.

Having started with a little less than nothing, the show rapidly ran downhill to Boredomland. There was an excess of cute pairs of unrehearsed presenters who all looked and sounded alike and a total lack of good material to reveal why the performer was chosen in the first place. Certainly there should have been samples of performances, like trailers, to identify the reason for the award.

The trivia was laying all over the stage. The Oscars give a little tempo and quick brush-off to awards which are inside awards—important to the industry but mysterious and insignificant to the outsider. The important categories should not only be honed but built up with production to match their importance and the lesser awards can be a warmup with the winners and a sample of their work shown to the air audience in between the major acts.

As in all awards voted by the crafts there were the usual number of sentimental winners who were cancelled, or about to be cancelled, or should have been cancelled. If the votes had been cast by the public, and



not by the unemployed actors or technicians who probably constitute the majority of the voters, the appeal might have been broader. Pity and sympathy often motivate this kind of voting when a winner should be picked by those who don't know him personally and don't care about the problems.

It also gets a little sickening when winners thank everybody from the director of the U.S. Mint to their ex-wives. It is reminiscent of the guy who won the fight

(Continued on page 76)

NEW SHINGLE

Fresh from the triumph of an Emmy award for his documentary spectacular *Hall of Kings*, Harry Rasky set up Harry Rasky Productions to make specials and documentaries for tv, as well as feature films.

Rasky began to plan the setting up of his production company well before he received news of his Emmy award.

He is currently working on a multi-star special for the State of Illinois. Another project is *The Wit and the World of George Bernard Shaw*.

The Illinois special will feature stars who are native sons, among them Jack Benny, as well as other stars who first tasted success in Chicago.

For the Shaw special, Rasky, who has been given rights to do the show by the Shaw estate, will film on location in Dublin, London, Ayot St. Lawrence, and for a scene from Shaw's *Saint Joan*, in Rouen.

EAGLES

For network tv, Trans-Lux is readying *The Golden Eagle*, a cartoon series, produced by Cambria Studio in Hollywood, based on the exploits of flyers in France during World War I.

The title character is a pilot who depends upon Corporal Tommy, his mechanic, who also services other planes in the same squadron.

The heavy is The Black Knight, who bears some resemblance to Baron von Richtofen, piloting a Fokker biplane. The pilot film of the series about pilots is now being shown to networks, agencies and advertisers.

IT'S OFFICIAL

Electrographic made the formal announcement that it had acquired Sarra in Chicago, as was reported in *TELEVISION AGE* February 13.

The VPI division of Electrographic and Sarra, Inc. have been interchanging producers and cameramen since last winter. Sarra recently

opened a color laboratory in Chicago.

Also made official was the fact that VPI in New York has set up its own dry lab for color.

AD EXPERIMENTS

Dr. Ugo Torricelli, head of Torricelli Productions in New York, set up a tv commercial experimental laboratory as part of his studio, to develop new techniques for commercials.

Dr. Torricelli, who has won a number of awards for his films *Danze Cromatiche (Chromatic Dances)* and *Le Farfalle (The Butterflies)*, said he specializes in "geometrical production," wherein all audio and visual elements are brought into balance, "so that at the end only a 'precharted matching' is required, and editing is not necessary."

"This," said Dr. Torricelli, "does away with a 'let's get started and see how it comes out' operation and gives each force, tool and technique its functional proportion, while keeping the client's requests and specifications in the forefront." He said his company has never missed a deadline nor gone over a budget.

Dr. Torricelli, whose Ph.D. is in mathematics, observed that viewers may resist literal presentation. "We believe the use of abstract forms, color and music in our films calls the viewer's emotions into play, eliminates the 'debate' on his part and allows the essential meaning of the message to come through with deeper presentation."



TORRICELLI

STUDIO LAB

The VPI color control operation, with Harvey Quintal as general manager and Al Goldstein as chief consultant and timer, has been functioning in the processing of prints for the past couple of years.

From the dry lab, prints go to the big color laboratory of Color Service, Inc., which was inaugurated in fall. VPI invested over \$1 million in its color dry lab, and spent two years of pre-planning to set it up.

Color Service, meanwhile, has spent more than \$2 million in building a new laboratory to handle the increasing flow of color commercials.

Robert Crane, president of Color Service, said the lab was laid out to fit function and film-flow. To keep track of work on every commercial that comes in, Color Service installed a computerized status system. Crane said it speeds up communication with studios and agencies.

Meanwhile, at VPI the new Poste Haste shipping service put into operation last month by Video Prints has been working out well, according to Bert Winkler, president of Video Prints.

He said agencies and advertisers can save thousands of dollars by shipping commercials to stations using Poste Haste.

In New York or Chicago or Los Angeles, Poste Haste's drivers pick up a shipment from Video Prints or from agencies, laboratories, studios, process it through a maica meter," and then drive it straight to the airport.

Poste Haste is offering its service at \$2 per package, which includes the cost of postage and air special delivery. Winkler said that is far below the cost of air freight.

WOODY'S ON

Metromedia Broadcasting Television is shortly to syndicate a 90-minute color strip, in color, with Woody Woodbury, that is being produced by Metromedia by Ralph Edwards Productions.

Advertising Directory of SELLING COMMERCIALS

WIGGY'S HOMETLAND

as he completed the third
Tiggy specials for ABC-TV,
producer Bert Stern took
Tiggy's homeland to shoot a
series of cigarette commercials
for advertisers, to be shown
next.

Productions signed John
author and former News-
correspondent in Africa, to
produce the opener in
his *Great Explorations* series of
advertisements, kick off on NBC-TV in
January, 1968, with sponsorship
from the American Iron and Steel
Institute.

Glenn is the host of
the series. The opener will be a
recreation of Stanley's route in
the film *Dr. Livingstone*.

TELEVISION

Century Fox TV is syn-
chronizing *Bringing Forth My People*, a
television film which traces the footsteps
of Moses when he led his people from
Egypt to the Land of Canaan on an
quest for freedom.

The film, produced by Dick Girvin
and directed by Charles Sharp, was
a production in cooperation between Cairo and
the Israeli border of Israel.

Consulting advisers for the film
include Dr. Keith C. Steele, professor
of Oriental Studies at the Oriental Institute of
the University of Chicago, and Dr.
George Hughes, professor of Egyptian
Studies at the same institute.

TELEVISION

Productions sold a sum-
mer series, *Malibu U.*, to ABC-
TV. It starts on the network July 21,
with 15-minute spots in the 8:30 to 9:00 pm
slot.

Malibu U. is the second venture
in network television of the subsidiary of
Time Warner Publishing Co., which pub-
lishes *Motor Trend*, *Hot Rod*, *Sports
Illustrated*, *Rod & Custom*, *Car
Life* and *Wheels Afield*, and also
a magazine.

American Telephone & Telegraph • N. W. Ayer



WYLDE FILMS, INC., New York

Carnation Instant Breakfast • Erwin Wasey



WCD, INC., New York

Barney's • Mogul, Baker, Byrne & Weiss



PELICAN FILMS, INC., New York

Chevrolet • Campbell-Ewald



THE TVA GROUP, INC., New York

Burlington Industries "Tricot" • DDB



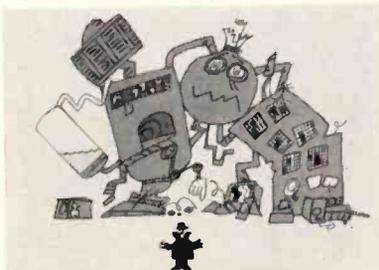
COLODZIN PRODUCTIONS, INC., New York

Chicken Delight • Tilds & Cantz



SANDLER FILM COMMERCIALS, INC., Hollywood

Burry's • J. Walter Thompson



PAUL KIM & LEW GIFFORD, New York

Commonwealth Theatre Owners, Ltd.



PANTOMIME PICTURES, Hollywood

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

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



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

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

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

Television Age

The idea for *Malibu U.*, "a California fun college," came from Robert MacLeod, publisher of *Teen* magazine. Series is being filmed at a Malibu beach.

Producer on *Malibu U.* is Robert MacLeod, with Gene McCabe the executive producer, Robert L. Dellinger the associate producer, Jack S. Rosen the director, and Milt Larsen and Milt Lauher doing the writing. The series' advice is being provided by the editors of *Teen* magazine.

APOLOGETICS

The Board of Directors of Broadcast Pioneers has decided to continue to serve as host of the annual Golden Body Awards luncheon.

This past spring, the Golden Body Awards were the target of considerable criticism in the television industry because of phraseology in the award citations that seemed to many to be unnecessarily critical of the industry.

To this point, John T. Murphy, president of Broadcast Pioneers, and board members had questioned the taste and propriety of using Broadcast Pioneers as a platform for criticism of broadcasting, on an industry established for recognizing and honoring its contributions.

Murphy went on to remark that Dean Drewry of the Henry V. Prosser School of Journalism at the University of Georgia, the entity charged with the administration of the Golden Body Awards, had after consultation with him stated that Murphy's comments were justified.

Moreover, Dean Drewry assured Murphy and the Board that "in the future the award and the occasion will hold the same spirit and purpose of the Golden Body Awards, and whatever criticism that may be merited will be reserved for another time and place."

SHOOTING FOR MARS

Sagittarius Productions signed Darren McGavin and Nick Adams to play the lead roles in *Mission Mars*, first of a series of features Sagittarius is producing for ABC-TV. Production starts next month (June 19) in Studio City, North Miami and on location where in Florida.

Manhattan Color Laboratory accelerated its filmstrip and colorslide operation by offering a six-hour service. Negatives received by 8 a.m. will be in answer print form by 2 p.m.

TeleCape Productions put a million-dollar color tape unit on the road. The new truck houses six Fairchild Plumbicon color cameras, plus TV and audio equipment. Last year Tele-Tape put its first color tape unit on the road, with two cameras and two operators.

FRICECO published a new edition of its motion picture equipment rental catalog, 48 pages listing some 600 items of film-making gear from price to 1500 AMP generator trucks. Copies are available free from the company's branches in Hialeah, Washington, New Orleans, Cleveland, and Atlanta, and also from New York headquarters.

Acme Film and Videotape Laboratory, a subsidiary of Filmways, was again awarded a \$500,000 contract by the Department of Defense to print and process all TV footage for the Armed Forces Radio and TV Service during the coming year. This is the seventh year Acme has been picked by the Department of Defense for the work.



ABC Films promoted GIL COHEN to vice president—foreign sales. He had been director of foreign sales administration and before that was assistant director of international sales and director of Latin American sales. Cohen joined ABC Films in 1960 as director of film operations. Earlier, he was in the film department of ABC-TV and was a film editor at WABC-TV in New York.

Advertising Directory of SELLING COMMERCIALS

Cott Draft Style Root Beer • Riedle & Freede



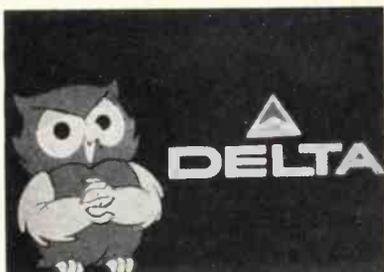
VIDEOTAPE CENTER, New York

1st Union National Bank • Kincaid Adv.



JEFFERSON PRODUCTIONS, Charlotte

Delta Airlines • Burke Dowling Adams/BBDO



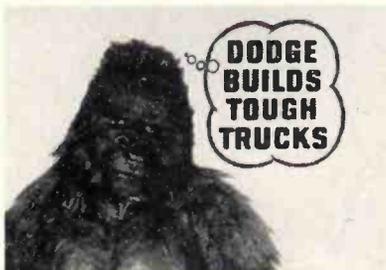
KEITZ & HERNDON, INC., Dallas

General Electric • BBDO



LIBRA PRODUCTIONS, INC., New York

Dodge Trucks "Gorilla" • BBDO



PACIFIC COMMERCIALS, Hollywood

General Foods • Ogilvy & Mather



FRED A NILES—Chicago, Hollywood, New York

Dristan • J. Walter Thompson



TV GRAPHICS, INC., New York

Mexicana Airlines • Wesley Advertising



FORD FILM ASSOCIATES, New York

Last month John J. Kowalak, vice president of Movielab, Inc. flew to Russia to take part in the conference of the International Organization for Standardization, a two-week session in Moscow at which some 50 experts in cinematographic processing sought to set up uniform standards for application everywhere in the world.

MILLIONS FOR GEMS

Screen Gems reported record grosses and earnings for the nine months ended April 1, 1967, with a gross revenue of \$73,371,000, up from \$70,573,000 for the same period last year. Net was \$4,194,000 up from last year's \$3,849,000.

A. Schneider, president of the Columbia Pictures subsidiary, said that the third quarter earnings of \$1,601,000 were the highest earnings in any one quarter of the company's history.

THE MOVIES

Seven Arts Associated chalked up 15 more sales of its Volume 12 of *Films of the '50s and '60s*. There are 52 titles in the Volume 12 package, 28 of them in color.

The recent buyers were WFIE-TV Evansville, WLEX-TV Lexington, WEEK-TV Peoria, WNEM-TV Saginaw-Bay City-Flint, WNDU-TV South Bend, WAT Albany-Schenectady-Troy, WTAE Pittsburgh, KTUL-TV Tulsa, WTIC-TV Hartford, KSL-TV Salt Lake City, KPIX San Francisco, KDTV Dallas, WCIX-TV Miami, KZAZ-TV Tucson-Nogales, and KPHO-TV Phoenix.

Among the titles in Volume 12 are *Les Miserables* (Michael Rennie, Robert Newton, Debra Paget), *Crack in the Mirror* (Orson Welles, Juliette Greco), *The 13th Letter* (Charles Boyer, Linda Darnell), *Esther* and *the King* (Joan Collins, Richard Egan), and *Mr. Belvedere Goes to College* (Clifton Webb, Shirley Temple).

COMMERCIALS MAKERS

JOSEPH L. TINNEY joined Filmex as executive vice president/projects. He had been manager of commercial production at Colgate-Palmolive since 1962. Before that he was with Ziv and with Revue in Hollywood as



TINNEY

a program director, from 1957 to 1962.

Earlier, Tinney was a producer-director in the tv department at William Esty. He started his tv career as a producer-director at WCAU-TV Philadelphia.

Also joining Filmex were SOL NEGRIN and STEPHEN VERONA. Negrin has been a free-lance cameraman since 1949 and has shot commercials



VERONA

for a long list of blue-chip advertisers.

Verona, a director at Filmex, was an art director-producer at Ogilvy & Mather, and has also made a number of award-winning theatrical short subjects.

One he made last year, *Rain on the Roof*, with the *Lovin' Spoonful*, has run on tv in the U.S. and in 17 countries abroad. Verona graduated in 1962 from New York's School of Visual Arts.

In London, ROBERT J. KINGSLEY joined the English branch of Rose-Magwood Productions, as managing director of the London office, succeeding JACK REYNOLDS, who has moved to a creative post at the

Toronto office of Rose-Magwood Productions.

Kingsley was formerly treasurer and vice president of the Screen Actors International Guild, and currently co-chairman of the Directors Guild of America Trust Fund.

Since 1960 he has been vice president in charge of customer relations, sales and studio management at Recording Studios, Inc.

PETER GRIFFITH and PAUL MINOR changed the name of their commercials studio from Griffith-Minor Associates to Motion Associates Etc.

The studio now has headquarters at 535 Madison Avenue and a West Coast branch, headed by PAT CASSELL, at 9119 Sunset Boulevard in Los Angeles.

On staff in New York are directors JIM BROWN, BERNIE HIRSCHEN, JACK HORTON, PETER PASSAS and MICKEY TRENNER.

In Dallas, Keitz & Herndon set up a still photo division and bought a studio of Creative Photo Arts Studio—a 4,000 square-foot facility. Heading up the new division of the film making studio is A. J. BARBARIC.

The addition makes Keitz & Herndon "the Southwest's largest full-line photographic studio," according to LAWRENCE F. HERNDON, president.

QUICK CUTS

Winners of the second annual Addy Awards competition, sponsored by the American Advertising Federation, were announced at the AAF Convention in Houston last month.

Agencies and clients honored for outstanding tv commercials were Cargill, Wilson & Acree and Horn Brewing Co., Fuller, Smith & Rose and True Temper Corp., Tracey Locke and Pearl Brewing Co., and Griswold Eshleman and Sherwin Williams Co.

Taking second place honors were KTVH Hutchinson and the Wichita Beacon, and Hume, Smith & Mickleberry and Burger King Corp.

Third-place Addy awards went to KELO-TV Sioux Falls and Schriver and S. L. Brown and Associates and Sweeny's Jewelers in Houston.

The first prize for a tv commercial

Advertising Directory of SELLING COMMERCIALS

... went to Griswold-Eshleman
... F. Goodrich Industrial Prod-
... runner-up prize went to Vic
... and Associated Columbus
... third place was taken by
... Erickson and Humble Oil.

IN THE DOTTED LINE

Trans-Lux Tv International
... sold *Illex the Cat* to five countries.
... buyers were Telefis Eireann in
... Schweizer Fernsehen in
... and, Granada Tv in London,
... Ante Carlo in Monaco, and
... omignie Luxembourgeoise de
... ediusion in Luxembourg. *Gigan-*
... rit to Television Wales And
... best in the United Kingdom
... United Telecasters in Sydney,
... ustra, as well as to Scottish Tv,
... Scotland. *Hollywood Guest*
... hot was sold to Eastern Nigeria
... television.

RKO Pictures Company sold
... *iringline with William F. Buckley,*
... to a tv station, WQED Pittsburgh,
... and secured a renewal of the series
... from WFLD-TV Chicago. On other
... counts RKO Pictures sold *The Inter-*
... *ation! Aero Classic* to WISH-TV In-
... dianapolis, and the *Abbott and Cos-*
... *ello* for cartoon series to KMEC-TV
... Ball and KVOS-TV Bellingham.

Seven Arts Tv chalked up 19
... more sales on *The Professionals*, for
... tall to date of 54 markets.
... he D: WNEM-TV Flint-Saginaw-
... ay City, WJBF-TV Augusta, WEEK-TV
... eorin WLEX-TV Lexington, WHIO-TV
... ayto WCOV-TV Montgomery, WANE-
... v F. Wayne, WIBW-TV Topeka,
... NTV San Jose, WNYS-TV Syracuse,
... AST: Albany-Schenectady-Troy,
... ZM TV Grand Rapids, KOCO-TV
... klahoma City, KTUL-TV Tulsa,
... TV Evansville, WREX-TV Rock-
... ord, ATC-TV Lafayette, KOAT Albu-
... uerque, and KORK-TV Las Vegas.
... Charlie Seven Arts sold *The Profes-*
... *ional* for a multi-market buy by
... astron Chemical Products, in 35
... markets. The deal was placed by
... eedlm, Harper & Steers.

NB International Enterprises
... sold *Jack and the Beanstalk* in
... eight countries: Japan (Nippon Hoso
... yoku), Germany (Zweites Deut-

Morton's • Crook Advertising



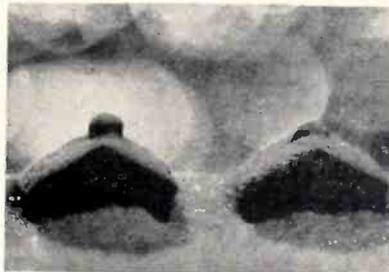
JAMIESON FILM COMPANY, Dallas

7-Up • J. Walter Thompson



FILMEX, INC., New York

Peoples Gas Light & Coke Co. • FC&B



SARRA-CHICAGO, INC.

Standard Oil • BBDO



N. LEE LACY/ASSOCIATES, LTD., Los Angeles

Quaker Oats Co. • Compton Advertising



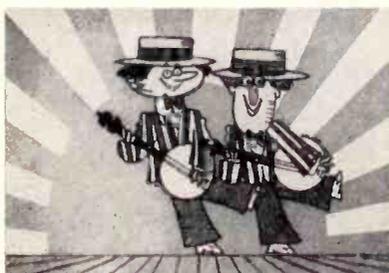
WGN CONTINENTAL PRODUCTIONS, Chicago

U. S. Air Force • MacManus, John & Adams



FILMFAIR, NEW YORK

Reynolds Aluminum • Lennen & Newell



ELEKTRA FILM PRODUCTIONS, New York

Xerox "Country Store" • Papert, Koenig, Lois



PGL PRODUCTIONS, INC., New York

ches Fernsehen), Britain (BBC), Guatemala (Channel 3), Mexico (Channel 2, Mexico, D.F. and also Telesistema Mexicana), Venezuela (Channel 2 Caracas), and Argentina (Channel 11 Buenos Aires).

Four Star International secured a renewal for *P.D.Q.* with the NBC Owned Television Stations Division. The network anchors have been running the show since '65.

Piel's Beer, through Papert Koenig Lois, bought halfhours on 23 stations to run *Celebrity Billiards*. **Harold J. Klein Film Associates** is distributing the show, which is taped at KTLA Los Angeles, East of the Mississippi.

On the West Coast, the halfhour color show is being distributed by **Medallion Television**. In the show, Minnesota Fats, made familiar to the non-habitues of billiard parlors by the film *The Hustler*, plays with the likes of Mickey Rooney, Milton Berle, and James Garner.

The suckers are, of course, handicapped. The big man from Minnesota and the ama-toors play straight, of course, and also Chicago-style, eight-ball, six-ball, and three-cushion.

The brewery is putting the show on stations in New York, Boston, Philadelphia, Hartford, New Haven, Buffalo, Syracuse, Harrisburg, Springfield and Providence, and 14 other Eastern markets.

ABC Films sold *Garrison's Gorillas* in 16 markets abroad, and *N.Y.P.D.* in 16 markets abroad. The twin tallies were made more than three months before either show kicked off on the ABC-TV network. All it took was a look at the pilots, said Thomas J. McManus, executive vice president of ABC Films.

Taking *Garrison's Gorillas* were the CTV Network in Canada, Nippon Educational Tv in Japan, Telerama in Argentina, Tv de Costa Rica in San Jose, Radio Tv de Guatemala in Guatemala City, Tv de Nicaragua in Managua, Channel 2 in El Salvador, Compania Tv Hondurena in Honduras, Protel in Chile, Primera Television Ecuatoriana in Ecuador, Sociedad Televisora Larranaga in

Uruguay, Tv Nacional in Panama, HIN-TV Santo Domingo in the Dominican Republic, Corporacion Venezolana in Venezuela, Tv Interamericana in Mexico, and WAPA-TV San Juan in Puerto Rico.

Meanwhile, *NYPD*, the series being produced by David Susskind's Talent Associates for ABC-TV this fall in a first tv tapping of the files of the New York Police Department, was sold by **ABC Films** abroad to the Canadian Broadcasting Corp., to stations also in Vancouver (British Columbia Tv) and Alberta (CFCN-TV Ltd.), to Telerama in Argentina, to the systems in Costa Rica, Guatemala, Nicaragua, El Salvador, Honduras, and as in the *Gorillas* sales list, to Protel in Chile. PTE in Ecuador, Larranaga in Uruguay, and so on down the roster, to Panama, Santo Domingo, Caracas and Mexico. No sale of *NYPD* to San Juan, however.

Wolper Tv Sales chalked up 11 more sales for *Truth or Consequences*, for a total market tally of 42. The color series, in syndication since last fall, went last month to WJW-TV Cleveland, WCIX-TV Miami, WTTV Indianapolis, WJRT Flint, KOVR Sacramento, WPRO-TV Providence, WSFA-TV Montgomery, WAST Albany-Schenectady-Troy, KUTV Salt Lake City, WLOS-TV Asheville-Greenville-Spartanburg and WOC-TV Davenport.

WBC Program Sales signed up 19 more stations for *The Mike Doug-*



BOB MCHENRY joined the marketing division of Walt Disney Productions. He had been director of publicity and promotion for the State of Florida.

las Show, for a roster now of 52 stations. Jack E. Rhodes, vice president and general sales manager of WBC Program Sales, estimated that the Douglas Show, in either the 30-minute or the 60-minute color version, can now be seen in some 97 per cent of U.S. tv homes, since the show is on in 97 of the top 100 markets.

Richard Dinsmore, sales manager of **North American Television**, reported that *The King Family Holiday Specials* had been sold to 100 markets, with 15 stations signing up for them last month: WGN-TV Chicago, KMOX-TV St. Louis, WNAV-TV Boston, KOTV Tulsa, KIHOU-TV Houston, KREM-TV Spokane, WANE-TV Wayne, WWL-TV New Orleans, WXTV-TV Detroit, WKBW-TV Buffalo and WBAL-TV Baltimore.

Field Communications Corp. acquired two series, *Territory Underwater* and *Ski Breed*, and now has 10 titles for syndication since Field takeover last fall of Cardinal Programs.

Some of the titles are color series—*Hawaii Calls*, *Yesterday's World*, *Today*, *Ghost Towns of the West*, *Adventure Calls*, *Faces and Places*, George Pierrot's *World Adventure*, *Explore the World*, *Quest for Adventure* and *Your Pet's Best Friend*.

Field also has a black-and-white series, 52 half hours of *Conversations with Dr. Alvarez*. Specials in syndication include *The Price of a Record*, biography of the late Donald Campbell; *Championship Drag Races*; *The Mr. Blackwell Show* with Agnes Moorehead and Eartha Kitt, and two Ken Murray specials.

King Features Tv sent a mailer to tv station executives asking them to send in "brief expressions of bold sentiments" to be read by Hele Gurley Brown on *Outrageous Opinions*.

Al Brodax, executive producer of the syndicated show, said the opinions from the industry are being sought to get a word-from-the-viewer feature started. He expects that after the show is on the air a while, mail from the public will keep it going.

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

an upsurge in the number of requests for independent 30-second availabilities from many top agencies has produced a raft of optimistic assessments and "I told you so" from reps who, six months ago, predicted 30s would replace minutes as the basic spot unit.

These reps report "hundreds" of requests for 30s in all markets and by such major advertisers as General Foods, Bristol-Myers, American Home Products, and General M.

Several major New York rep firms are insisting, however, advertisers are buying nowhere near the volume of 30s industry pundits had earlier predicted. They claim reports from buyers indicate advertisers, reluctant to pay the premium on 30s asked by stations, may choose to continue piggybacking despite paperwork problems; the projected battle between the 30 and the piggyback may have been stillborn from the start.

The cloud of contradictory opinion indicates perhaps that no truly valid assessment can yet be made. Many feel a clearer picture is likely to emerge once the fall buys are in. Part of the current problem, one rep feels, is the wide variance in rates stations are asking, anywhere from 100 per cent of the minute rate.

Many buyers and reps, on the other hand, report spots are going at an average of 55 to 65 per cent of the minute rate in more than half the cases, and no more than 75 per cent in most others.

WKRC-TV Cincinnati, which set the price at 55 per cent of the minute rate and was one of the earliest stations to include the 30-second unit in its rate card, reports buying is quite heavy among a number of major advertisers.

The 30s are now available in all locations on most stations, and supporters say demand is threatening to surpass requests for minutes and 20s

in many cases. One rep even goes so far as to predict that in a year's time opposition to the premium will disappear entirely. People will be discussing what per cent of the 30 to price a minute or 20, and at network affiliate meetings, the hot issue will be extension of the network chainbreak from 42 to 62 seconds.

With the industry in what most observers agree is a transition period with regard to units of commercial time, it may be a while before the air clears and the true verdict comes in. As one rep pointed out, however, considering that discussion of the feasibility of 30s began just a year ago, swift and significant progress has been made toward establishing a trend. Where it will go from here, however, is still anybody's guess.



At Ogilvy & Mather, Inc., New York, Jim Surmanek buys on Lever Bros. Dove Beauty Bar and Lucky Whip.

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

American Can Co.
(Young & Rubicam, Inc., N.Y.)

Staggered six-week flights for various products break at issue date, July 10, and July 24 in a total of 100 markets. Day and fringe minutes and piggybacks are planned. Buying are Martha Murray and Tom Rosing.

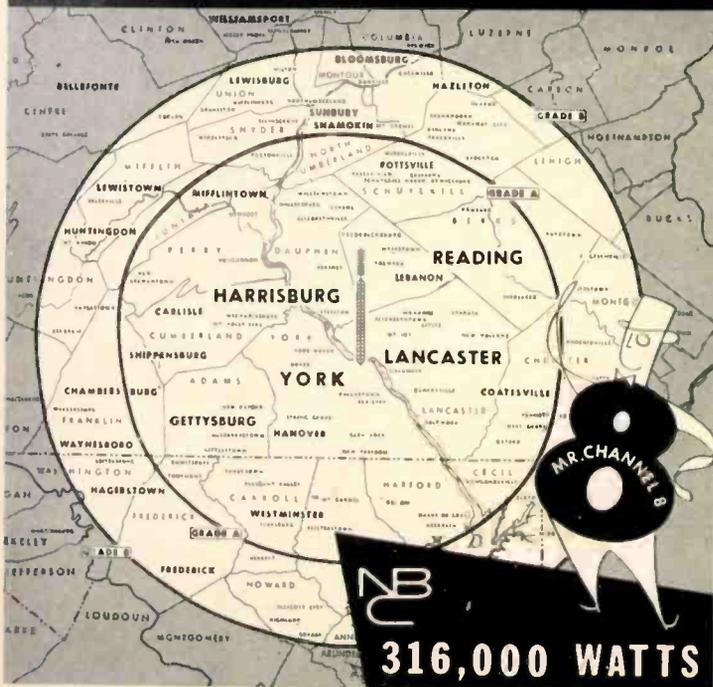
(Continued on page 50)

SPEAKING OF COVERAGE...



LANCASTER-
HARRISBURG-
YORK-LEBANON
IS ONE
TV MARKET WITH
WGAL-TV
CHANNEL 8

MULTI-CITY TV MARKET



CHANNEL 8 reaches a great, thriving area, including these four major markets, as well as many other communities. And, it delivers the giant share of the viewers in its market.

Another priceless plus: 26%* color penetration for its all-color local telecasts and NBC programs.

*Based on Feb.-Mar. 1967 Nielsen estimates; subject to inherent limitations of sampling techniques and other qualifications issued by Nielsen, available upon request.

WGAL-TV

Lancaster, Pa.

Representative: The MEEKER Company, Inc.
New York • Chicago • Los Angeles • San Francisco

Steinman Television Stations • Clair McCollough, Pres
WGAL-TV Lancaster-Harrisburg-York, Pa. • KOAT-TV Albuquerque, N.M.
WTEV Providence, R.I./New Bedford-Fall River, Mass. • KVOA-TV Tucson, Ariz.

One Buyers Opinion . . .

TRAINING ANYONE?

There was a time in media when the major complaint of people trying to get into the field was one of an existing "vicious cycle." This cycle consisted of the following: In order to get into the business, applicants needed *some* experience. Obviously, persons originally seeking to enter the business had little or no experience. Thus, many good people were discouraged because agencies were unwilling to train neophytes.

You could hardly blame the agencies for their reluctance to train these people. Most of the time, training represented a maximal three-year investment, after which the former trainee would often leave the agency for any number of reasons. It was therefore much easier (and cheaper) to leave the training up to other agencies and then "pirate" qualified people.

Today the situation has changed. It seems that our expanding economy, compounded by (1) the numbers of men needed for the Vietnam war, (2) the poor image of advertising in the eyes of college students, and (3) the relatively low starting salaries available in the area of media, has created a buyer's market on media jobs.

To bear this observation out, one need only pick up the Want Ads section of the Sunday papers (and who doesn't?) to find ads screaming for "Media Trainees," or pick up a local campus newspaper during May and June. With a dearth of veterans from which to choose, agencies are now forced to hire and train their own people in order to fill the vacuum.

This situation has created a new challenge for many agencies; particularly those who have had little or no experience training. Informal queries of my counterparts at several other agencies indicate that certain agencies are faring better than others in their training endeavors. Certain agencies are already receiving reputations among the trade as being excellent training grounds for media people, while others, with poor reputations, might be better off not "training" at all (than making a poor show of it, and wasting their time and the time of the trainee).

Many of the agencies within the "top 20" have earned good reputations for training. Many have found it cheaper, as a matter of fact, to train their own people and give them a modicum raise at each stage" in their training, than to pay outsiders an exorbitant amount to come into the shop.

"Training," for the most part, consists of either a semi-formal on-the-job training program as an "assistant buyer," or a "stepping-stone" program, in which the trainee is promoted from estimating to media research to assistant buyer to buyer. Most training programs are augmented by weekly or monthly seminars, which range from the presentation of assignments given to certain committees the week before, to talks on latest media developments by speakers from outside the agency.

On the whole, although existing media training programs leave much to be desired, the general consensus is that we are on the right track. A good training program at *every* agency could only serve to evaluate the professionalism of the media function, and to act as a "drawing board" for good people. I think this is rapidly becoming recognized among media pundits. It's only a pity that this action had to be initiated so late, and out of necessity, rather than choice.

Facts in focus...

NIELSEN TELEVISION '67



The 12th annual presentation of summarized estimates of the size and characteristics of the television audience in this country.

For a FREE copy call, wire or write



Nielsen Station Index

NSI EXECUTIVE AND EASTERN
SALES/SERVICE OFFICE
NEW YORK (10019)
1290 Avenue of the Americas • 956-2500

NSI SALES/SERVICE OFFICES
CHICAGO (60601)
360 N. Michigan Ave. • 372-3810

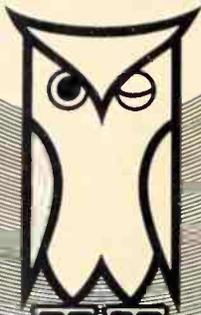
HOLLYWOOD (90028)
1680 N. Vine St. • Hollywood 6-4391

SAN FRANCISCO (94104)
68 Post St. • YUkon 6-6437

a service of

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

Who
gets results
in
Des Moines?



WHO TV

...that's who!

WFO COLORFUL 13 • DES MOINES, IOWA



Put the
middle
of the
mitten...

in the palm of your hand

WILX-TV 10

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



WILX-TV
555 Stoddard Building
Lansing, Michigan 48933

Spot (Continued from page 47)

American Home Products Corp.

(Ted Bates & Co., Inc.)

Fringe minutes and piggybacks will carry the word on various of this company's products starting at issue date. Activity in upward of 100 markets will continue through September 30. Buying is out of the American Home spot buying group.

Anheuser-Busch, Inc.

(D'Arcy Advertising Co., St. Louis)

Summer introduction of MICHELOB BEER in cans will use fringe minutes and prime 20's in selected test markets in New York, Illinois, Missouri, and Florida. Spot activity will be backed by print and radio buys. John C. Machecha is the account supervisor.

Avon Co.

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

August 21 is start time on a full year buy for various Avon products. Day and fringe minutes and prime 20's to reach women will be used in more than 200 markets. Buying are Sandra Ogren and Molly Tappan.

Bonus Gifts Co.

(Mogul Baker Byrne Weiss, Inc., N.Y.)

This coupon company begins a 13-week drive September 5. Early fringe and day minutes and some prime 20's will be used in 25 southern markets in North and South Carolina, Georgia, Alabama, and Florida. Nancy Fields is the contact.

The Borden Foods Co.

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

Commercials for WHITE LAMB DISPOSABLE DIAPERS break at issue date. The short flight, through August 6, will be followed, after a one week hiatus, by another four-week flight breaking August 14. Fringe and day minutes will be used in five east coast markets. Paul Nader is the contact.

Chesebrough-Ponds, Inc.

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

Commercials for PONDS COLD CREAM will be in 12 selected markets through mid-September. Fringe minutes and some prime 20's are being used. Buying is Carrie Senatore.

Cities Service Oil Co.

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

Commercials for CITGO break at issue date. The nine-week push will use fringe minutes and prime 20's in around 20 major markets. Buying is Marc Nagel.

Coca Cola Co.

(Marschalk, Inc., N.Y.)

A 100-market push for HI-C breaks July 10. Early fringe and day minutes will be used in four and five-week flights. Buying are Rose Marzarella and Gene McGuire.

General Foods Corp.

(Benton & Bowles, Inc., N.Y.)

A four-week flight for INSTANT MAXWELL HOUSE breaks at issue date in around 55 major markets. Prime will be used exclusively. Bob Wats buys. Commercials for FORTIFIED AT FLAKES will be in around 50 major markets through July 26. Fringe and day minutes and some piggybacks are being used. Buying are Ken Scher and Bill Irwin.

General Foods Corp.

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

Summer activity on S.O.S. breaks issue date. Women are the target of the piggybacks in about 20 major markets for nine weeks. Jeff Woll buys. Commercials for LAFRANCE also break at issue date, in 25 selected markets. Fringe and day minutes at some piggybacks will be used in an 11-week push. Elaine Tannenbaum is the contact.

General Foods Corp.

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

A five-week flight for D-ZERTA gets in begins at issue date. The 22-market buy will use fringe piggybacks and prime 20's. Buying is Victor Acker.

General Foods Corp.

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

An extended introductory buy for SART will be in 85 markets through mid-August. Women are the target of the fringe piggybacks and minutes. Gordon Sulcer buys.

General Mills, Inc.

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

July 31 is start time on a four-week flight for various GM products. The piggyback and independent 30's will be placed in day and fringe spots in around 30 major markets. Buying are Bill Becker, Lillian Bullock, and Carol Ann Behn.

The Gillette Co.

(BBDO, Inc., N.Y.)

Commercials for RIGHT GUARD FOMY shave cream will be in 15 selected markets, including New York City, through August 5. Independent 30's and some piggybacks are being used. Buying is Mike Murray.

Lever Bros. Co.

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

A 70-market buy for BREEZE begins at issue date. Fringe minutes and some piggybacks will be used through August 12. Buying are Tom Franker and Bill Hoey. An 11-week push for PHASE 3 will break July 16. Fringe minutes and piggybacks will be used around 40 major markets. Ed Karlik is the contact.

Lever Bros. Co.

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

A various-product push will break at issue date in 80 major markets. The 13-week buy will use fringe minutes primarily. Gaston Vadasz is the contact.

Telephones, media plans, and rating books are some tools with which most media people ply the art of timebuying. For Liz Mallon, buses and trains are also part of the plan. A media buyer at Helitzer, Waring, LaRosa, Inc., where she works on such accounts as A. G. Spalding, the Buddy L Corp., and Baker City Chocolate Co., makers of Good 'n Plenty candy, Liz spends a good portion of her time visiting markets in which she buys.

"It's something not usually done," the buyer explained, "but we do a lot of off-beat, exciting things here." He said the reason for the trips, which figure in every new advertising campaign the agency handles, is to flow through on a media buy, by seeing that commercials get the right exposure and that the product reaches the right people. Person-to-person contact is a key factor here.

"We go to the tv stations with whom we plan to work and set up merchandising programs to get the maximum mileage out of our commercials, so they are not just put on the air and forgotten. Then we visit retailers to make sure they are where our client is on tv. Personally letting them know we are there is a good business-builder."

But the buyer doesn't stop there. She personally visits stores which carry her product, checks its shelf position, product flow, and where competing products are positioned.



"If it looks like we're not getting our due share, we talk to the retail buyer and find out why."

"Marketing is a key factor in this agency," she said, but the media buyer's involvement in campaign strategy goes further than that. "In meetings with the creative and marketing people, we have a chance to express our feelings and react to their ideas on a media basis. By getting to know the clients and their customers on a personal, market-by-market basis, we can project nationally the effect of a campaign idea."

This is particularly valuable in dealing with products for a children's market. "Kids are a specialty," she noted. "They identify with local personalities, who have something of a major influence on the effectiveness of commercials. Because we have local contact, it's up to us to pinpoint these personalities and tell the creative staff in what markets a certain approach will work and where a

different approach is needed."

In actual buying, she finds the most frustrating problems are caused by the grid card system. "The buyer is completely at the mercy of some hidden coding system and totally reliant on what someone tells him something costs," she complained. "There's no way of double-checking a rate quoted by the rep, and mistakes are sometimes made."

Involved in media planning, she finds that here the grid card presents a special problem. "You have no way of knowing whether a spot is rated at P-12 or P-15, and a difference of \$75 for a spot can throw your whole budget off. Maintaining continual personal contact with the rep to check these prices is difficult and restrictive."

What's the solution? Admitting that, in theory, the grid card is a fine idea, the buyer suggests some kind of decoder. "Even if it's published only twice a year and subject to change, it would at least let us know what we're buying in more explicit terms."

A graduate of Queens College, New York, where she majored in English literature, Liz Mallon joined Helitzer, Waring, LaRosa four years ago, after a brief stint as sales assistant with John Blair & Co. An offer from Helitzer's media director promised an opportunity to work with a brand new agency. "It looked like a great opportunity to get in on the ground floor," she said, "And it was!"

Ad Johnson & Co.

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

A company introduces a new diet product July 10. The summer buy, lasting through the end of August, will use 100 minutes in 80 major markets.

A. Paul's Kitchens

(The Aitken-Kynett Co., Inc., Phila.)

A company is considering a fall buy of various products in the top 50 markets. Creative plans call for an eight-week buy to start September 18. Fringe minutes and possibly some prime 20's will be used. Buying is Herb Smith.

National Airlines

(Papert, Koenig, Lois, Inc., N.Y.)

The activity breaks September 17 in 15 selected markets. Fringe minutes, prime 20's, and ID's will carry the message through a 12-week drive. Roberta Goebel is the contact.

Phillip Morris, Inc.

(Leo Burnett & Co., Inc., Chicago)

Plans for introduction of MARLBORO 100's will include spot schedules in around 30 major markets. Fringe minutes and prime and fringe ID's will be used starting around the first or second week in July and will probably run throughout the summer. Buying is Eloise Beatty.

Piel's Bros.

(Papert, Koenig, Lois, Inc., N.Y.)

A 23-market buy for PIEL'S BEER breaks early September with sponsorship of the half-hour tv series "Celebrity Billiards." Included among Piel's markets are New York, Boston, Philadelphia, Hartford, New Haven, Buffalo, Syracuse, Harrisburg, Springfield, and Providence. Maria Carayas is the contact.

Procter & Gamble Co.

(Papert, Koenig, Lois, Inc., N.Y.)

An introductory buy for CINCH is currently in seven Midwest markets, including Cincinnati, Evansville, Dayton, and Indianapolis. The day and fringe minutes and prime 20's are expected to run through the summer. Maria Carayas is the contact.

Proctor-Silex Inc.

(Weiss & Geller, Inc., N.Y.)

Independent 30's, particularly in prime time and on news shows, will be the main vehicle in a fall buy for various Proctor Silex products. The nine-week buy, which breaks September 18, will be in approximately 40 major markets. Some minutes will also be used. Jack Geller is the contact.

The Quaker Oats Co.

(LaRoche, McCaffrey & McCall, Inc., N.Y.)

July 9 is break date on a six-week push for LIFE CEREAL. Fringe minutes will be used primarily in 65 major markets. John Ward buys.

Quaker Oats Co.

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

Summer activity for Burry's Biscuit products will be in around 30 east and west coast markets from issue date through September 23. Kids are the target of the day and fringe minutes. A first-time introduction of cookies and crackers into around 20 southeastern markets also begins at issue date and will use fringe piggybacks through the end of September. Beginning early September, the company will introduce a new cookie product, LICKITY SPLIT, in 21 eastern markets, using fringe minutes. Carol Bag is the contact.

Ralston Purina Co.

(Gardner Advertising, Inc., St. Louis)

Commercials for RALSTON PUPPY CHOW will be in 25 Southern markets through the end of July. Fringe minutes and prime 20's are being used. Terry Culver buys.

Scott Paper Co.

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

Commercials for SCOTT TOWELS, SCOTT TISSUES, and SCOTTIES, break at issue date. The summer schedule, lasting through August, will use fringe minutes and piggybacks in roughly 50 major markets. Al Peterson is the contact.

Standard Brands, Inc.

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

National introduction of SHAKE A PUDDING begins at issue date with commercials in 160 major markets. The product has been in selected test markets since early spring. Kids are the target of the fringe minutes during a five-week flight. Buying is Jim Carpenter.

The Toni Co.

(North Advertising, Inc., Chicago)

Summer activity for various products breaks at issue date in roughly 60 major markets. Minutes and piggybacks will be used in fringe spots primarily. Sally McDonough is the buyer.

Warner Lambert Pharmaceutical Co.

(BBDO, Inc., N.Y.)

A 13-week buy for EFFERDENT breaks at issue date. Fringe minutes will be used in 50 major markets. Buying is Marge LaShine.

W. F. Young Inc.

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

July 17 is start time on a four-week flight for ABSORBINE JR. Independent 30's will be used primarily, with some fringe and day minutes also planned, in 35 selected markets. Buying are Dorothy Thornton and Carrie Senatore.

Rep Report

FRED PETROSINO and KENT REPLOGLE joined the New York sales staff of Metro TV Sales. Petrosino was formerly a senior buyer at Grey Advertising, and Replogle was with Venard, Torbet & McConnell.

RICHARD BRANIGAN, formerly sales executive, became sales manager, eastern division of Stone Representatives, New York.

DONALD BARRABEE joined the New York tv sales staff of Avery-Knodel, Inc. He was formerly with Metro TV Sales and WPIX-TV, New York.

WALTER KONJOLKA joined the New York tv sales staff of Edward Petry & Co., Inc. He was formerly tv account executive with Venard, Torbet & McConnell.

ROBERT J. MAGGIORE was appointed manager of the Los Angeles office of Venard, Torbet & McConnell, Inc. He was formerly manager of the Los Angeles office of Advertising Time Sales. WALTER B. DAVISON, formerly with NBC Spot in San Francisco and Los Angeles, also joined the rep firm's L.A. sales staff.

CARL D. WEINSTEIN joined Harrington, Righter & Parsons, Inc., New York, as account executive. He was formerly account executive with Edward Petry, Inc.

JOSEPH C. DIMINO and JOHN ANDARIESE joined the New York sales staff of Storer Television Sales



Inc. Dimino was in the media department at Young & Rubicam and Andariese was formerly with Harrington Television.

HOWELL L. DAVIS became account executive at Blair Television, Detroit. He was formerly with WSPT-TV Toledo, Ohio.

Media Personals

JAMES T. MONAHAN was named media director in the Charlotte, N.C., office of Cargill, Wilson and Acree. He was formerly a media buyer at Ketchum, MacLeod & Grove, Inc., New York.

ROBERT E. RYAN joined Earle Ludwig & Co., Chicago, as associate media director. He was previously director of media planning with Knox Reeves Advertising, Minneapolis.

STUART GRAY was elected vice president in charge of media and broadcast programming at MacManus, John & Adams, Inc., New York. He was formerly director of broadcast research.



Ralph Daniels, formerly general sales manager of KNXT Los Angeles, was appointed vice president of the CBS Television Stations Division and General Manager of WNBC-TV New York. Daniels succeeded Clark B. George, recently named president of CBS Radio.

Buyer's Checklist

Network Rate Increases

ABC-TV:

KBLU-TV Yuma, Ariz., from \$75 to \$100, effective November 21, 1967.

WDAM-TV Hattiesburg, Miss., from \$250 to \$300, effective December 4, 1967.

WJHG-TV Panama City, Fla., from \$225 to \$250, effective December 4, 1967.

CBS-TV:

WHEN-TV Syracuse, N.Y., from \$1,000 to \$1,100, effective December 1, 1967.

WCBI-TV Columbus, Miss., from \$300 to \$350, effective December 1, 1967.

Station Changes

KAUS-TV are the new call letters for KMMT Austin, Minn.

TELEVISION

FILM SPOTS
60, 30, 20, 10 seconds
in Color, featuring



FRANK SINATRA



JULIE ANDREWS



RICHARD WIDMARK

MS

MULTIPLE SCLEROSIS

**the greatcrippler
of young adults**

The National Multiple Sclerosis Society and the patients it serves acknowledge with gratitude the help of the many in the entertainment industry who gave their talent, counsel, production facilities and co-operation, without profit to themselves, to make this material available. It is, in this spirit, that we ask for whatever portion of public service time you may be free to give to alert the public of the need for their support in the search, prevention and cure of Multiple Sclerosis.

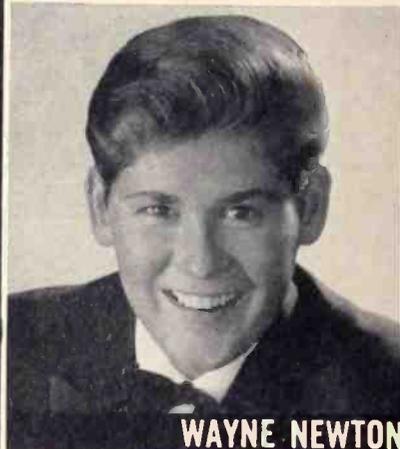
We are listed in the Advertising Council May-June Radio-TV Bulletin

Thank You

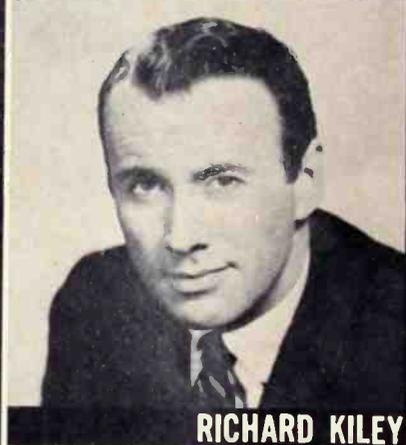
Plus slides, telops, copy.

RADIO

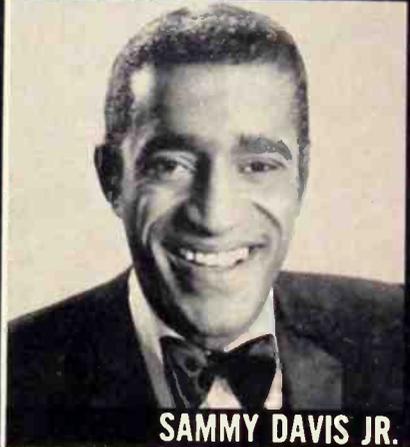
Transcribed Celebrity and
D. J. Spots plus Musical Programs
featuring



WAYNE NEWTON



RICHARD KILEY



SAMMY DAVIS JR.

NATIONAL MULTIPLE SCLEROSIS SOCIETY 1967 CAMPAIGN • May 14th through June 18th

Work contact:

Pip Bershad, Pub. Rel. Dir.
National Multiple Sclerosis Society,
2 Park Avenue South,
New York, New York 10010

ORegon 4-4100

For local use:

Contact your local MS Society Chapter

this ad contributed by the publisher

Agency Appointments

ROBERTA M. BERGER joined Hicks & Greist, Inc., New York, as account supervisor. She was formerly senior account executive at R. K. Manoff, Inc.

WILLIAM F. DOHRMANN and LAWRENCE C. RUSSELL, formerly account executives, were named account supervisors, and WILLIAM W. CATLIN became account executive, all on the General Mills account at Needham, Harper & Steers, Inc., Chicago. WILLIAM QUIGLEY, JR. also joined the Chicago division of NHS as account executive for the Campbell Soup Co. He was formerly account executive with Campbell-Mithun, Inc.

WILLIAM B. GRAY joined Kitchell & Damon, New York, as marketing account executive. He was formerly head of William B. Gray & Associates, marketing consultants for consumer goods and services.

EDWARD F. CAULEY joined MacManus, John & Adams, Inc., New York, as account executive. He was formerly product group advertising manager with Lederle Labs.

ALEXANDER BRODY, chairman and general manager of Young & Rubicam GmbH, Frankfurt, was named area manager of Y&R International and a senior vice president of the parent company. WALTER H. SMITH, senior vice president and managing director of Y&R International, London, was appointed chairman of the London office.

WILLIAM RYDER, vice president in charge of the Miami office of J. M. Mathes, Inc., was elected to the agency's board of directors.

LARRY WELTIN, formerly account executive at Henderson Advertising, Inc., Greenville, was named senior account executive and account supervisor.



Richard G. McClosky was named sales manager of CKLW-TV. He was formerly an account executive there.

GEORGE H. LEMMOND, formerly planning director, was named vice president and account supervisor for Sealtest Foods, at N.W. Ayer & Son, Inc., New York. DAVID H. MEANS, account supervisor for Dupont, and LUCIEN E. LIDDY, planning director for new products marketing, became vice presidents in the Philadelphia office.

ZACHARY H. JAQUETT joined O. S. Tyson & Co., Inc., New York, as an account executive. He was formerly advertising manager of Elliott Machine Corp., Baltimore.

ALAN J. STONE joined Helitzer Waring LaRosa, Inc., New York, as an account executive. He was previously with Doyle Dane Bernbach, Inc.

JAMES D. GRANT, account supervisor in the Detroit office, was named vice president of BBDO, Inc.

STEPHEN K. LEV, formerly in the executive training program at Tatham-Laird & Kudner, Inc., New York, joined the account service group at Chirurg & Cairns, Inc., of that city.

DARRELL C. ROBERTS, administrative vice president of MacManus, John & Adams, Inc., Bloomfield Hills, Mich., was elected to the board of directors.

EDWIN H. HOLZER, account supervisor at Grey Advertising, Inc., New York, was elected vice president.

MICHAEL KARLAN, formerly account supervisor at Recht & Co., Inc., Beverly Hills, was appointed director of marketing at that agency.

JOHN L. BALDWIN joined Lennen & Newell, Inc., New York, as senior vice president and management supervisor. He was formerly marketing-advertising consultant to Arthur D. Little, Inc.



Paul J. Weber became manager of a newly created marketing services department at the Ampex Corporation.



I bought my first Savings Bond 25 years ago

I was 14 years old

Mr. Jack Benny, distinguished star of the entertainment world, may not have a computer's memory when it comes to his age, but his dates are accurate about Savings Bonds.

The first Series E U. S. Savings Bond was issued 25 years ago on May 1, 1941, by Secretary of the Treasury Henry Morgenthau to President Franklin D. Roosevelt.

Mr. Benny was already famous as a radio comedian (the youngest in the business, by his own admission). And in the years which followed, he proved himself to be a good friend of the Bond Program, not only buying Bonds, but helping to sell them.

Start building your nest egg with Savings Bonds. Besides what it can do for your future, it's one way open to every American to support our men in Vietnam.

**NOW
PAYING
4.15%
WHEN HELD TO
MATURITY**

Buy U.S. Savings Bonds



The U. S. Government does not pay for this advertisement. It is presented as a public service in cooperation with the Treasury Department and The Advertising Council.

ADVERTISING DIRECTORY OF **Tv Availabilities**

LEGEND: M men, W women, T teenagers, C children, F families, adults, m movies, d discussion, s sports, h homemaker, v variety, news, c cartoons, q quiz.

Albany, Ga.

d RFD SOWEGA. 12-12:30 PM M-F. Interviews & demos with farm experts. **Venard Torbet & McConnell.** **WALB-TV**

Albany, N.Y.

q Truth Or Consequences. 7-7:30 PM M-F. Audience participation. One of most popular. **PGW.** **WAST-TV**

Marillo, Tex.

c Mr. Mimikin. 4-5 PM M-F. Mr. Mimikin available to do spots inside show. Cartoons and live. **Blair.** **KFDA-TV**



W v The Mike Douglas Show. 3:30-4:30 PM. Host Mike Douglas talks with famous guests, presents entertainers, in color. **Avery-Knodel.** **KGNC-TV**

Atlanta, Ga.

c Mister Pix. 7:35-8 AM M-F; 8-9 AM Sat. Dave Michaels, cartoonist, draws requests. **Storer.** **WAGA-TV**

dv Dateline-Atlanta. 10-10:30 AM M-F. Jack Walsh & Elaine Belk interview civic figures. **Blair.** **WAIL-TV**

Wilmington, N.C.

Littlest Hobo. 7-7:30 PM Tues. Starring wonder dog "London." Highest ratings. **Hollingbery.** **WABI-TV**

Birmingham, Ala.

42 Weather, News, Sports. 6-6:30 PM M-F. Complete news, weather, sports, nat'l & local. **Eastman TV.** **WBMG-TV**

Cheyenne. 6 PM Thurs. Winner with viewers in top 20 news. Feb-Mar., 1967 'NSI' 135,000 homes. **Katz.** **WBRC-TV**

Boston, Mass.



A d The Al Capp Show. 11:30 PM-12:30 AM Sat. Host Al Capp interviews nationally known guests. Color. **RKO Nat. Sis.** **WNAC-TV**

Bob Contact. 9-10 AM M-F. Bob Kennedy puts tv audience, phone, in contact with expert guests. **TvAR.** **WBZ-TV**



C vc Willie Whistle Presents. 4:25-7 PM M-F; 10 AM-12 N Sun. Clown-host Willie Whistle performs live and presents Yogi Bear, Alvin, Astronauts, etc. **Storer.** **WSBK-TV**

Buffalo, N.Y.



W h Meet The Millers. 1-1:30 PM M-F. Buffalo's only live homemakers. 17 yrs. unqualified success. Warm approach to your product. **HRP.** **WBEN-TV**

NOTE: Although listed times were available at press time, continued availability cannot be guaranteed. Availabilities are representatives of those usually offered by listed stations.

Charleston-Huntington, W. Va.

F m Friday Movie. 7-9 PM Fri. Hollywood's biggest stars and best stories. **Eastman TV.** **WHTN-TV**

A n Local News Picture. 6-6:30 PM M-F. 209,000 adults NSI Mar. '67. Two city feed. **Katz.** **WSAZ-TV**

Charlotte, N.C.



CT c Clown Carnival. 4-5 PM M-F. Top cartoons, local features. 8 yrs. #1 children's show in market. **H-R.** **WSOC-TV**

Chicago, Ill.

A v The Marty Faye Show. 10-11:30 PM Sat. Entertainers of local & nat'l stature, interviews. **Eastman TV.** **WCIU-TV**

A d Tom Duggan Show. 8-10 PM Fri. Taped before audience. Guests face "opinionated" Duggan. **Metro TV.** **WFLD-TV**

Colorado Springs, Colo.

A n Noonday. 12 Noon M-F. News plus public interest topics. Interviews, tape and film. **Avery-Knodel.** **KKTV**

Columbus, Ga.

F v The Rozell Show. 8-9 AM M-F. Interviews, news, wea., "talent corner," cooking. **Hollingbery.** **WRBL-TV.**

M s Early/Late Sports. 6:45-6:55 PM M-F; 11:20-11:30 PM M-F. Only regularly sched. report in mkt. **Blair.** **WTVM-TV**

Columbus, Ohio



W v Spook Beckman Show. 10-11 AM M-F. Live, color. Fun and music with ladies in studio audience. Guests drop in. **BCG.** **WLWC-TV**

F v Mike Douglas. 3:30-5 PM M-F. Color. Entertainment, guests, discussions with host Mike Douglas. **Katz.** **WTVN-TV**

Dallas-Fort Worth, Texas

A m The Early Show. 8:25-10 AM M-F. "Dialing for Dollars" included. Strong women 18-49 group. **Petry.** **WFAA-TV**

A Adventure Theater. 5-5:30 PM, M-F. Travel-adventure series such as "Wonders of the World," color, **PGW.** **WBAP-TV**

Davenport, Iowa

A n Focus '67. 7:30-8 PM Mon. In depth documentaries involving all phases Quad-Cities Life. **PGW.** **WOC-TV.**

Dayton, Ohio

F m Movies With B.W. 11:15 PM Tues.-Sun. Sophisticated cinema, colorful chatter. **Hollingbery.** **WKEF-TV**



W v The Johnny Gilbert Show. 10:30-11:50 AM M-F. Variety with band, vocalists, live audience, well known guests. Phone in segments. **BCG.** **WLW-D**

F n The Big News. 6-7:30 PM M-F. Area's only 90 min. news, 30 min. Huntley-Brinkley seg. **Petry.** **WHIO-TV**

Denver, Colo.

A d New David Susskind Show. 9-11 PM Sun. Provocative Mr. Susskind extracts "most" from guests. **Petry. KWGN-TV**

Des Moines, Iowa



C c The Floppy Show. 3:30-4 P.M. Mon-Fri. Pop-eye and Hanna Barbera color cartoons. Live audience. **PGW. WHO-TV**

Detroit/Windsor



C v Woodrow The Woodsman. 7-8 AM M-F; 8-9 AM Sat. Detroit's most popular morning kids' show. Great with commercials. **Storer. WJBK-TV**

C c Fun House. 4:30-5:30 PM M-F. Jerry Booth hosts cartoons. PA's at shopping centers. **RKO Nat. Sis. CKLW-TV**

Durham, N.C.

W dv The Peggy Mann Show. 1-1:30 PM M-F. Information and entertainment. Wide area of subjects. **Blair. WTVD-TV**

Florence, S.C.

F v The Slim Mims Jamboree. 7-7:30 PM Thurs. 30 mins. country & western music, old favorites. **Blair. WBTW-TV**

Grand Rapids, Mich.

C c Popeye Theater. M-F, 4-4:30 P.M. Hosted by cowboy star Buck Barry. Outstanding kids feature. **Katz. WOOD-TV**

C c The Bozo Circus. 4-5 PM M-F, 9-10 AM Sat. Live. Games, contests. 3 clowns. Studio audience. **PGW. WZZM-TV**

Greenville, S.C.



W d Girl Talk. 9:25-9:30 AM M-F. Carol Yockey interviews interesting guests. Andy Scott co-hosts. **Avery-Knodel. WFBC-TV**

Indianapolis, Ind.



W n News 12 Noon, May 1-Oct. 30. 43 share, 4 stn. mkt ARB '67. Features Faith Levitt. Color. **H-R. WISH-TV**

W Of Land And Seas. 5:30-6:30 PM M-F. Color. Vaun Wil-mott, world travelers. Exciting films. **BCG. WLW-1**

W v Easy Money. 12:30 PM M-F. Lou Sherman & Joe Pickett. Audience participation show. **Katz. WFBM-TV**

Jackson, Miss.

F d Mississippi Morning. 6:45-7:45 AM M-F. Dick Miller hosts. Guests, special features, news. **Katz. WJTV**

Jacksonville, Fla.

F m Safari. Sun. 2-3:30 PM. Tarzan, Bomba & Jungle Jim movies. 6 yr. ARB track record of 25 rating. **PGW. WFGA-TV**

Kalamazoo, Mich.



C c Channel 3 Clubhouse. 3:30 PM M-F. Women's editor is hostess. Audience participation. Cartoons. Guests from library, zoo, etc. Puppet show. **Avery-Knodel. WKZO-TV**

Kansas City, Mo.



W h Bette Hayes Show. 1-1:30 PM M-F. For 14 years Bette has presented cooking and household helps, fashions, beauty tips. Only live women's show in market. **Katz. WDAF-TV**

Knoxville, Tenn.

F m The Early Show. 4:30 PM M-F. "Live Host" personality in local color; contests. **Avery-Knodel. WBMTV**

Little Rock, Ark.

F m Monday Night Movie. 8-10 PM Mon. **Blair. KALB-TV**

Los Angeles, Calif.



A v Hurdy Gurdy. 10:30-11 PM, Sat. Spent half hour. Studio audience. Mood & music of Gay 90's. **ABC Spot Sales. KATV**

F n The KNBC Survey. 7 PM Sat. Examines events and people of Southern California. **NBC Spot Sales. KNL-TV**

A d Joe Pyne. 11 PM-1 AM Tues; 9:30-10 PM & continuing 10:30 PM-12:30 AM Sats. Outstanding guests, subjects. **Metro TV. TV**

A m Cinema IX. 8 PM Fri. Widely acclaimed motion pictures for discriminating adults. **RKO Nat. Sis. KITT**

Louisville, Ky.

W v The Merv Griffin Show. 9-10:30 AM M-F. Well known show. **PGW. WLW-TV**

Madison, Wis.

F n Newsroom 3. 6-6:30 PM M-F. News, features, weather, sports by authoritative personalities. **PGW. WIS-TV**



C c Nutty Nuthouse. 12-12:30 PM M-F. Top ratings from Nielsen and ARB. Fresh and imaginative. Live & color cartoons. **Meeker. WTV**

Milwaukee, Wis.

F m Cinema Six. 8-10 PM Sun. Milwaukee's only locally originated prime time movies (VHF). Many in color. **Storer. WITV**

A s Bowling. 12-1 PM Sun. Two bowlers in match. Important during summer; local live or tape. **HRP. WTMF-TV**

Minneapolis/St. Paul, Minn.



W d Dialing for Dollars starring Jane Johnston. 12:; 5-12:30 PM Sun.-Fri. Color. Prime calls, interviews, recipes, special features. **Petry. KSTP-TV**

W dv Merv Griffin Show. 9:05-10 AM M-F. Syndicated videotape program designed to reach adult women. **PGW. WCCF-TV**

Mobile, Ala.

A nws Newsbeat, News, Sports, Weather. 6 and 10 PM M-F. Live and in color. **Blair. WAL-TV**

Moline, Ill.

F m Monday Night Movie. 6:30-8:30 PM Mon. Consists of recent features, most in color. **Katz. WQAT-TV**

Monroe, La.



C v Happiness Exchange 10:30-11:30 AM Sat. Jack Hill interviews birthday children. Variety acts for mothers, kids. **National TV Sales.** KNOE-TV

Montgomery, Ala.

q Truth Or Consequences. 3:30-4 PM M-F. Bob Barkey hosts new productions of quiz show. Color. **PGW.** WSFA-TV

Memphis, Tenn.



F v Country Junction. 6-7:45 AM M-F. Eddie Hill hosts country music program with live 6 piece band. Best TV salesman in south. **Katz.** WLAC-TV

v The Noon Show. 12-1 PM. Live band, interviews, fashions, cooking, personalities, in color. **Petry** WSM-TV

Meriden, Conn.

l The Carlton Fredericks Program. 9:30-10 AM M-F. Color. Stimulating program about health, nutrition. **Blair.** WNHC-TV

Metairie, La.

n Midday. 12-12:55 PM M-F. Color. News, features, interviews. Some cooking, fashions, homemaking. **Blair.** WDSU-TV

Norfolk-Portsmouth-Newport News, Hampton, Va.



W v Compass with Dialing For Dollars. 9-10 AM, M-F. Van Cantfort hosts. Variety, music guests, homemaker tips, phone calls for cash awards. **H-R.** WAVY-TV

n Public Affairs Documentaries. 10-10:30 PM monthly (saves Tues.). Examined in depth. **Petry.** WTAR-TV

l Early News. 6-6:30 M-F. Anchored by Harry Doggette. Spot reporting, weather, sports. **Katz.** WVEC-TV

Norman, Okla.

l Wednesday Night Movie. 8-10 PM Wed. First run feature films. **Blair.** KOCO-TV

Omaha, Neb.



F Twilight Zone. 6 PM Mon., Wed, Thurs, Fri. Rod Serling's weird, drama-packed series. **HRP.** KETV

F Something Special. 9 PM Fri. 1 hr. Color series. Shows top stars in music/variety format. **Petry.** KMTV

Philadelphia, Pa.

A Eye On Philadelphia. 6:30-6:55 PM, Sun. Don Barnhouse looks at Phila. **CBS Nat'l Sales.** WCAU-TV

Portland, Me.

Weekday. 9-9:30 AM M-F. Anna Wingren. Portland mar- only daily news-variety. 300 letters wkly. **Katz** WCSH-TV

Raleigh, N.C.



W h Femme Fare. 10-10:45 AM M-F. Info on cooking, sewing, money, children, driving, etc. Includes exercise seg. **Katz.** WRAL-TV

Rochester, N.Y.

W v Mike Douglas Show. 4:30-6 PM M-F. Reaches over 70% of adult audience in mkt. Prime time value. **Blair.** WOKR-TV

Rockford, Ill.



W d Tete-A-Tete. 12:05-12:15 PM M-F. Jane Neubauer hostess. Women's news, interviews, community news, etc. **H-R.** WREX-TV

F Rifleman. 6-6:30 PM M-F. Chuck Connors plays the lead. Raises son in rough Western territory. **Meeker.** WCEE-TV

Rock Island, Ill.

A nws World of Information 6 PM M-F, local area and state. 10 PM nightly, national and international. **Petry.** WHBF-TV

Sacramento, Calif.

A n Channel 3 Reports. 6-7:30 PM M-F. Color. More homes than weekly prime time avgs. of 3 nets. **Petry.** KCRA-TV



A n KXTV Evening News. 5:30-6 PM M-F. Color. Local news, sports, weather. 4 man team. AP award-winning program. **H-R.** KXTV

St. Louis, Mo.

A n 10 O'Clock News. 10-10:30 PM M-Sat. 20 min. local, nat'l news; wea.; Eye-Line. **CBS Nat'l Sales.** KMOX-TV



F Of Land And Seas. 7-8 PM M-F. Col. J. D. Craig, world famous adventurer and marine photographer. Color tape. **Metro TV.** KPLR-TV

T The St. Louis Hop. 12-1 PM Sat. Teenage dance show, color. On KSD 10 yrs., highest ratings. **Blair.** KSD-TV

St. Petersburg, Fla.

F m Mercury Theater. 7:30-9 PM Mon.-Sat. Full length feature films. **Venard, Torbet, McConnell.** WSUN-TV



C v Romper Room with Miss June. 9-10 AM M-F. Color. Fun, games and pre-school instruction. Miss June makes personal appearances in area. **H-R.** WLCY-TV

San Antonio, Texas

F s News Extra. 6:15-6:20 PM. Hard sports in general. **Katz.** KONO-TV

San Francisco, Calif.



T v POW 12:30-1:30 PM Sun. Off beat variety with music, interviews and the unexpected. Critic and wit, Rolfe Peterson hosts. **TVAR.** KPIX-TV

AT q Pick-A-Show. 3:30 PM M-F. Art Finley hosts audience participation quiz show. Prizes. **PGW.** KRON-TV

Seattle, Wash.

A The Defenders. 7:30 M-F. Highly-acclaimed series of thought-provoking, controversial dramas. **Petry** KTNT-TV



C v J. P. Patches Show. 7:30-8:30 AM M-F; 4-5:25 PM M-F; 8-9 AM Sat. Study by F. N. Magid reveals this most popular & believable children's personality in market. **PGW.** KIRO-TV

Sioux City, Iowa



CW Romper Room. 9-9:30 AM M-F. Miss Jean has fun teaching 4 & 5 yr. olds basics using famed Romper Room format. Live. Meeker. **KVTV**

South Bend/Elkhart, Ind.

T m 3:30 Movie. 3:30 PM, M-F. Strong action films, some in color, from 7 Arts libraries. Adam Young. **WNDU-TV**

W h Homemakers Time. 9:30-10 AM M-F. Lois Pence, hostess to Michiana's women. Features family living. Katz. **WSBT-TV**

A "M Squad." 10-10:30 Mon-Fri. Detective stories starring Lee Marvin. Blair. **WSJV-TV**

Spartanburg, S.C.

W h Nancy Welch Show. 9:30 AM M-F. Cooking, fashions, decorating. Hollingbery. **WSPA-TV**

Springfield, Mass.

W v Merv Griffin Show. 9-10 AM M-F. Top stars, new talent and popular figures. Hollingbery. **WWLP**

Syracuse, N.Y.

F v Mike Douglas. 8-9:30 PM Fri. Color. Prime minute carrier. Must for summer. N.Y.'s #1 test mkt. PGW. **WNYS-TV**

Toledo, Ohio

A n News/90. 6-7:30 PM, M-F. News, featuring sports, interviews, etc. PGW. **WTDL-TV**

Topeka, Kans.

A n Early News. 5-5:30 PM MF. Gene Ford. Interviews interesting people. Flat rate \$40. Avery-Knodel. **WIBW-TV**

Tulsa, Okla.

F m Friday Night Movie. 8-10 PM Fri. H-R. **KOTV**

Washington, D.C.



W n Here's Barbara. 10:30-11 AM M-F. News and features for women with reporter-hostess Barbara Coleman, color. HRP. **WMAL-TV**

F n Newsnight. 6-7 PM M-F. 6-6:30 PM Sat. 6:30-7 PM Sun. Area, national & int. news in color. TvAR. **WTOP-TV**



T v Wing Ding. 4:30-5:30 PM, M-F. Sat. 4 PM. Bill Miller hosts live dance party, top stars, go-go girls. Unique in D.C. National TV Sales. **WDCA-TV**

Waterloo, Iowa

W dvn Camera Seven. 12-1 PM. News, music, variety, farm reports. Avery Knodel. **KWWL-TV**

Wausau, Wis.

A v Noon Show. 12-1 PM M-F. Live variety including music, interviews, market reports, news. Meeker. **WSAU-TV**

Wichita, Kansas

C c Major Astro Show. 3:30-5 PM M-F. Entertaining and educational for young school-goer. Petry. **KARD-TV**

The
Advertising
Directory
of
Tv Availabilities
will be a regular feature
of
Television Age
and will
appear in each issue

Use it regularly to help
in your media planning

Wall Street Report

Interesting Side Effect. Occasionally there are developments in the business world of significance to the electronics industry and to its investors which escape the notice of the general press. One good example is the death earlier this year of the *World Journal Tribune*, the New York afternoon newspaper.

One of the byproducts of that event is the elimination of the TV magazine supplement which the paper offered its readers in the Sunday edition, a competitor to *Tv Guide*. The supplement represented \$600,000 annually to the Safran Printing Co., a graphic arts company whose shares are traded over-the-counter.

Safran gained some recognition last year when it was announced that it was merging with McCall Corp., one of the largest printing and publishing firms. But when the merger proposal was called off the company retreated from the eyes of the investment company. Then came the discontinuance of the *World Journal Tribune*.

Web-offset Operation. Safran does multi-color printing for publishers and standard commercial jobs. It also produces business forms for machines and conventional accounting systems. The company's printing is produced almost completely on web-offset presses.

Safran has a substantial interest in a

The operation proved uneconomic and the partnership was dissolved with Einson-Freeman buying out Safran's equity in the joint venture.

Three Major Setbacks. Thus Safran has had three setbacks in the preceding twelve months in the collapse of its merger proposal, the loss of a major source of revenue and the failure of an expansion move. In addition the company has committed \$4 million for a capital expansion program to be completed this year.

Several new presses are being installed in the U.S. and an additional offset press will be installed in the Dutch operation, already one of the largest offset operators in Europe.

The company's common stock with 558,696 shares outstanding includes 169,455 management-owned shares of Class B common which is not currently entitled to dividends but is convertible into common on a share for share basis.

It is anticipated that for the year ended February 28, 1968, Safran's sales volume should match or perhaps slightly exceed the \$16 million reported last year.

Profits also may show no gain in view of the costs and setbacks incurred so far. Last year's earnings were equal to \$1.45 per share. The company's common stock has swung in a range of \$16⁵/₈ to a high of \$28 per share.

Five-year Summary of Safran Printing Co. Inc.

	1963	1964	1965	1966	1967
Sales (millions)	\$10.8	\$12.3	\$13.8	\$14.9	\$16
Earnings per share	\$1.11	\$1.56	\$1.71	\$1.35	\$1.45
Dividend	52 ¹ / ₂ ¢	70¢	70¢	70¢	70¢

Dutch printing company established in 1960. In 1966 the company also operated a printing operation in New Jersey which had proved unprofitable.

In 1965 Safran, which has its headquarters in Detroit, attempted to penetrate the Eastern market by forming a partnership with Einson-Freeman, one of the leading offset printers of the East.

Electronics Supplier. Another over-the-counter security that has been affected by developments in the tv-electronics field is Taylor Corp. of Valley Forge, Pa.

Taylor produces laminated plastics for use in radio and TV parts as well as in components for trucks, locomotives, missiles and aircraft.

It also makes vulcanized fibres for use as insulators and for baggage.



In 1966 Taylor sales and earnings shot up abruptly, reflecting the booming business in both the automotive and appliance industry, particularly tv set sales.

A key factor in Taylor's success was its ability to offer a line of copper-clad laminates for printed circuits (Riegel Paper appointed Taylor as the exclusive distributor for its Monotherm film-copper laminates for use in flexible circuitry).

The company has been steadily expanding its capacity in both its plants at Valley Forge, Pa. and at La Verne, Calif. This expansion is being completed at a time when there's been a decline in demand from its main customers. The auto industry along with railroad and aircraft represented 25 per cent while the tv, electronic and electrical industries represented 55 per cent.

Taylor has 691,313 shares of common stock and 7,719 shares of 4 per cent cumulative convertible preferred. The preferred, 91 per cent owned by the Taylor family, is convertible into common at the rate of one share of preferred for 8.4 shares of common. Last April Taylor acquired the Small Fibre Stampings, Ltd. of Toronto, producer of plastic and fibre insulating materials. ■

Frontier Five Per Cent in the picture with a taped weekly package.

Already it has a station operating at Yellowknife in the North West Territories, using programs taped from the regular CBC schedule. The Yellowknife station serves 800 households with 3,200 viewers. It's the first of several stations planned by the CBC to serve frontier areas beyond the reach of regular transmissions.

The beauty of the CBC operation is that it needn't pay its way. The network, which owns 48 stations and about 100 relay units, gets a sizable grant from the Federal Government to make up the difference between what it spends and what it earns. Last year, for instance, it spent \$80,810,000 for programs, distribution and transmission. Its revenue was only \$31 million. The Government has \$63,415,000 invested in the CBC, but this also covers radio.

This happy state of economics makes it easy for the government-owned network to stay within the broadcast law, which applied to all stations, government or private, requiring a minimum of 55 per cent Canadian content.

But for the private network, CTV, it's a different matter. CTV, which is owned by its 11 stations, must face the economic facts of life. And they can be pretty tough in a huge country with a market of only 20 million people. Even so, CTV isn't feeling any pain. It reaches 76 per cent of households and accounts for 74 per cent of retail sales.

The rest of the competition? CHCH-TV in Hamilton is the strongest independent, serving a rich market in the Golden Horseshoe of Southern Ontario. Then there are three French stations—one each in Montreal, Quebec City and Chicoutimi, Que.

The U. S. stations are a big competitive factor. Fifty-four per cent of Canadian television homes receive U. S. transmission. British Columbia tops this list, in availability and popularity, with 84 per cent. Ontario is next, with 77 per cent and then comes Manitoba (68) and Quebec (50).

Many U. S. stations near the border have Canadian-oriented programs. The local news, for instance, has a fair Canadian content, and so does the advertising. But it cuts both ways.

Apart from the fact that many Canadians tune in to U. S. stations by choice, they get plenty of U. S. exposure on their local stations. Both networks make up most of their remaining 45 per cent content (after the 55 per cent Canadian minimum) with U. S. shows. In

fact, it's news when a Canadian program gets in Nielsen's top 10.

The favorites are the *Beverly Hillbillies*, *Ed Sullivan*, *Red Skelton*, *Bonanza*, *Hey Landlord*, *Get Smart*, *The Monkees* and *Bewitched*. In season, of course, hockey is a winner and the CBC national news has a strong following.

It's surprising, then, considering the exposure that so little of the budget goes for U. S. programs. The CBC's program costs are about \$35 million a year but an informed guess is that it spends only about \$1 million of that for U. S. programs. CTV's percentage is higher, but it spends less. The hard figures for CTV are \$2 million for U. S. shows out of a program budget of \$6 million.

It's likely that Canadian content will zoom this summer, when celebration of the 100th anniversary of confederation of the provinces gets into full swing. This unique event gives television an opportunity of really showing Canadians and their varied ways of life to one another. It could provide the link they haven't been able to find Ottawa.

Finland

Helsinki—Advertisers invested close to \$7 million in television commercials, accounting for 21.2 per cent of all tv revenue during 1966, on this country's basically non-commercial, state-owned system. That same year the government increased time allotted to commercial sponsored shows from 28.1 per cent to one third of all programming time on the two Oy Yleisradio Ab (Finnish Broadcasting Corp., Ltd.) channels.

In 1965, close to 10 years after the first tv transmission, and nearly as many years after Oy Mainos-TV began operation as production center for all commercially sponsored shows, Oy Yleisradio Ab (Channel 1 was still providing Oy Mainos, on a fee basis, with most of its staff and technical equipment, and was the only channel accepting any commercial programming. Recently, Mainos built a new studio two miles outside of Helsinki, and chased its own facilities, and, in 1965, Channel 2 began accepting some commercial production.

Clearly, growth of commercial television has been slow, but observers see it continuing at a steady pace as tv viewers begin to accept the idea of commercial interruptions in tv shows. As it stands now, commercials are allowed 15 per cent of all time allotted commercially.

sponsored programming, and are generally grouped at the beginning and end of shows.

Price for a minute of tv advertising runs about \$800. Cigarette companies were buying a large proportion of commercials until two years ago, when a government ban was temporarily imposed on all cigarette tv advertising. At present, the companies are back on the air, but not as heavily as in the past.

Ford, Coca-Cola, and General Motors are about as active in tv advertising here as they are in the U.S. Pharmaceuticals are also heavily advertised. All commercials are produced in Finland. Advertising agencies here work in close cooperation with large U.S. firms. Oy Mainos telecasts approximately 16 and a half hours a week. Oy Yleisradio Ab programs roughly 30 hours a week on Channel 1 and 20 hours on Channel 2. Two hours a week on Channel 1 are devoted to reception from Nordvision and Eurovision, with Finland the only Scandinavian country receiving transmissions from both systems.

Of the shows provided by Oy Mainos-Tv, 45 per cent are live and 55 per cent are filmed. Imported U.S. half-hour series account for 85 per cent of the filmed variety.

Oy Yleisradio Ab also buys U.S. series, most of which run on Channel 2. Top shows in the U.S. usually get with parallel success here, with *Run For Your Life*, *Try Mason*, and *The Flintstones* high on the list. High scores go, however, to *The Danny Kaye Show* and *Manzana*, which rank third and fourth in the nation after two top locally-produced shows, a half-hour one-man comedy show called *Hanski*, and a family situation comedy.

Increasing emphasis is being placed on news programs and commentary produced locally and dealing with current controversial questions. Channel 2 has usually carried a heavy diet of documentaries. With the appointment two years ago of a former news man as director general in charge of the government's tv and radio administrative board, emphasis on news and programs of social importance grew, and the network now has permanent news correspondents in Washington, Paris, and Moscow.

Programming has been sprinkled heavily with domestic political shows, which have brought political figures who perform well before the cameras into national prominence. Shows include a weekly question-and-answer hour with the prime minister and a two-hour Wednesday afternoon series devoted to controversial questions.

According to latest available figures, the government has sold approximately 800,000 tv licenses, distributed among a population of 5½ million. Sales are at a steady increase, even in the outlying areas of Lapland. Viewer licenses cost \$18.70 a year, but cannot be pur-

chased until a radio license has been acquired. Income from tv licensing accounts for nearly 80 per cent of station revenue.

Plans for the installation of color facilities are currently at a political stalemate. A meeting in Oslo last summer intended to work out details for installation of the first transmission facilities, became bogged down in a dispute over whether to use the SECAM or PAL system. Assuming the problem can be resolved in the near future, estimates now call for the first color transmission no earlier than 1970.

France

Paris—There's less popular enthusiasm for the Franco-Russian SECAM (Memory Sequential System) pact than there was for the original Franco-Russian Alliance back in 1904. One reason is because color set prices are beyond the reach of all but the very well-heeled Frenchmen: the prices range from \$800 to \$1000, and for that money a Frenchman can buy a Renault.

But the Office de la Radiodiffusion Francaise is enthusiastic about the prospects for color, after conducting nearly 2,000 hours of experimental color telecasting, and plans to run 12 color programs every week starting with the color premiere date, October 1.

Also enthusiastic are the engineers of CFT, the Compagnie Francaise de Television, who worked on the development of the SECAM system. Early this year CFT made a deal with Grundig, the big German electronics firm, to manufacture receivers capable of receiving both SECAM and PAL signals (PAL—Phase Alternation Line—is the German color system). If the price were right, such a double set might do much for viewers within range of both the French Second Network and German tv. But it's expected that the set will sell for \$1400.

Meanwhile, the SECAM sets now going to market are capable of receiving both the black-and-white 819-line transmission of ORTF's First Network and the color 625-line telecasts due on the second chain in October, as well, of course, as the black-and-white 625 line transmissions of the second chain. As part of the pact with the Soviets, some 500 of these French SECAM sets are to be delivered in Moscow by this fall.

CTF was set up earlier in the decade by CSF (Compagnie Generale du Telegraphic Sans Fil) and Saint-Gobain, the big glass-and-plastics-making company, to develop the SECAM system, which had been brought to CSF by its inventor, Henri de France.

ORTF said that the second chain now reaches 75 per cent of the population, via 50 transmitters.

At La Maison de la Television, ORTF headquarters on the Avenue du President Kennedy, and at the new color studios at Buttes-Chaumont near Montmartre, producers have been busy making spectacular productions for the debut of the color service. Others have been working out on location, with the three color mobile units. Roberto Rossellini went to Versailles to shoot *The Youth of Louis XIV*; Frederic Rossif went to the castle of King Ludwig in the Bavarian Alps to make a documentary on the life of the mad monarch.

Also to be filmed in color are a number of ORTF's black-and-white series. One reason they are being done in color, according to an ORTF source, is because of the French Canadian market. The series are popular in Quebec and elsewhere on the Canadian Broadcasting Corporation's French network, which along with the rest of tv in Canada went to color in 1966. The French series are also bought by stations in Francophone African countries, none of which have color yet.

Enormous preparations are being made for tv coverage of the Tenth Winter Olympics in Grenoble in February. Events in the games will be fed live, on tape and on film to Eurovision.

From the sites of the events, ABC-TV will pick up the games and will bounce most of them directly to the Stateside network by satellite. ABC will also tape and film certain events, some for later satellite relay, some for jet transport to network control in New York.

The signals for Eurovision are converted to the different line systems at the Eurovision technical center in Brussels. For France and for Eurovision, ORTF plans to transmit 106 hours of live coverage of the games, plus film and tape coverage. Some 800 technicians will be involved.

ORTF estimates that 600 million viewers will see the games, 200 million of them via Eurovision. ORTF expects some 600,000 color sets to be in operation by the end of October.

Although the hopes of French admen that commercials might be allowed on the Second Network have been dashed, it is still considered likely in marketing circles that eventually room will be made for commercials on one of the two chains.

The ORTF reported that there are now roughly 7½ million sets in the country, an increase of about 300,000 over the set count of 7,204,246 last September.

Some quarter-million sets are within range of Tele-Monte Carlo, commercial station transmitting from Monaco and covering a large territory in the southeast of France, and over a million others are within reach of

Tele-Luxembourg, commercial station in Luxembourg covering most of the northeast of France.

On ORTF's second chain, among the popular series are *Wild, Wild West (Les Mysteres de L'Ouest)*, the Sunday 10:30 pm slot, *The Avengers (Chapeau Men et Bottes de Cuir)*, *The Untouchables*, *Mr. Ed*, *Bonanza* and *Lucy*. There's a ceiling on imports; only 35 per cent of the programming can come from abroad.

The French serials are also popular. Among them are a series dramatizing the French Resistance, *Quar La Liberte Venait du Ciel*, on the first network, and *Police* on the second. Magazine formats, such as *Teleduel*, *Tele-Dimanche* and *Tilt-Magazine*, are also doing well and this past year ORTF launched a program of the *Meet the Press* type called *Face a Face*.

Germany

Frankfurt—The magic new word in German television is color, with programming in full color due to start August 25 over both of the German tv networks. Network One consists of nine stations in each of the nation's various districts and they carry both local as well as network shows in the manner of network affiliates in the U.S. Network Two has headquarters in Mainz with a number of transmitters throughout the nation, all carrying the same program simultaneously.

Initial color programming will be only about two hours daily. But both nets are already heavily involved due to preparing color tv shows in advance and setting up staffs and production areas for the forthcoming live showcasing.

To keep the television stations going, several suggestions are being considered. One, increase the advertising. Under the rigid German regulations covering the television stations, only 20 minutes daily of commercials are allowed, tightly packed into four 5-minute "spots" for various advertisers who buy from 30 seconds to 2 minutes of the available time.

Now, both the first and second nets have decided to offer limited time for color commercials, at the same price as the current rate for black and white spots. Optimists hope that there will be 50,000 color tv sets in use by the end of 1967, but of course the 13 million black-and-white set owners can receive the shows and commercials (in black-and-white) on their sets as well. Initial color tv time-buyers include cosmetics, cigarette and washing products, prepared foods and the Trans-European Express trains.

Another suggestion to increase revenue for the two networks would increase the \$1.25 monthly license fee which now must be paid by every viewer to the German Federal Post Office. This suggestion, of course, has drawn considerable public resistance. The Post Office uses part of the license fees to build new tv transmitters; the rest of the income from the fees is divided between the nine stations of Network One and the headquarters of Network Two.

Both of the networks are controlled by strict federal regulations and are operated by boards which consist of representatives of the various political parties, churches, or unions and cultural organizations of the nation.

Financing in 1966 worked out as follows. The First Network received about \$176 million from the monthly license fees plus another \$82 million from the sale of commercial time. The Second Network got \$40 million in fees and \$36 million from advertising.

The most revolutionary suggestion to help pay the cost of the switch to color was offered by Klaus von Bismarck, general manager of the largest and richest station of the First Network, West German Tv of Cologne. He said that the network's nine stations splitting the fees should merge into four or five stations. This plan, he said, would still give adequate national coverage and would reduce the multi-million-dollar production and administrative cost of nine separate stations. His proposal enraged management executives of the network's smaller stations.

Most of the nine stations also broadcast their own local regional television shows which are called The Third Program to differentiate them from the First and Second Networks. The nine also operate radio stations.

As one immediate cost-cutting move, two of the radio stations, Berlin and Hamburg, have announced that they plan to eliminate their "Third Programs" of radio shows in February. The Third Radio Programs are generally devoted to culture and political themes, with some broadcasts in foreign languages to the one million Italian, Greek, Yugoslav and Spanish workers now employed in this country.

This plan has also met with protests on the grounds that eliminating the Third Radio Programs will prove a disadvantage, since these short-wave shows are often listened to by listeners in East Germany and Iron Curtain countries. Stopping the shows will mean people in the communist bloc will no longer get West German news-

Among the most popular programs—and the least expensive—are full-length feature films from the United States and other lands, which can be bought here for as little as \$25,000. Some of the films shown on the "Out-

standing Films Series" on the Second Net have never played in the German cinemas, a continuing sore point with the competing theater owners who object to the multitude of films that crop up on the tv screens, averaging one film every other night.

American television programming continues high on the list here, as it, too, is cheaper to buy than it is to produce local shows. *Disneyland*, *Calendar of the Stone Times*, the *Mystery of Stonehenge* from CBS, and the British series *The Avengers* are current choices on the Second Net, while *Private Detective Honey West*, *Kentucky Jones*, *The Little Vagabond*, and *My Three Sons* are around the dial at the First.

Least popular have been some of the American musical "spectaculars," attracting poor reviews and low audience ratings. Probably this is because American humor differs from the European brand, and too few Germans understand the songs which are, of course, not dubbed.

Tv cooperation between the Common Market countries is growing, with television exchanges and partnerships in productions, particularly of the costly color shows.

Sale of black-and-white sets has slipped down slightly below previous years, but feeling among the set makers is that the consumers are waiting for the new color sets, which will retail at \$600 and up—very costly for the German public.

Tv, however, continues to be a very powerful influence in German life, with news programs rating as the most popular here, followed by the "Krimis". And it appears as if there will be an even bigger market for American films and teleshows as the new color tv will gobble up even more products.

Great Britain

London—British commercial television companies have been hit hard by the recent contract changes ordered by the Independent Television Authority which licenses them. The present ITV company contracts expire in mid '68 so the changes will not go into effect until that time. It is certain though, that great adjustments will have to be made in the coming year. A total of 15 licenses are involved, 14 for the geographical regions of Britain and one for weekend viewing in London. In deciding these changes in contracts, Lord Hill, ITA chairman, held no formal hearings, but instead, privately interviewed the 36 bidders. Hill indicated that a desire for regional flavor and better programming influenced his choices.

Various holders have lost franchises, new groups have received stations, and some competitors were forced to

merge. For example, TWW, the company that now broadcasts in Wales and the west of England was dismissed directly. A new group directed by Lord Harlech, former British Ambassador to the U.S., will take its place.

Since ITA's Welsh member had praised TWW last October, the decision occasioned some surprise. Two reasons for the change have been suggested. One, the ITA was much impressed by the galaxy of stage and screen talent backing the Harlech group. Geraint Evans, one of the Harlech backers, might introduce regular opera extravaganzas. Two, the Harlech group stated that it will give \$28,000 annually to promote the arts in the broadcasting area.

Associated Television lost its contract for London weekend broadcasting but got the more valuable license for seven-day broadcasting in the Midlands. Another new company headed by Aidon Crawley, a Conservative M.P., and Michael Peacock, a former big wheel at BBC was handed the London week-end contract. Crawley cannot retain his Parliament position and head the new company at the same time. He must choose between the two.

Rediffusion and ABC television must merge. Objections to such a merger are expected from Rediffusion which is faced with the prospect of investing over \$5.6 million in a company controlled by ABC. Rediffusion must either accept a junior partnership or quit television altogether.

Granada Television, headed by Sidney Bernstein, increased its broadcasting area with the addition of Lancashire and Cheshire.

While these contract changes are being made at ITV, personnel changes are being made at BBC, ITV's non-commercial competitor, and the two have a casual relationship. The new companies getting franchises from the ITA are getting them in part because they have attracted highly qualified BBC programmers.

Three key programmers are joining the Crawley organization. Frank Muir, assistant head of light entertainment at BBC, Miss Doreen Stephens, head of family programs at BBC, and Humphrey Burton, head of music and arts, have already switched teams.

BBC is likely to lose more qualified people to ITV as long as it has a financial handicap. The Association of Broadcasting Staffs, to which most of BBC's employees belong, stated, "There is a wealth of untapped talent in the BBC, but the exodus will continue unless the BBC changes its mind about advertising, which is unlikely, or the government brings forward an increase in license revenue, promised for next year."

Color television has become a reality in Great Britain. Of the three networks, BBC-1, a non-commercial full-day

channel, BBC-2, a non-commercial evening-only channel, and ITV, a commercial full-day channel, only are turning to color. As of July 1, BBC-2 begins an initial six-month trial period so that its technicians gain experience. From July to December, between five and eight hours of color shows will be transmitted each week.

Next January the BBC plans to start full service which means a full 40-hour color week, every week. A recent purchase, *The Danny Kaye Show*, will then be shown in color. Sporting events, drama, comedy and even the news will be part of the color schedule.

Only 30 color sets are ready for market in July. However, industry spokesmen hope 50,000 will be manufactured in 1968 and 100,000 in 1969. Thorn Electric, in which Sylvania has an interest, is building a new factory in England to handle the production. They will use tubes manufactured by Mullard, a division of Philips.

The present cost of a color set in England is about \$900. The price is expected to drop considerably, as it did in the U.S., once mass production gets under way.

Unlike US color tv, which broadcasts a 525-line screen at 30 frames a second, the British will use the PAL system common to most of Europe (except France) which involves a 625-line, 25 frames a second. However, the BBC has invented a machine, the Field Store Converter, which permits conversion of one system to the other.

It will permit British broadcast of US coverage of the Olympic games next year in Mexico. It will also permit the British to sell tapes of their programs to US broadcasters. The BBC has already sold NBC recent color golf set-ups with Gary Player sinking breath-taking putts.

Hong Kong

Hong Kong—Color tv comes to this Crown Colony this fall with the opening up of a new station, HKTVB. Unlike Rediffusion, a wired tv system which has served the colony through the past decade, the new service, set to go on the air October 1st will be over-the-air.

Rediffusion has some 56,000 sets wired up; it rents the sets to subscribers for \$4.37 a month. To receive the new signals in black-and-white from HKTVB's transmitter and studio complex atop Beacon Hill, or from its eight translator stations perched on other high points, Rediffusion renters will have to convert their rented sets by equipping them with antennae.

Michael Goodrich, New York representative of EMI Ltd., which sells time on the new station, said that about 33,000 of the sets are expected to be converted, at a cost

about \$10 each, by the time the station goes on the air. To get the show in color, of course, you need color). Advertising time rates on HKTVB are pegged lower than those on Rediffusion. Sixty seconds on HKTVB will cost U.S. \$80, while the going rate on Rediffusion is now U.S. \$132 for a minute on its English and Chinese channels combined, or U.S. \$90 for a minute on either one of the two Rediffusion channels. (HKTVB will also have two channels, one in English—"The Pearl Channel" and the other in Chinese—"The Jade Channel.")

About 85 per cent of the programming on HKTVB will be in color. The station, managed by Colin Bednall, formerly an executive with a station in Melbourne, plans to broadcast the following series in color: *Felony Squad*, *Gilpin's Island*, *Green Acres*, *Green Hornet*, *The Invaders*, *Spy*, *It's about Time*, *Laredo*, *Lost in Space*, *Occasional Wife*, *Peyton Place*, *Pistols 'n' Petticoats*, *Pruitts of Southampton*, *Rat Patrol*, *Time Tunnel*, *The Hero*, *Superman*, *THE Cat*, *Wild, Wild West* and *The Virginian*, among others. Almost all of the station's shows will be from the U. S., with the exception of *Seaways*, *Thunderbirds*, and a few others.

Participating in the new station are Time-Life Broadcast, NBC International, the British ABC-TV, and Anglia TV, as well as TIE.

HKTVB will be on the air daily from 4 p.m. to midnight, with both channels. Rediffusion has been running about six hours of English programming every evening, and about three hours of Cantonese. (Occasionally, Mandarin is heard on the Chinese channel when a Chinese classic drama is performed.)

Rediffusion is said to gross close to U.S. \$2,800,000 a year from rental fees and advertising. It's probable that the new station will not cut into the rental-fee revenue. There seems to be enough ad money to go around in Hong Kong's bustling economy.

In 1966 the colony imported, from the U. S. alone, close to \$40 million in consumer packaged goods. (Hong Kong's total imports have been rising above a volume of \$1½ billion.) If the political situation holds stable, chances for the growth of the two Hong Kong tv services seem good. A spokesman for TIE said it was projected that the colony would have more than 150,000 sets by the spring of '68.

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Ireland

Dublin—Increasing prosperity and the extension of the tv service to former dark pockets in the territory of the 26 counties has brought about a steep increase in the number of tv sets in Eire. Some 60 per cent of all households now have tv.

Yet, to the dismay of the administration of Telefis Eireann, government controlled advertising time charges remain frozen at the 1964 level of 280,000 sets. Telefis estimated that last year some \$420,000 in ad revenue was lost by not adjusting the time charges to the current level of more than 370,000 sets. Telefis is pressing the government for a rate increase.

The fact that tv time is available, in the estimate of Telefis, at 25 per cent below what it should cost, led to a near SRO situation in sales this past year. Advertising revenue went up from \$4.7 million in '65 to some \$5.4 million last year. Ninety per cent of all availabilities were sold—six minutes an hour through six hour broadcast day. Revenue from tv set license fees was roughly \$3,072,000.

Irish agencies handled 81 per cent of the bookings. Food products accounted for a third of the tv advertising.

Of the programs on Telefis Eireann, 50 per cent are produced in Ireland, and 50 per cent are imports. Ninety per cent of the imports are from the U.S.

The Virginian, for example, continues to rate second in the TAM measurements, after *The Riordans* and just ahead of *Tolka Row*, two series, one set in the country, the other in Dublin, for each of which some 39 halfhours are produced in a year. *The Riordans* is taped on a farm in County Meath.

Pressure for more programming in the Irish language, which last year led to the resignation of Eamonn Andrews from the Television Authority, has brought about the running of two weekly news programs in Gaelic, *Ceamara na Cruinne* and *Leargas*, as well as a quiz show along the lines of *College Bowl*, *Ceist*, and *Aililiu*, a regular program of traditional Irish music.

Another innovation in Gaelic begun this past year is a farm program, *Telefis Feirme*, aimed at young farmers and designed to be viewed by groups and to be followed up by group discussion. Ireland's Department of Agriculture is sponsoring the rental of tv sets by a number of local farm groups.

Last year Telefis completed its linkup to Eurovision through Northern Ireland, giving it access to Eurovision independently of participation in the exchanges by any of the British tv services.

Tv in Ireland has acquired increasing importance as

a public forum, in the wake of the General Election in '65 in which tv was used for the first time by the political parties. Also, news and public affairs programs are on the increase, and accounted for a quarter of all programming last year.

Italy

Rome—In Radio-TV Corriere, the Italian counterpart of Tv guide, the advertisers who have been lucky enough to get their commercials on the air on either of Italy's two networks, both run by RAI, a government-controlled entity, usually run ads alongside the listings to draw attention to when their commercials are running. The commercials are run in blocks, and there are six of them all but one on the first network. The six: *Carosello*, *Intermezzo*, *Arcobaleno*, *Girotondo*, *Gong* and *Tic-Tac*.

For example, one display ad says "Tonight in *Intermezzo*: *Eye on the Label*, with Pinuccio Ardia, presented by Molinari Extra," with a photo of Mr. Ardia, the star of the commercial. Dozens of such ads run every week. Another reads, "Tonight in *Carosello* the irresistible singer Patty Pravo presents another of her successes, *Pravda* Algidia ice cream." The program listings also contain the names of the advertisers.

Getting a commercial into one of the blocks is indeed something to crow about. All told there are only 12 minutes a day of commercial time on the two networks together, six days a week (no ads on Sunday).

With 7,148,897 sets in the country, up from last year's 6,800,000, the list of advertisers waiting for availability in the commercials grouping has lengthened. The times sold by a RAI affiliate, SIPRA (Societa Italiana Pubblicita Per Azioni), which has the contract with RAI and is also responsible for making sure commercials are of good taste." RAI grossed over \$40 million in sales of advertising time last year.

Most of the advertising is on Channel 1, RAI's VHF network, which has four of the five commercials blocks, all but *Intermezzo*, which is on the UHF network.

Carosello, the most popular of the commercials blocks, follows the 8:55 pm weather forecast. *Carosello* is 2 minutes in length; and is made up of four or five films that are more like entertainment features than commercials, for the reason that they are required to be entertaining, with the pitch thrown in offhandedly, and usually toward the end. Big names in Italian show business often appear in the *Carosello* sketches.

The studios which make the films in *Carosello* are credited in the published listings, as are the advertise

The four other commercials blocks are not so long as *Carosello*; some of them are three-minutes all told, others, two, and group anywhere from three to six commercials.

On a recent Monday on the first network, *Gong* came on around 6:48 PM with two commercials, *Tic-Tac* came on at the end of the sport news at 7:45, with commercials for Ajax and five other products.

Tic-Tac was followed by more news and then by *Arcobaleno* with ads for Philips refrigerators, Doria cookies, Dash, Giuliani medicinal bitters, and two other products. Then *Carosello* followed the 8:30 news.

Bewitched (*L'Adorabile Strega*) came on at 10:35 pm. Tuesday night, *Girotondo* came on the first channel a little after 5:40 pm with four commercials, *Gong* came on again at 6:48, with Alka-Seltzer and Spic & Span commercials. In *Tic-Tac* at around 8 p.m. were commercials for Pepsi-Cola, Citterio Salami, Alemagna food products, and three other accounts.

Arcobaleno had commercials for Shampoo VO-5 (Alberto-Culver) and five other products. *Carosello* had films for Polaroid and four other advertisers. After *Carosello* that night came *A Star Is Born*, the Warner Brothers film with Judy Garland.

Although *Bewitched* and *Perry Mason* are popular, RAI does not buy many American series, runs only 2 or 3 in any one week. Feature films are another matter, however.

RAI plans to launch a color service before 1970, and has been experimenting with the German PAL (Phase Alternation Line) color system.

Japan

Tokyo—The extraordinary growth of color television in Japan is a highlight of that country's recent video expansion. When color was inaugurated in 1960, it was in effect only 54 minutes a day. By 1961 it had increased slightly to an hour a day, and there were 6,000 color sets in use. By 1965, when colorcasting comprised 2¾ hours a day, color sets increased to 100,000. Then, in one year alone, the 100,000 grew to 300,000 in 1966, the latest available figure.

The country's population is now about 99 million. In July 1966, the latest month for which figures are available, there were 25.3 million sets registered, representing 90 per cent of total households; in December 1965, by comparison, there were 17.8 million sets registered, representing 74.1 per cent household coverage. There are, of course, many viewers who do not register their sets, in order to save the \$1-a-month license fee. It

would be safe to estimate that there are well over 30 million sets in use now.

Regular black-and-white broadcasting began in February 1953. Nippon Hoso Kyokai (Japan Broadcasting Corporation), which began a radio service in 1926, operates the country's noncommercial tv networks—the general service web and the educational web, with a total of 1,067 stations as of May 10, mostly relays and satellites. This compares with just over 600 last fall. Another 240 are scheduled for construction by March 1968. In addition, 46 private companies operated 449 commercial stations as of last November, a gain of about 75 in a few months.

NHK's general service, which is on the air from 6 a.m. to midnight and after, encompasses news and weather, quiz shows, feature films, concert music, and such American series as *The Nurses* and *Let's Sing With Mr. Mitch Miller* (sic), the latter, at last report, being run Sundays between 1 and 2 in the afternoon. The educational service, on-air from 7 a.m. to midnight, offers courses ranging from old standbys like Science, Social Studies and languages to esoterica like Fairy Tales, Morality, Tv Auto School and Abacus.

As part of NHK's 40th anniversary commemoration in 1965, it sent questionnaires to 20 million tv households. The replies suggested NHK should orient newscasts to women as well as men, enlarge its entertainment formats and local programming, build stations quickly in poor-reception areas, and increase educational, cultural and agricultural programs. Those suggestions that were feasible, according to NHK, were put into effect.

The breakdown for the entire commercial service shows 49.3 per cent entertainment, 23.3 per cent "culture," 12.3 per cent education, 10.3 per cent news, 2.4 per cent sports, 1.3 per cent miscellaneous and 1.1 per cent advertising. There are no bans on the hawking of any particular products (liquor advertising, for instance, is permitted), with only obscenity off-limits.

Among the most popular American entries are 77 *Sunset Strip*, *The Andy Williams Show*, *The Ed Sullivan Show*, *Perry Como* and feature films. The favorites in Tokyo last month were *Bewitched*, *Flipper*, *Tarzan*, *Jericho*, *Felix the Cat* and *The Girl From UNCLE*.

According to a spokesman for the Japanese government, television, despite its great growth, has less influence in Japan than newspapers, because the citizenry considers tv primarily an entertainment medium. And, reports NHK, "television's influence upon the life of the Japanese public has increased to such a degree that their living habits were changed to a considerable degree in conformity with the tv broadcasting schedules."

Mexico

Mexico City—Mexican programming, according to an American syndicator, is a "carbon copy" of United States network fare. Tv there, he says, is "a very active medium for entertainment, as well as for advertising;" there is about the same quantity of "cultural" programming as here, and Mexicans are "ardent" viewers, especially of sports events.

Popular programs bought from the U. S. include *Bonanza*, *The Lucy Show*, *Bewitched* and *The Dick Van Dyke Show*, and, indeed, U. S. shows dominate Mexican prime time, sometimes right through the evening.

With a population of about 43 million, Mexico now has about 2.1 million tv sets in use, spread over practically the entire country; late last year the figure was 2 million. The country has close to 40 stations, plus several relays; more than half of these are operated by Telesistema Mexicano and 10 subsidiaries.

Color-tv came here for the first time this past February 5, when, via relay from NBC-tv affiliate WOAI-TV, San Antonio, Mexicans saw, as did viewers in the U. S., Paris, London and elsewhere, the unprecedented auction-by-satellite of a Picasso painting. Regularly scheduled color is not expected before year's end, but color coverage of the October Olympics is planned (ABC International has coverage rights for the U. S. and Canada). Negotiations are under way for satellite service, which would provide live coverage.

Mexicans tv sponsors are similar to those in America, but advertising, despite government opposition, often takes up almost one-third of the air time of a show.

Netherlands

Amsterdam—Dutch newspaper publishers are squawking that they've lost a tenth of their advertising volume to tv since January, when commercials were first let on the air in Holland. But less partisan observers comment that the 20 minutes of advertising a day on each of the two networks is, put all together, hardly enough to impoverish in any degree even the weakest of the newspapers.

Yet, just in case there's anything to the poormouthing, the government has enacted a proviso to compensate the dailies if it can be proved they've suffered from the inroads of tv. In the meantime, the publishers are clamoring for a halt to any further extension of commercial time.

Meanwhile, the religious structure of Dutch television

is trembling under the onslaughts of Piet de Ruwe, who has sounded the battlecry of "Down with denominational television!" (Airtime on government tv's two networks is shared among four companies controlled by religious groups and a fifth company, AVRO).

De Ruwe started publishing a tv program-listing weekly, in defiance of Dutch law, and set up a program-production company called RTN, for which he solicited and obtained 300,000 would-be subscribers. Whereupon AVRO, the only non-denominational broadcast survivor of the old quintet, merged with RTN, adding its 600,000 subscribers to RTN's horde. The result was the largest Dutch broadcast company.

At the same time, the forlorn ex-viewers of the shut-lived pirate tv Texas tower in the North Sea, shut down in '65 by Royal Dutch Marines, had banded together to subscribe to another new company, called TRS.

The 50,000 TROS subscribers are petitioning for transmission time, for the lighthearted fare they crave, as are the million of the AVRO-RTN combine. Odds are that government may have to chisel away at some of the time held by the denominations, to throw to the new claimants. And now yet another new broadcasting company is being set up, this one by the recently-formed Farmers Party.

When color tv is introduced next January, in an eight-hour daily schedule, a third may be needed to accommodate color and the multitude of claimants. Meanwhile, the imminence of color is boosting color set production—and sales—in Holland, especially now when German tv, within reach of most Nederlanders, goes color next month (August).

But increases in total tv time, whether by adding to the current 57 hours a week on the two existing networks or setting up a third net, would cost more than the treasury can now afford. Already the Dutch are affected by the fact that commercials have brought about a reduction in the license fee.

Meanwhile, the old pirate tower is up for sale, in the cold international waters of the grey North Sea. It's yours for \$560, but don't tell it to the (Royal Dutch) Marines.

Soviet Union

Moscow—A landmark in Soviet television is expected this November, when the country's first color channel (and the fifth overall) starts operations in Moscow. Like France, the USSR has chosen to adopt the French-designed 625-line SECAM III system (Some form

SECAM has been picked by all the Iron Curtain countries, including Yugoslavia). The Soviet bloc and Yugoslavia belong to Intervisio, the communist equivalent of Eurovision, but some programs are exchanged between the two systems.

Tv here, operated by the government-controlled Soviet television, reaches all areas of the Eastern part of the country (west of the Ural Mountains), according to a spokesman. Most of Siberia, in the Northwest, is covered, too, except for the more remote regions.

The country now has an estimated 20 million tv sets for a population of about 230 million; there were 17 million a year ago. The government has set a goal of 800 tv stations by 1970.

Spain

Madrid—Generalissimo Francisco Franco runs a tight country, and this policy also applies to the government-owned tv and radio networks. There are two tv networks, vhf and a year-old uhf, both operated by Television española (TVE). The country has a population of about 40 million; the number of tv sets in use is estimated at 2 million, and is growing by about 200,000 a year.

Sixty per cent of the programming is created domestically. According to Charles Michelson, president of New York-based Charles Michelson, Inc., who sells programs

Spain and elsewhere, the Spanish programming spectrum is "highly limited," and the medium is essentially a means of expressing governmental policies." TVE does, however, buy some of the popular American programs such as *El Show Lucy* and *El Super Agente 86* (*The Big Valley* becomes *Valle de Pasiones*).

Just as American broadcasters are reluctant to buy English-speaking British product, because of pronunciation differences, so other Spanish-speaking countries refuse to buy Spanish-produced product, which uses only the official Castilian dialect. This is a serious problem of long standing, and the government has not been able to solve it.

For more than two years now, commercials have been restricted to every half hour, and total about six minutes per hour. Under the brokerage system initiated in 1963, a dozen or two advertising brokers buy all the available time from TVE at the beginning of the season and then sell it to individual advertisers. The range of products advertised is similar to that in the United States.

Color tv is not expected in Spain for at least several years, if at all, mainly because the government can't afford it.

Switzerland

Zurich—Advertising on Swiss television has proved to be more profitable than expected, but its expansion has not kept pace with the expansion in programming time. Before 1965, when advertising was first allowed on tv by the government, which runs all the country's broadcasting operations, Swiss Tv was on the air from one main channel for a total of three hours a night, six nights a week, with four minutes of commercials an hour.

In two years, programming has extended to 5½ hours a night, six nights a week (off Thursdays), on three main channels, an 83.3 per cent increase, but commercial time has risen only 25 per cent, to five minutes an hour. Yet, while advertising revenue of 12.7 million Swiss francs (\$3 million) was expected in the first commercial year, the actual intake was 21.2 million Swiss francs (\$4.9 million), and the three-channel rate for one minute was increased January 1 from 6,000 to 7,000 francs.

The advertising of alcoholic, medicinal and tobacco products is prohibited; foodstuffs and household products comprise the bulk of the acceptable ads. Commercials, which are called "publicity" here, are restricted to the first five minutes of each hour, and are listed right along with the programs in the local papers.

Switzerland, with a population of 5,950,000, today has approximately 815,000 tv sets, compared with 700,000 a year ago. Almost one out of two homes has a set, and the coverage extends to virtually all corners of the country. Color is expected to be initiated in time for coverage of the Olympic Games in Mexico in October 1968, and it will "very probably" be the French SECAM system, according to government spokesmen.

The three main channels are the German, broadcast from Lugano; the French, from Geneva, and the Italian, from Zurich. The Swiss population is approximately 70 per cent German-speaking, 23 per cent French-speaking and 7 per cent Italian-speaking, yet German programming exceeds French by only 1½ hours a week, 42 to 40½, with Italian at 32 hours. Swiss tv uses the 625-line transmission system. Viewers pay a license fee of \$19.50 a year.

A Swiss government spokesman says that tv has been beneficial to Switzerland because there is "a very strict selection of programs," and "the programs are good." On a typical weekday (June 12), the schedule consisted of *The Young Ones*, a children's show; news; soccer; a discussion of social and economic problems; a travelogue; *Telejournal* (news); *Bonanza*; *Life in the 20th Century*; *Rivers in Peril* (a study of pollution), and news.

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But with global live tv a year away from reality, would it be desirable? Does Germany want to watch the Olympic Games in Mexico City at 3 o'clock in the morning? Or would the German stations store the show on tape for broadcast at a more reasonable hour? Or will the communications satellites make local stations

unnecessary?

Outside of Europe, some of the most important tv developments are in South America. In Argentina, the largest tv market on the continent, the outlook for small stations in the interior is promising. Over the past two or three years, a few of these stations have sprung up and there are currently applications for about two dozen more. Franchises are expected to be granted this year to these applicants. The expectation is that this new coverage will develop in an orderly manner, according to Merle S. Jones, president of CBS Television Stations.

There are three networks now operating in Venezuela plus a few independent stations. The existence of three networks in a country like Venezuela is considered a substantial development. Some observers had doubted the country could support that many.

A small network is operating in Peru and Lima has four stations. Peru's potential is considered limited because there is only one very large city (Lima has over a million population) with the other communities being small and poor.

Other countries with some tv development are Brazil, Chile, Columbia, Ecuador and Uruguay. Columbia has had tv for about four years, Ecuador has stations in Quito and Guayaquil and Uruguay has had a few stations for some time.

For a variety of reasons, the African tv picture is changing slowly, but unsettled political conditions are a major factor. Among the major markets for programming are Rhodesia, Central Africa (primarily Nigeria, which is sometimes considered three separate markets) and Arab Africa (United Arab Republic, Sudan, etc.). The middle eastern Arab states are sometimes considered part of the African market. It is notable that all three areas are or have been in the news recently because of war or revolution.

Programming tastes are no different than elsewhere in the world. Entertainment shows like the *Beverly Hillbillies* are popular and documentaries are not.

INTERNATIONAL FILM TV-FILM AND DOCUMENTARY MARKET

THE "5 CONTINENTS
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For clients who are unable to attend the whole Autumn Cine-Meeting there is a special assistance bureau which undertakes to represent their interests.

2 GRAND AWARDS
FOR TELEFILMS



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

Thomson (Continued from page 31)

annually, two-thirds of this coming from British and Canadian operations. (Lord Thomson's worth has been estimated at \$150 million.) The authority on Lord Thomson's career figures that television is now contributing less than 10 per cent of his total profits. A factor here has been his declining equity in Scottish Television. Some years ago, Britain's Independent Television Authority forced him to put 45 per cent of the stock on the block. This month ITA directed the communications tycoon to reduce the share to 25 per cent.

With the declining importance of video in the British peer's overall business picture, there is no evidence he will seek to redress the balance in the rich U.S. market. He thinks U.S. tv stations are overpriced, considering their growth potential.

16 Times Earnings

"An American told me the other day about an offer he'd had—someone wanted to sell him a television station," Lord Thomson recalled. "The amount involved was very large. Well, this property was selling at 16 times earnings, which was too much, in my opinion. Television isn't that solid, and the chances for growth aren't there.

"If you're going to pay 16 times earnings for anything, you want to see great growth potential."

The peer, who was born plain Roy Herbert Thomson, is 73 years old, but he seems ageless, partly because his appearance is dominated by extremely thick glasses. He is massively built, which may explain the astonishment of those who meet him for the first time to find him only about five feet, five inches tall.

A British citizen since 1963 and a peer a year later, Lord Thomson was the son of a barber. Though a man of unabashed confidence, success did not come quickly. He was in a variety of businesses, both as proprietor and employee, before he got into broadcasting in the early 30s. Trying to sell radios to residents of northern Ontario during the depression, he quickly came to the conclu-

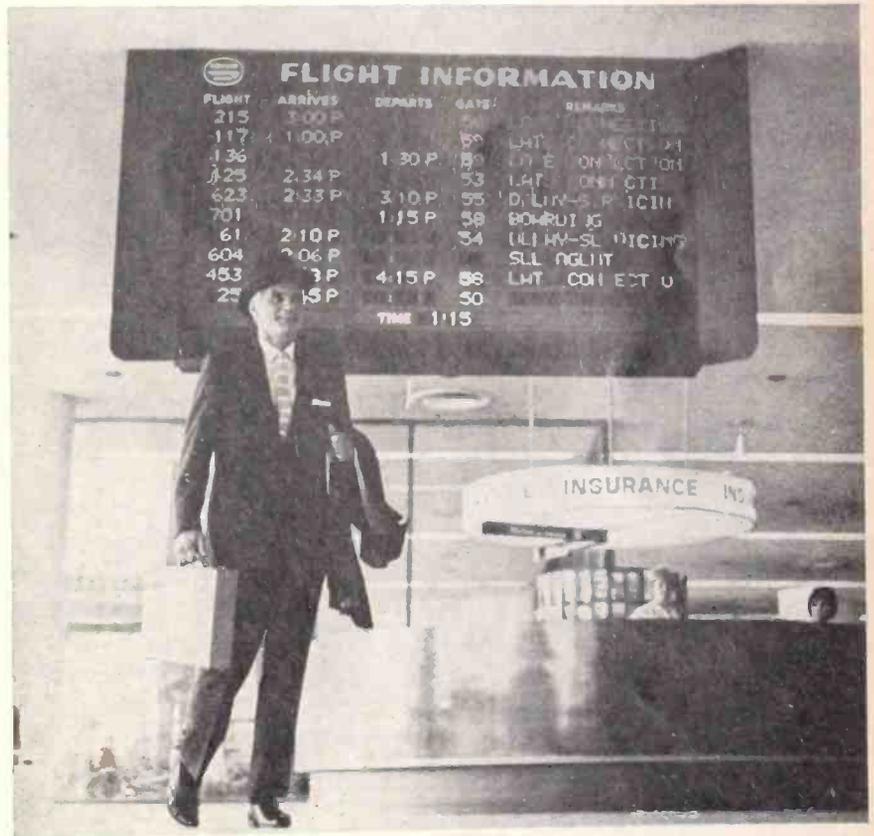
sion that the set business would be better if there were more stations.

He went on the air with CFCH North Bay in 1931 with a \$600 loan. Three years later, he bought his first newspaper, the Timmins, Ont., *Press* for \$6,000 (\$200 down). It was not until the 40s, however, that he began to spread across Canada as a newspaper entrepreneur to notice.

His hallmark was an intense interest in the balance sheet and a disinclination to interfere with editorial prerogatives. He prided himself, and still does, on his detailed knowledge

of minor expenses laid out by his various enterprises. More recently, with his acquisition of the prestigious London newspaper duo, associates have noted a mellowing in his financial orientation and an appreciation of his status as a power in British public opinion and public policy.

Talking recently about Lord Thomson's pre-British years, one of his former employees said: "As young reporters on the Quebec *Chronicle-Telegraph*, we considered the owner a skinflint. Salaries were low, corners were cut on production and the drive



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16 Times Earnings

"An American told me the other day about an offer he'd had—someone wanted to sell him a television station," Lord Thomson recalled. "The amount involved was very large. Well, this property was selling at 16 times earnings, which was too much, in my opinion. Television isn't that solid, and the chances for growth aren't there.

"If you're going to pay 16 times earnings for anything, you want to see great growth potential."

The peer, who was born plain Roy Herbert Thomson, is 73 years old, but he seems ageless, partly because his appearance is dominated by extremely thick glasses. He is massively built, which may explain the astonishment of those who meet him for the first time to find him only about five feet, five inches tall.

A British citizen since 1963 and a peer a year later, Lord Thomson was the son of a barber. Though a man of unabashed confidence, success did not come quickly. He was in a variety of businesses, both as proprietor and employee, before he got into broadcasting in the early 30s. Trying to sell radios to residents of northern Ontario during the depression, he quickly came to the conclu-

sion that the set business would be better if there were more stations.

He went on the air with CFCH North Bay in 1931 with a \$600 loan. Three years later, he bought his first newspaper, the Timmins, Ont., *Press* for \$6,000 (\$200 down). It was not until the 40s, however, that he began to spread across Canada as a newspaper entrepreneur to notice.

His hallmark was an intense interest in the balance sheet and a disinclination to interfere with editorial prerogatives. He prided himself, and still does, on his detailed knowledge

of minor expenses laid out by his various enterprises. More recently, with his acquisition of the prestigious London newspaper duo, associates have noted a mellowing in his financial orientation and an appreciation of his status as a power in British public opinion and public policy.

Talking recently about Lord Thomson's pre-British years, one of his former employees said: "As young reporters on the Quebec *Chronicle-Telegraph*, we considered the owner a skinflint. Salaries were low, corners were cut on production and the drive



"I DON'T MIND PAYING A LITTLE LESS"

AIRWAYS PROVIDES OVER 200 WAYS TO DO IT for this man who expects top service and convenience in renting a car. He knows that over 200 AIRWAYS offices in the U.S. and Canada offer lower rates including gas, oil and insurance. He knows AIRWAYS saves him money by not maintaining airport facilities and saves him time because one call and AIRWAYS will probably arrive before his luggage. He knows AIRWAYS will provide a 1967 Chevrolet, Pontiac, Buick Riviera, Camaro or other new car. He knows it—AIRWAYS knows it—now YOU know it.



Chevrolet Impala

All major credit cards accepted. Write for free International Directory to: Dept. TA-7
AIRWAYS RENT-A-CAR SYSTEM
 8405 Pershing Drive
 Playa Del Rey, California 90291



to sell advertising dominated all other activity. That was in 1953 and it was not until years later that we came to realize that all small-city newspapers were run the same way if they hoped to survive. We found that many, independent small-city papers had been paying even less to reporters. We found, in short, that we had been working for one of the shrewdest men in the communications business anywhere in the world, and that, for the time and place, he had been at least as generous as the next publisher."

Faith in Commercial Tv

A sign of this shrewdness was that he was about the only man in the United Kingdom who believed in commercial television in Scotland. Financiers and fellow communications barons would not touch it with a barge pole. If Lord Thomson had been able to persuade any of the colleagues he approached to share the risk, he would have had to share the enormous rewards. As it was, about the only individual investors

he could find were a couple of Scottish comedians, Jack Radcliffe and Jimmy Logan, each of whom put up 1,000 pounds, about \$2,800.

"At any rate," he recollected, "we launched Scottish Television for about \$450,000 and we lost millions the first year." The operation was capitalized at \$1,120,000, of which about 60 per cent was advanced by the National Commercial Bank of Scotland. It was not long before Scottish tv was earning about \$5 million a year and Lord Thomson had 80 per cent of it.

The purchase of the *Sunday Times* was an involved deal because of the high asking price and, though one of his bankers came up with the method, Lord Thomson recognized the cleverness of it right off. Essentially, what happened was that he sold Scottish Television to the *Times's* Lord Kemsley, who, in turn, paid for the video operation in Kemsley shares. This, of course, gave Lord Thomson control of the tv operation.

Tv and Newspapers

It is often said that joint ownership of broadcasting and publishing ventures provides major advantages from the advertising point of view. But Lord Thomson, plunked firmly in both, said these are exaggerated.

"A television station and a publication do practically nothing to increase each other's revenues by being in the same market," he remarked.

"This is not to say that I wouldn't like to own more television stations and more newspapers, even in the same markets. And there are a few advantages. If you have trained news people on your publication, obviously they can produce news for broadcasting purposes

"But nothing takes the place of the written word. You can hear about an event on television—maybe you even can see it—but you don't get the background, the complete story, anywhere but in the paper. It's true that electronics have pretty well ended the day of the newspaper scoop, the exclusive story. We can get a story on the radio long before a paper can

begin to set type and start up presses."

"Still," he added with a scornful sweep of his hand across the surface of the table, "people don't buy newspapers these days for scoops. Who cares who got the story first? General excellence is what sells *The Times* of London or *The New York Times* or any good paper."

Similar considerations apply to advertising revenue, he added. "Newspapers lose revenue to television, but this tends to be the revenue from national advertising.

"Certain classes of advertising will never be in television, mostly the local type. Local ads are not practical on television because they're fleeting. A merchant, a supermarket, for instance, wants to get a lot across. He wants to list prices where the prospect can study them at his leisure. The merchant might want to describe several products at considerable length. He can only do this in print.

Another factor that makes television, while highly profitable, a proposition to be approached with caution is the possibility of satellite relays, he observed. If this practice took a certain turn, it could "take the profit right out" of an individual television station, he said.

Lord Thomson noted that there is currently a proposal in Canada to put up a satellite that would make local stations unnecessary. Through a relay system, one transmitter could broadcast to any set anywhere in the country. There has also been talk about such a system in the U.S.

Not Tempted by U.S. Tv

As an alien, Lord Thomson could not legally own more than 25 per cent of an American broadcasting operation in any event, but he said that he would not be tempted to buy in this country even if the law were changed.

In addition to the high price-to-earnings ratios of United States broadcasting properties, which he already had cited, he said that the American economy was too far advanced and too fully defined to permit opportunities to a newcomer.

(Continued on page 75)

there's no question when buying

ROCHESTER



MORE
love

WROC-TV 8

Represented by
Edward Petry & Co., Inc.



A RUST CRAFT STATION

With overwhelming SRDS user approval...

RADIO STATION PROGRAMMING STATEMENTS

will be added to station listings in
SPOT RADIO RATES AND DATA
 commencing
 with a
 fall issue



Invitations to supply information for the Station Programming Description statements are now being mailed to every commercially licensed radio station (AM and FM) in the U.S. When returned, the information will be processed to conform to rigid SRDS standards, to be published in the earliest possible edition.

The SRDS plan for incorporating 100-word (or less) descriptive, nonpromotional statements of program segments (at no charge to the stations) into station listings was announced in March 1967. It has been discussed with and (at the April NAB Chicago Convention) by advertisers, agencies, stations and representatives. The plan has been submitted to stations, representatives and major radio advertisers and agencies requesting their opinions. In response to an invitation in May, several thousand buyers of radio time, many leading radio stations and representatives have expressed themselves unmistakably and overwhelmingly in favor of this addition.

Here is a summary of this response:

ADVERTISERS AND AGENCIES			STATIONS AND REPRESENTATIVES		
EXTREMELY VALUABLE	78.8%	} 96.6%	BENEFIT, EXTREMELY VALUABLE	67.1%	} 84.2%
OF SOME VALUE	17.8%		LITTLE DIFFERENCE, SOME VALUE	17.1%	
LITTLE OR NO VALUE			3.4%	NEGATIVE	15.8%

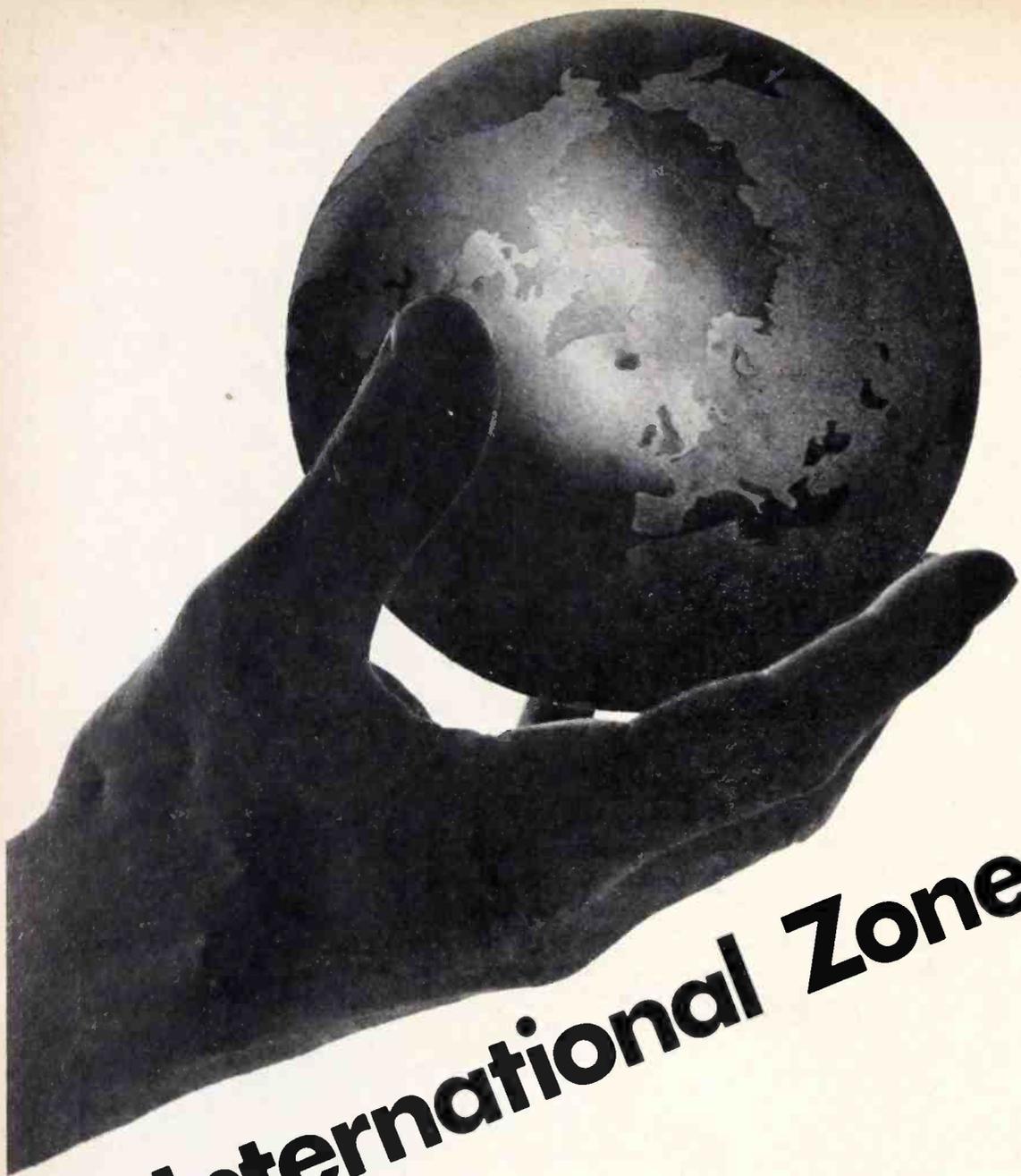
Station Programming Statements will be added because users of SRDS tell us they are wanted—which is the reason all additions and modifications of SRDS have come about over the past 48 years—to provide a better and more useful service to people who buy advertising media of every type.

This is an example of the flexibility and progressive attitude that has made Standard Rate & Data Service the accepted national authority serving the media buying function.

STANDARD RATE & DATA SERVICE, INC.

the national authority serving the media-buying function

5201 OLD ORCHARD ROAD, SKOKIE, ILLINOIS 60076



International Zone

New series of TV specials

Real stories of real people around the world filmed on the spot by United Nations Television teams

U.S. BROADCASTERS' COMMITTEE FOR THE UNITED NATIONS Thomas B. Shull, Chairman □ Raymond B. Welpott, Executive V.P., NBC, Vice-Chairman □ William Kaland, National Program Manager, Westinghouse Broadcasting, Chairman, Program Committee.

EXECUTIVE COMMITTEE: Roger W. Clip, V.P., Radio & TV Division, Triangle Publications □ John T. Murphy, President, Avco Broadcasting □ F. S. Gilbert, Genl. Manager, Time-Life Broadcasters □ Harold Grams, Manager, KSD-TV, St. Louis Post Dispatch □ Jack Harris, V.P., KPRC-TV, Houston Post □ Stanton P. Kettler, President, Storer Broadcasting □ C. Howard Lane, V.P., KOIN-TV, Portland, Ore. □ Clair McCullough, President, Steinman Stations □ Donald McGannon, President, Westinghouse Broadcasting □ C. Wrede Petersmeyer, President, Corinthian Broadcasting Corporation □ A. Louis Read, V.P., WDSU-TV, New Orleans □ James Schiavone, General Manager, WWJ-TV, Detroit News □ J. S. Sinclair, President, WJAR-TV, Providence, R.I. □ P. A. Sugg, hon. member □ Ben West, V.P., KOCO-TV, Oklahoma City, Okla. □ Frederick A. Kugel, Founder.

TV stations can secure the "International Zone" series, retain prints for repeat showings and arrange for official correspondent accreditation at UN Headquarters on inquiry to:

Mr. Tom Shull, Chairman
U.S. Broadcasters' Committee
for the United Nations
230 Park Avenue, New York, N.Y. 10017
or

Mr. Michael Hayward, Chief UN Television
Room 837, United Nations, New York

Thomson International is looking instead toward the developing countries, where it has management contracts with several government agencies responsible for radio and television. "We're always looking for more of those," he remarked.

The Thomson organization not only provides management and technical know-how to the new stations, but also gives them a ready-made, worldwide sales force.

This and the other activities of the Thomson group are directed these days from London, where Lord Thomson lives, still devouring balance sheets and operating statements the way some people consume spy novels or westerns. ■

Tv Tests are Limited Abroad

Admen on the continent envy their U.S. counterparts for the ease with which the latter can use tv for test marketing. Even in countries where commercials can be run, advertisers with new products are often stuck with national feeds only.

"We use cinema," says an executive of Lintas, the Unilever house agency, which has set up joint international arrangements with Sullivan, Stauffer, Colwell & Bayles.

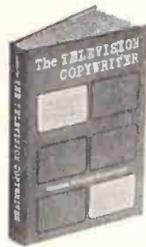
"It's not even a poor second to tv, but it's all we've got for test marketing if we want sight, sound and motion. Also, it's all color."

The man from Lintas also notes that one advantage of using movie theatres is the availability of consumers for sampling. Key tip on sampling moviegoers: Give out the samples as they go in the theatre, not out. For some reason, it was found, the movie patron is more likely to pocket the sample, rather than throw it away, if he is handed the product on his way into the theatre.

Required Reading

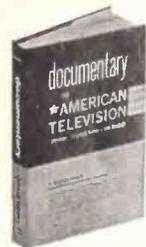
for everyone who makes his living in the television industry.

Published by Hastings House



THE TELEVISION COPYWRITER

How to Create Successful TV Commercials by Charles Anthony Wainwright, Vice President and Associate Creative Director, Tatham-Laird & Kudner, Inc., Chicago
Written by a veteran television commercial-maker, this book is a thorough and practical examination of the creative process from idea to finished film. 320 pages with many storyboard illustrations, fully indexed. Cloth-bound. **\$8.95**



DOCUMENTARY IN AMERICAN TELEVISION

by A. William Bluem, Syracuse University
"Easily the definitive book on the television documentary, this work's value will not be diminished by the passing years." Lawrence Laurent in The Washington Post.
312 pages, 100 photos, notes, 3 appendices, bibliography, index. **\$8.95**



TELEVISION STATION MANAGEMENT

The Business of Broadcasting edited by Yale Roe, ABC-TV Network
Seventeen industry professionals examine the realities of operating a television station. All phases of operation are thoroughly treated—management, programming, news, advertising, promotion, traffic, technical services, etc. 256 pages.

Text Ed. (Paper) \$3.95, Cloth \$6.95



WRITING FOR TELEVISION AND RADIO

by Robert L. Hilliard, University of North Carolina

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 - Paper \$3.95
 - Cloth \$6.95
- WRITING FOR TELEVISION AND RADIO \$6.95

NAME ADDRESS

CITY STATE ZIP

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

Check enclosed.

Mid-May TvQ—Top 10 Evening Network Programs by Market Size

Rank	Program	Market Sizes Groups											
		Total Audience		2 mil. & Over		½-2 mil.		50,000-½ mil.		Under 50,000		Rural	
		Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ
1	Walt Disney	89	42	90	41	88	40	87	43	89	42	89	47
2	Bonanza	89	41	84	39	91	40	86	40	91	40	93	48
3	Family Affair	60	40	54	37	61	44	58	39	64	42	63	36
4	Dean Martin	71	39	70	43	72	43	67	40	74	36	73	30
5	Mission: Impossible	54	38	51	36	58	41	56	38	53	37	55	38
6	Red Skelton	86	37	84	32	87	37	82	33	90	40	89	45
6	Saturday Movies	74	37	75	36	78	37	69	40	75	38	73	33
8	I Spy	60	36	62	34	59	37	59	43	63	37	58	28
9	Gomer Pyle, U.S.M.C.	82	34	78	27	82	34	80	30	87	35	85	43
10	Gunsmoke	79	33	70	25	79	29	77	32	86	37	87	41
10	Newlywed Game	57	33	57	31	60	31	56	37	59	32	55	35
10	CBS News Hour	65	33	61	37	68	30	58	39	70	27	68	32
10	Smothers Brothers	73	33	72	28	78	35	70	35	74	33	72	32
10	Star Trek	48	33	47	33	45	39	50	29	50	32	49	33

Copyright Home Testing Institute/TvQ, Inc., 1967

Top 10 Evening Network Programs by Income

Rank	Program	Income Groups											
		Total Audience		Total Adults		Under \$5,000		\$5,000-\$6,999		\$7,000-\$9,999		\$10,000 & Over	
		Fam*	TvQ**	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ
1	Walt Disney	89	42	87	39	86	46	86	34	89	40	87	34
2	Bonanza	89	41	91	42	93	53	94	41	92	38	86	30
3	Family Affair	60	40	58	38	58	44	64	39	58	31	51	39
4	Dean Martin	71	39	80	41	73	43	82	39	85	42	83	40
5	Mission: Impossible	54	38	53	33	49	30	60	35	55	32	50	35
6	Red Skelton	86	37	87	34	87	42	86	35	90	30	84	27
6	Saturday Movies	74	37	78	36	72	38	84	43	82	35	78	29
8	I Spy	60	36	64	32	55	29	66	31	72	32	66	36
9	Gomer Pyle, U.S.M.C.	82	34	82	29	84	37	83	30	82	23	81	23
10	Gunsmoke	79	33	84	32	82	45	89	32	86	27	78	22
10	Newlywed Game	57	33	56	29	63	36	58	30	58	26	46	19
10	CBS News Hour	65	33	73	37	71	44	75	33	73	40	72	30
10	Smothers Brothers	73	33	75	25	71	22	75	26	78	27	75	25
10	Star Trek	48	33	45	27	41	32	52	23	50	27	38	25

*Familiar—those who have seen program.

**TvQ score—those familiar with program who say "it is one of my favorites."

Viewpoints (Con't. from 39)

asking his wife to put the spaghetti on because he'll be right home. Surely the nominees can modestly prepare a fascinating acceptance speech even if it may never be used.

Now, being a critic has the advantage of hindsight. But, in the case of the Emmies the critic has seen years of unsatisfactory shows and quibbling over categories and little improvement, if any. The time has come to stop being polite. Throw the scoundrels out who are responsible

for the mess and start fresh.

"What's wrong with 13 million homes?" say the incumbents. This is what's wrong with 13 million homes, say the critics—like all things in life, it is, "instead of what?" Instead of, say, the 22.5 million that watched the Oscars? That's the target, babies—not the fact that you tie with Dean Martin for first place in the current Nielsen.

If their own averages had been maintained, par for the course would have been 16.5 million homes. In other words, the show is not only off its expectancy, but is still well below

the target. And how about the home that stayed with the whole bloody show and said, "Never again!"

The industry had better shape up and put on a show that reflects the best it has to offer or the rating will decline even further next year. The suggestion still stands. Hire an expert to tell the show biz experts how to exploit their own medium.

There is no evidence that the professionals are anything but humble when it comes to award shows. Or better still, why not ask the brains behind the Oscars to take over? you can't lick 'em, join 'em.

In the picture



DAN SEYMOUR
He put JWT on the tv map

The moving up of **Dan Seymour** from "chief operating officer" to "chief executive officer" (and still president) of J. Walter Thompson spotlights the man who put the world's largest advertising agency on the television map. U.S. tv billings at JWT are now running well beyond the \$200 million mark and that's well over half of the domestic billings total.

He was brought over to JWT from Young & Rubicam 12 years ago for the purpose of revving up the agency's operations in a medium rising into prominence like a rocket. He obviously did what he was supposed to do but he also blossomed into an all-around agency man with management skills.

If Seymour has contributed anything to JWT's public image, it is the idea that, despite its bulk, the agency is flexibly attuned to the sights, the sounds, the flavor, the attitudes of the very current present. These are among the components that go into today's creative advertising and, considering the stress laid on that subject these days, Seymour may be said, from JWT's point of view, to have come along at the right time.

As an image-builder, Seymour is not one of those ever-present public personalities, so whatever has been accomplished has been accomplished subtly. One doesn't normally associate the word "colorful" with a JWT man and they are certainly among the shyer admen from the press point of view. Yet, Seymour says he has no objection to publicity for himself, providing it helps the agency.

Seymour naturally shares today's faith in imagination as a problem-solver. This is well illustrated by his attitude toward commercial time standards on tv. He doesn't particularly cotton to the cluster concept, though he concedes advertisers might be able to live with it. But he feels sure that inventive ideas will solve the problems of cheek-by-jowl com-

mercials increasingly faced by advertisers.

Tv is making creative progress, Seymour feels. "Many commercials are better than the entertainment." He also believes that tv is being forced into a different look—and that specials are one example. "There is no reason," he says, "for tv to be bound by programming habits of the past." He cites the long commercials aired with *The Robe* and *Bridge on the River Kwai* as evidence of the creative ferment going on.

He is among those concerned with the rising demand for tv and the difficulties in finding good time periods, but he warns, as so many other admen have, that continually rising tv prices will drive the advertiser into the arms of other media.

What about a fourth network? Noting the United Network disaster, Seymour says that, while the time has not yet come, it will. But it will take considerable growth in the economy and uhf.

As for changes at JWT itself, he sees international billings growing at a faster percentage rate than domestic expenditures and it may not be long before dollar increases internationally will equal the U.S. rise. Domestically, Seymour sees no significant change in the ratio of tv billings to those of other media, which indicates, among other things, no major expectation for changes in the types of accounts JWT handles. Besides, the agency is so big that if it moved either away from or toward package goods, for instance, it would take a while for the effect to be felt in the various media billings proportions.

Seymour is guarded about the effect of his promotion. But he says, "Now if there's a fight, I decide." He is the fourth chief executive officer in the 104-year history of the agency. The others were J. Walter Thompson himself, Stanley Resor (who had that title for 44 years) and

Norman Strouse (who remains board chairman). The new C.E.O. won't beat Resor's record but, at 53, he has many productive years ahead.

He was born in New York City and was graduated from Amherst College in 1935, right in the middle of the depression. He went into radio right off, serving as an announcer on WNAC, Boston, for about a year, then spent four years as a staff announcer for CBS Radio.

His long association with the popular *We the People* show began in 1940 and continued through its conversion to a tv show in the early video days. He was, progressively, free lance editor, supervisor, m.c., and producer with the show. However, this part of his career was interrupted by a four-year stint as producer of the wartime *Now It Can Be Told*. In 1950 he joined Y&R to head up radio-tv programming and production, becoming a vice president three years later. Two years later he had the same job at JWT.

He moved up the ladder steadily. Three years after joining the agency he was elected to the board of directors, in 1960 he was named to the executive committee, in 1961, senior vice president, in 1963, chairman of the executive committee and in 1964, president.

Despite stock option plans, deferred compensation, profit-sharing and retirement benefits, company executives are increasingly leaving their employers to set up as specialty consultants to make more money and enjoy the thrills of entrepreneurial life. They frequently start with their most recent employers as their first client.

As an example, the three men who ran the new products division of the Cadahy Co. recently set up New Product Services, Inc., with Cadahy as a client. They are even remaining in the same offices they occupied as company employees.

This trend could present serious problems for corporations in the future.

* * *

Scene: the office of R. J. Standpat, Jr., during his first day as executive vice president of United Conglomerates, Inc., manufacturers of a wide variety of consumer products.

Time: 1977

STANDPAT: Miss Timmins, I want to call a meeting of staff department heads in the conference room.

MISS T.: If I may make a suggestion, Mr. Standpat: since there are only two department heads left, why

don't you hold the meeting in your office? Besides, the conference room is all tied up today.

STANDPAT: Only two? Why when I spoke to Mr. Swift last month, he said he expected there would be at least half a dozen when I started work.

MISS T.: Well, during the past two weeks, Mr. Stevens set up Creative Office Management Associates, Mr. Billings is now president of Cost Accounting Unlimited, Mr. Lark announced over the weekend that he was setting up the International Production Efficiency Group, Mr. . . .

STANDPAT: Okay, okay. We'll hold the meeting in my office. How come the conference room is all tied up if so many people have left?

MISS T.: Oh, that's because the UCI Consultants' Committee meets there every Monday. Also, I should tell you that the executive committee of the consultants' committee will meet there on the first Tuesday of each month.

STANDPAT: The executive committee?

MISS T.: You didn't know? Well, it is rather recent. Because the consultants' committee is so big, Mr. Swift felt a small working committee

should be set up to handle the most important problems.

STANDPAT: Miss Timmins, will you get Mr. Swift on the line and call that department head meeting for me?

MISS T.: Mr. Standpat, I think I should tell you I'm going into business. . . .

STANDPAT: Not you, too!

MISS T.: Well, Mr. Standpat, I'm an experienced executive secretary and \$200 a week doesn't go far these days. Secretarial Management Advisors, Inc., not only supplies secretarial personnel for executives, but also advises on compensation, psychology, baby-sitting, marriage and other problems affecting the experienced executive secretary.

STANDPAT: (wearily) Well, Miss Timmins, I guess I can't fight the trend. But I'll be sorry to lose you.

MISS T.: Oh, you won't be losing me, Mr. Standpat. I've already talked to Mr. Swift and UCI is my first client.

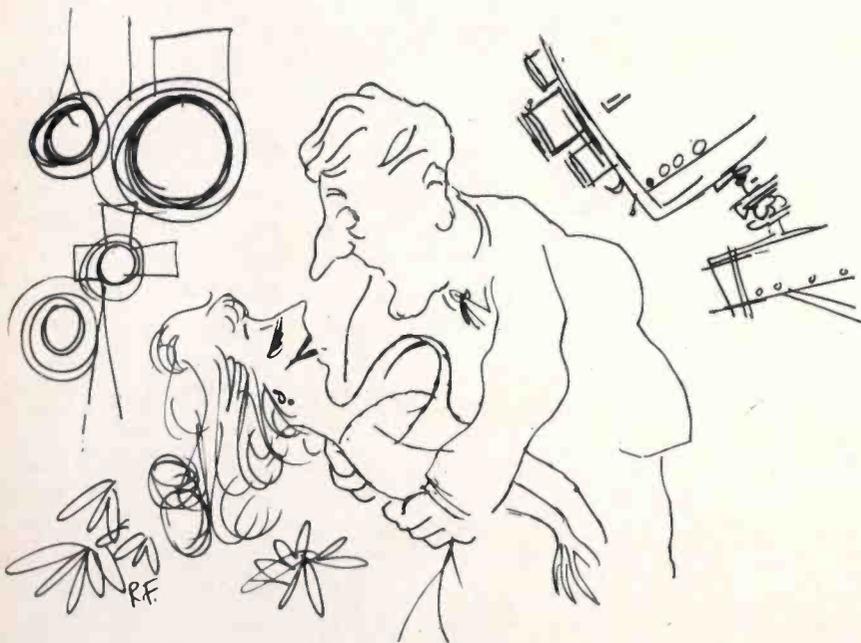
STANDPAT: But. . .

MISS T.: You see, my office will still be right next to yours. You won't be losing a secretary. You'll be gaining an advisor.

STANDPAT: I'm sure you're an efficient secretary, Miss Timmins, but won't you be too busy operating your new business to give me your full time?

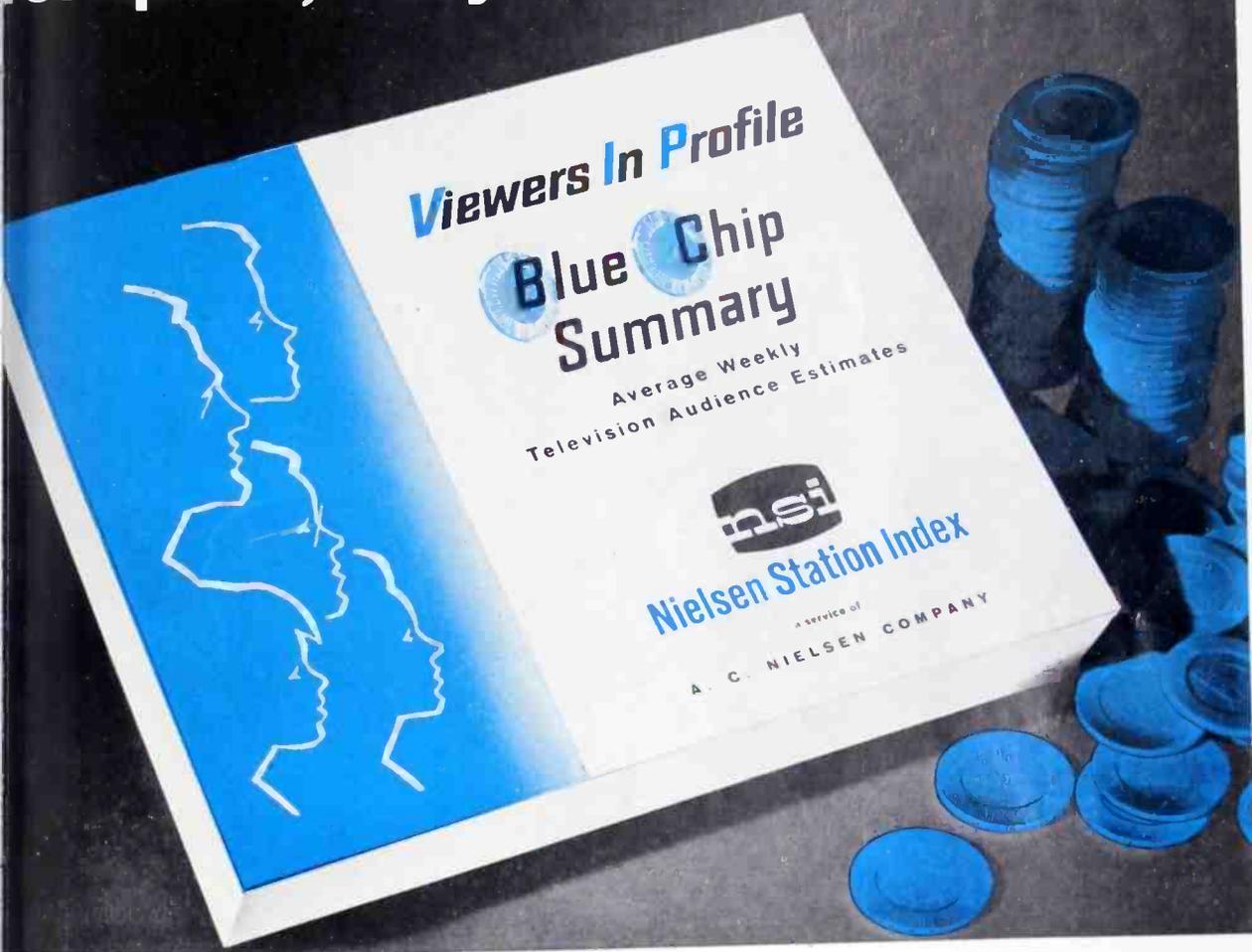
MISS T.: Well, Mr. Standpat, most UCI consultants have other clients and there's no problem. If I'm tied up, Miss Thompkins, who used to work for Mr. Billings, will fill in. She's a vice president of SMAI. And if she's busy, there's. . .

STANDPAT: Miss Timmins, forget about that department head meeting and cancel that call to Mr. Swift. If he wants to reach me, I'll be in my lawyer's office. Tell him I'm setting up a new consulting company to advise corporations on how to handle consultants.



"We can't go on meeting this way. My wife watches all the commercials."

for quick, easy reference



a high-light summary of NSI Reports

Blue Chip Summary, issued 6 times a year, provides the following information at your fingertips:

Maps of NSI (and/or Metro) Areas
for 200+ TV markets

Roster of reportable stations in each
market—with channels and affiliations

Day-part average audience estimates—
both per ¼ hr. and cumulative (weekly
each)—with complete demographic
breakdown found in regular NSI Reports

Plus details on sample sizes, characteristics,
statistical tolerances and standards.

Ideal reference source where information on
individual ¼ hr. details or specific programs
not needed.

For details, write, wire or phone
your NSI Sales/Service Representative.



Nielsen Station Index

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HOLLYWOOD (90028) • 1680 N. Vine St. • HOLLYWOOD 6-4391

SAN FRANCISCO (94104) • 68 Post St. • YUkon 6-6437

Service of **A. C. NIELSEN COMPANY** 2101 Howard Street • Chicago 60645 • 465-4400

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Guatemala
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Mexico
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Pulsating half-hour dramas with the largest police force in the world.

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Dominican Republic
Ecuador
El Salvador
Guatemala
Honduras
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Nicaragua
Panama
Sudbury
Toronto
Uruguay
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