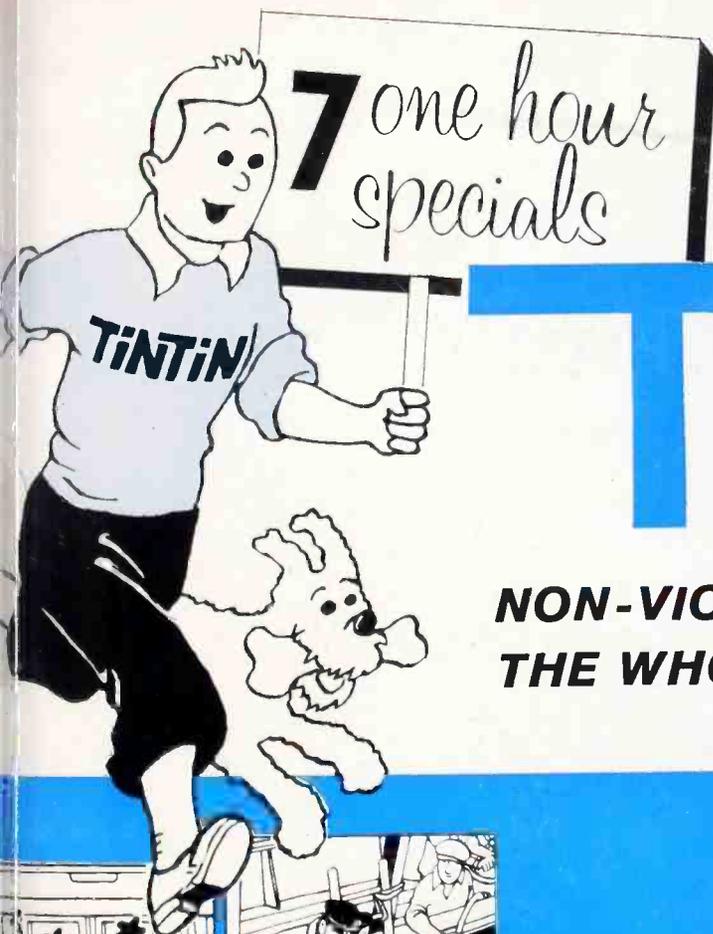


Television Age



Growing global links

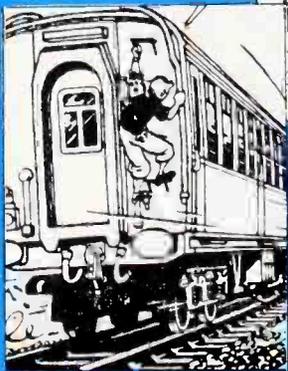
Ad agencies and satellites are creating networks of communication; country-by-country reports



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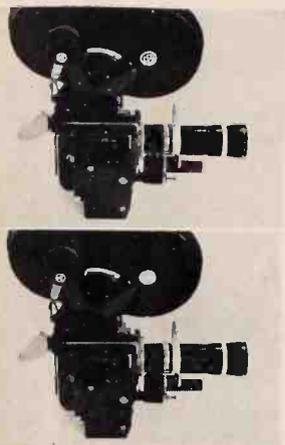
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BOLEX
Bolex H-16 Rex 5,
The Professional.

JULY 1, 1968

Television Age

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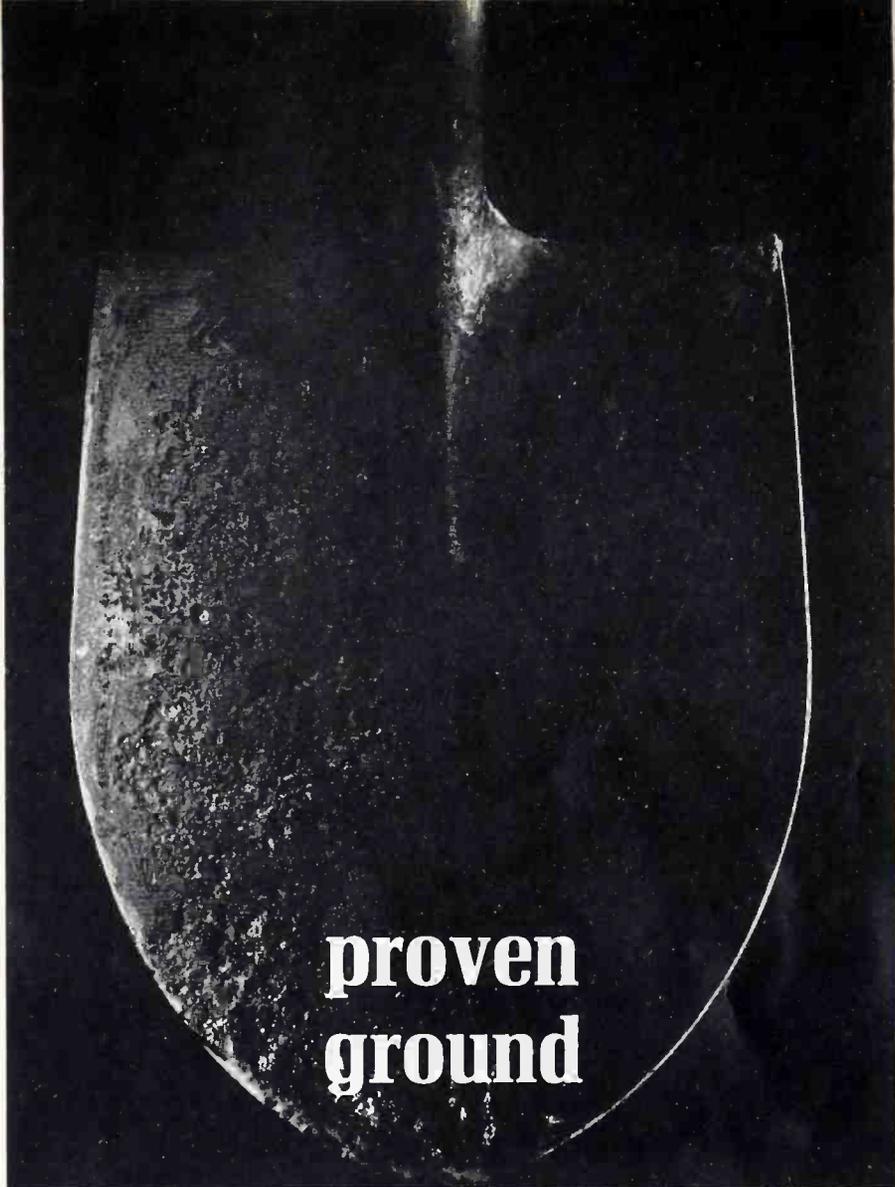
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Just pay dirt.



TV Radio FM
Topeka, Kansas

Broadcast services of Stauffer Publications
Represented nationally by Avery-Knodel



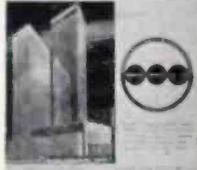
The Speaker of the House recognizes Television Age

We don't want to make a whole Federal case out of this but you might like to know that television's most readable, reputable and repeatable publication even gets quoted in Congress. In fact, recently we held the floor on two separate occasions for the television industry. The point is that whenever important people need a television authority—it's the most natural thing in the world to reach for Television Age. It happens in Con-

gress. It happens with remarkable consistency in Reader's Digest where our stories are reprinted for the benefit of tens of millions. Most important—it always happens throughout the television industry where Television Age is read more . . . quoted more . . . used more. That's why Television Age helps you reach more of the people you want to reach, the way you want to reach them—with authority. You can quote us on it.

Television Age

IN THIS ISSUE: THE NEW TELEVISION AGE
A Look At The Year Ahead For Sales In 1972



VISION AGE Meets The Needs Of The People Who Spend Over \$1,000,000,000 In

Television Annually

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Letter from the Publisher

The world around us

Worldwide television set circulation is now at 212 million, according to TELEVISION AGE's current estimates.

The growth abroad continues at an accelerated pace. With the satellites forging international highways of broadcast signals, this growth means greater communication between nations and between peoples.

The people's "right to know" cannot forever be shut out by government decree. International shortwave has already penetrated many areas that previously were inaccessible. Television, too, by carrying international signals of such events as the Olympics will be demonstrating to the world's population that other programs of information can also be transmitted.

In this respect, the networks should consider a once-a-month live international roundup from key points around the globe. Because of the time differential, some of these originations would have to be taped. However, the programs could be somewhat similar in nature to the program that inaugurated satellite communication between the U. S. and Western Europe. There is a great deal of feature material, as well as hard news, that would be of great interest to the American public. The program could be beamed around the world, as well as in the U. S. There are large companies with huge stakes abroad which should be potential sponsors of such programs.

Worthwhile efforts

There are several worthwhile efforts generating from the U. S. and designed to establish closer rapport and working relationships with broadcasters overseas. The International Broadcast Institute is making haste slowly. It was organized just a year ago at Ditchley, England. Since that time, there have been two meetings, one in New York and one at Bellagio, Italy. Arthur Morse, formerly of CBS, has been serving as Acting Executive Secretary. The IBI's objectives are to provide an active international organization in the broadcast area that can be a clearing house for information, discussion and exchange of ideas similar to the International Press Institute.

The Inter-American Broadcasters Association, under the direction of Herbert Evans, has been working diligently over the years to establish a closer liaison with the Latin American broadcasters. The U. S. Radio and Television News Directors Association, at a conference sponsored by Time-Life Broadcast last fall in Paris, met with newsmen from 16 European countries. The RTNDA and T-L-B are working on a similar conference to be held with Asian broadcasters sometime during 1969.

Meanwhile, there is a steady stream of broadcasters from abroad visiting stations and networks so that the U. S. contribution in the international area cannot be underestimated. It should grow as international broadcasting expands.

The various international organizations provide a meeting ground for non-commercial as well as commercial broadcasters. However, what is apparent is that the greater strides have been made in television abroad where there is the presence of commercial stimulation. U. S. advertising agency expansion into foreign markets has followed the increased sales of American products abroad.

Cordially,

S. J. Paul

**Letters
to the
Editor**

Casting director casts bouquet

I read the article on casting directors (*Name callers*, TELEVISION AGE, April 22, 1968, page 30) with a great deal of interest. It was, though brief, a very complete survey on the roles of agency casting directors today.

RUTH LEVINE
Casting Director
Benton & Bowles, Inc.
New York, N.Y.

Food for thought

I think the article on the future of advertising agencies (*Agency presidents tell it like it will be*, TELEVISION AGE, June 3, 1968, page 21) is interesting and contains some very challenging ideas. Several statements in it are real food for thought.

STUART B. UPSON
President
Dancer-Fitzgerald-Sample
New York, N.Y.

Capturing the spirit of B&Z

Your story on Bozell & Jacobs Bozell & Jacobs joins *Madison Avenue*, TELEVISION AGE, May 6, 1968, page 24) did the best job of capturing the spirit and direction of Bozell & Jacobs of anything that has been written about us.

CHARLES D. PEEBLER, JR.
President
Bozell & Jacobs, Inc.
New York, N.Y.

Recruitment East

In your article on college recruitment by agencies (*The graduates*, TELEVISION AGE, May 20, 1968, page 3), I think you've done an excellent job. I would question only one statement: "The bulk of agencies participating in the search for manpower in the undergraduate level are in the Midwest."

I suspect that there are more eastern agencies (particularly in New York) which recruit at the undergraduate level, simply because there are more agencies here.

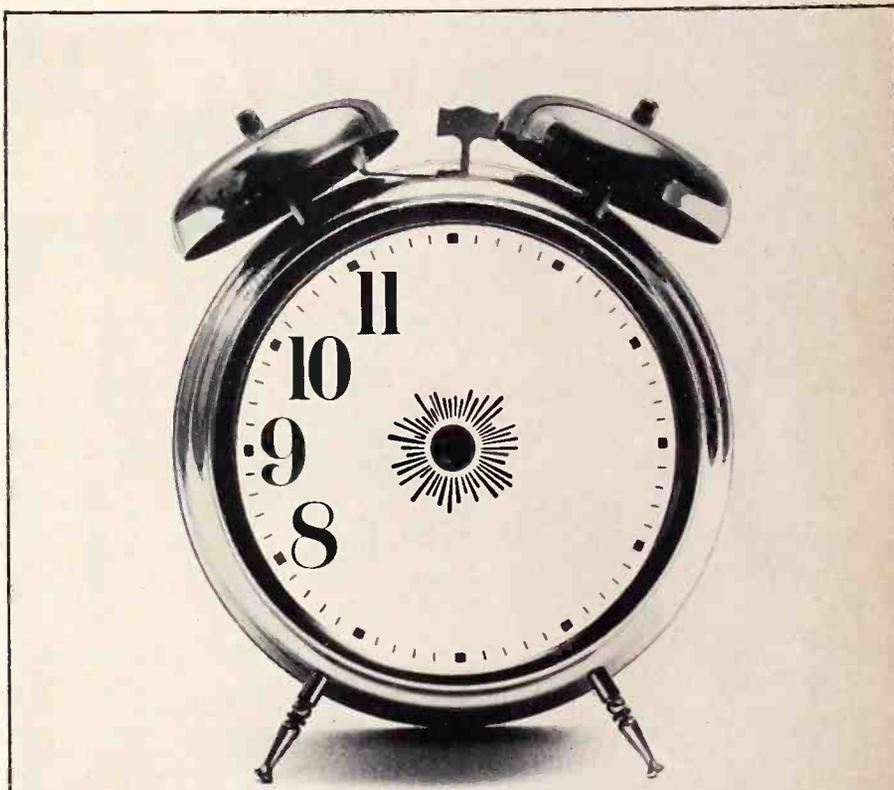
This is a small point, however, and does not detract from a well-written, interesting article.

JOHN L. DEL MAR
Vice President
American Association of Advertising Agencies
New York, N.Y.

One Nation, Indivisible'

Your piece on Westinghouse Broadcasting Co.'s documentary, *One Nation, Indivisible* (*Newsfront*, TELEVISION AGE, May 20, 1968, page 9) was quite interesting and illuminated one facet of the many areas we got into in the filming of this program.

J. E. ALLEN
Vice President, Television
Westinghouse Broadcasting Co.
New York, N.Y.



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A Subsidiary of American Broadcasting Companies, Inc.



Tibor Hirsch...
now directing for EUE/Screen Gems

EUE/SCREEN GEMS
513 West 54th Street, N.Y.C., Hollywood, Chicago, London, Munich.

Are tv for private brands?

There is increasing evidence retailers will rely more on tube to push their private labels. Sears is leading the in both spot and network television. Sears currently a spot campaign going in New York for their Kenre vacuum cleaners, and the company is sponsoring *Ed Sullivan Show* on October 6 to tout their floor erings.

The reason for all this increased video interest is that big retailers are not fighting the same battle these s. Where the emphasis was once on contending inst each other with national brands, there's now re stress on controlled brands.

With this new bent in mind, Jack J. Honomichl, vice sident of Audits & Surveys, New York, has suggested t many of the historic notions and definitions of ivate label" are obsolete. "In fact," he stressed in a ech to the American Marketing Association in Phila- phia, "the very term 'private label' seems inadequate what is going on today."

What is going on, according to Honomichl, is that of \$155 billion expected to be spent next year for eries, general merchandise and apparel, as well as niture and household appliances, the sales of the top retailers will account for about 38 per cent of the al. And to make sure they get their due, he says, the ailers are no longer going to rely solely on media like alogues and newspapers.

Los, 'Gavilan'

Clearance problems have caused Procter & Gamble to p its plans to syndicate *Gavilan*. The company was erimenting with the syndicated half-hour for two sons: (1) to develop an alternative to network pro- mming as a hedge against rising costs, and (2) to elop a vehicle for regional brands and brands more ly implanted in some regions than in others.

The pilot for the series had been developed for P&G Robert Stabler's Madison Productions, which had g been successful in the production of half-hour series single sponsorship with *Death Valley Days* for U.S. ax. Many stations—close to 100—cleared *Gavilan* in metime or fringe, as P&G and its agency for the proj- Dancer-Fitzgerald-Sample, had desired, but many of markets that P&G wanted in the lineup were not ared. Plenty of stations, but not enough of the right s.

Chemway sets buy of barter house

Look for more tv activity on the part of Chemway p. brands if all goes according to plan in its acquisi- n of Atwood Richards, Inc. The latter is one of the ggest time barter operators in the business. Agreement principle was reached for Chemway's purchase of hards for about \$6.3 million in cash and convertible entures. Among Chemway's trade marks are Dr. West l Oral B toothbrushes, Lady Esther, Zonite, Argyrol, etty Feet and Contactisol. Richards will operate as a arate wholly-owned subsidiary of Chemway.

Howard Zieff makes his million

Everybody knew that Howard Zieff was bound to be a millionaire some day. Currently the highest-paid of tv commercials directors—at a fee in excess of \$4,000 per day—Zieff's film-making operation has been grossing over \$1 million a year.

Now Zieff is entering into an association with MPO Videotronics, biggest of the commercials studios, currently billing over \$15 million a year. Zieff becomes an important stockholder in MPO and has an arrangement to use soundstages and other facilities of the big production company. Bookkeeping and other clerical functions will be handled by MPO.

Zieff will continue to work entirely on his own as an independent film-maker. He said the stock deal makes him a millionaire, and the arrangement frees him from business details to concentrate more on the making of commercials. Zieff, assisted by a staff of 15, does everything, from casting to final editing.

'The New Theatre' comes to tv

Tv production of theatrical works, especially in New York, has often been cramped in style because of the physical limitations of existing tv stages. Now Tele-Tape Productions and its architect, Clark Thompson, are building a combination tv theatre and studio that can accommodate any style or size of tv production, from talk show to epic.

Worked into the concept is a variation of the "people wall"—the seating sections for audiences can be swung up and out of the way for big-scale productions. The theatre, called The Second Stage, may well become the incubator of new tv program forms.

So you want to make a film at the Olympics?

Agency creative types eager to peg a tv campaign to the Olympic Games in Mexico City this Fall might do well to contact Robert I. Bergmann, president of Filmex, which has a Mexico City production branch, Filmexico. Bergmann's company has secured the rights for the use of Olympic locations, including the new Olympic stadium, in the Mexican capital. Filmex is also making three half-hour documentaries on Mexico in the Olympic year.

Hypo-ing the product for monochrome viewers

Now being pitched to agencies is a process that when used in a commercial can make watchers of black-and-white tv sets think they're seeing it in color. The process, called Color-Tel, apparently works by attaching a device to the camera, a device which encodes what the camera is recording into red, blue and green signals. The encoded signals are recorded onto the tape or film as light pulses. When these hit the monochrome viewer's eye, they are transmitted through the optic nerve to the cortex of the brain, where they register as color.

The Color-Tel Corp., which is marketing the process, said that it causes "no undesirable effects, physically or psychologically." Color-Tel said a test showed the process could increase recall by 30 per cent.

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So . . . why not try Miami for size . . . the BPA will provide you with a good fit for all the many hats you wear in the role of a solid station promotion manager.

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Lancaster, Pennsylvania 17601

Get your registration in now . . . while you are thinking about it! Early registrations save you money!

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Station or Firm

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City State

Attached is my check for \$ as my advance registration fee.

Mail this registration form with your check to BPA address above.

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**BE SURE TO ENTER YOUR STATION'S PROMOTION EFFORTS IN THE "1968 BPA
AUDIENCE PROMOTION AWARDS" COMPETITION.**

(Deadline Postmark Not Later Than August 10, 1968)

Business barometer

good news for spot in April was even better for the local sector. This pattern of local business outrunning spot has been appearing pretty consistently for the past two and a half years. In only two months since November, '65, has the per cent increase for spot topped or equaled that for local revenue. As our story in the June 17 issue suggested ("The billion dollar account"), the tv business may be on the verge of a massive influx of retail money. Certainly the signs show that the floodgates have already started to open.

Local business in April was a hefty 21.7 per cent above last year and 2.1 per cent above March. This brought April business to \$37.5 million.

Network compensation remains, as usual, pretty stable. The April figure was 0.5 per cent greater than '67 and 3.0 per cent under March '68. The April revenue figure came to \$21.2 million.

Local revenue data by station size showed that the larger stations (\$3 million and over in annual revenue) did noticeably better than the other two groups in April.

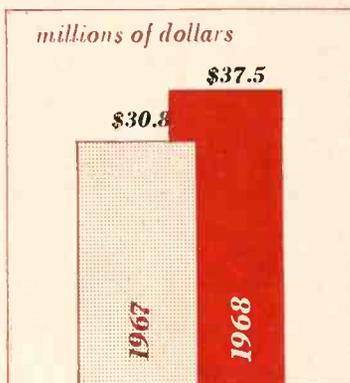
bigger stations registered a hike of 24.3 per cent, while the medium-size outlets scored a 17.2 per cent increase and the smaller stations a 10.2 per cent lift.

it was the smaller stations that stood out in the network compensation sweepstakes. They raked in 9.4 per cent more revenue while the other two groups stood still—a 0.3 per cent increase for the medium stations and a 0.2 per cent drop for the large outlets.

Summing up for the first four months of the year, the results are as follows: Local business is now 11.9 per cent larger than the corresponding period in '67. With the January-April revenue figure for last year being \$116.2 million, this puts the '68 figure at \$130 million even. Compensation is up 1.7 per cent to \$81.9 million.

Nxt issue: a report on spot revenue in May.

LOCAL BUSINESS



March (up 10.0%)

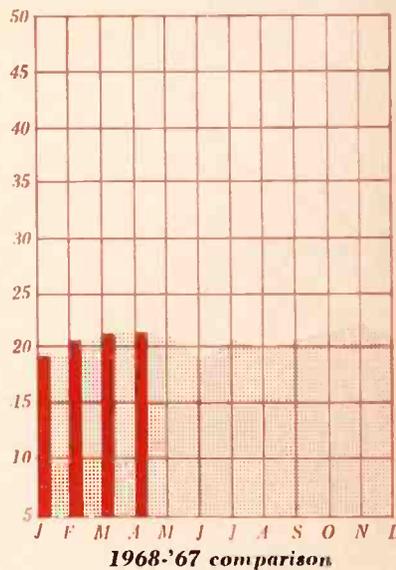
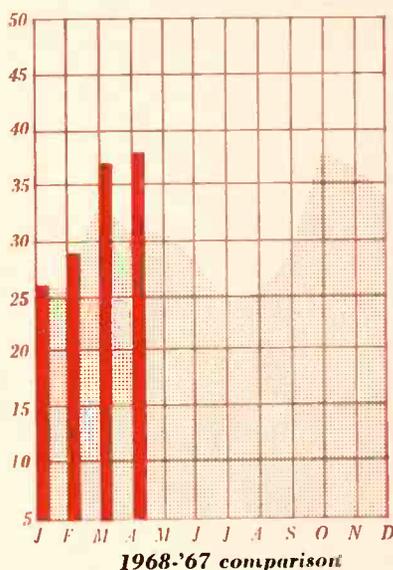
NETWORK COMPENSATION



March (up 0.1%)

Year-to-year changes by annual station reserve

Station Size	Local Business	Network Compensation
Under \$1 million	+10.2%	+9.4%
\$1-3 million	+17.2%	+0.3%
\$3 million-up	+24.3%	-0.2%



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.)

**PGL CAME BACK FROM VENICE
WITH A GLASS CUP,* A GOLD
MEDAL, A GOLD PLAQUE, TWO
SILVER PLAQUES, FOUR DIPLOMAS
AND SIX GLASS ASHTRAYS.**

*The Cup of Venice—Overall grand prize awarded to the production company for the highest total points for any six films entered in the XV Venice Advertising Film Festival.

PGL Productions Inc.

25 E. 26th Street, N.Y. 212-889-3500

sounds good, but . . .

Muzak is in the air just about anywhere you go these days. It makes the elevator ride less oppressive in a newspaper in Johannesburg. It warms the clinical atmosphere in an electronics factory in Tokyo. At ice-radar stations north of the equator in Canada, it stimulates the men who man the outposts that make up the DEW-line, the Distant Early Warning radar cordon, to keep alert through the long Arctic days and nights. In hospitals it is used to prepare patients for surgery. On highways through auto stereo, it cuts driver fatigue.

So far Muzak has not been on television. It may not be long, however, before the principles of Muzak become manifest in television commercials. Umberto V. Muscio, president of Muzak, a subsidiary of the Pepper & Tanner Corp., said the company is interested in applying some of the knowledge Muzak has gained about the psychological and physiological effects of music to tv commercials. Muzak, Muscio said, has evolved a way away from the "piped-in" music of the past. "We've metamorphosed into something different. We're now specialists in the psychological and physiological effects of music."

Productivity. Muscio said the Muzak people can study the productivity curve for a day's operation, for example, an assembly line, and increase that productivity by developing a sequential arrangement of musical compositions in 15 minute intervals that will stimulate the working periods when output tends to drop.

In O'Neill, Muzak's vice president in charge of research and programming, has from Muzak's experience through the past two decades, developed a system of progressive music that, when concretely applied to made-to-order music, can not only increase production, but decrease tension, relieve boredom, and avoid the onset of fatigue—not only in factories but in offices, and even in hospitals. "It can be used to

increase or to decrease metabolism, pulse rate, euphoria, even melancholia."

If Muzak's expertise can be used to induce desired states of action or repose in people, it can also be used to make commercials more effective, O'Neill believes.

Importance of music. One of the chief developments in commercial-making in the last couple of years has been the greater importance placed upon the music. Advertisers and agencies have been seeking out the most creative composers to write scores for commercials, and paying goodly sums for the compositions—\$5,000 is not an unusual fee these days for an original 60-second score.

The results are often striking but their effect is difficult to appraise. As with the picture, a question that may often arise is, "It sure sounds beautiful . . . but does it sell?"

In a time when just about everything in a tv commercial can be tested, and usually is, whether by means of test commercials, consumer panels, Schwerins, ASIs and a host of other statistical methods, the evaluation of the effectiveness of the music in a commercial remains largely subjective. Not long ago it was widely held that, like the classic Hollywood movie score, the music in a commercial should be something the audience does not "perceive." But lately commercials music has crossed this threshold, ceased to be an "illustration" of the picture, and has become rather another medium mixed with the visual, adding another dimension to commercials.

Muzak's O'Neill believes that, through collaboration with the Muzak researchers and programmers, agencies can go beyond reliance on intuitive appraisal of music, and make sure that the music sells.

Currently Muzak is working with Young & Rubicam in an experiment with three commercials.

Jingles for bartering

The barter business has long been helpful to stations with time on their hands, unsold availabilities that look

to become liabilities. A barter man comes along and takes that time off the station's hands, trades it to an advertiser for merchandise or cash.

One company that has fattened lately in the barter business is Pepper & Tanner, a Memphis-based outfit which started out in the radio jingles business back in '62. Calling on stations, P&T's jingles salesmen found that stations often wanted to pay for jingles packages with unsold time. (Cash payment for a jingles package would require a good bit of money, since contracts for the service, which entails continual renewal and resupply of the musical elements, run anywhere from 13 weeks to 25 years.)

Before long, the more jingles they sold, the deeper Pepper & Tanner found themselves in the barter business. For one thing, the company decided to supply stations with needed services and merchandise itself, in return for time. Now the company has an automotive division, with everything from mobile tv vans to limousines, and its own line of tires, Award tires, available to stations in sets of four.

Bill Tanner, the ebullient Tennessean who is president of the Memphis complex, said P&T through its automotive division is on its way to becoming one of the biggest car dealers in the country.

Tanner said the jingles business puts P&T in a position for fast action in barter. "As our salesmen make the rounds of the stations, they get the early word on program changes, get a look at station logs, and so can move quickly in getting the unsold time timing." Jingles and barter grossed some \$12 million for P&T last year.

More tv. Now the company is stepping up its television activities, developing a program of commercial packages that can be used for local accounts by stations. The library, being produced at P&T's television production division in Dallas, contains 20 basic commercials, for categories ranging from department stores to banks to home-building, with five variations on each of the 20. The local client splices in his logo. ■

EQUATION FOR TIMEBUYERS

$$\frac{\text{ONE BUY}}{\text{X}} = \frac{\text{DOMINANCE}^*}{\text{WKRG-TV} \cdot \text{MOBILE ALABAMA}}$$

*PICK A SURVEY - - - ANY SURVEY



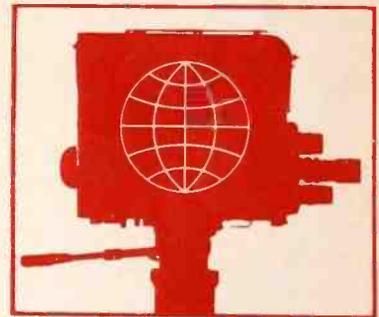
Represented by H-R Television, Inc.
or call
C. P. PERSONS, Jr., General Manager



A CBS Affiliate

*U.S. agency billings overseas
have grown at a faster rate than at home
but various factors indicate a slowdown*

Is the bloom off the boom in agency expansion abroad?



The growth of U.S. agencies abroad during the past 10 years has been dazzling and sure-footed. While the rate of domestic growth has been nothing to sneeze at, international billings have zoomed even faster.

One recent calculation estimates that the top U.S. international agencies have upped their billings abroad at a rate four times faster than domestic billings in the past decade. Some observers feel this general pattern will continue, but there are indications that it won't.

Sheer advertising brilliance alone couldn't account for this record of accomplishment, though American advertising and marketing

know-how are both effective and highly respected abroad. Rising affluence in the developed countries and the steady march of U.S. manufacturers to new markets overseas have drawn—and, to some extent, pushed—U.S. agencies into new and strange lands.

The Common Market countries, along with England, and to some extent, Scandinavia, have developed to a point where they resemble the familiar U.S. market so that international marketing concepts—looking at the developed world as one market, much as the U.S. is looked at as one market—are becoming commonplace.

U.S.-owned or affiliated corporations abroad

have been enlarging their manufacturing and distribution networks to the point where their exports from foreign operations are about 50 per cent greater than total exports from the U.S. itself.

In following their clients abroad, U.S. agencies have been motivated by survival instincts as well as the prospect of additional profits. An agency which handles an American client in, say, a number of European countries, but not in the U.S., has a potential hook on business at home.

It's not that clients necessarily want one agency to handle a brand worldwide. They pick and choose abroad in the same manner as they do in the States when they allocate brands to different agencies. But there are advantages in having one agency create and coordinate worldwide advertising.

Why the slowdown?

The march of U.S. corporations and their advertising agencies into lush and not-so-lush markets overseas has changed the nature of foreign marketing from an export to a truly international orientation during the past decade and a half. But economic pressures have loomed to slow down this global boom.

The gold drain from the U.S., which started shortly after World War II but assumed massive proportions in the 60s, has triggered government controls on the export of capital. Initially voluntary, the controls could not reverse the deficit in the U.S. balance of payments as Vietnam war expenditures zoomed. Now, mandatory controls, in effect this year, clamp an almost total ban on direct dollar investment in those countries, notably the Common Market, where manufacturers and agencies find the choicest pickings.

The detailed effect of the controls on agencies is not yet clear. Some knowledgeable agency executives find the language fuzzy. There are provisions to ease the pain of hardship cases. And U.S. agencies overseas are not equally vulnerable to the controls. "An agency caught in the middle of an acquisition program would have a

problem," says Richard W. Tully, board chairman of Foote, Cone & Belding, which has had a policy of 100 per cent ownership of overseas offices. "Fortunately, we're not in that position."

FC&B will be in that position sooner or later and that agency and others unquestionably face a more difficult time, for an undetermined period in the future, when it comes to expansion.

Some agency executives argue that ad agencies do not need the kind of cash required for the heavy capital investment involved in plants and facilities built by manufacturers. Hence, foreign investment controls do not affect them as critically as manufacturing corporations.

While that is true, J. Ross MacLennan, president of Ted Bates International since 1965, points out there is another side to this coin. "Agencies can't reduce earnings by depreciation and thus increase their cash flow."

Whichever argument is most telling the fact still remains that, in most of the developed nations, U.S.-owned companies must also contend with regulations which require them to repatriate earnings, thus further limiting their ability to expand abroad.

MacLennan also makes the point that, expansion aside, the U.S. government's controls are having an effect on operations of established offices abroad. This would be true where an office needs money to grow, to staff up with better quality talent, to get over the hump of hard times, etc.

However, the problems of foreign investment controls for ad agencies can be overdrawn. There is the option of borrowing money and, while this is not always as simple as it sounds, an agency with knowledgeable financial people and some foreign experience can usually get the money it needs.

What may be just as important as the facts of life about foreign finance are the facts of life about the potential of foreign expansion.

Says L. T. Steele, board chairman of Benton & Bowles, "The important

phase of American agencies' expansion abroad is drawing to a close. Most future growth will have to be internal, not by acquisition." What Steele is talking about is the expectation of rising living standards abroad, particularly in the developed nations, and all that that portends in the marketing of consumer products.

"Take the top 20 agencies here," he explains. "Only a handful are not represented abroad. The major U.S. agencies are now well-established in the more important overseas markets and are not looking to buy other agencies there."

In addition, Steele continues, the good agencies willing to sell out abroad have almost all dried up.

While other agency executives may differ in degree with Steele's view, they essentially buy the notion that the expansion boom, if not expansion *per se*, has run its course.

There are still good agencies in developed countries that can be acquired, says David B. Williams, senior vice president of The Interpublic Group of Cos. and one of Interpublic's international executives, but they're putting a high price on themselves. "While it's true that

Foreign investment controls will curtail, not stop, agency expansion abroad

American marketing know-how is admired, agencies abroad are not always wild about U.S. participation." This is particularly true in France, Williams says.

U.S. admen with international experience frequently point to Italy as an example of where opportunities have dried up. The list of Italian agencies is peppered with American, English and French names, either via 100 per cent ownership or a partial interest. This development came about, it is generally agreed, because

the Italian industry was essentially studio-dominated affair, and thus not equipped to handle modern marketing problems.

If agencies *talk* about the problems barring expansion, some of them *act* as if they hardly existed. Despite the picture of limited opportunity painted by B&B's Steele, the agency has been expanding abroad like a house afire ("I'm basically an optimist," he says.)

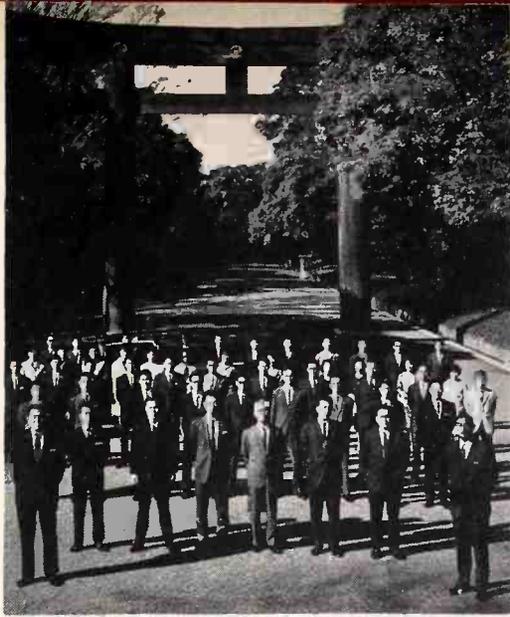
International billings doubled last year over 1966 as a result of acquisitions. "Gross" billings of B&B agencies abroad were \$47 million in 1967; B&B's ownership share was about \$28 million. The agency is now in England, Germany, Belgium, Netherlands and Italy, besides Canada, and hopes to round out this coverage in the near future with equity in a Scandinavian house. At present, B&B has a "working relationship" with an agency in that area. This involves the latter's placing B&B advertising under supervision, exchanges of personnel and technical expertise and "intense dialogues."

Early this Spring, B&B sold out its 25 per cent interest in Liger, Beaumont/Benton & Bowles, Paris, to the original owners. The American agency had bought into the French house in December, 1966. Reason for the divestiture? "It was not profitable," Steele said simply. He added that the Liger, Beaumont people offered to buy back the 25 per cent interest. Steele made clear, however, B&B intends to get a piece of the French action sooner or later.

B&B's plan was to cover the major markets of Western Europe and one other area by the end of 1968 and Steele says they may do it yet. After Scandinavia, what? Well, first the Pacific—either Australia or Japan—and then Latin America. The only reason they haven't already gone outside of Europe, explains Steele, is because of the limits on their time, money and manpower.

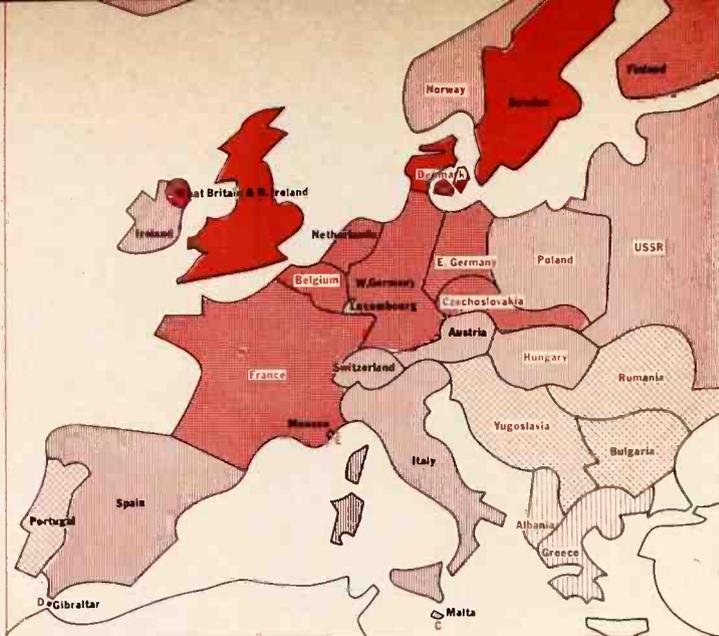
U.S. agencies have shown a remarkable variety in their methods of growth, though individual agencies

(Continued on page 57)



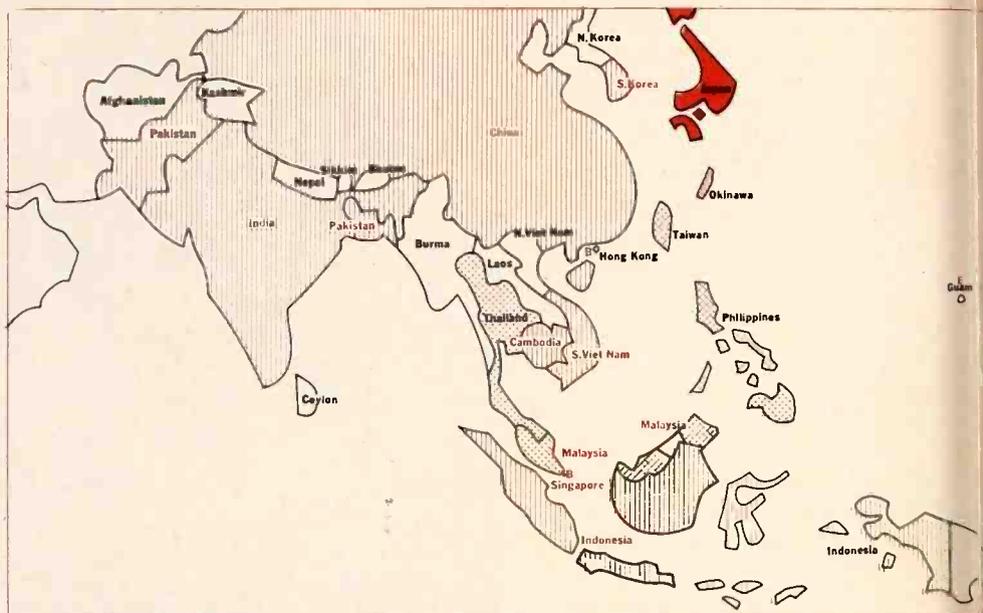
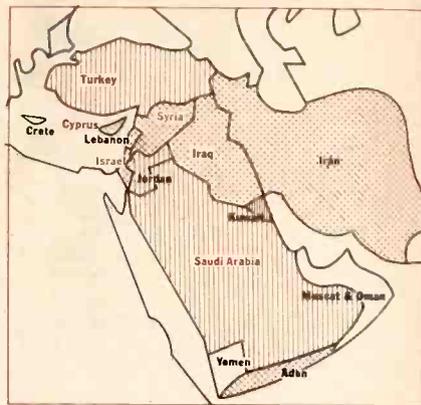
Staff of Standard Advertising, Tokyo, in which Ted Bates has minority interest, poses for family photo (top). Home of Madrid office acquired by Foote, Cone & Belding last year (center). Office is 100 per cent owned. Executives of D'Arcy and Multi-National Partners at recent get-together abroad (right). MNP is unique cooperative and financial arrangement.





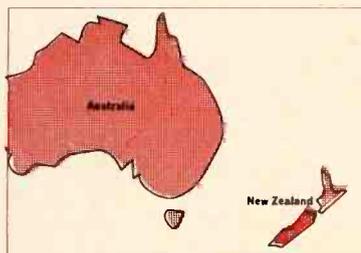
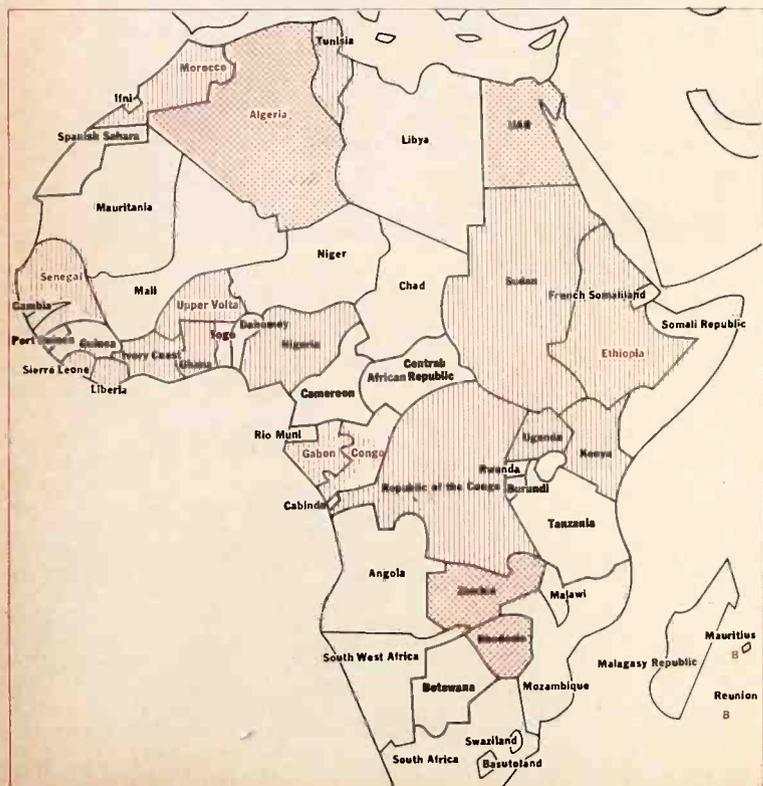
Europe 91,400,000 sets

Near East 650,000 sets

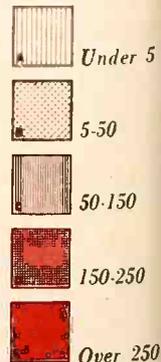


Far East 20,800,000 sets

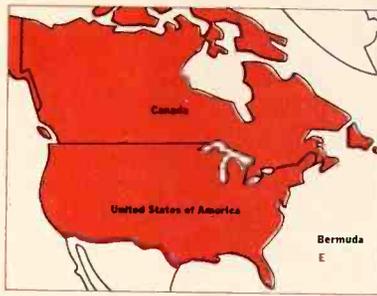
Africa 700,000 sets



Australia & N.Z. 2,920,000 sets



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

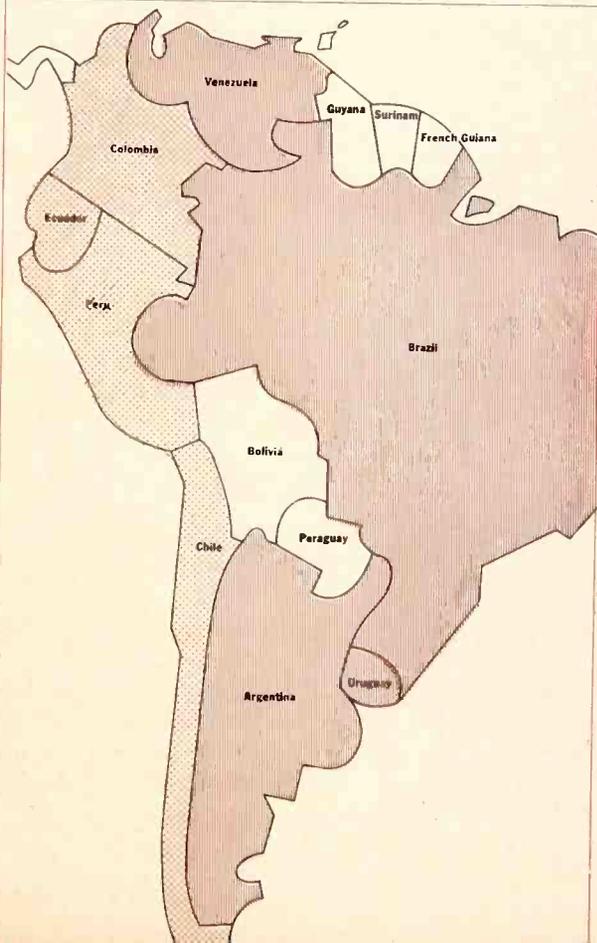


North America 83,915,000 sets



Mexico, Central America & Carribean 3,300,000 sets

South America 8,350,000 sets



A revised estimate of television receivers around the world puts the figure at around 212 million as of the beginning of the year.

The figure is a conservative one and reflects some downward revisions where there were indications of inflated national estimates. Many of the figures are, of course, rough estimates since, in many countries of the world there is no provision for tallying tv receivers.

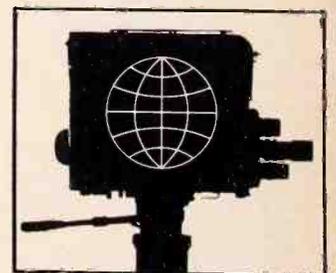
The problem of counting sets is simplified in those countries which license receivers. However, there is a certain amount of "bootlegging" (non-licensed sets), such as in Japan, and no estimate has been made of this.

The maps at left show the number of sets per 1,000 population in those countries with tv, and also indicate which countries permit tv advertising (see explanation). Also shown are totals for each continent, based on the revised estimates.

Among the major nations showing sizeable increases in the per cent of tv receivers, the USSR and Austria were conspicuous. Growth was also noticeable in some Far Eastern and Central American countries. ■

Revised estimate of world set count is put at 212 million as of the beginning of this year

Where the sets are



Right: Pacific-2, one of three communication satellites launched by Comsat last year, rests atop Delta rocket blasted off at Cape Kennedy.
Below: Transistors helped make satellites possible.
Bottom: Dish antennas, like this one at Cornwall, England, transmit to and receive signals from satellites.

By **GEORGE JACOBS**

Global television was put to the test just over a month ago, when four communication satellites hanging motionless in space flashed live television reports of the aftermath of the Robert Kennedy tragedy, as the somber events unfurled in Los Angeles, New York City and Washington, D.C.

An audience estimated at more than 200 million in Europe, Japan, Australia and the Philippines joined tens of millions of Americans in bearing silent witness to this mournful event, live and simultaneous across the dimensions of geography and the time zones.

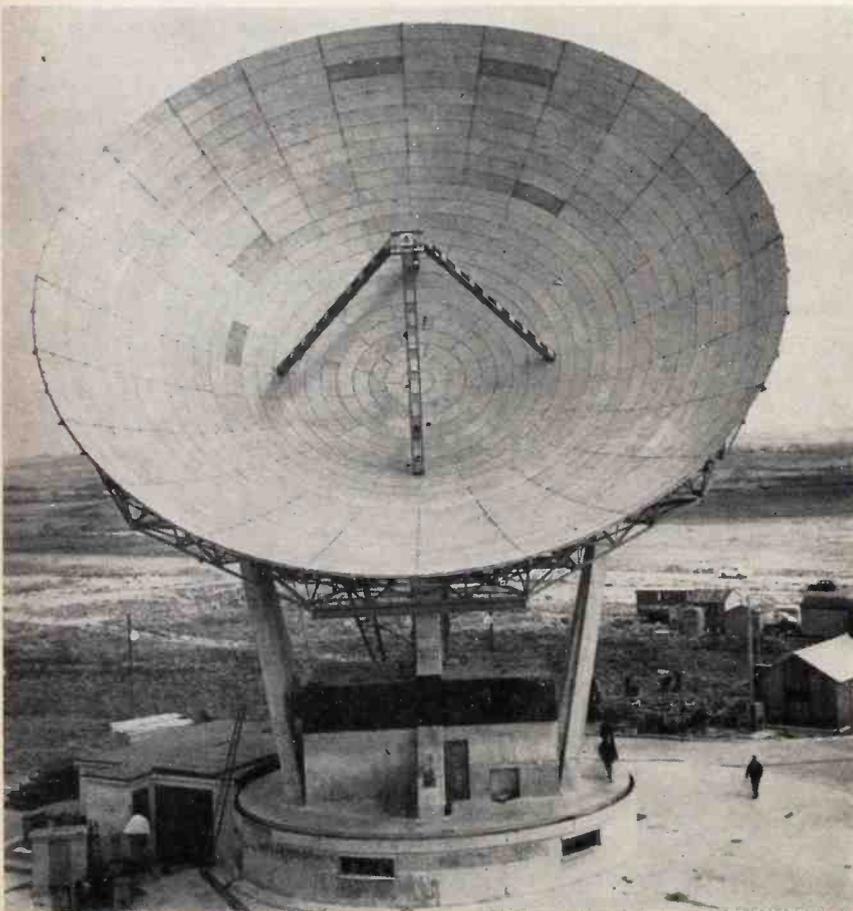
Less than 10 years ago, global television was a dream; today it is a reality. This special report reviews its short history, discusses its present status, and takes a look at its future possibilities.

This exciting new era began on July 23, 1962, when Europe and North America were linked by live television for the first time, through the Telstar-1 experimental communication satellite orbiting high over the Atlantic.

An estimated 100 million Europeans witnessed 22 minutes of live pickups of everyday life in a dozen North American cities from Quebec to the Mexican border, during this memorable initial program. Later the same day, a North American audience of almost similar size became armchair tourists for 19 absorbing minutes as Eurovision cameras scanned the Arctic Circle to the Mediterranean, and from the Danube to the Atlantic.

This epic exchange demonstrated that television was no longer limited to a line-of-sight signal from ground tower to horizon. Man's inventive genius had extended its range to intercontinental distances, through the use of satellites.

The satellite receives microwave signals beamed to it from a specially designed complex earth station antenna, amplifies the signals billions of times, and retransmits them on another microwave frequency to an earth station antenna thousands of miles away, but in view of the high



orbiting communication satellite.

Three more years of experimentation followed this initial exchange of programs. Between late 1962 and the end of 1964, Telstar-1 was joined in space by Relay-1, Telstar-2, Relay-2 and Syncom-3, with each of these satellites capable of relaying live television programs between continents.

These were, however, experimental satellites, launched to gather technical data and experience with which it was hoped eventually to develop a global commercial system. While not available for public use on a commercial basis, these experimental

satellites were used, without charge, for the experimental relay of 300 televised events.

The commercial era for space communications began during 1965 with the creation of the Communication Satellite Corporation (Comsat) in the United States, the formation of a multi-nation consortium (Intelsat) to participate with Comsat as partners in the establishment of a global commercial communication system and the successful launching of the first Intelsat satellite ("Early Bird").

From its stationary perch 22,300 miles above the mid-Atlantic, Early Bird sees earth stations over almost a third of the earth's surface, including the entire east coast of North America, and almost all of Europe, Africa and South America.

Television or telephone

The satellite contains 240 telephone channels, which can also be used as a single television channel, in color or black and white. This makes it possible for television organizations and networks to schedule the intercontinental relay of telecasts on a commercial basis, at an internationally approved tariff.

Early Bird was used for intercontinental television relay for a total of 36 hours during its first six months of commercial operation. In 1966, the total climbed to 81 hours.

With the launching of three additional satellites during 1967, one over the Atlantic (Atlantic-1) and two over the Pacific (Pacific-1 and 2), Intelsat's coverage was extended to more than two-thirds of the earth's surface, and intercontinental television service was inaugurated with newly-built earth stations in Hawaii, Australia, Japan, Thailand and the Philippines.

The Atlantic-1 satellite will also provide service to Latin America and Africa when earth stations are constructed in these regions. Called the Intelsat-II series, each of these satellites contains 240 telephone channels, or one television channel, but they're more powerful than Early Bird.

With four satellites in orbit, global television relay rose to more than 235 hours during 1967.

Comsat stands as a unique concept in corporate structure and purpose. It is a privately owned corporation, but it also serves as a representative of the United States.

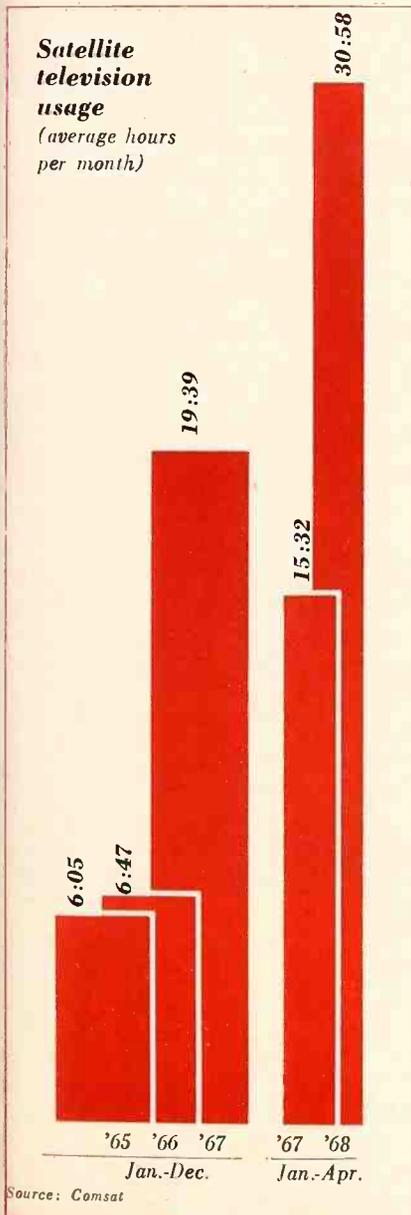
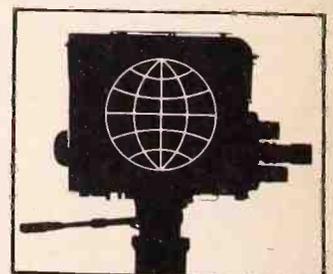
Comsat had its origin in the Communications Satellite Act of 1962. This bill called for the creation of a new private corporation to establish a commercial communications satellite system in conjunction and cooperation with other countries, as quickly as practical.

In 1964, 13 countries including the United States signed interim agreements to form a partnership to develop, own and operate such a system on a global basis. This group became known as the International Telecommunications Satellite Consortium (Intelsat). The number of participating countries has now risen to 62, and members represent more than 95 per cent of the world's commercial communications. Comsat represents the United States in Intelsat, and also acts as the consortium's manager.

(Continued on page 63)

Truly global tv, linking major countries of all continents, likely in next two to three years

Satellite target: 1970



If Mexico's Emilio Azcarraga is not the leading figure in Latin American broadcasting, he's probably the closest thing to it.

The only possible challenge to his preeminence could come from Goar Mestre, who manages Proartel, Argentina's largest production complex, but Don Emilio's Telesistema Mexicano, Mexico's only television network, is considered the world's largest producer of Spanish-language programming.

Don Emilio is the principal power behind Telesistema, which consists of 18 owned and 23 independently affiliated stations. Televiscentro, the production center of the network, supplies programming to network stations as well as television facilities throughout Latin America, Spain, and Spanish-language stations in the United States.

In the Latin world, Telesistema programming has a good reputation for quality and employs leading actors and entertainers. Its coverage of important sporting events is well regarded.

In addition, Don Emilio owns radio stations, motion picture theatres and real estate. In the past, he has been involved in numerous business enterprises, among them a profitable Ford distributorship in Mexico.

Don Emilio Azcarraga, nicknamed "Asparagus" by schoolmates at St. Edward's College in Austin, Texas, who could not pronounce his name, began his business career as a shoe salesman in Vera Cruz. By then, Don Emilio, the son of a Mexican customs official, had already begun to display a trait that has continually marked his career: an intense desire to know everything possible about his field of endeavor. Before World War I, he went to Boston, then the shoe capitol of the world, to study shoe manufacturing and distribution.

This was the dawn of the electronics age, and Don Emilio began to feel there was a greater future in electronics than shoes. In 1922, he returned to Mexico with the exclusive Mexican distributorship for the Vic-

tor Talking Machine.

In 1930, Don Emilio purchased radio station XEW in Mexico City, and soon built it into a facility that captured what he estimates was nearly 90 per cent of the market's audience. The Mexican government could not believe that XEW could possibly enjoy such a large audience. To test Don Emilio's veracity, a team of agents were sent into the streets of Mexico City with orders to listen through the windows of homes to determine what radio station was turned on. Their investigations, though premature proved that XEW did indeed have an overwhelming listening audience.

A power in radio

Throughout the 30s, Don Emilio expanded his radio interests, and at one time did business with 96 radio stations throughout the country. His facilities presented the leading stars and performers in the nation, and soon his office became a gathering place for Mexico's most illustrious show business names. He became a factor in the entertainment and business life of his country. The college boy once known as "Asparagus" had arrived.

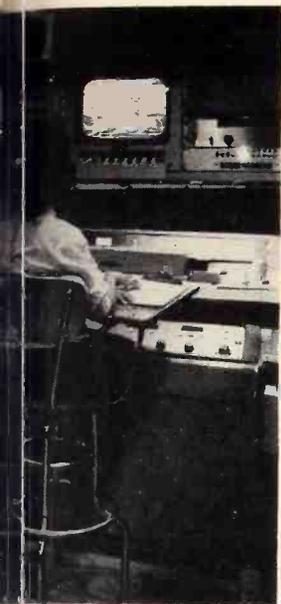
Tv fascinated Don Emilio early in the game. During 1945, in association with RKO Pictures, he built the Churubusco Film Studios, not because he was interested in entering the motion picture industry, he says, but because he wanted to be ready when television came to Mexico.

In the early 50s, the time was ripe. Don Emilio built Channels 2 and 5 in Mexico City and then merged with a newspaperman named Don Romulo O'Farrell, owner of Channel 4.

The first years were extremely difficult, and television station proprietors had to pool their resources and work together or go broke, Don Emilio recalls. He maintains that, although this might appear to have been a monopolistic activity, it was the only way to survive. He points out that to keep going he had to divest himself of one of his favorite jewels, the Churubusco Studios.



Top: Girls are used to monitor at Telesistema Mexicano, Mexico City. Center: Telesistema's huge Televiscentro production facility. Right: Don Emilio Azcarraga, who heads it all.



The three stations in Mexico City became the nucleus of the operation that was to become Telesistema Mexicano. Don Emilio and his associates first expanded with four regional stations. With the success of these they added four more.

What is Telesistema? It is a network of 41 stations that blanket Mexico. It is Televiscentro, sometimes called the "Rockefeller Center of Mexico," with 17 studios that work around the clock turning out 174 hours of live and taped programming per week. Televiscentro has a permanent staff of more than 1,200 people; approximately 250 actors and 100 musicians are employed each day.

In addition, Telesistema handles live coverage of local sports events such as boxing, baseball, bullfights, soccer and tennis. This year it will cover the Olympics in color from Mexico City, beaming many hours a day of direct live coverage throughout the world by cable and satellite transmission.

The worldwide distribution arm of Telesistema, called Teleprogramas, sells taped programming to countries throughout Latin America, Central America, the Caribbean, and to Spain.

Tie-ins with American tv

Don Emilio is involved in American television through the Spanish International Network (SIN), which consists of five stations on the Mexican-U.S. border and four UHF stations within the continental U.S. He owns 20% of three American SIN stations: KMEX Los Angeles, KWEX San Antonio, and WXTV, which is scheduled to begin broadcasting in the metropolitan New York area in July. He has no financial interest in the fourth, KPAZ Phoenix. All SIN stations utilize Telesistema programming to some degree.

In addition, Don Emilio owns radio stations XEW and XEQ in Mexico City, and numerous other radio facilities throughout the country.

Don Emilio is quick to point out that he does not own all the stations in the Telesistema network, nor does

he wish to acquire any new stations. He explains that his *modus operandi* was to develop tv audiences and then sell the tv stations involved, retaining an interest through the umbilical cord of Telesistema programming.

Don Emilio's present non-broadcasting interests basically comprise 10 motion picture theatres in Mexico City and some choice Acapulco real estate.

About 40 years ago, he began vacationing in Acapulco when it was just a sleepy little town, and felt that the beautiful region could become an ideal resort. In the evenings he played dominoes with friends on the veranda of the hotel, but during the day he scouted around for parcels of land. Today, Don Emilio owns two plush Acapulco hotels, the Ritz and the Auto-Hotel Ritz, and is presently building a third, the 450-room Paraiso.

The Acapulco real estate acquisitions illustrate an important contrib-

(Continued on page 56)

*Don Emilio Azcarraga may
be the biggest man
in the broadcast business
south of the border*

**'Señor
Mexican Tv'
with a gringo
accent**



Below: Headquarters of Office de la Radio-diffusion Television Francaise.
Bottom: Local programming is big in Saudi Arabia.



Europe

One of the many consequences of the turmoil in France, of relatively minor importance but of particular interest to admen engaged in international advertising is the postponement of the opening up of French tv to commercials. Before its dissolution, the National Assembly had approved a compromise proposal, put forward by Valery Giscard d'Estaing, Gaullist ally, for establishment by the French state of an agency to sell time on tv to advertisers, with a number of newspaper publishers to sit on the board of directors.

Before d'Estaing made his proposal, the Pompidou cabinet had come close to falling in the heat of parliamentary debate on an earlier, sketchier proposal merely to allow for an RAI (or Italian-style) block every night. But all that was a fortnight before the students of Paris took to the streets to begin what eventually became a national upheaval.

At presstime, no one could say with any certainty how any tv plan will finally be implemented. The newly-elected deputies aren't likely to dismantle the scheme. At any rate, even if OK'd, it would take some time to set up the agency, and get the business rolling.

The advent of commercials on French tv had been widely held to be inevitable. Of Western European countries only France and Belgium so far have yet to admit commercials to the airwaves. But in public, the newspaper and magazine publishers had taken to polemics to blast a development which some of them consider a threat to their solvency.

In an editorial in *L'Express* a few months ago, the news magazine's publisher, Jean-Jacques Servan-Schreiber (author of the much-discussed *The American Challenge*) charged that letting advertising onto French tv would be an "abnegation" of the French civilization in favor of "General Motors and Coca-Cola," and claimed that even the commercials would be American-made, because "we would have nothing ready, and it would be cheaper to buy them ready-made."

But in a story in the same issue of *L'Express* (April 28), reporter Georges Suffert indicated that even the advertising revenues expected from the implementation of the plan for commercials would not be enough to meet the needs of the French broadcasting system. Some 30 million francs (roughly \$7.5 million) would come in to the system's coffers from the sale of time in a year. But the system already spends some 130 million francs a year (roughly \$33 million). The combined figure of 160 million francs would not be enough to pay for the extension of the second network around the country and the setting up of the third, educational, network, let alone the costs of continuing colorization.

Suffert looked forward to the day of continual satellite tv beamed from the U.S. as a mixed blessing to the French, who would then get news of a quality far higher than they have been accustomed to on tv, and news that would be more objective than that which the French

has been transmitting to its captive audience.

Another consequence of the upheaval is that no matter what form the next French government takes, it is likely that the Office de la Radiodiffusion Television Francaise will be reorganized, probably along the lines of the BBC.

The striking personnel of the ORTF had expressed the desire for a restructuring, in order to give the broadcasting system more autonomy, and divorce it from the tight political control that has been exercised over its reportages in the decade of Gaullism. (The ORTF has been under the "administrative cognizance" of the Ministry of Information.)

In the European countries where parastatal networks are open to blocks—West Germany, Italy, Switzerland, Austria, Finland, and Holland—of commercials, there is mounting pressure for more commercial time, in the form of more blocks. In all Europe only the British commercial stations, Ireland's Telefis Eireann, and Spain's Television Espanola, take commercials "on the American plan,"—that is, scattered—and there is a further difference with the British stations, which slot commercials only in "natural breaks."

No fourth network for Germany

In Germany, a proposal by publishing giant Axel Springer to unite the nation's newspaper publishers in the setting up of a fourth tv service, supplementary to the existing ARD, ZDF, and third networks, met with stiff resistance from the other newspaper publishers. Although Springer's proposal provided that no single publisher would have more than five per cent participation in the tv service, it was feared that Springer, who already is the biggest newspaper publisher in Germany, would extend his share of newspaper circulation: Springer's Sunday paper, *Bild am Sonntag*, goes to press on Saturday while his competitors' Sunday papers go to press on Friday. The increase in tv news that might have come with another tv service would, it was felt, have cut down on Sunday newspaper circulation.

Meanwhile, the waiting list for commercial availabilities in Germany is long. No commercials are run on the third program, which is given over to educational affairs.

So, too, in Italy, where law provides for five per cent of broadcast time to go for ads. This year, Radiotelevisione Italiana has added two new blocks, one on the first network, the other on the second web, both blocks called *Doremi*. Now there are 26 minutes of commercial time on the first network each day of the week, divided into six blocks between 5:30 p.m. and 11 p.m.: *Intorondo*, *Gong*, *Tic Tac*, *Arcobaleno*, *Carosello*, and *Doremi*.

Carosello maintains its unique requirements, that the film be mostly pure entertainment with the sell held off until the very end. Most *Carosello* films are from two to three minutes in length, and often feature top Italian show biz personalities.

The addition of the two *Doremi*'s alleviated but did

not by any means eliminate the continuing demand for availabilities on Italian tv. The queues are long.

Earlier this year, Holland added one minute a day to the 14 minutes of commercial time, for a total now of 105 minutes a week.

In Switzerland, the tv system increased daily commercial time by three minutes, from 12 to 15 a day.

Tv is finally about to start up on a regular basis in Greece, where it has been experimental for the past couple of years. The government is now taking bids from nine companies to construct three transmitters, one each on Mount Parnes, Mt. Pilion, and Mt. Gerania, to go on the air in six months. In 18 months' time 14 more stations are to go on the air.

Belgium, getting ready for color tv, decided to adopt the PAL system. Belgians with color sets have already been watching PAL transmissions from Germany, and many have sets capable of receiving both PAL and SECAM color. Those who have such sets have also been able to watch the color transmissions of French tv, which launched its color schedule last October. In Belgium, regular color programming is scheduled to begin in 1970.

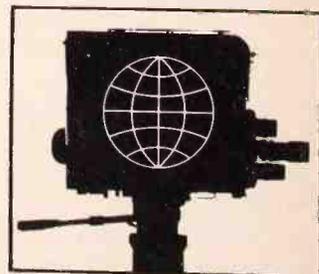
Meanwhile, Swedish tv is building 14 transmitters to carry its second program, due to begin in January 1970.

In Britain, the BBC is producing not only for Britain but for the countries in the European Broadcasting Union, a daily package of news reports on the U.S. election campaigns. This fall, BBC will carry in color the same feed of the Mexico City Olympics that is going to ABC-TV in the U.S.—and the British will have each of the feeds the same day as the Americans, that is, the same day the event is run.

This speed will be possible because of a recent BBC invention, the field-store tv standards converter. Unveiled last year after four years of development, the device makes it possible to convert a live color feed

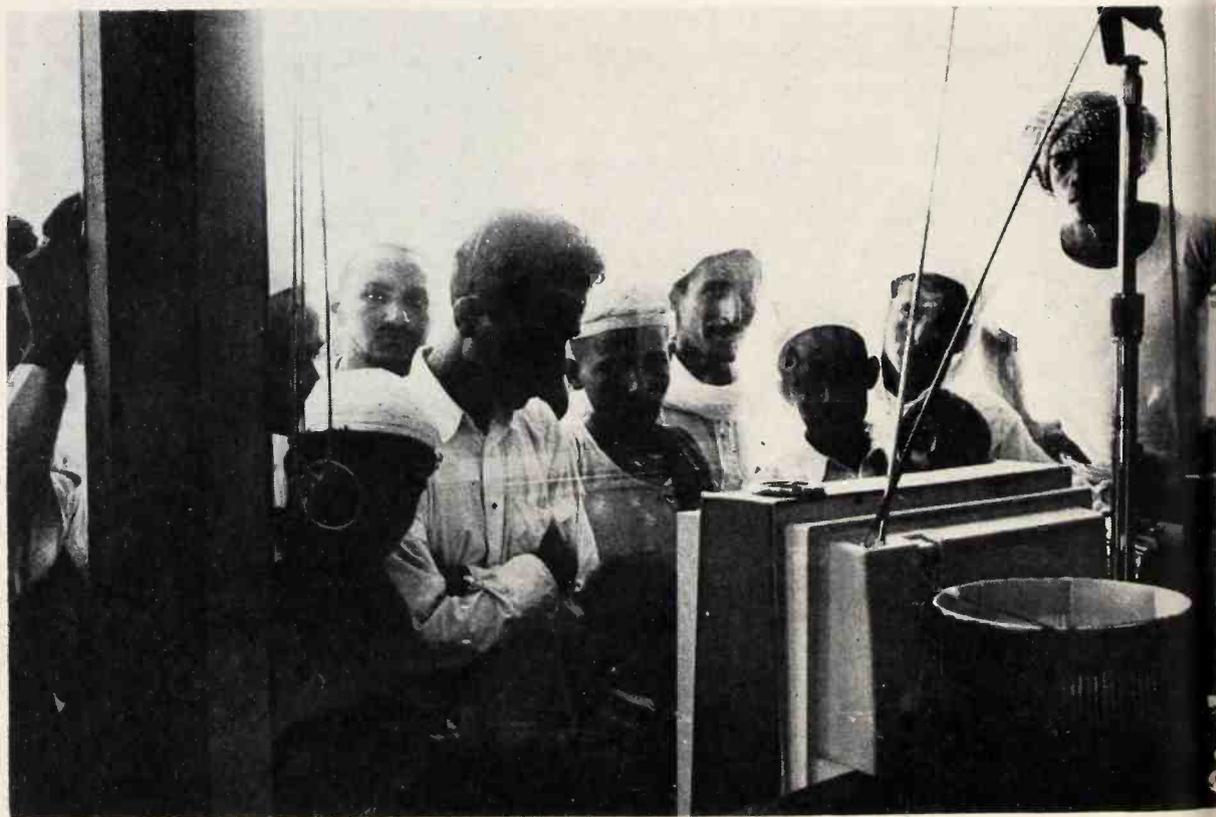
A continent-by-continent review of recent developments in worldwide television

Global report





Left: Australian tv dabbles in cheesecake, is lacked by modern facilities (below). Center: Tv is still a novelty to many Arabs. Bottom: Headquarters of Vene-Vision in Caracas.



**GLOBAL
REPORT**

from the U.S. system to any of the European systems without any delay or interruption.

The converter changes a color feed from one line system to another, and at the same time changes it from one field-rate (number of pictures per second) to another, while changing the color system.

The great advantage of the device is that earlier it was not possible to conduct live feeds and transmissions of color programs by satellite.

Far East

A lot of broadcast news is breaking in this part of the world these days. And as might be expected, Japan continues to be the focal point of interest.

Japan entered the all-channel field with its first UHF station in Tokushima which started broadcasting in February, thereby affording suburban viewers a wider range of program material. The educational station which was originally set up by the Nippon Hoso Kyokai (Japan Broadcasting Corp.) in February, 1967, as an experimental facility has proved so successful that the NHK and 17 commercial companies have gotten the government OK for the construction of 24 other UHF transmission set-ups.

In addition, new transmitters have begun dotting the Japanese countryside providing the people in the rural areas with much better reception. NHK currently lists 17 stations for its General Service division and 646 stations for its Educational Service network. Combined, the networks blanket 95 per cent of the country with tv coverage.

About seven years ago in Japan, only 12 per cent of prime-time shows were American imports. Now, even with increased emphasis on local production, that figure is up to about 40 per cent. The seemingly unquenchable Oriental thirst for American shows is evidenced by the wide range of popular U.S. programs. Westerns like *Gunsmoke* and *Cimarron Strip* are big favorites, as are *Young People's Concerts*, *Gentle Ben* and *Twilight Zone*. And this country, which continues to grind out adventure-type cartoons for American exportation, goes on eating up the likes of our own *Deputy Dawg*, *Space Ghost* and *Frankenstein Jr.*

The Nippon influences permeate local productions, and these make a sharp (some observers say "primitive") if not charming contrast to U.S. programs.

And while the country continues mass production of tv sets by such manufacturers as Matsushita, a Philips licensed group, Toshiba, Hitachi and Sanyo, the number of color sets, just over a million, remains small in comparison to the number of tv homes.

The Republic of China is another headliner in the Far East. The country has announced plans to set up a nationwide network with relay stations in central and southern Taiwan. Operation is slated for early next year.

A preparatory committee has already earmarked \$1,250,000 for the construction of a studio and for the purchase of both Japanese and American equipment. It has been tentatively agreed that the new facility will use the NTSC color system.

The broadcast services in China, the National Educational TV-Station, which is government controlled, and the Taiwan Television Enterprise, the commercial outlet, feed into an estimated 160,000 sets.

A recent conference of the periwigs of the Pakistan Television Corp. has reaped a hustled-up broadcast program for the country. Not only has a call for better programs gone out, but improved reception for the cities of Lahore and Dacca is promised by the Fall. Three rebroadcast stations are on the drawing boards for the eastern part of the country, and two for the west.

Ambitiously conceived production centers are expected to be established, one each, in the western and eastern corners of the country. These centers will not only grind out local productions, but plans call for the shooting of programs in different languages for exportation to various countries of the globe.

This activity promises broadcast wealth to a country that currently has 20,000 tv sets, three and a half hours of programming a day, and audience tastes that lean towards American shows like *High Chaparral*.

In Hong Kong, the seeds of black and white manufactured sets have been sown to meet the demands of an ever increasing middle class. The masses are just now becoming aware of brand products and for the main, large advertising concerns like airlines and cigarette manufacturers continue to concentrate their efforts at the upper income bracket, on people who not only have the money to spend, but who have the tv sets in the first place.

American programming is dubbed locally, and *Ed Sullivan* rates high. The locally produced shows which center on the variety, game and participation types, are described as "no budget" rather than low budget attempts by most visitors.

Chinese movies are reported to be big, as are old Hollywood flicks. Local tea houses continue to thrive and for the most part, a great many of China's tv sets are viewed by as many as a dozen if not more people at a time.

The station in Singapore, which was originally established by New Zealanders, is reported to be very stiff with advertisers. Superlatives and the like are shunned in commercials, and more than one American ad man has been told by station officials to "prove" what his commercial claims before it can get on the air.

The television picture in the Philippines remains relatively stable despite a few unsuccessful attempts to start tv facilities in some of the smaller cities. There are eight stations, four of which are concentrated in Quezon City. All live local programming appears in the Tagali language, while film programs are seen in English. About 190,000 tv sets are currently in this country where shows like *He & She*, *Gentle Ben*, and the *World Series* are big



Left: Musical number is taped at studios of Teleonce, Buenos Aires.
Center: Japan produces about 60 per cent of its programming.
Bottom: On Italian tv, the "Odyssey."



GLOBAL REPORT

favorites among television viewers in the Philippines. In comparison to the heavy action in these sections of the Far East, activity in other countries appears to be tame, to say the least.

The government controlled facility in Cambodia carries programming on Tuesday, Thursday and Saturday, breathing life into 20,000 tv sets. Thailand has the distinction of having three separate broadcast facilities. Television of Thailand, the government controlled organization, has three full stations and one relay. The Army Television HSA-TV outlet is a government and commercial enterprise with a station in Bangkok and a relay in Saraburi. The third facility, Thai Television Co. Ltd., is a semi-government and commercial enterprise with one full station in Bangkok and relays at Khonkaen, Lampang and Hadisai. The three facilities serve some 210,000 sets.

The picture for many countries in this part of the world is not so much one of action as it is of expansion—the increasing of the amount of television sets in use. The current status in these areas has been described by one broadcasting official as “the lull before the storm.”

Australia/New Zealand

Happenings, both good and bad, appear to be brewing Down Under.

American programming, especially variety shows hosted by such personalities as Dean Martin, Danny Kaye, Bob Hope and Jack Benny, are increasing in this market where British shows once reigned supreme.

It appears that the steady influx of immigrants from such countries as Italy and Sweden, who have settled in Australia's cities (where approximately 80 per cent of its 12 million people live), has diluted the British flavor of the continent, particularly in the past five years or so.

However, while observers say Australian tastes lean more to American shows, government controls, which stipulate how much local programming must be carried, impose a limitation on imports.

Another development is the increasing popularity of local gab-type interview shows. An early forerunner, *Four Corners*, since departed from the scene, has paved the way for current successes like *This Day Tonight* which, as the name implies, is on every day of the week. The show, which some critics claimed was overly ambitious, has been holding its own to the dismay of would-be pundits and the delight of the tv audience.

Dramatic programs are coming on strong (the government requires a goodly percentage to be locally produced), as are American movies. Among the latter, titles are neither as recent nor as plentiful as in the U.S.

The Aussies are having a heck of a time holding on to their home-grown talent. The lack of the latest production facilities, qualified manpower and money has led many tv personalities and production people to defect to America and Britain. (The latter, they claim, is the attraction solely by default because of the less rigid imm

(Continued on page 5)

Violence and Television

Over the past years, there has been much investigation of the television industry with particular emphasis on programming and its relationship to the public's emotional reactions. Most of these studies have ended up without a plan of action or even moderate change. The current epidemic of assassinations has once again caused questions to be asked, and the industry is closely examining its practices. Will there be major changes this time?

Debates on the evil influence of the dramatic content of plays, comic strips, radio programs, movies and all other forms of entertainment have been going on since the beginning of time. The dramatic form has often been used to present a controversial point of view, to start a revolution, to prevent a revolution, to provoke to action, or to pacify. How much real influence this has had is debatable, but certainly there has been some.

Television is singled out for special attention among the media because of its vast circulation, its combination of sight plus sound, and its indiscriminate exposure to all ages and all groups of people in their own homes. There is little doubt that the medium is the most formidable potential tool to mold men that has yet been devised.

Dr. Stanton of CBS has said that he and his network are very concerned about the problem, even though there is no evidence of causal relationship between mass behavior and the mass medium. Other network heads have stated similar points of view. The advertisers have a number of committees studying the problem, and the President of the United States has a committee of his own to review the whole subject and make some recommendations that will presumably be implemented by the FCC.

Next season, there will be at least 29 television shows in primetime dealing with subjects leading to violence of some degree or another. In addition, about one movie out of three will have scenes which fall in that category. This is a large percentage of the highest rated nighttime shows. It means that everyone in the country will be exposed to them a considerable number of times.

Historically, it has been proven that dramatic themes that attract viewing must have action. Action, along with laughter, is the least common denominator of all demographic groups. The strongest themes of the best writers of all times have involved the most gross forms of violence. The wars, internecine disputes and feuds have all been steeped in blood. Does television, then, reflect its environment? Apparently it does with frightening realism. The next question, then, must be, "Should television attempt to control its environment?"

If there is to be a restriction of displays of violence on television, how are the news reports of riots or destruction and the killing in Vietnam to be covered? Will the proposed new television have all of these events occurring offstage like a Greek tragedy? Is this a form of censorship? Does this imply that the average mind of the viewer is too immature to be faced with the truth?

Should shows which document the wild west be tempered to the point that the good guy doesn't use a gun? Should reasoning and consensus take the place of shooting it out? Are Indian massacres, one way or the other, out? Do the police all behave like London Bobbies? Do the robbers always get it in the end? Is all this believable?

Is the problem the inability of television to segregate the weak-minded and weak-willed, who take the play literally, from the more sophisticated who treat it as play acting? Does the reporting of increased crime and syndicated murderers getting away with it by suborning the authorities cause imitation?

All these perplexing questions lead to an inevitable conclusion that, while everybody connected with television is willing to consider major changes, nobody knows what to do or how to go about it. The immediate steps will be a tightening up, via the network censors, on excessive sadism, cruelty, masochism, closeups of physical injuries, blood, torture, indiscriminate killing, or instructions in forms of committing mayhem.

The machinery to cut this down exists. The problem is that the network watchdogs have been pretty good about watching this and the degree of further restriction will be miniscule to the point of being non-observable to the average viewer.

If there is choice between a comedy or variety show and an action show the networks and the advertisers will choose a high-rated non-action show to avoid controversy. There aren't enough of them, however, to



What's the effect on the people in front of the sets?

accommodate everybody, and while in 1970 there may be a decline in the 29 action shows, it will be a slight decline and probably temporary.

The producers, directors and writers will voluntarily police their own efforts and cut excesses where they occur, but they will also resist any attempts to restrict their hypoing-up an action show which is in trouble with violence, if they think it is necessary to fend off a cancellation. This group will also be the first to cry censorship, big brotherism, and undue influence on creativity. They will also protest that realism is being endangered by slavish dedication to higher values.

The best writers will point out the historical examples in classic literature, and insist that history is violent. Wars are rarely polite, and they occur frequently. The same writers will point out that the mores of the world

(Continued on page 62)

Film / Tape Report

THE VENICE CUP, AT LAST!

Young & Rubicam continued to triumph through the closing of the tv festivals season, beating a packed international field in Venice last month at the 15th International Advertising Festival, held under the auspices of the Screen Advertising World Association.

The U. S. agency won four first prizes, four second prizes, a Gold Medal, and a Silver Medal, thus leading the field.

The Grand Prix de la Television, however, went to Gardner Advertising and to Pacific Commercials for a Ralston Purina dogfood spot. J. Walter Thompson won two first prizes and one second prize; Doyle Dane Bernbach took two first prizes.

Y&R's first prizes were for Ocean Spray "Crantastic" (Audio Productions), Simmons Mattress "Harry and Eloise" (Horn/Griner), Excedrin "Solarized Woman" (Audio), and Peace Corps "Picture" (PGL Productions). The other Y&R prizes were for Scotchgard "Pillow" (Jerry Ansel), Excedrin "Tax Audit" (Audio), Peace Corps "Language Peace" (PGL), and Union Carbide "Batteries-Deaf Child" (VPI). The last two commercials won two prizes each.

Other winning American commercials were Diet Pepsi "Marina" (BBDO and PGL), Accent "Spinach" (Needham, Harper & Steers and N. Lee Lacy), Scott Tissue "Track Meet" (J. Walter Thompson and Jerry Ansel), Clairol "Reds" (FC&B and VPI), Marlboro "Morning" (Leo Burnett and FilmFair), Chevrolet "Rainy Birthday Impala" (Campbell-Ewald and EUE/Screen Gems), Simoniz "Pixie" (JWT and Harry Hamburg Studio), Chevrolet "Split Car Showroom" (Campbell-Ewald and The TVA Group).

Also, Burlington "Knee Bust" (DDB and Take Two), GT&E "Man in Phone Booth" (DDB and Telemetric), which won two prizes; Kodak "Yesterdays" (JWT and MPO), Armour Dial "Gloria" (FC&B and N. Lee Lacy); and Benson & Hedges "Disadvantages I" (Wells Rich Greene and Howard Zieff).

What the festival calls the Coppa di Venezia, or the Coupe de Venise—but might more plainly be called

the Venice Cup—went to PGL Productions. The highest award in the festival, outranking even the Grand Prix de la Television, the Venice Cup goes to the company that has scored the highest number of points for the films it has entered.

Last year, PGL had the Venice Cup in its hands for 24 hours, until the jury of the festival was apprised of the fact that some of PGL's commercials entered that year had earlier been honored at another international commercials festival, the Hollywood International Broadcasting Awards. This technicality disqualified PGL from possession of the Coppa.

The incident might well have served to indicate to the Screen Advertising World that it is time to abandon its parochial restriction; the world of commercials-making is increasingly international, and there will probably be more international festivals springing up in the future. And since as far as Americans are concerned, the Hollywood IBAs carry considerable weight, the SAWA restriction serves to limit the field. It's time to lower this barrier.

HOLD-DOWN

Grey Advertising, concerned over the high and continually rising costs of tv commercials production, has set up a unit to keep a tight rein on production costs. Called the commercial production administration department, the unit is described by the agency as an "administrative and cost control center." To run it, Grey appointed Stanley G. Slorance as ad-



SLORANCE

ministrative manager and elected him a vice president of the agency.

Working with him is Donald A.

Franklin, who has joined Grey commercial production cost supervisor.

Slorance joined Grey in 1961, a producer, later worked as tv-radio business manager and administrative manager in commercial production. Franklin was with Tv Graphics production supervisor and before that was with MPO Videotronics and Lew Schwartz/Del Sol.

In early June, Manning Rubin, associate creative director at Grey, published a compilation indicating that in the past five years, the cost of tv commercial production has risen by about 72 per cent on an average.

Rubin, who is also chairman of the 4-A's subcommittee on commercial production, attributed the rise to a diversity of factors, from cost to the use of still photographers and cinematographers. Other factors cited by Rubin: the spread of the "studio" system in commercials, where agencies insist on using a stellar director or cameraman; the rise of the art director, who in the new role of producer tends to experiment with shooting; and, perhaps the most important factor, the intensified competition for viewer attention, which leads agencies to go all out for spectacular production and for "production values."

More mundane factors mentioned are union labor increases, the increased use of original musical compositions, and the fact that since the FTC's "sandpaper" decision it is no longer practical to fake a demo.

MPO INTO SYNDICATION

MPO Videotronics, the biggest grossing commercials-making company, has set up a division called MPO Sports to package, produce and syndicate sports programs.

MPO plans to develop sports programs and produce them either as live pick-ups or as films or tapes. The programs will be pitched to advertisers and their agencies. Thus MPO makes its first move into tv programming and syndication.

Heading up the new MPO Sports division is Doug Schustek, who has been director of sports at WOR-TV New York, producing broadcasts of New York pro teams' games.

New York Has 368 Tape Houses*

Most people call them film houses. With Reeves equipment and know-how they also shoot tape.

Reeves has a package of equipment created for film men. Cameras, recorders, switchers — all tailored for the job, no matter how large or small. And this gear goes to the film house's own studio for shooting.

The flexibility of this unique package lets you use the creative people you know and trust. It lets you choose the production house, producer, director or cameraman you want.

Tape adds its qualities of presence, believability, instant rushes, speed to the creativity of your team. Tape is electronic produc-

tion for an electronic medium.

Post-production at Reeves gives you the finest equipment, with real pros operating it. You know you're in competent hands the moment the job begins.

Reeves provides the electronic talent to let your director be as creative on tape as he dares. And that can be 368 ways better.



A DIVISION OF REEVES BROADCASTING CORPORATION
304 EAST 44TH STREET, NEW YORK, N.Y. 10017. (212) OR 9-3550 TWX 710-581-4388

*Listed in Manhattan's "Yellow Pages".

CUT OUT LITTER

The only place for litter is on the cutting room floor, according to an outfit called Keep America Beautiful, Inc., which seeks to put an end to scenes of littering in tv commercials as well as scenes of litter in America's landscapes and cityscapes.

Allen H. Seed, Jr., executive vice president of the anti-litter group, said the organization is concerned about commercials in which actors "carelessly toss paper wrappers, beverage containers and other packaging on the ground."

Seed said KAB tries to get agencies to clean up any commercial where littering occurs. He cited a spot for the New England Confectionery Co. in which a girl on a bike nonchalantly flings away a candy wrapper. KAB asked the agency to change it. Done. In the revised commercial, the girl throws the wrapper into a litter basket marked with a Keep America Beautiful sign.

MORE LIGHT FOR CECO

On the Coast, F&B/CECO Industries acquired, for cash, a large lighting equipment manufacturer, J. G. McAlister, Inc. The name of the acquisition was changed to Bardwell & McAlister, an earlier name of the lighting manufacturing entity. F&B/CECO set up a new division called Bardwell & McAlister Electronics, to make motion picture electronic equipment.

Appointed vice president in charge of sales for Bardwell & McAlister, Inc., is John Murray, who joined Camera Equipment Company, the forerunner of F&B/CECO, in New York in 1951.

Murray started as a messenger

fresh out of high school, soon became assistant supervisor of the lighting rental department. From '57 to '59 Murray was on leave of absence to serve in the Army Engi-



MURRAY

neer Corps, working as an electronic trouble shooter in the Nike program.

After his return to CECO he went over to Florman & Babb to set up and run a lighting rental department. After the merger of Florman & Babb and CECO in '64, Murray joined Colortran Industries on the West Coast as a sales engineer, two years later became manager of rental and sales for Colortran's entire line.

Now joining Bardwell & McAlister as sales topper, Murray will also work closely with executive vice president Elwood F. Phillips on the development of new products, including a new line of quartz lights.

COMMERCIALS MAKERS

EDWARD E. KATZ, a founder with Lincoln Scheurle of The Film-Makers in Chicago, resigned as board chairman and general manager of the commercials-making company. Katz is retaining his share of the ownership. He said that although he will no

longer be active in the day-to-day operations of the company, he will be available on a consulting basis and also as a producer and director of clients with whom he has worked closely in the past.

In New York, MARTIN GOLDMAN joined Televideo Productions as director and a vice president. Goldman had been a tv art director and producer at McCann-Erickson, working on International Coffee and Coca Cola.

In Chicago, GERALD T. ROGERS was promoted to the post of vice president and executive producer at Wilding Tv. Before joining Wilding two years ago, Rogers was a producer in New York with Young & Rubicam and with Doyle Dane Bernbach. He has been with Wilding earlier, as a director, from '60 to '62.

BEN RACHLIS joined VPI, division of Electrographic Corp., as general



RACHLIS

manager of Chicago operation. Rachlis was a video tape consultant with Reeves Sound Studios and with Filmex, and before that was Eastern sales manager for Walter Schweitzer Inc., division of Bing Crosby Productions.

Earlier, Rachlis was with Bonded Tv Services (now a division of Novak Industries), with TELEVISION AGE as Midwest sales manager, and with NBC's program syndication operation.

LOWELL A. SHAFFER was promoted to the post of vice president in charge of production at H. G. Peters & Co. in Primos, Pennsylvania. The commercials-making studio on the outskirts of Philadelphia was known as Production Associates before it was acquired this spring by the Peter company.

Shaffer joined Peters in Indianapolis as creative director in '64. Before that he was head of motion picture

NEW YORK
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Key to Quality

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inc.

optical photography
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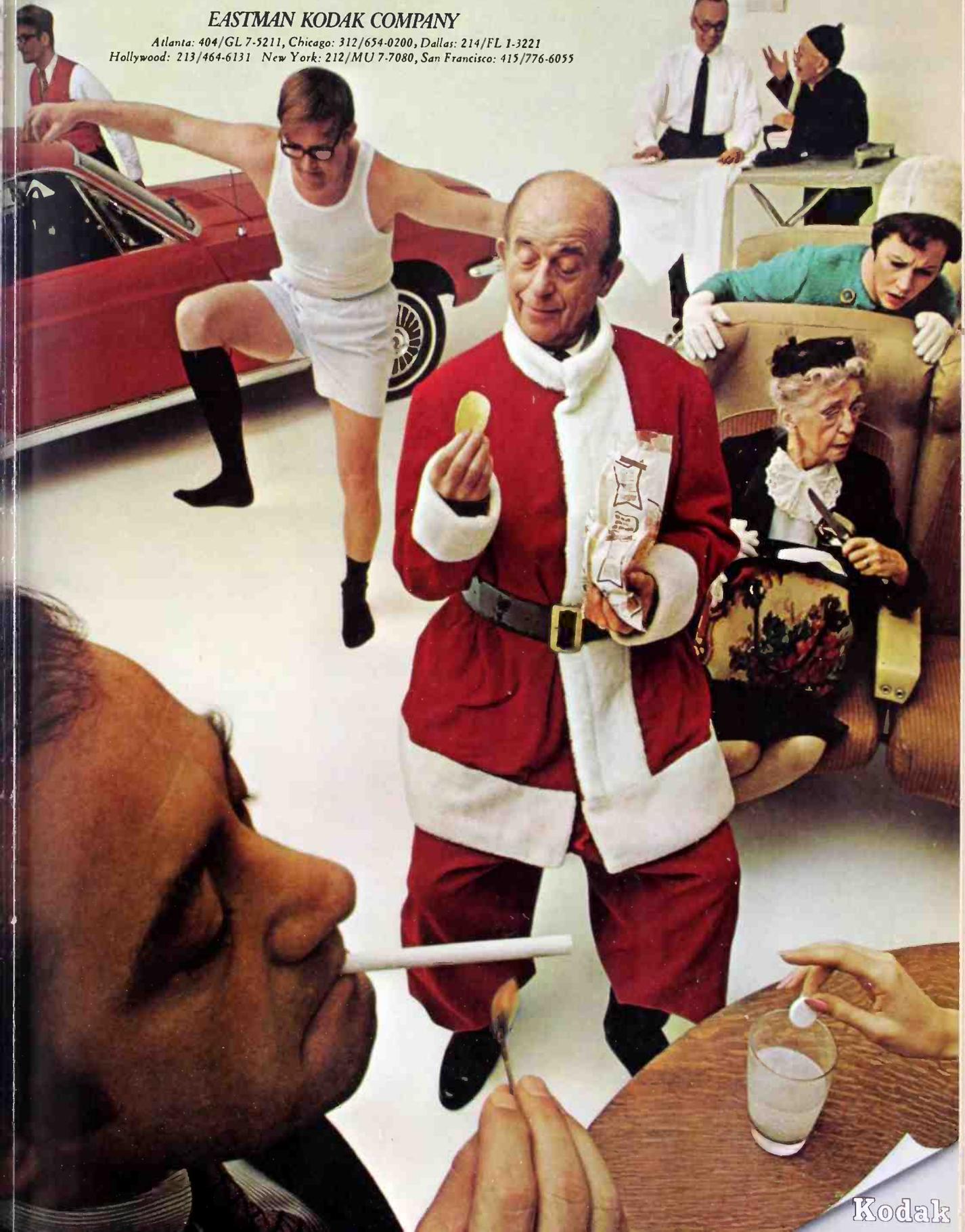
When you want to see what you saw in your mind-use film.

Why film? Because color film is the stuff such dreams are finally made of. It's the logical medium for the bright excitement, the spark that first came to your mind. Color film does the tricks you want. It teases, teases, pounds. Film delivers. But film doesn't do that all by itself. It takes

professionals behind the scenes and the cameras to make color film do what you want it to do. And you know, even though they have been working with film all their lives, they still haven't found its limits. The best salesman color film ever had is an advertiser with a successful spot. And when he's happy, we're all happy.

EASTMAN KODAK COMPANY

Atlanta: 404/GL 7-5211, Chicago: 312/654-0200, Dallas: 214/FL 1-3221
Hollywood: 213/464-6131 New York: 212/MU 7-7080, San Francisco: 415/776-6055



Kodak

Advertising Directory of SELLING COMMERCIALS

Armour & Company—Dial • FC&B



N. LEE LACY/ASSOCIATES, LTD., Hollywood

Continental Electronics • E. A. Korchnoy



JAMIESON FILM COMPANY, Dallas

Burlington-Raeferd • Henry Bach Assoc.



ELEKTRA FILM PRODUCTIONS, INC., New York

Dr. Scholl's Exercise Sandals • N. W. Ayer



ROSE-MAGWOOD, London

Clairol-Número Uno • Foote, Cone & Belding



LIBRA PRODUCTIONS, INC., New York

Eastman Kodak • J. Walter Thompson



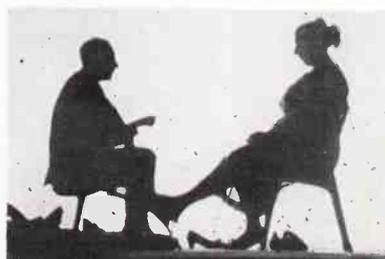
GERALD SCHNITZER PRODUCTIONS, Hollywood

Coca Cola Bottling Company • McCann-Erickson



FRED A. NILES—Chicago, Hollywood, New York

Excedrin "Silhouette" • Young & Rubicam



PGL PRODUCTIONS, INC., New York

production for Goodyear Aircraft and earlier for RCA in Camden.

In Buffalo, ROBERT B. LINDEMEYER joined Holland-Wegman Production as assistant to the president. Lindemeyer was with Metro/Kalvar, Inc. an MGM sub-idiary, as director of operations of the Kalvar Corporation.

NEW SHINGLE

A technical publishing house in California, Associated Techdata Inc. has set up a film-making subsidiary that will make tv commercials, and technical and promotional films.

Heading the subsidiary, ATD Motion Pictures, is Bob Mills, veteran San Francisco film-maker. Mills was the founder and president of Imagination, Inc., and has also worked with Walter Landor Associates and Advertising Productions. ATD Motion Pictures will also do animation.

FILMFAIR IN CHICAGO

FilmFair, the commercials-making company with studios in Los Angeles, Santa Barbara, New York and London, has opened a fifth production branch in Chicago. The new branch is a fully-staffed production facility.

Joining FilmFair Chicago are Paul Saviano, Walt Topel, Stu Berg, and Tony Izzo.

Saviano, now vice president in charge of production at the new facility, was with Sarra and with Wilding. Walt Topel, doubling as a creative vice president and a director at FilmFair Chicago, was with Foote, Cone & Belding and with Fred A. Niles Communications Centers. Stu Berg, director and also a vice president, was with Wilding and J. Walter Thompson. Tony Izzo, editorial supervisor at the new studio, was with Sarra.

ONWARD AND UPWARD

MPO Videotronics reported sales for the six-month period ended April 30 of \$7,495,000, up from \$7,154,000 for the same period a year ago. At this clip the company will be grossing more than \$15,000,000 this year. Net earnings on the six-month gross were \$94,000 up from \$85,000 for the same period last year. Earnings per share (MPO stock is traded on the American Stock Exchange) remained constant: 18 cents per share, since the number of shares had risen markedly, from 470,000 shares last year to 516,880 at present.

OPING 'EM IN

In the kickoff of *Cowtown Rodeo*, Triangle Stations sold the weekly four-long series to KNBC-TV Los Angeles, KHTV Houston, KPHO-TV Phoenix, KREX-TV Grand Junction, and MEC-TV Dallas-Fort Worth. The series is also running on Triangle's FIL-TV Philadelphia, WLYH-TV Lancaster-Lebanon, and KFRE-TV Fresno. Although the series originates in the East, at Cowtown arena on the spread of Howard Harris III in Gloucester County, N.J., it has found ready acceptance in the Southwest, homeland of the rodeo.

Howard Harris, the owner of Cowtown and a former intercollegiate rodeo champion, is co-producing the series with Triangle, and with the blessings of the Rodeo Cowboy Association. The weekly Cowtown rodeo is on the official national rodeo championship circuit.

Host of the series is Les Keiter, sports director for Triangle Stations, with Ron Hubbell of the Rodeo Cowboy Association as official rodeo announcer.

Featured events in the weekly rodeo programs are bull riding, calf roping, reback and saddle bronco riding, and barrel racing. The latter is a specialty of cowgirls.

Triangle tapes the rodeos at the arena, with three color cameras, one of them placed over the chutes. *Cowtown Rodeo* is the 29th property Triangle has trotted out into national syndication. *Cowtown Rodeo* has been on tv before, eight years ago, when it ran on the ABC-TV network as a summer replacement.

Meanwhile, Triangle lined up the Lynn Oil Co. of California to bankroll the broadcast of Triangle's color film of this year's Indianapolis 500 in 160 markets. Also into syndication went *World Drag Finals*, a special on the recent drag racing championships in Tulsa. The event was held under the auspices of the National Hot Rod Association.

E-WORDING

Will Lorin and Associates, Inc., is now the name of the music production house hitherto known as Lorin-Bank Productions.

Will Lorin reports that he bought out the interest of his partner, Philip Bank. Joining Lorin as a creative associate is E. Alan Foust, composer and arranger.

**Advertising Directory of
SELLING COMMERCIALS**

General Time Corp.—Westclox • MacM J&A



PAUL KIM & LEW GIFFORD, New York

National Shawmut Bank, Boston • Harold Cabot



FILMFAIR, NEW YORK

Hazel Bishop • Spade & Archer



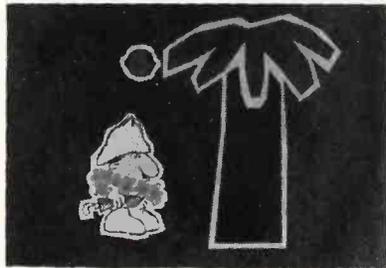
JEFFERSON PRODUCTIONS, Charlotte

Plymouth • Davis, Johnson, Mogul & Colomatto



SANDLER FILM COMMERCIALS, INC., Hollywood

Kellogg's • Leo Burnett



PANTOMIME PICTURES, Hollywood

Procter & Gamble • Tatham-Laird & Kudner



SARRA, INC.

Kitchens of Sara Lee • Doyle Dane Bernbach



VIDEOTAPE CENTER, New York

Rambler American • Hiram Strong Adv. Agcy.



WGN CONTINENTAL PRODUCTIONS, Chicago

TROOPING ALONG

Perhaps it's an indication of how anti-militarist the world has become. At any rate *F Troop* is now running in 28 markets abroad, in addition to 67 markets in the U.S. and 19 in Canada.

Overseas, the spoof of the glorious U.S. cavalry is on the air in five languages other than English: Spanish, Japanese, Italian, French and German.

The Redskins are winning, as far as one may judge from *F Troop*, in Argentina, Kuwait, Ireland, Italy, Poland, Thailand, Mauritius and Rhodesia. And in Australia, Bermuda, Chile, Colombia, Costa Rica, Curaçao, Cyprus, Ecuador, England, Guatemala, Hong Kong, Japan, Mexico, Nicaragua, Peru, Singapore, Trinidad, Uruguay, and Venezuela.

SOUL ON ROAD

A special, broadcast in New York last month and taped earlier at the Apollo Theatre in Harlem, *James Brown: Man to Man*, has been put into national syndication through Wolper Tv Sales. The 60-minute color special ran on WNEW-TV New York on June 9.

Commenting on the syndication of *Man to Man*, Wynn Nathan, vice president in charge of syndication at Wolper, said the special communicates "the 'keep cool' message to viewers in a most immediate and honest manner."

REVISION

Group W (Westinghouse Broadcasting Co.) released a revised version of *The Next President*, the 90-minute program of interviews with Presidential candidates by David Frost, and the first of a slate of four specials being made this year as co-productions between Group W and Frost's David Paradine Productions. (Paradine is Frost's middle name.)

The revision of *The Next President* was made to include a reference to the assassination of Senator Robert F. Kennedy, one of the eight candidates whom Frost interviewed in

making the program. Some 50 stations have signed up for the special. Transcripts of the interviews are being published in book form, under the title *The Presidential Debate, 1968*, by Stein & Day in New York.

ZOOMING IN ON PEOPLE

LEW KLEIN, director of tv programming for Triangle Stations, was elected president of the National Association of Tv Program Executives. Elected as first vice president of NATPE was IAN HARROWER, of WWJ-TV Detroit, and as second vice president, HERB VICTOR of WMAL-TV Washington.

DOUGLAS S. CRAMER joined Paramount Television as executive vice president in charge of production.



CRAMER

Cramer will work on the development of new shows and supervise the production of Paramount's three network series, *Mission: Impossible*, *Star Trek*, and *Mannix*.

Cramer had been vice president in charge of program development for 20th Century Fox Tv, and had a hand in the development of *Peyton Place*, *Batman*, and *The Ghost and Mrs. Muir*. Earlier he was at ABC-TV as vice president in charge of program development. Before that he was at Ogilvy & Mather as a broadcast supervisor, and at Procter & Gamble as a tv supervisor.

CLIFF PALMETER joined Paramount Tv as feature coordinator. He had been at Desilu Productions as assistant postproduction supervisor.

Joining Paramount as assistant feature coordinator was MIKE POICARE, who had been at National Tel film Associates as director of technical operations for five years.

In Nashville, WLAC-TV, Inc. promoted JAMES L. HODGE, JR. to the



HODGE

post of general sales manager of 21st Century Productions, the station recently formed program production subsidiary headed by general manager Roy A. Smith. Hodge joined the Nashville station two years ago as sales manager of the commercial production division.

KEN JOSEPH resigned as executive vice president of Four Star Entertainment Corp.

WERNER MICHEL rejoined Sullivan Stauffer, Colwell & Bayles as vice president and director of broadcast operations. For the past year, he has been with Wolper Productions as vice president of programming. Michel was with SSC&B for six years before that, and earlier was with CBS. Before CBS, he was with the Office of War Information as director of the Voice of America.

Screen Gems promoted HERBERT ESTRIN to a new post, that of director of budgets and corporate planning. Estrin has been assistant controller of the company since 1959. He joined Screen Gems in '53 as an accountant.

JIM THOMSON joined ABC Film as Southern division manager. Thomson had been Southwestern regional manager for Warner Brothers-Seven Arts and before that for MGM-TV. Earlier, he was with Screen Gems and before that with tv and radio stations in the South.

NBC Films named EUGENE MOSS to the post of director of advertising and promotion, replacing Morton Slakoff, who had left to join Wolper Productions.

Moss joined NBC earlier this year.



MUSIC BY
YARDI & HAMBRO PROD. INC.
FILMS • TV • RADIO • ELECTRONICS
119 WEST 57th ST., N.Y.C. (212) 765-4635

in the participating program sales division. For two years before joining the network, he had been with Edward Petry & Co. as sales promotion manager for radio. For 12 years before that, Moss was with CBS Films as sales promotion manager. He started out in broadcasting in 1950 as advertising manager of WOR-TV New York.

In London, RAYMOND LEWIS joined 20th Century-Fox Tv International, as sales manager for the United Kingdom. Lewis replaces Sidney Jacobs, who has resigned. Lewis was with Granada for the past four years, as senior client executive. Before that, he was with Westward Tv as senior sales executive.

TIMOTHY J. CANTY, JR. joined Embassy Pictures Tv as Midwest account executive. He replaces Dick Romaine, who has resigned. Canty was with R-TV Television for the past two years and before that was with CBS for six years, in spot radio and network sales.

HOWARD RAYFIEL was named vice president, business affairs, of Lucille Ball Productions. Rayfiel was resident counsel of the company for four years before its acquisition by Gulf Western Industries.

ALAN LUBELL joined TVS (Tv Sports, Inc.) as sales manager and executive assistant to president Eddie Reinhorn. Lubell had been in the programming department of Dancert-Gerald-Sample. Before that, he was a program analyst at NBC. At TVS Lubell will take over the sales function that hitherto had been handled by Metro Tv Sales. Lubell will also assist in the development of new sports tv properties.

At Channel 47, the Spanish-language tv station in the New York area (WNJU-TV Newark), Juan Angel was taken over as director of programming from Jose Ignacio Lanza, who has been assigned as full-time executive producer and host of the station's nightly *Buenas Noches* talk and variety program.

Bras joined the station three years ago as director of Spanish language news and public affairs. Earlier, he was editor of *El Tiempo*, the New York Spanish-language daily subsequently merged with *La Prensa*. Before that he was consultant on Latin American affairs to the Department of State; and was an interpreter and translator for President Roosevelt.

AGENCY MEN

ROGER C. HARVEY joined Warwick & Legler as a senior radio-tv producer. He had been a producer at Norman, Craig & Kummel. Earlier, Harvey was a producer at Grey Advertising, at Tatham-Laird & Kudner, and at N.W. Ayer.

In Los Angeles, ANTHONY GEORGE NAPPI joined Carson/Roberts as a producer and art director in the agency's tv production department. Nappi had been with Young & Rubicam in New York for the past two years, earlier was with Helfgott & Partners, Smith/Greenland, and Sudler & Hennessey.

Benton & Bowles named four of its vice presidents as associate creative directors: JULES BACAL, EDWARD HANNIBAL, SIDNEY LERNER and THOMAS ONG.

J. Walter Thompson elected two of its associate creative supervisors as vice presidents: ARTHUR KRAMER and ARTHUR L. RICHMOND.

SCHINTO AND PLATT

Gene Schinto and Sheldon Platt left Benton & Bowles, where they were both vice presidents, to set up a commercials production house, SPi Films, at 422 Madison Avenue in New York. Schinto, who had been copy chief at B&B, also developed *Linus the Lionhearted* for B&B client General Foods, and continues as associate producer of the cartoon series, now in its fourth year on tv. Schinto also wrote a thin tome called *How to Become a Legend in Your Own Lifetime*. Platt was an executive producer of tv commercials at B&B.

EXECUTIVE SUITES

JULES C. STEIN, board chairman of MCA Inc., received an honorary Doctor of Laws degree from the University of California at Los Angeles. Stein was honored for his founding of UCLA's Jules Stein Eye Institute. (Stein was an ophthalmologist before going into show business.)

He was cited "for his far-sighted vision and boundless energy, resulting in his major contribution to the solution of problems related to diseases of the eye."

MAX ADLER was elected a corporate vice president of MCA Inc. Adler joined the company last May after the company he heads, Spencer Gifts, Inc. was acquired by MCA. Adler

Advertising Directory of SELLING COMMERCIALS

Royal Crown Cola • D'Arcy



MOVIERECORD, INC./ESTUDIOS MORO

Thermo King Air Conditioners • Fischbein Adv.



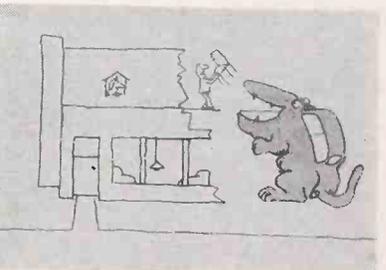
PACIFIC COMMERCIALS, Hollywood

Trans World Airlines • Foote Cone & Belding



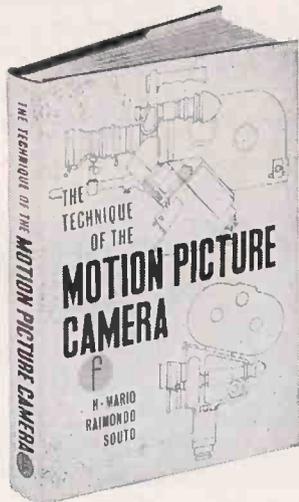
WYLDE FILMS, INC., New York

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PELICAN PRODUCTIONS, INC., New York

JUST PUBLISHED!



**The
Technique
Of the MOTION
PICTURE CAMERA**

by
H. Mario Raimondo Souto

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

This book is the first comprehensive study of the modern film camera in all its forms, from 70mm giants to the new Super 8s. Comparative material is included on virtually all film cameras available from the U.S.A., Britain, France, Russia, Japan and other countries.

Techniques of filming, from hand held cameras to cameras mounted in airplanes and helicopters are thoroughly covered.

Profusely illustrated with easy-to-read line drawings.

Hard covered, 263 pages with index and glossary as well as comparative charts.

\$14.50 each

TELEVISION AGE BOOKS
1270 Avenue of the Americas
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Gentlemen:
Enclosed find \$ _____ for _____ copies of "The Technique of the Motion Picture Camera."
Name _____
Address _____
City _____
State _____ Zip _____
Add 50¢ per copy for postage and handling.

continues as chairman of the board of Spencer Gifts, a company he founded in 1948.

FRANK SATENSTEIN was elected to the board of directors of Trans-Lux Corp. Satenstein, the president of American Book-Stratford Press, was a producer and director at CBS-TV from 1949 to 1957, working on *The Jackie Gleason Show*, *The Frank Sinatra Show*, *Arthur Godfrey's Talent Scouts*, *I've Got a Secret*, *What's My Line*, and *Studio One*. He joined American Book-Stratford Press in '57.

PACKAGERS

GIL FATES is continuing as executive producer of Goodson-Todman's *What's My Line?* as the revised show goes into syndication through CBS Enterprises. Fates has been executive producer of the show for the past 17 years. He was also executive producer of *To Tell the Truth* and *I've Got A Secret*.

HARRY SPALDING joined Commonwealth United Productions as head of the company's literary department. Spalding had been working in Madrid in a similar capacity for Television Enterprises Corp., which was recently acquired by Commonwealth United.

ARTHUR ALTMAN, RON GREENBERG, and ALLEN REID joined Don Reid Productions, all as vice presidents. Altman, a composer, will work on developing musical programs, Greenberg will be involved in tv production and the development of new shows, and Reid, a lawyer, will act as house counsel and be involved in production, publishing, and diversification.

THE DOTTED LINE

A streak of sales in early June sent the market tallies for two MCA-TV series to the hundred mark: *McHale's Navy*, with seven new sales, and *Wagon Train*, also with seven. Taking *McHale's Navy* (138 half-hours) were KTVB Boise, WHNB-TV New Britain, KHVH-TV Honolulu, WBRE-TV Wilkes-Barre, WSJS-TV Elkhart-South Bend, KFDA-TV Amarillo and KENS-TV San Antonio.

Signing up for *Wagon Train*, which consists of 32 ninety-minute color programs, were KRCC-TV Jefferson City, KQVR-TV Sacramento-Stockton, KFIZ-TV Fond du Lac, WTVR-TV Richmond, KGNC-TV Amarillo, WGR-TV Buffalo and WWTW Cadillac. MCA-TV

reports that many of the station among the 100 running *Wagon Train* occasionally run some of the programs in the series in their movie slots.

Meanwhile, MCA-TV reported the two more recent syndication entries *Run for Your Life* and *Suspense Theatre*, are making gains, with the first now slated for more than 50 markets and the second for more than 60.

GOING TO COLLEGE

NCK Productions, the tv packaging and producing branch of Norman, Craig & Kummel, lined up a number of movie and tv stars for appearances in its syndicated *American College Show*, which kicked off earlier this month on a number of stations. Colgate-Palmer olive through Norman, Craig & Kummel is bankrolling the show.

Among the luminaries set for guest appearances are John Wayne, Greer Garson, Jerry Lewis, Martin Landau and Barbara Bain. Bob Hope turned up on the premiere, with a party that included James Franciscus, Robert Wagner and Marilyn Maxwell.

**musings
for a
media
man**

“
**Snap
judgements
have a habit
of snapping
back!**
”

Martin Himmel, President
JEFFREY MARTIN, Inc., Dist. of **Compōz**

JULY 1, 1968

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

For the most part, airlines are announcement advertisers. Often, Eastern and the Emmy show, are participating advertisers on special telecasts, a movie or a news program.

All this activity amounts to quite a lot of money for spot. The top 10 domestically-owned airlines such as United, American, Pan Am and Eastern, loaded \$22,805,400 into spot tv in 1967, up 11.4 per cent from 1966, according to the Television Bureau of Advertising.

One of the smaller airlines, Olympic Airways, the Greek organization headed by shipping magnate Aristotle Onassis, reports to be the only airline that sponsors a regular level-oriented program on tv.

The show, *Journey to Adventure*, is shown every weekday afternoon on WNBC-TV New York and plans are underfoot for buys on other stations. Olympic has been carrying the show for three years now and there is talk of an expansion of the programming in the Fall.

"We believe our television identity has been particularly instrumental in establishing a lasting identification with us," explains Chris Marcopoulos, general manager, western hemisphere.

The airline's identity was pretty well set by their "Please, no dancing in the aisles" commercial that not only won a silver medal at Cannes, but had the distinction of building Olympic's reputation around the country even though it was only shown in New York.

The prize winning commercial was done by the Lambert Agency, New York, in what was the 20-year-old agency's initial venture into the medium.

"The 'don't dance in the aisles' but 'do dance in our isles' has become a regular word-of-mouth reaction



Elbert Lightner buys for Safeguard soap and Remington Office Machines at Young & Rubicam, New York.

whenever Olympic is mentioned," Marcopoulos boasts.

The *Journey to Adventure* show is hosted and produced by Gunter Less, also public relations manager for the airline.

Essentially the show is a tour of places like South America, Hawaii, the Arctic, Australia and places of historic interest in the United States. The areas visited are not necessarily limited to Olympic stopovers.

"Although these (areas) have nothing to do with our transatlantic or Middle East-European destinations, we feel the program is the ideal companion for our commercial message," Marcopoulos continues.

"It promotes the theory that people should take advantage of today's fast, economical transportation to see the many interesting places in the world on their vacation . . ."

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

American Cyanamid, Household Products Div.
(LaRoche, McCaffrey & McCall Inc., New York)

Agency Appointments

KENNETH C. MEHRHOF was appointed vice president and manager of the Pittsburgh office of Fuller & Smith & Ross Inc. Mehrhof succeeds JOHN LEAHY who plans to resign. In addition to his duties as manager, Mehrhof will be management supervisor on the Alcoa account.

PATRICK K. STEWART and SELDEN B. CLARK, both account supervisors at N. Y. Ayer & Son, New York, were elected vice presidents of the agency. Stewart handles the Sergeant's pet care products account; Clark, the AT&T Long Lines advertising.

JOHN H. COLEMAN was promoted to vice president, manager of broadcast operations at Campbell-Ewald Co., Detroit. Coleman joined the agency in 1948 as a research assistant. At the same time, CHARLES R. MAY was named an account executive on the Firestone Tire & Rubber Co. account. May was formerly a coordinator in the agency's media department.

THOMAS J. COCHRANE, director of production and traffic, WILLIAM M. MORRIS, RONALD K. SHERMAN and HENRY F. WOOD JR., account supervisors, were elected vice presidents at J. Walter Thompson Co., New York. In the agency's Chicago office, the vp title was given to JOHN C. KEANE, director of research and planning.

FRANK B. DAY and DORIAN BARNARD were appointed vice presidents in the Chicago office of The L. W. Ramsey Co. Day, 36, and Barnard, 28, represent the agency's current effort to develop a young, top management team.

CHARLES V. FRYER and JOHN H. HATHEWAY were appointed senior vice presidents at Young & Rubicam Inc., New York. Both of the



FRYER

HATHEWAY

men were named management supervisors in 1966. At the same time, THOMAS S. KNIGHT JR. and COCHRAN SUPPLEE, account supervisors, were appointed vice presidents of the agency.

MIKE BIETY and LOUIS FULLER were elected vice presidents of Mathisson & Co. Inc., Milwaukee. Both gentlemen will function as account supervisors for the agency.

KENNETH T. WRIGHT, a brand supervisor, was promoted to account

supervisor at Leo Burnett Co. Inc., Chicago. Wright joined the agency's media research staff in 1958.

ROBERT J. ROSEGARTEN joined Warwick & Legler Inc., New York, as an account executive. Rosegarten was formerly with Lennen & Newell.

LOUIS H. BENNETT, director of marketing, media and research, was elected a vice president of MacManus, John & Adams Inc., Chicago. Bennett joined the agency in 1964 as media director.

DON H. SUNOO joined Foote, Cone & Belding Inc., Chicago, as research supervisor on special projects.

MICHAEL CITRIN joined Tatham-Laird & Kudner Inc., New York, as an account executive on Thayer-Knomark. Citrin was formerly with Grey Advertising where he worked on P&G's Top Job.

MEL WAGGONER joined Carson/Roberts Inc., Los Angeles, as an account executive on the Nalley's account. Waggoner was previously new products development manager at Lawry's Foods.

GERROLD R. RUBIN joined the Chicago division of Needham, Harper & Steers Inc., as an account executive. Ruben was formerly with Leo Burnett.

WDTV
COVERING A
VITAL
area of
Central W. Virginia
WDTV
FAIRMONT,
CLARKSBURG,
WESTON,
WEST VIRGINIA

John North • Vice Pres. & Gen. Mgr.



Represented by
National Television Sales, Inc.
A CBS Affiliate

Spot (From page 47)

Commercials for PINE-SOL room deodorant will be on the air through the middle of August. Fringe and some prime 30s will be used to reach women in 24 markets including Minneapolis, Portland, Pittsburgh, West Palm Beach, Oklahoma City and Los Angeles. Jim McCollum is the buyer.

Beecham Products Inc. (Kenyon & Eckhardt Inc., New York)

A seven-week buy for MACLEANS and BRYLCREEM breaks July 8. Fringe and prime 30s and some piggybacks will be used to reach both men and women in the top 35 markets. Martha Garbald is the buyer.

The Best Foods Div. of Corn Products Sales Co. (Dancer-Fitzgerald-Sample Inc., New York)

A 12-week buy for HELLMAN'S MAYONNAISE breaks July 8. Minutes, 30s and 20s will be used to reach viewers in Altoona, Plattsburgh and Portland. Chuck Jacoby is the buyer.

The Borden Co. (Doyle Dane Bernbach Inc., New York)

A Fall-buy for CRACKERJACKS break September 16. Day minutes will be used to reach youngsters in about 35 markets including Los Angeles, Buffalo, Hartford, Houston, San Diego and Pittsburgh till November 24. Larry Fried is the buyer.

Bristol-Myers Co. (Ogilvy & Mather Inc., New York)

Commercials for various company products get underway at issue date. Fringe minutes, 30s and piggybacks will be used for up to 13 weeks to reach women in about 11 markets. Mary Gro is the buyer.

Calgon Corp. (Ketchum, MacLeod & Grove Inc. Pittsburgh)

Commercials for CALGONITE products get underway July 8. Day as well as fringe 30s will be used to reach women in four markets till September 27. Joyce Pence is the contact.

Carnation Co. (Erwin Wasey Inc., Los Angeles)

(Continued on page 5)

One Buyer's Opinion . . .

APPROXIMATION

"What was that network rating for *International Hopscotch* last year?" the account executive asked.

"About an eighteen," replied the media buyer.

"An eighteen-point-what?"

"About an eighteen! Why?"

The account exec was getting impatient. "Because I want the *exact* rating. An eighteen two, six, nine—what?"

"What's the difference? The decimal point only represents a few thousand homes! And the rating itself is only an estimate! Besides, you're only using the number for a comparison!"

The account exec was now irritated. "Because I just want to know, that's all! You know I like to be exact!"

The buyer couldn't talk him out of it. The account exec got his decimal—but only after 20 minutes of the buyer's time was spent digging it up. Just because the account exec wanted to be "exact." Sound improbable? Well, it's a true story.

This is not to say that the account exec was not entitled to his figure. But, as we all know, a buyer's time is at a premium; and a certain amount of discretion should be used in determining which information must truly be presented in "exact" form and which should not (i.e., information "just for the sake of knowing"). In the above instance, for example, the account exec demanded a specific number for what was an estimate to begin with! And digging up the decimal took time from that all-important study or spot buy that was being made.

Buyers are constantly hit with such tremendous trifles. Some buyers call it "nit-picking," others, "make work;" and still others call it "exercising." Whatever the label, such demands disregard an expedient tool in our industry—the combatant of an "exactness trap"—the tool of *approximation*.

Webster defines the verb "approximate" as "to bring near or close." And one of the greatest assets of approximating is having a simpler figure with which to deal. If a rating is an 18.2, why not call it an 18? If a spot delivers 423,570 households, why not round the figure to 424,000? The difference between the two numbers is a little over .1 per cent of the "exact" figure. If the client is willing to accept a document called an estimate, why shouldn't the account exec be willing to accept an estimated figure? Many media plans show *grp ranges* (e.g., 50-60 *grp's/wk.*), thus obviously approximating delivery.

Perhaps it appears silly to discuss a subject that seems obvious to many of us—but I have seen buyers spend wasted hours at the adding machine, adding up an additional two or three digits to conform to the neurosis of an account exec; and I have seen secretaries waste time by typing multitudinous numbers for someone who "just wants to be exact." And some of the reps! Some avails I have received have looked like Bingo scorecards because reps have fallen into an exactness trap. (The good intentions are there, but what a waste to talk in hundreds when you're dealing with a market like New York. I don't think it's necessary).

I think it's time some people in our industry stopped fooling themselves and wasting the time of others. It's true that television is a numbers game, but let's not get carried away. Until media becomes more of a science and less of an art, and as long as time is at a premium, *approximation* should be an accepted tool of our business.

* * *

A strong campaign to ban cigarette smoking and advertising is currently under full swing. Ever give some thought to the economic consequences of eventually banning cigarette advertising from the airways? How many people would be out of jobs? How much money in ad billing and tax revenues would be lost? Which is the lesser of the two evils?

Who's Who

in
Des Moines TV?



WHO TV

...that's who!

NBC COLOR 13

DES MOINES, IOWA

Your Blair Man Knows . . .

WHO'S RUNNING THE SHOW? The RF in call letters could well represent Robert Ferguson, President of WTRF-TV, Wheeling, West Virginia. What kind of a guy leads a TV station in a lucrative market? A nice guy, a dedicated man who just completed a second term as Chairman of the TV Board of Directors of NAB, who was recently appointed Chairman of the TV Code Review Board for a two year term, who served as a member of the Code Review Board 1958-1962, who is the first Vice President of Broadcast Pioneers, and is a member of the West Virginia Broadcasting Educational Authority. Soooo? A well-programmed TV station in the public interest abides by the better ethics and codes of an industry and enthusiastic, loyal audiences result. Another reason why your ad schedules bring results you want when you buy WTRF-TV, serving the Wheeling-Steubenville Market from Wheeling.

BLAIR TELEVISION

Representative for

WTRF-TV

Color Channel 7 — NBC

Wheeling, West Virginia

Spot (From page 48)

Commercials for various CARNATION products will be on the air till September 2. Fringe as well as prime minutes, where available, will be used to carry the company message to women in about 20 markets including Boston, Cleveland, Columbus, Denver, St. Louis and Seattle. Bob Carrillo is the buyer.

Corn Products Co.

(Foote, Cone & Belding Inc., New York)

A six to eight-week buy for NU-SOFT fabric softener breaks July 29. Early and late fringe 30s will be used exclusively to carry the message to women

in about 25 markets. Phil Lukoff is the contact.

Eastman Dillon,

Union Securities & Co.
(Project 68 Inc., div. of Doremus & Co., New York)

This investment banking and brokerage firm takes its first step into television with commercials scheduled to be on the air through July 14. Minutes in or adjacent to evening news programs will be used exclusively to reach men in Atlanta, Houston, Washington and Minneapolis. Neil Sykes is the buyer.

Falstaff Brewing Corp.

(Foote, Cone & Belding Inc., Chicago)

Commercials for FALSTAFF BEER will be on the air through September. Late fringe minutes, 30s and 20s will be used to carry the message to men in 120 markets including Corpus Christi, Amarillo and El Paso. Jan Ucherek and George Churilla are the buyers.

General Foods Corp.

(Benton & Bowles Inc., New York)
A 13-week buy for GRAPE NUTS CEREAL takes off at issue date. Piggybacks and 30s will be used to carry the word to women in markets including Cleveland, Flint, Raleigh, St. Louis, Tampa, Seattle and Houston. Jay Levin is the buyer. A five-week buy for SUGAR CRISP also gets off the ground at issue date. Morning and day minutes will be used in this case to reach youngsters in approximately 50 markets. A second and similar four-week flight gets started July 15. Mike Morris is the buyer.

General Foods Corp.

(Grey Advertising Inc., New York)
Commercials for YUBAN coffee break at issue date. Prime as well as fringe 30s will be used to reach viewers in some markets till the 28th of the month in others till the first of September. The buy goes into about 20 markets including Phoenix, Providence, Rochester, Seattle, San Jose and San Diego. John Spencer is the buyer. A 13-week buy for POST CEREALS breaks at issue date. Day as well as night minutes and 30s will be used to carry the word to women in about 20 markets like Abilene, Wichita, Spokane and Jefferson City. Marty Bratman buys.

General Foods Corp.

(Ogilvy & Mather Inc., New York)
Coffee commercials will be on the air through the middle of September. Day as well as fringe minutes and 30s together with prime IDs will be used to reach women in markets like Albuquerque, Phoenix and Amarillo. Jeff Gilbert is the buyer. Commercials for SHAKE N' BAKE will be on the air through the middle of July. Early and late fringe 30s will be used exclusively to carry the product message to women in about 30 markets. Ed Odom is the buyer.

General Foods Corp.

(Young & Rubicam Inc., New York)
A seven-week buy for JELLO gets underway at issue date. And beginning September 16, a two-week flight picks up the product's message. Day as well as fringe minutes will be used to reach women in about 20 markets including Albany, Boston, Cleveland, Denver, Minneapolis, Philadelphia, St. Louis, Seattle, Hartford and Kansas City. Martin Nankin is the buyer.

Hanes Corp.

(N. W. Ayer & Son Inc., Philadelphia)

A three-week flight for HANES' underwear for men gets underway August 12. Minutes will be used exclusively to reach women in about 15 markets including Atlanta, Cleveland, Kansas City, Rochester



YOU MAY NEVER SEE A 40-LB. BIRD FLY* —

BUT... Sales Soar in the 39th Market with WKZO-TV!

A high flyer — that's the Grand Rapids-Kalamazoo and Greater Western Michigan market served by WKZO-TV.

Already the nation's 39th† television market, the area is still in a

steep climb. In Grand Rapids and Kent County alone, wholesalers' annual sales are heading for the billion-dollar mark. And the same sort of growth is going onward and upward in Kalamazoo and the rest of the region!

Don't get left on the ground while your competition scales the heights in this dynamic market. Buy WKZO-TV and cover the whole western Michigan area. Your Avery-Knodel man can give you a bird's-eye view of the whole scene.

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

*It's the Kori Bustard of South Africa.
†ARB's 1965 Television Market Analysis.



AM-TV-FM

The Felzer Stations

RADIO
WKZO KALAMAZOO BATTLE CREEK
WJEF GRAND RAPIDS
WJFM GRAND RAPIDS KALAMAZOO
WWAM/WWTV-FM CADILLAC

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

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

Harry Kay, the new media group head at Norman, Craig & Kummel, New York, has been planning buys for Colgate-Palmolive's Ajax line for just about three weeks now.

Kay, who currently supervises a media staff of about seven people, was formerly at Benton & Bowles where he spent five years buying for the likes of General Foods, Shulton, Vick Chemical and others. Before that he was jogging about places like Malta working for England's Air Ministry. And before that he was fighting for the Royal Air Force off in Malaya.

Quite a schedule for a fellow born and raised in Llandudno, Wales, a summer resort which boasts a winter population of about 20,000.

In a small, workmanlike office ("just temporary" they're readying one of the corner jobs) complete with bookcases bulging with looseleaf binders labeled "Colgate Tv Data" and "Spot Tv Requests," Kay talks eagerly about his trip from Malaya to Madison Avenue and a few of the things and opinions he has picked up on the way.

"I arrived in America in 1963 after five years as a senior auditor for the Air Ministry in London," he explains, whipping a cigarette and book of matches from his left jacket pocket fast enough to make it instinctive.



"People wouldn't know me without this," he smiles pointing to a Silver Thin. "When I came to this country I was looking to establish myself in a position that was satisfying and rewarding."

Talking to friends, Kay discovered a broad interest in advertising which he decided to refine. He sat down and wrote to the top 25 agencies and as reward for his lesson in penmanship garnered about a dozen interviews.

"Benton & Bowles had the best offer at the time," Kay recalls and he began his ascent up the familiar media ladder.

In his present post, Kay supervises the planning action of his media staff on various products in the Ajax lineup before it is passed on to Colgate-Palmolive's corporate media department for approval.

"That doesn't mean that the planning is just shoved out of the window when it leaves our office," Kay stresses. "We follow it up."

Kay is a little less pessimistic than those who claim the current trend to clutter 20s and 30s is laying the ID to rest.

"I think the ID has declined of course because of the preponderance of triple spots and the like," he explains. "But I don't believe that this will necessarily kill the ID altogether. What it will do," he intones, "is to put more of a strain on the creative people who will have to turn out really superior IDs. But, this was true several years ago when an ID had to be one up on the other commercials anyway." To Kay, it appears to be the same game, it's just being played a little harder.

Kay is also hip on the new media salesman, "young educated men who have had a training in media planning." He is up on this camp almost as much as he is down on "the red faced newspaper man who has sold the same way for 20 years and doesn't recognize change."

The bachelor calls a five room penthouse home ("worked out a terrific deal"), digs woodwork and painting and like so many media people professes "to have little time for anything more."

Providence and Denver. Paul Kizenberger is the contact.

Humble Oil & Refining Co.
(McCann-Erickson Inc., New York)

A beefing-up of this company's earlier buy will now keep commercials on the air till September. Prime 20s as well as fringe minutes will be used to carry the word to men in about 90 to 100 markets. Frank Finn is the buyer.

Joseph Schlitz Brewing Co.
(Cunningham & Walsh Inc., New York)

Commercials for OLD MILWAUKEE BEER will be on the air through the early part of the Fall. Early and late fringe minutes together with prime 20s will be used to carry the product word to men in from three to four markets. Nick Kenney is the contact.

Kinney Shoe Corp.
(Frank B. Sawdon Inc., New York)

Commercials for KINNEY SHOES will be on the air for the early half of this

month. Day as well as early fringe IDs will be used to carry the product message to women viewers in from 20 to 30 markets. Gayle Gilcrest is the buyer.

Lehn & Fink Products Co.
(Sullivan, Stauffer, Colwell & Bayles Inc., New York)

Commercials for LYSOL SPRAY break at issue date. Early and late fringe as well as day 30s will be used to carry the product message to women in about 30 to 40 markets including Atlanta, Boston, Cleveland, Kansas City, South Bend and San Diego. A second buy for LYSOL TOILET BOWL CLEANER gets underway July 7 using a similar plan, but also calling for the use of IDs. Bob Flaishans and Olga Hoffman are the buyers.

Miles Laboratories Inc.
(J. Walter Thompson Co., New York)

Commercials for various MILES products break at issue date. Minutes and 30s will be used to carry the message to viewers in over 20 markets through September 28. Nick Verbitski is the buyer.

The National Biscuit Co.
(McCann-Erickson Inc., New York)

Commercials for NABISCO CHIPSTERS cookies will be on the air through the end of the month. Early and late fringe minutes will be used to reach viewers in about 70 markets. Andy Grant is the buyer.

The Nestle Co. Inc.
(Leo Burnett Co. Inc., Chicago)

Commercials for NESTLE QUICK will be on the air through September. Day and fringe minutes together with 30s will be used to reach youngsters and teenagers in 12 markets. Dick Russell is the buyer.

Procter & Gamble Co.
(Compton Advertising Inc., New York)

A full-year buy for IVORY LIQUID kicks off at issue date. Night minutes will be used to reach women in the company's broad market range including Bismarck,

(Continued on page 52)

Buyer's Checklist

New Representatives

WAVY-TV serving the Norfolk-Portsmouth-Newport News-Hampton, Virginia area has appointed Avco Radio Television Sales Inc. its national sales representative, effective at issue date.

WNBC-TV New York, WKYC-TV Cleveland, WRC-TV Washington and KNBC Los Angeles have appointed Andy McDermott Sales Ltd. of Toronto, Ontario as representative for the NBC owned television stations spot sales in Canada.

KBIM-TV Roswell, New Mexico, named Avery-Knodel Inc. its national sales representative, effective immediately. At the same time, KBIM-TV becomes the Roswell affiliate of "The Golden Arc," a sales combination with KCNC-TV Amarillo.



Herb Farber was named research director of Television Advertising Representatives Inc., New York City. Prior to his appointment, Farber had been the research manager at TvAR, a post he held since February 1967.

IN SIOUX CITY IOWA



One Million Watts of Sales Power
Represented by National Television Sales
Bob Donovan, General Manager

Spot (From page 51)

Chattanooga, Fresno, Green Bay, Mobile, South Bend and Richmond. Dale Pon is the buyer.

Procter & Gamble Co. (Benton & Bowles Inc., New York)

Beginning at issue date BONUS detergent will share fringe piggybacks with various other Procter & Gamble products. The full-year buy will reach into about 50 markets like Altoona, Beaumont, Little Rock, Wheeling, Columbus and Fort Wayne. Bob Hinson is the buyer.

Procter & Gamble Co. (Dancer-Fitzgerald-Sample Inc., New York)

A full-year buy for THRILL gets underway at issue date. Minutes and piggybacks will be used to reach women in well over 25 markets including Albany, Buffalo, Denver, Hartford, Spokane and St. Louis. Bev Barclay buys.

Procter & Gamble Co. (Young & Rubicam Inc., New York)

A full-year buy for SPIC & SPAN household cleaner breaks at issue date. Day minutes and piggybacks will be used to reach women in approximately 50 markets including Binghamton, Fort Wayne, Boston, Buffalo, Hartford, San Diego, Youngstown and South Bend. John Twiddy is the buyer.

S. C. Johnson & Son Inc. (Foote, Cone & Belding Inc., Chicago)

Commercials for GLORY RUG CLEANER will be on the air through the middle of this month. Prime, fringe and day minutes, where available, will be used to carry the product message to women in 10 markets. Peg Reed is the buyer.

Safeco Insurance Co. (Lennen & Newell Inc., New York)

A beefing-up of this company's original
(Continued on page 53)

Treating media as one

"Since I believe that all media influence the consumer in a cumulative and synergistic way, I see no reason why advertising research in the future can't develop in a 'systems' direction, using television perhaps, as a base around which to build. . . ."

Melvin A. Goldberg, vice president of Blair Television, discussing with members of the Canadian Broadcast Executives Society the need to measure the combined impact and effect of all media.

Media Personals

GEORGE R. BAILEY JR. joined Tracy-Locke Co. Inc., Dallas, as vice president and director of media and research. Bailey was formerly media group supervisor for Young & Rubicam.

MARGUERITE SOWAAL, media director, was promoted to vice president and director of media services at Compton Advertising Inc., Los Angeles. At the same time, RO BRAMEL CAMPBELL returned from the agency's San Francisco office to assume Mrs. Sowaal's former duties as media director.

WALT ERICKSON, vice president and director of production for Gray & Rogers Inc., Philadelphia, assumed additional duties as broadcast media director. JIM BOWLER is now assistant broadcast media director. At the same time, SANDRA SLIWOO and THEA DUGAN were promoted from radio-TV assistant buyers to buyers.

LOIS J. HANRAHAN joined Dancer-Fitzgerald-Sample Inc., San Francisco, as a media buyer. Miss Hanrahan was formerly with Kenyon & Eckhardt where she worked on the Gallo Wines and Frontier Airlines accounts.

musings for a media man



“
Some people
use activity
to cover a
lack of
ability.”

Martin Himmel, President
JEFFREY MARTIN, Inc., Dist. of **Compöz**

Rep Report

DAVID MARTIN joined the Chicago sales staff of Blair Television. Martin was formerly at Television Advertising Representatives Inc. In the



MARTIN

WEISS

rep's L.A. branch, HENRY D. WEISS became part of that office's sales force. Weiss had been with KNBC Los Angeles.

CHARLES P. REMBERT was promoted to the Spot Sales Development Department of H-R Television, New York. Rembert was a member of H-R's San Francisco office tv sales team since February 1967. At the same time, CLINTON R. CLARK was appointed television manager of H-R's Detroit office. Clark was formerly executive director for the Midwest and Eastern United States at the Argus Publication Group.

LOU HUMMEL moved from Peters, Griffin, Woodward's Chicago headquarters to San Francisco as manager of the rep's office in that city. PAUL WISCHMEYER assumed Hummel's sales management duties in Chicago.

MARTIN MILLS was appointed director of marketing and sales planning for the Spanish International Network (SIN). Mills was formerly director of research and sales promotion for The Meeker Co. Inc.

WILLIAM D. BURDING and FRANCIS P. BRADY joined the New York sales staff of Storer Television Sales Inc. Burding was formerly an account executive for WNBC-TV and Brady was formerly an account executive on the local sales staff of WITI-TV Milwaukee.

WILLIAM H. MALLERY, an account executive with NBC Spot Television Sales in New York, was appointed manager, Chicago Spot Sales. Mallery joined the New York team in 1967. In still another switch, CARL R. SCHUTZ, also an account executive with NBC Spot Television Sales in New York, moved to become manager of the Los Angeles spot sales office. Schutz was with NBC Spot Television Sales for the past eight years.

Spot (From page 52)

buy gets started at issue date. Sponsorship of five minute news, weather or sports programs will be used for 26 weeks in about 33 markets. Betty Whalen is the buyer.

Standard Brands Inc.

(Ted Bates & Co. Inc., New York)

A five-week buy for this company's products gets off the ground at issue date. Day as well as early and late fringe 30s and piggybacks will be used to carry the word to women in over 20 markets. Phyllis Grazziano is the buyer.

Sterling Drug Inc.

(Dancer-Fitzgerald-Sample Inc., New York)

Commercials for PHILLIPS MILK OF MAGNESIA start July 8. Minutes and 30s will be used to reach viewers in about 25 markets till September 15. Marc Stashower is the buyer.

Sun Oil Co.

(William Esty Co. Inc., New York)

Commercials for SUNOCO will be on the home screen till September. Early and late fringe IDs will be used exclusively to reach viewers in two markets. Ed Gottman and Lee Mitchell are the contacts.

Warner-Lambert Pharmaceutical Co.

(J. Walter Thompson Co., New York)

A 13-week buy for LISTERINE ANTISEPTIC MOUTHWASH gets underway at issue date. Early and late fringe minutes will be used to reach viewers in about 40 markets including Dallas, Oakland, Little Rock and St. Louis. Heidi Marlowe is the buyer.



George H. Anderson has been appointed vice president and general manager of WGAN-AM-FM-TV Portland, Me. He was sales manager of WHDH-TV Boston.

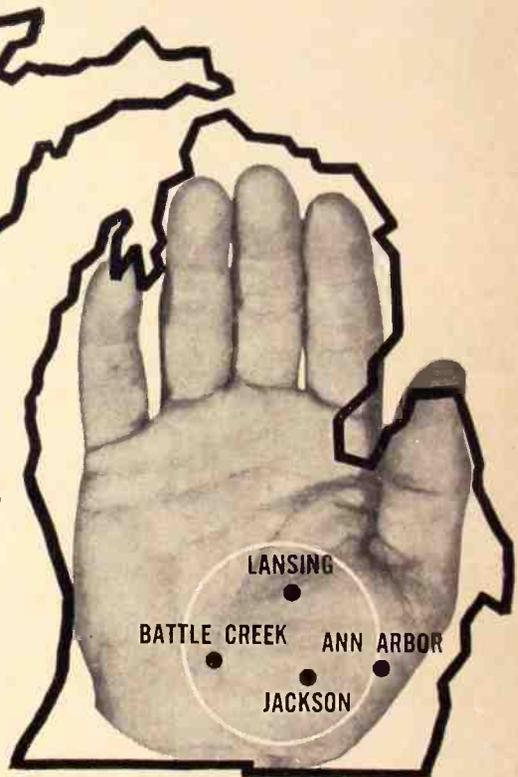
NBC

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

WILX-TV



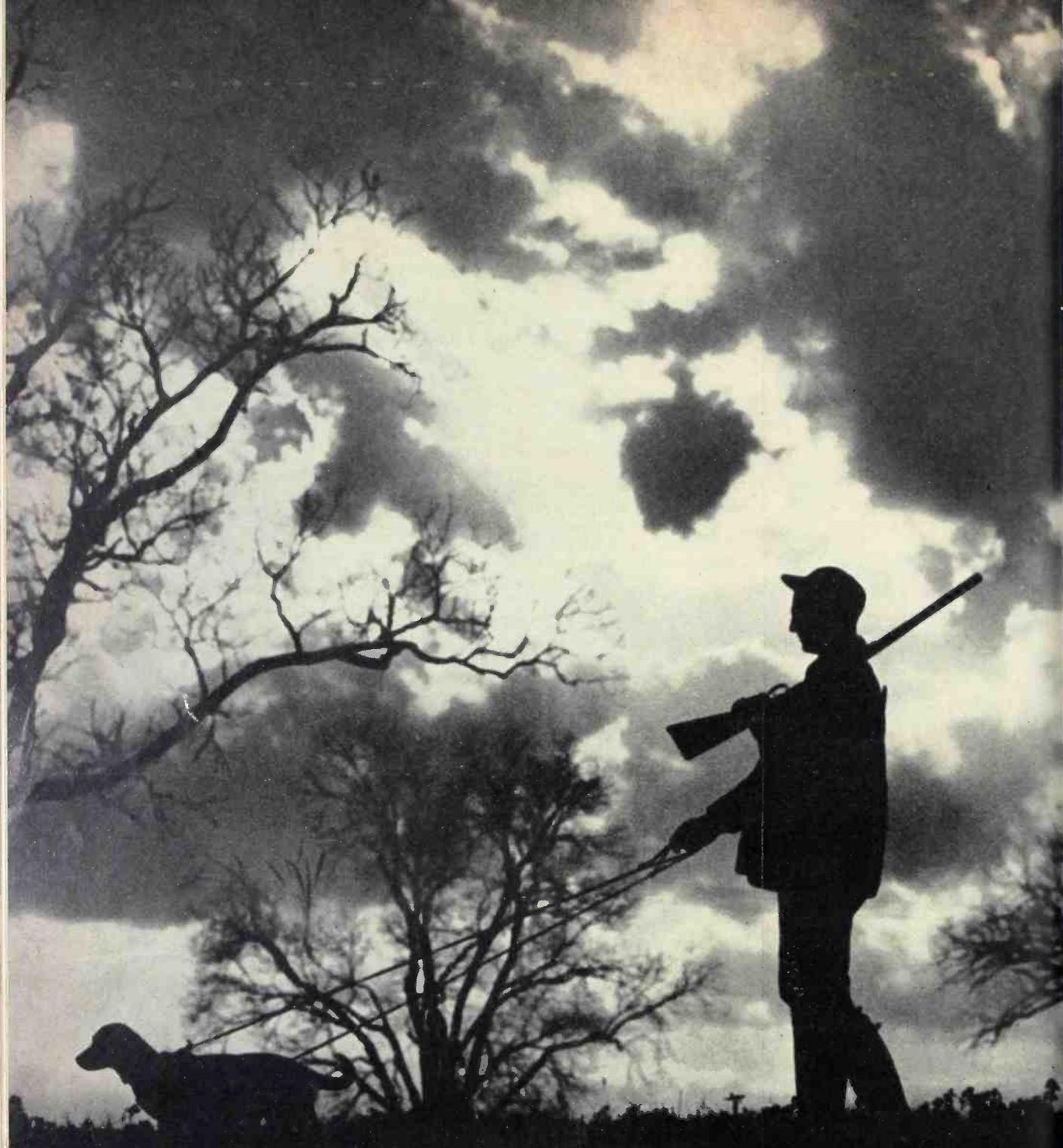
1. More efficient distribution of circulation.
2. Dominates southern half of circulation. (Lansing and south)
3. Puts more advertising pressure where it's needed most.
4. Gets you more complete coverage with less overlap.



WILX-TV

1048 Michigan National Tower
Lansing, Michigan 48933

Represented by
AVCO RADIO TELEVISION SALES, INC.



NOW...think fall!

Check the February/March Baltimore ratings...
it makes interesting reading for forward-planning,
fact-minded time buyers.

In Maryland

Most People Watch **COLOR-FULL**

WMAR-TV 

CHANNEL 2, SUNPAPERS TELEVISION
TELEVISION PARK, BALTIMORE, MD. 21212
Represented Nationally by KATZ TELEVISION

Wall Street Report



B climbs steadily. Last year, when many stations were complaining about high costs and "economic factors" depressing earnings, a small, publicly owned broadcaster led Sonderling (symbol SDB on Amex) earned \$1.05 a share. The year before it made 96 cents, the year before that 40 cents and the year before that 37 cents. This gives an annual average increase in profits of about 20 per cent.

Soon after announcing the 1967 earnings, Egmont Sonderling, the chairman and president of Sonderling Broadcasting Corp., predicted a rate of increase would accelerate between 20 and 30 per cent a year. This prediction came at about the time that Richard Goodman, a hotel and real estate operator, cut down his holdings in Sonderling from some 40,000 shares (or about 55 per cent of the shares outstanding at the time) to a relatively small 145,000. Thus, Sonderling's claim may have sounded like "whistling in the dark."

Danger signal. Goodman's sale of some of SDB was interpreted in some quarters as an indication of impending trouble. However, it was nothing of the sort—rather it was "personal reasons," and for once the catch-all phrase used to describe insider trades was right on the button. The sale, in fact, represented a difference of opinion about which direction Sonderling's growth should

take. Sonderling and Goodman trace their friendship back to the early 1920s, where financier Goodman helped Sonderling (the son of a Russian rabbi) put together a group to operate radio station WOPA in Oak Park, Ill., after Sonderling's earlier partner in WOPA broke off his relationship "because he could not see a future in radio."

When, Sonderling said, "with these associates I was now able to plan for the future . . . and try to acquire additional stations to become a group broadcaster."

When, apparently, came a similar difference of opinion with Goodman, Sonderling launched into another period of growth via public owner-

ship of the company.

This year SDB bought WLKY-TV, the UHF affiliate of the ABC network in Louisville, Ky., for \$6 million (that was in January); in April it acquired Modern Teleservice Inc., a national distributor of film tape and tape commercials for radio and television, for stock valued at \$4 million; early in June it bought Trim Telefilm Service Corp., a New York distributor of tv commercials, for \$1.5 million in cash and stock; and, most recently, announced the purchase of television station WAST, Channel 13, the ABC network affiliate serving the Albany-Schenectady-Troy area, for \$8 million.

Sonderling Broadcasting

Recent price	45
1967 Earnings per share	\$1.05
P/E Ratio (1967)	42.8 X
Indicated dividend	None
Yield	None
Shares outstanding	930,000

The pieces fit. The acquisitions appear to fit a pattern: they are of companies in the broadcast and broadcast service areas. However, it's no secret that the acquisition of WLKY-TV raised some eyebrows in Wall Street, because some observers felt \$6 million was too much to spend for a UHF station.

But, Sonderling said, "It's not an excessive price when you consider the growth potential." He said WLKY-TV would add about 7 cents to per share net this year and about 12 cents next year, which sounds like pretty good growth potential.

The slant of Sonderling's radio operations to the Negro market also has caused some comment, but the profit factor here has amply demonstrated the sound economics of it.

"Before we took this tack," Sonderling said, "we undertook an expensive, but exhaustive independent study, which turned up some very interesting facts—one of which is that this is the fastest growing consumer market in this country."

There have been rumors that SDB would like to spin off this part of its operations, in spite of its profitability, but the company denied that it was actively seeking buyers.

Expansion leverage. Such a move would not make much sense from the income point of view, but would give SDB more leverage for expansion in other directions. For instance, Sonderling is interested in building a complete television service division, as evidenced by his recent acquisitions. This division would, logically enough, be based on Modern Teleservice.

"We will gather together companies that will provide the complete service," Sonderling repeated, "and this will involve the full film service aspect."

In other words, SDB is growing fast. As an interested broker (Bear, Stearns & Co.) commented with typical Wall Street pomposity, but more than a little truth:

"Sonderling common, which has more than doubled (in price) since its public offering (May 13, 1967), is capitalizing 1968 earnings some 26 times. This multiple may appear robust in relative terms, but the trend, pace and widened operating dimensions in prospect suggest the enhanced stature of this equity is merited."

This means Sonderling is priced fairly high, but prospects for growth make it worth buying.

If Egmont Sonderling's predictions come true, the company should earn \$1.25 to \$1.35 this year, with the most likely figure nearer the high end of this range. ■

uting factor to his success—an uncanny facility to guess correctly what the future might bring, make necessary preparations, and then reap the rewards of his predictions.

What does Don Emilio see in his crystal ball now? For one thing, he anticipates a day when all North and South Americans will speak a common language, just as most Europeans speak French in addition to their native languages. He notes that English is taught in schools throughout Latin America and Spanish is taught in many American schools.

He foresees a future when all the countries in this hemisphere will be one geographical unit for purposes of television broadcasting, and although he doesn't spell it out, one gets the feeling that Telesistema will figure importantly in this international programming of the future. In America, he adds, there are already 10 million Spanish-speaking people, and he predicts that this ethnic population will grow tremendously in the next several years.

The coming of UHF

Don Emilio predicts that UHF will be the television frequency of tomorrow, hence his interest in American UHF stations. He believes that, in the future, the U.S. government will decree through the FCC that all broadcasting must be UHF, and existing VHF facilities may be used for non-commercial purposes by the government.

Telesistema's programming has frequently been under critical attack from intellectuals and scholars in its own country who have been disturbed and sometimes dismayed by the steady grind of soap opera serials (the famed telenovelas), buxom dancers and singers and bullfights.

Don Emilio is a big man, and his whole body becomes animated in conversation as he answers his critics.

"Who is television for?" he asks, turning his meaty hands palms up. "It is for poor people and middle class people," he explains, "people who work hard and have little and can't afford to pay for the entertainment they need. Our job is not education—that's the task of the school system, although Telesistema does engage in educational broadcasts.

Our job is to entertain poor people, old people, sick people, and people who work hard and want some enjoyment in their lives. We give them what they want, and as their tastes change, our programming will adjust.

"Television in my country is not for the wealthy or cultured," he continues. "They can find their entertainment at the opera, where they sleep, or at concerts. We do not program for them, because they have the means to buy their own entertainment."

When questioned about a subject uppermost in American minds these days, violence on television, Don Emilio answers that American television programs have much more violence than Mexican programs. He adds, however, that 70 hours of dubbed U.S. shows are shown on the Telesistema network each week.

Don Emilio becomes quite vociferous on the subject of bullfighting, a mainstay of Telesistema programming and a sport opposed by many Americans. "Where do you think your steaks come from?" he asks in his booming voice. "You talk about pain—do you think an animal in a slaughterhouse doesn't feel pain? A bull in an arena is fighting, and when you fight you don't feel pain. And a bull in an arena has a chance to win."

Don Emilio says that dubbed American movies are very popular on Mexican television, and the Mexican versions of *Saturday Night at the Movies* are just as popular there. Quality Mexican movies top the ratings in Mexico, imitating their American counterparts.

Telesistema has a unique approach to news telecasting. The network gives time to major newspapers, which are completely responsible for news broadcasts. This keeps Telesistema completely out of politics, while providing its viewers with news.

No political brainwash

"We do not wish to brainwash anyone with our version of political and news events," Don Emilio says. "Television is for entertainment, enjoyment and education."

The Television network donates four and one-half hours a day to the Mexican government for educational broadcasts. Tv classrooms offer

courses that lead to high school diplomas. There are daily classes in English, in addition to a full range of educational broadcasting.

Don Emilio has long been a leader and trend-setter in Latin American broadcasting. As an illustration, in 1945 when governments of certain Latin American countries were seeking to control broadcasting facilities for propaganda purposes, Don Emilio was instrumental in organizing the Asociacion Interamericana de Radio (AIR), similar to the NABU in America.

With an announced purpose of keeping broadcasting free of government controls, a campaign was inaugurated via the air waves to mobilize public opinion and bring pressure to bear against the offending governments. These began to wince under the barrage of adverse publicity, it is said, and eventually withdrew from their involvement in broadcasting. AIR continues today, exerting considerable influence in the business and political life of Latin America.

At 73 years of age, Don Emilio is still a physically powerful man, and he is still a shrewd operator in a business transaction. He is said to love competition, because he loves to be a winner. Even at his advanced age he is pleased that the Mexican government is licensing television stations to groups not affiliated with Telesistema, because this will supply him with a focus and outlet for his energies.

Ever since his school days in Tepic and early business ventures in Boston, Don Emilio has loved America. In his country, he is sometimes affectionately called, "Mister Mexico with a gringo accent." His friends recall a particularly dark period in broadcasting when some unscrupulous Americans opened small radio stations just inside the Mexican border, pirated the use of designated American frequencies, and began broadcasting. Don Emilio, after hearing complaints from American friends, used his influence in the Mexican government to have the bootlegging stations closed down.

In 1958, in recognition of his efforts to promote warm relations between North and South America, Columbia University awarded Don Emilio the Maria Moors Cabot Prize.

for "Journalistic Contributions to Inter-American Understanding"—a gold medal and \$1,000. Don Emilio returned to Mexico and with his prize money commissioned the painting of a huge portrait of Maria Moors Cabot. Today this portrait occupies a prominent place in his office.

Don Emilio is assisted in the operation of his empire by his son, Emilio, Jr., and daughter, Chatis, who joined the business three years ago following the death of her husband, Fernando Diez Barroso.

For the future, Don Emilio says emphatically that he has no grandiose plans, and anticipates no significant acquisitions. Like the accomplished gambler that he is, he intends to prepare for all contingencies, but as the betting goes, he will stand pat as one of the most powerful and influential men in Latin American life. ■

Agencies (From page 19)

often pick one approach and stick to it. B&B is more flexible than most. They prefer majority ownership, would not turn up their noses at a 50-50 deal ("We haven't faced up to it, yet," says Steele) and feel, finally, they're "well advised" to take a minority position.

"Ideally," says Steele, "it's best to own a majority of the stock; it's best from the standpoint of administrative control. But why should an agency abroad sell control? It's good for foreign nationals to have a stake in the agency's success. They should run it. After all, we can't supply the manpower."

The shortage of skilled and, particularly, creative ad personnel abroad is a major reason why B&B shies away from starting an agency from scratch. In Japan, one of the

countries being eyed by Steele and his colleagues, the tradition is for employees to remain with one company for life. "If we had to start an agency from scratch, I suppose we'd do it, but we prefer working with an established company," says Steele.

One of the more unusual approaches to getting into the international swim is that developed by D'Arcy. Called Multi-National Partners, it is a cooperative of major independent agencies. Set up three years ago with agencies in England, France and Germany, plus D'Arcy, it is now ensconced in 13 countries in Europe and North America.

Belgian holding company

MNP embraces a "genuine, mutual financial interest," explains Leslie D. Sheppard, assistant managing director of D'Arcy & Multi-National Partners, New York. The umbrella is a holding company in Belgium in which each partner has a shareholding. MNP has set up a subsidiary in each country, with the shareholding belonging to the partnership.

"This means," says Sheppard, "that each partner has a stake in the international business of each of the others."

Sheppard also explained that each subsidiary is integrated with the service structure of the partner agency in each country and this, he says, makes top marketing and creative talent available to the international advertiser.

A number of advantages are cited for this kind of setup. For D'Arcy, it removed the need to lay out large amounts of cash. It gets around such problems, says Sheppard, as a parent agency being stuck with such established costs as elaborate pension plans.

Sheppard stressed the advantages a national agency has over one foreign-owned. "They are appointed for most government advertising projects. They often receive preferred time allocations on government controlled television. Local retail trade often gives better cooperation to a national agency in merchandising, co-op and promotions."

Insofar as the dispute over centralized control of advertising strategy vs. independent country-by-country approaches with little or no coordination, Sheppard paints the MNP

Reagan: still a pro in the ways of film

One politician who takes no chances with what cameramen and news editors can do to a press conference is California Governor Ronald Reagan.

When the Governor wants to make news, he goes before the cameras, all right—but inside his office and with the doors locked. The cameramen are in his employ. An "official" film is made. Prints of it are rushed to stations throughout the state. Then the Governor calls a press conference.

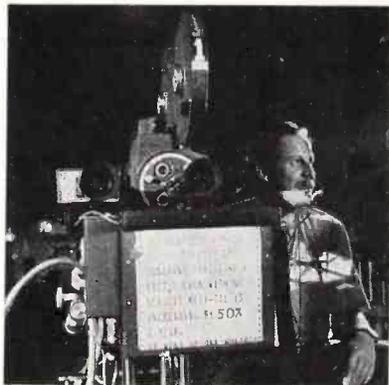
By the time the reporters and the news cameras arrive, most of California's 30-odd tv stations have run the Governor's film. Thus, subsequent newspaper and tv coverage of what is said in the press conference will probably not stray far from the main lines of Reagan's own film statement.

The fast film work is done for the Governor by a team from SPI Television Center in San Francisco, headed by E. E. Gregg Snazelle. To speed up the shooting, Snazelle uses tv cameras and monitors to control three or more 16 mm cameras, which shoot as he directs from the master console. This saves editing time, and footage.

Once the takes are done, Snazelle

matches the single-system optical sound tracks (the final sound track is dubbed in later) and rushes the negative to a laboratory.

In the lab, a Snazelle employee stands by to make sure nobody gets a chance to run the film through a projector and hear what the Governor had to say. Once the answer print is edited, prints are run off and then sped to the tv stations.



Tv camera mounted on right side of film camera is used as monitor.

Incidentally, the Reagan films are written in such a way as to make any excision obvious.

Regan is using the films to bring the blessings of California-style spokespersonship to the benighted populations of Oregon and other western states.

uting factor to his success—an uncanny facility to guess correctly what the future might bring, make necessary preparations, and then reap the rewards of his predictions.

What does Don Emilio see in his crystal ball now? For one thing, he anticipates a day when all North and South Americans will speak a common language, just as most Europeans speak French in addition to their native languages. He notes that English is taught in schools throughout Latin America and Spanish is taught in many American schools.

He foresees a future when all the countries in this hemisphere will be one geographical unit for purposes of television broadcasting, and although he doesn't spell it out, one gets the feeling that Telesistema will figure importantly in this international programming of the future. In America, he adds, there are already 10 million Spanish-speaking people, and he predicts that this ethnic population will grow tremendously in the next several years.

The coming of UHF

Don Emilio predicts that UHF will be the television frequency of tomorrow, hence his interest in American UHF stations. He believes that, in the future, the U.S. government will decree through the FCC that all broadcasting must be UHF, and existing VHF facilities may be used for non-commercial purposes by the government.

Telesistema's programming has frequently been under critical attack from intellectuals and scholars in its own country who have been disturbed and sometimes dismayed by the steady grind of soap opera serials (the famed telenovelas), buxom dancers and singers and bullfights.

Don Emilio is a big man, and his whole body becomes animated in conversation as he answers his critics.

"Who is television for?" he asks, turning his meaty hands palms up. "It is for poor people and middle class people," he explains, "people who work hard and have little and can't afford to pay for the entertainment they need. Our job is not education—that's the task of the school system, although Telesistema does engage in educational broadcasts.

Our job is to entertain poor people, old people, sick people, and people who work hard and want some enjoyment in their lives. We give them what they want, and as their tastes change, our programming will adjust.

"Television in my country is not for the wealthy or cultured," he continues. "They can find their entertainment at the opera, where they sleep, or at concerts. We do not program for them, because they have the means to buy their own entertainment."

When questioned about a subject uppermost in American minds these days, violence on television, Don Emilio answers that American television programs have much more violence than Mexican programs. He adds, however, that 70 hours of dubbed U.S. shows are shown on the Telesistema network each week.

Don Emilio becomes quite vociferous on the subject of bullfighting, a mainstay of Telesistema programming and a sport opposed by many Americans. "Where do you think your steaks come from?" he asks in his booming voice. "You talk about pain—do you think an animal in a slaughterhouse doesn't feel pain? A bull in an arena is fighting, and when you fight you don't feel pain. And a bull in an arena has a chance to win."

Don Emilio says that dubbed American movies are very popular on Mexican television, and the Mexican versions of *Saturday Night at the Movies* are just as popular there. Quality Mexican movies top the ratings in Mexico, imitating their American counterparts.

Telesistema has a unique approach to news telecasting. The network gives time to major newspapers, which are completely responsible for news broadcasts. This keeps Telesistema completely out of politics, while providing its viewers with news.

No political brainwash

"We do not wish to brainwash anyone with our version of political and news events," Don Emilio says. "Television is for entertainment, enjoyment and education."

The Television network donates four and one-half hours a day to the Mexican government for educational broadcasts. Tv classrooms offer

courses that lead to high school diplomas. There are daily classes in English, in addition to a full range of educational broadcasting.

Don Emilio has long been a leader and trend-setter in Latin American broadcasting. As an illustration, in 1945 when governments of certain Latin American countries were seeking to control broadcasting facilities for propaganda purposes, Don Emilio was instrumental in organizing the Asociacion Interamericana de Radio (AIR), similar to the NAB in America.

With an announced purpose of keeping broadcasting free of government controls, a campaign was inaugurated via the air waves to mobilize public opinion and bring pressure to bear against the offending governments. These began to withdraw under the barrage of adverse publicity, it is said, and eventually withdrew from their involvement in broadcasting. AIR continues today exerting considerable influence in the business and political life of Latin America.

At 73 years of age, Don Emilio is still a physically powerful man and he is still a shrewd operator in a business transaction. He is said to love competition, because he loves to be a winner. Even at his advanced age he is pleased that the Mexican government is licensing television stations to groups not affiliated with Telesistema, because this will support him with a focus and outlet for his energies.

Ever since his school days in Texas and early business ventures in Boston, Don Emilio has loved America. In his country, he is sometimes affectionately called, "Mister Mexico with a gringo accent." His friends recall a particularly dark period in broadcasting when some unscrupulous Americans opened small radio stations just inside the Mexican border, pirated the use of designated American frequencies, and began broadcasting. Don Emilio, after hearing complaints from American friends, used his influence in the Mexican government to have the bootlegging stations closed down.

In 1958, in recognition of his efforts to promote warm relations between North and South America, Columbia University awarded Don Emilio the Maria Moors Cabot Prize

for "Journalistic Contributions to Inter-American Understanding"—a gold medal and \$1,000. Don Emilio returned to Mexico and with his prize money commissioned the painting of a huge portrait of Maria Moors Cabot. Today this portrait occupies a prominent place in his office.

Don Emilio is assisted in the operation of his empire by his son, Emilio, Jr., and daughter, Chatis, who joined the business three years ago following the death of her husband, Fernando Diez Barroso.

For the future, Don Emilio says emphatically that he has no grandiose plans, and anticipates no significant acquisitions. Like the accomplished gambler that he is, he intends to prepare for all contingencies, but as the betting goes, he will stand pat as one of the most powerful and influential men in Latin American life. ■

Agencies (From page 19)

often pick one approach and stick to it. B&B is more flexible than most. They prefer majority ownership, would not turn up their noses at a 50-50 deal ("We haven't faced up to it, yet," says Steele) and feel, finally, they're "well advised" to take a minority position.

"Ideally," says Steele, "it's best to own a majority of the stock; it's best from the standpoint of administrative control. But why should an agency abroad sell control? It's good for foreign nationals to have a stake in the agency's success. They should run it. After all, we can't supply the manpower."

The shortage of skilled and, particularly, creative ad personnel abroad is a major reason why B&B shies away from starting an agency from scratch. In Japan, one of the

countries being eyed by Steele and his colleagues, the tradition is for employees to remain with one company for life. "If we had to start an agency from scratch, I suppose we'd do it, but we prefer working with an established company," says Steele.

One of the more unusual approaches to getting into the international swim is that developed by D'Arcy. Called Multi-National Partners, it is a cooperative of major independent agencies. Set up three years ago with agencies in England, France and Germany, plus D'Arcy, it is now ensconced in 13 countries in Europe and North America.

Belgian holding company

MNP embraces a "genuine, mutual financial interest," explains Leslie D. Sheppard, assistant managing director of D'Arcy & Multi-National Partners, New York. The umbrella is a holding company in Belgium in which each partner has a shareholding. MNP has set up a subsidiary in each country, with the shareholding belonging to the partnership.

"This means," says Sheppard, "that each partner has a stake in the international business of each of the others."

Sheppard also explained that each subsidiary is integrated with the service structure of the partner agency in each country and this, he says, makes top marketing and creative talent available to the international advertiser.

A number of advantages are cited for this kind of setup. For D'Arcy, it removed the need to lay out large amounts of cash. It gets around such problems, says Sheppard, as a parent agency being stuck with such established costs as elaborate pension plans.

Sheppard stressed the advantages a national agency has over one foreign-owned. "They are appointed for most government advertising projects. They often receive preferred time allocations on government controlled television. Local retail trade often gives better cooperation to a national agency in merchandising, co-op and promotions."

Insofar as the dispute over centralized control of advertising strategy vs. independent country-by-country approaches with little or no coordination, Sheppard paints the MNP

Reagan: still a pro in the ways of film

One politician who takes no chances with what cameramen and news editors can do to a press conference is California Governor Ronald Reagan.

When the Governor wants to make news, he goes before the cameras, all right—but inside his office and with the doors locked. The cameramen are in his employ. An "official" film is made. Prints of it are rushed to stations throughout the state. Then the Governor calls a press conference.

By the time the reporters and the news cameras arrive, most of California's 30-odd tv stations have run the Governor's film. Thus, subsequent newspaper and tv coverage of what is said in the press conference will probably not stray far from the main lines of Reagan's own film statement.

The fast film work is done for the Governor by a team from SPI Television Center in San Francisco, headed by E. E. Gregg Snazelle. To speed up the shooting, Snazelle uses tv cameras and monitors to control three or more 16 mm cameras, which shoot as he directs from the master console. This saves editing time, and footage.

Once the takes are done, Snazelle

matches the single-system optical sound tracks (the final sound track is dubbed in later) and rushes the negative to a laboratory.

In the lab, a Snazelle employee stands by to make sure nobody gets a chance to run the film through a projector and hear what the Governor had to say. Once the answer print is edited, prints are run off and then sped to the tv stations.



Tv camera mounted on right side of film camera is used as monitor.

Incidentally, the Reagan films are written in such a way as to make any excision obvious.

Regan is using the films to bring the blessings of California-style spokesmanship to the benighted populations of Oregon and other western states.

philosophy as containing the best of both. He calls it "coordinated nationalism," and describes it as a "better solution, somewhere in the middle."

MNP is still in the growing stage. Canada and Scandinavia were added recently, the latter via a complex of four separate agencies—one each in Denmark, Finland, Norway and Sweden. The four are coordinated by a Swedish-based staff of five under the name of Scan Viking. All told, Scandinavian billings run in the neighborhood of \$10 million.

As have other agencies which had been concentrating on digging in in Europe, MNP is casting eyes on the Pacific and Japan.

There are already working agreements with agencies in Latin America and South Africa, in the latter country with Forsyth Marketing & Advertising Pty, Ltd., Johannesburg. The expansion program is being directed by James J. O'Neal, elected MNP chairman last month (he was formerly president), replacing Robert M. Ganger, who is chairman of D'Arcy's executive committee and credited with dreaming up the MNP concept.

Sharing the commission

A key element of MNP's financial arrangement is splitting commissions. It works this way: If the French agency, for example, has a client which wants to open up a market in Belgium, the agency will naturally recommend the MNP operation in that country. It can undoubtedly cite good reasons for this move, among them the fact that the French agency, already familiar with the marketing needs of the client, has close links with the Belgium affiliate. If the client goes along, the French agency shares in the commission. In addition, a portion of the commission goes to the holding company.

This obviously provides a strong incentive for member agencies to throw business to their partners. While it may sound at first glance that D'Arcy itself would be a prime beneficiary of the commission-sharing proviso—due to sturdy growth abroad by U.S. clients—in actual fact the U.S. agency has had few clients with overseas operations.

At the opposite end of the scale from MNP is Foote, Cone & Belding, whose policy, as mentioned previous-

ly, is for 100 per cent ownership. FC&B went abroad right after the war by opening a London office. It was no more than three years after Emerson Foote, Fairfax Cone and Don Belding established the successor agency to Albert Lasker's Lord & Thomas. Since the move to the United Kingdom, FC&B has maintained a more or less steady pace of growth and it shows no inclination to call a halt.

FC&B's acquisitions

FC&B opened its own offices up until 1960 and then, with one exception, switched to acquisitions. The chronology of the first phase: 1946, the United Kingdom; 1951 (and 1956), Canada; 1952, Mexico; 1959, West Germany; 1960, France, and 1966, Belgium. The second phase: 1964, Italy, Denmark and Australia (the latter again in 1965); 1965, Sweden and Holland, and 1967, Spain.

The last acquisition was described by chairman Tully as "opportunistic." FC&B has been growing by plan, via classification of countries into priority categories. The Spanish acquisition became available before the agency, so to speak, was ready for it—which indicates there are "better" markets the agency skipped over and which it is clearly examining.

One of these is Japan—which presents problems in light of FC&B's policy of full ownership. Japanese law prevents majority ownership by foreigners and Tully says the agency is reluctant to change its policy. This might indicate a standoff, except that Tully dropped the off-hand remark that there are ways to abide both by the law and FC&B's philosophy. The U.S. agency could, for example, buy an agency already owned by non-Japanese.

Tully agrees that nearly all of the desirable European agencies in the willing-to-sell category have been lassoed but he feels that some not-so-willing-to-sell houses still present opportunities if the right deal is offered. "Remember," he points out, "there don't have to be many of these. There's only a limited group of buyers in the U.S."

Tully feels Europe will continue to grow at a speedier rate than the U.S. but does not see a continuation

of the rapid growth shown by U.S. agencies abroad during the past 10 years. As does B&B's Steele, he sees the acquisition boom as about over. "I would expect," muses Tully, "that U.S. agencies abroad will grow at a rate comparable to the parent companies."

One of the fastest-growing international agencies is Ted Bates, which in nine years has built its network abroad to a \$121 million billing level. That figure was as of March 31, the end of the agency's fiscal year and reflects its ownership share.

It does not expect to keep up that pace but neither is it losing its interest in further acquisitions. It is examining opportunities in Latin America and MacLennan points out that there are still some European countries in which Bates does not have offices and, presumably, it aims to remedy that situation at some time in the future.

Among the countries specifically mentioned by MacLennan were Switzerland, Austria and Portugal. While these are not major markets, it is worthwhile noting that Bates already has an office in Greece, a country some agencies say is not worth bothering about. Among Bates' most recent acquisitions were those in Scandinavia. It now has offices in Norway, Sweden and Denmark.

The European potential

In MacLennan's eyes, the Common Market is only now beginning to truly emerge as an integrated entity. Which means, he says, greater potential for growth. Indicative of this new era are, for example, he says, the fact that Fiat is looking around Europe for agencies and West German electronic firms are looking for companies to merge with.

The changes in Europe affecting U.S. agencies may well go beyond the western portion. Things are stirring beyond the Iron Curtain and U.S. agencies are not closing their eyes to the fact.

Advertising of a limited kind has already made its appearance. There is apparently a fair amount of industrial advertising by private industry from the West.

"The USSR is more affluent than people think," Interpublic's Williams notes. "Marion Harper once said that one day we might have an office in Eastern Europe. Who knows?" ■

gration laws). Michael Charlton, one-time host of the aforementioned *Four Corners*, is a leading British defector who, it's rumored, works for the BBC.

The real go-getters in Australian broadcasting, it appears, are becoming restless with what they feel is slow progress. Their outlook has also been influenced, and their feet pointed outward, by American television programs.

All the really good programming, including the interview shows, critics point out, are on the Australian Broadcasting Commission (ABC), indicating that the government has the funds and the manpower to churn out a superior product.

The manpower situation is a tough problem to lick. In an area as large as Australia—only slightly smaller than the U.S.—the population hovers around 12 million, or about one-sixteenth of ours. This in itself, people point out, puts a natural limitation on the improvement and operation of production facilities.

On the other hand, there has also been a gradual economic shift from the land to industry. Where wool was once regarded as the leading staple of the continent, minerals such as oil, bauxite and iron are rapidly coming into their own. And this industrial bent appears to speak well for the future of television.

The Aussies are still determining which color system, PAL or NTSC, to adapt. Color is on the planning boards for 1970.

The market for replacement sets is growing steadily, and the second-hand receivers that are becoming available are being snapped up (new sets retail for from 25 to 50 per cent above U.S. prices). All of this means increasing penetration. Most of the sets are American. Biggest brand names: RCA, Philips, and Pye (a British manufacturer). There are, most observers say, no Japanese sets other than those brought back by tourists.

There is also a lively business in the renting of sets and Radio Rentals claims a hefty share of this trade.

The latest available figures on tv advertising, gathered by the International Advertising Association and covering 1966, show that advertisers have invested in tv about one-quarter of the total \$575 million ad and promotional expenditures.

There are 46 tv stations in Australia, seven owned by the Australia Broadcasting Commission and the remainder private. The set count has passed the 2.5 million mark.

The tv license fee of \$12 is reduced to \$3 for pensioners. Licenses are granted free to schools and, logically enough, to blind persons.

There is also a combined receiving license for both radio and television. This \$17 license however, is available in only certain parts of the country. The combined pensioner's fee is \$4.

The situation in New Zealand appears status quo. There are currently 560,000 tv receivers in the country and The New Zealand Broadcasting Corp. programs material every day but Monday. There are four stations as well as two 100 Kw repeaters and 10 low-powered repeaters. Revenue comes from license payments and commercial advertising.

The government, incidentally, publishes the only listing for both radio and television. This costs the populace

about 20 cents every week. Despite this broadcast franchise, a new publication, *New Zealand TV Weekly*, has been gaining ground. This is a news and personality-type magazine, which is reportedly astounding the government with its wide acceptance.

Africa

No big strides are yet evident in African television—not that any were expected. The number of sets of course, has increased, but concentration still remains heaviest in the coastal countries such as the United Arab Republic (475,000 sets) rather than in the interior regions. The bulk of the continent is still without television.

Documentaries, which started to show signs of increased popularity not too long ago, are still doing well. In fact, they have even taken a new direction, insofar as current news shows as well as straight educational or information pieces are now being called for.

That is not to say that the action/adventure series, long staple of this and other foreign markets, are passe. When, for example, the two concluding episodes of *The Fugitive* were shown on successive week nights in Mauritius, hardly anyone was on the streets or in the movie houses. Mauritians, for the most part, were glued to the tube watching Dr. Richard Kimble finally catch up with the elusive one-armed murderer.

Morocco is currently on the air five hours a day in the evening. About 40 per cent of the programming is live, the remaining 60 per cent on film. Of the dubbed-film material, nearly all is imported from France. Some voice-over, however, is dubbed locally.

In this area, there had been talk of passing a decree that all television products either be dubbed in Arabic (in Egypt) or have Arabic sub-titles. It was apparently some sort of national feeling wave that appears to be losing momentum.

Moroccan set count: 37,500

The television sets, 37,500 of them, are manufactured locally by such outfits as Sfrm, which has five different name brands. Philips has a small plant in Morocco, about one-third the size of the Sfrm setup. Total capacity of all set manufacturers is estimated at about 40,000 units per year.

Nigeria, visitors claim, continues to have the best television facilities of all the African nations. There is an evening broadcast schedule of about six hours, with 75 per cent of the programs either British or American film products. There is the normal bag of variety and adventure shows, but only the broadest comedies find acceptance.

This nation has the added bonus of showing a very sharp interest in feature movies. Some observers even anticipate one or two movie nights in the not too distant future. It must be remembered however, that the films won't be as recent as ours. Their movie houses are currently behind American runs by a few years. Of the 52,526 sets, most are concentrated in Lagos.

The Nigerians also do a good deal of their own production, with musical variety and quiz shows vying for top place in the popularity poll. The Nigerians also run their two stations in Lagos and Ibadan by themselves. The local broadcasters were trained by NBC, which phased out of the picture completely just last year.

In Libya, large broadcast concerns like NBC, Marconi and Thompson-Houston are currently submitting bids for a station which is still up for grabs.

In Egypt, there appears to be more local production than anywhere else on the continent. Distributors buy RCA and other kits to assemble sets on their own assembly lines, and sell them to the populace. Egyptian broadcasts are picked up in Israel and Syria, and on freakish occasions in Jordan and Beirut.

Uganda is taking a long hard look at an educational tv system in addition to the government one. The idea of classroom training at home appears to have caught on in theory, if not yet in fact.

Big name advertisers like Coca-Cola, Colgate-Palmolive continue to be the only ones with real tv interests on the continent. Local breweries still use the tube, but for the most part, the larger concerns prefer print.

The majority of African stations are government-controlled facilities. Commercial tv is making steady inroads, but not at any great rate. Color isn't even discussed in any practical sense.

Near East

There is some broadcast action in the Near East, but conflicting reports, home-grown intricacies and sudden shifts in policy make it difficult to nail down specifics that might well change by the time they're digested.

In Saudi Arabia, the Ministry of Information has stations in Jeddah and Riaydh, with projected stations for Medina and Buraydh. The government facility broadcasts on the average of three hours daily.

Aramco-TV, the private, non-commercial set-up, has two stations in Dhahran and Hofuf. There are not, as of yet, any talk or plans for future stations for Aramco. Aramco broadcasts four and a half hours Saturday through Tuesday, five and a half hours on Wednesday and Friday, and approximately six and a half on Thursday.

There are also two transmitters linked together by microwaves at Jidda, while a fifth station is expected in about six months in the city of Damman on the Persian Gulf.

About 75 per cent of all programming is produced locally because this strongly Islamic country poses unique problems to broadcasting. Much material is judged anathema to Moslem standards in Saudi Arabia, and scenes with violence, kissing and drinking are snipped right out of imported programs. There are bootleg movie houses where "uncensored" films are shown, and some observers ponder the future of bootleg tv.

Community-type viewing at tea houses is also popular in Saudi Arabia, but only men are permitted in these Near Eastern clubs. Leading shows include *The Fugitive*, *Bonanza* and *Voyage to the Bottom of the Sea* (not necessarily shown as seen in the U.S.).

Syria has reached 70,000 tv sets, and commercials are on the air. The technical operation in Damascus, one of five cities with tv stations, is described as "very good." But, for the most part, the programs are produced locally and observers say they would be considered "dull" by our standards. Many film shows are Egyptian imports.

The two commercial operations in Lebanon are both said to be in the red, and there is talk of the government taking over and possibly combining them. Beirut is showing one hour a week on the SECAM system, but it

apparently doesn't amount to much because very few have color sets to begin with. It appears that France, with all her political and economic headaches, just wants some other nation to share her system.

Turkey is following Israel on the path to educational broadcasting. The country has an educational tv training center with production facilities including a studio in Ankara. In addition, there is a growing amount of closed-circuit experimentation going on in the country, and Istanbul has an experimental government educational station. All this with 6,000 tv sets in the country.

Television of Iran is a commercial facility that includes three stations. There are two full stations in Tehran and Abadan; the other in Ahwaz is a relay of Abadan.

Unlike Iran, Iraq's Baghdad Television is a strict government-controlled facility that does not accept advertising. There is only one station at Salhiya, but repeaters are anticipated in Basra, Kiruk and Mosul. Some 150,000 tv sets are presently in use.

Latin America

With Pope Paul's visit to Bogota, Colombia, about next August 25 and 26, Latin American television will flash into the space age. News footage of the Pope's visit will be flown to the new ground station in Panama City and transmitted from there via satellite to Europe and the U.S.—as well as to Santiago, Chile, where a ground station will also be operational by then.

Latin America would seem to be a natural for effective and reasonably harmonious satellite transmission. Most of the requisite common denominators are there: nearly 20 countries sharing the Spanish language (Brazil and Portuguese is the lone exception); similar time zones; everyone operating within the framework of commercial television (with single-station exceptions in several markets).

The continent's really big leap into satellite television however, will occur in October with the Olympics, and here the glory (if glory it turns out to be) will go primarily to Mexico City, host to the games.

But what about the present and the recent past? These trends in Latin American tv have surfaced during the past six months:

- Continuing growth in the number of stations (though at a slower pace than that of recent years) and in set counts;

- Progress in the direction of financial stability, yet with runaway inflation hammering at the economy of Uruguay, and fairly serious problems in Argentina, Brazil, Chile, Ecuador and Costa Rica;

- A decline in the use of U.S. film product, engendered by a combination of the drop in production of new film properties (both series and number of episodes) in this country, the inability of the smaller and less stable Latin American countries to pay the increasing prices, and the drive toward local production that's gathering strength below the border and on south.

A new element is poised to enter the tv scene in Mexico City—competition. Telesistema Mexicano, which owns three stations in Mexico City and owns or is affiliated with 38 in the interior, has long had a lock on the country's television. As of now, Telesistema Mexicano is "challenged" (if you can call it that) by only a handful

of independents in the interior. But come October and Olympics time, a couple of new players are scheduled to enter the game in Mexico City—channels 13 and 8.

Licensee of channel 13 is the country's largest operator in radio, Mexican Radio & Television Corp. Budget may be limited here, since management is talking in terms of under \$2 million as the cost of its new tv facility, which is still far from on the air. Channel 8 is licensed to a group of former applicants. Both are buying product, and channel 8, which appears somewhat closer to being operational at this point than 13, has named a station manager and is promoting.

While it's doubtful that Telesistema Mexicano is shaking in its boots, the word is that Don Emilio Azcarraga's monopoly has not been particularly easy for advertisers and their agencies to deal with.

Mexico remains the most sophisticated of the Latin American countries in terms of production facilities, talent availability, and ad dollars spent on tv. Figures for 1966 (the latest available) show about \$72.8 million spent on Mexican tv advertising that year, which represented 35 per cent of the \$208 million expended on all media.

Argentina and Venezuela complete what might be termed the Spanish-speaking Big Three. The \$32.5 million spent on tv advertising in Argentina in 1966 came to 18 per cent of the total ad volume of \$180.4 million. In contrast, about \$1.2 million was spent on tv in tiny Costa Rica (21 per cent of the \$5.7 million total). Portuguese-speaking Brazil's television industry is at least on a par with Argentina's and Venezuela's.

In the realm of programming, the novela (soap opera, that is) reigns supreme—locally produced where facilities permit, imported in the smaller and poorer countries. Most of the exporting of novelas is done by Mexico City, which is regionally renowned as the natal site of the tv version of the apparently indestructible *El Derecho de Nacer* (which translates into *The Right to Be Born*).

More than 100 episodes of this sexy pot-boiler, which originated on pre-Castro Cuban radio, were produced by Telesistema Mexicano, then edited into a feature film. *El Derecho*, stripped across the board in half-hours, has not infrequently run back-to-back with *The Devil's Cauldron* (known up north as *Peyton Place*).

El Derecho has finally run its course on Mexican tv—but no sooner did it exit last March than a soap successor, *Anita del Montebar*, filled the void, and is currently enjoying solid ratings. Meanwhile, *El Derecho* has run, is running, or is scheduled to run in just about every country in Latin America—sometimes in locally produced versions. Novelas are especially strong in Central American countries, which are not geared to produce a great deal of their own stuff. Advertisers which have backed *El Derecho* include Colgate, Sterling Drug and Unisola (Unilever).

Heavy with sex, the novelas are usually scheduled in evening time for adult audiences. They score consistently high, with shares of up to 70 per cent not uncommon.

Locally produced programming is strong and getting stronger in Argentina (land of the rich and powerful Proartel production complex), with the emphasis on weekly musical-variety shows of marathon proportions.

and soccer. Two of Buenos Aires' three channels go the long-long variety route on Saturdays—Channel 9 with *Sabados de la Bondad*, which kicks off at 1:30 in the afternoon, runs straight through to 8 p.m. and then, after an hour of tango music, resumes from 9 to 10; and channel 13 with *Sabados Circulares*, which holds sway from 2 p.m. till 8 p.m. Rating shares for the two shows are consistently in the high 40's. The tango program that interrupts *Sabados de la Bondad* averages shares in the mid-50's.

Soccer went big league on Argentine tv in 1967, when government television outbid channel 9, Goar Mestre (owner of channel 13) and Dicon (channel 11, an ABC associate) for the rights to the top league. The bandwagon has been jumped on ever since. Lesser leagues found themselves on tv, and still lesser ones were created so they could be on tv. All of this indicates the dollar value of soccer rights.

Devaluations pose problems

Argentina's shift in the direction of local production, though being achieved largely at the expense of distributors of American product, is not entirely deliberate. Inflation in the country has led to a series of devaluations of the Argentine peso. Since U.S. distributors are canny enough to write their contracts in dollars, every devaluation simply means that it takes more pesos to equal the same number of dollars—so that when a devaluation occurs, the peso-price of a U.S. film can jump as much as 30 per cent overnight, while the dollar-price remains constant.

Each time a devaluation takes place, the local stations must publish new rate cards to maintain their profit margins. It's reported that, in order to turn the inflationary tide in the Argentinian broadcast industry, the government is thinking of suddenly stabilizing prices at the level of several rate cards ago. "A sure way to bankrupt the business there," says an American international distribution executive.

Inflation has also reached serious proportions in Brazil, Chile, Costa Rica and Ecuador—and critical proportions in Uruguay. The latter has gone through something like 30 devaluations, ranging up to 100 per cent a crack.

To keep business alive, many distributors of U.S. films in Uruguay, Argentina and Brazil have adopted a policy of participating with their customers, the stations, in the losses caused by devaluation. General rule is for the stations to absorb the first 10 per cent, and then split the remaining 90 per cent with the distributors, 50-50. Distributors in Chile and Costa Rica do not do this.

In Venezuela, where rate-cutting among stations had reached heroic proportions, often taking the form of free production of commercials as part of the package, a new system—tantamount to guaranteed circulation—seems to have solved the problem. A few months ago, the stations agreed among themselves to stick to their rate cards, with limited upward and downward adjustments authorized on the basis of each rating report. The three commercial networks are said to be happy with the results to date. Agencies, which battled the idea at first, have evidently come to accept it.

The stations in Venezuela are now considering the

possibility of working together to acquire foreign product. A similar buying format has been in effect in Australia for some time, originally set up to force down the prices of foreign distributors. Who gets what programs? In Australia, they draw lots, and that's probably how it will be done in Venezuela.

It's still the action-adventure programs from the U.S. that enjoy the best acceptance among imports into Latin America.

From last September's new crop, *Ironsides*, *Mannix* and *The Flying Nun* are all making it big in South America. Also strong there: *Garrison's Gorillas*, *Run For Your Life*, *The FBI*, *Mission: Impossible* and, of course, *Peyton Place*.

Shares frequently vary considerably with the market. For instance, *Big Valley* hit 58.6 in Guatemala, and 32.7 in Venezuela; *Mission: Impossible*, 22.4 in Argentina and 39 in Colombia; *Bewitched*, 48 in Guatemala and 29.7 in Venezuela; *Daktari*, 47 in Mexico City and 24.2 in Argentina.

The several new stations that have gone on the air in the past few months are a far cry from the great burgeoning of a few years ago. Since January, some half-dozen have come on in the interior of Mexico, with about 15 more scheduled to debut over the coming year. Channel 11 in Lima is operational, as are channel 2 in Managua, Nicaragua, and three new ones in Honduras (two in Tegucigalpa and one in San Pedro Sula).

There are now five stations in Buenos Aires, three in Costa Rica's San Jose, three each in Guatemala City, Mexico City and Montevideo, four in Caracas. Ecuador has a total of six in three markets, Honduras has five in two markets. Panama City, Managua, San Salvador, Santo Domingo and Bogata are all two-station markets.

Set-count figures in the 14 countries served by ABC International's LATINO Network give an indication of the growth pattern of the medium.

In 1964, there were about 3.9 million sets in these countries, an increase of 55 per cent over 1962. In 1966, sets rose to some 5.7 million, a 45.7 per cent increase over 1964. And in 1968, there were some 7.4 million sets, up 30 per cent from 1966. Total increase, 1962-1968: 194.5 per cent.

Viewpoints (From page 31)

in which we live are moving ahead of the censor in every respect. Horatio Alger, Tom Swift, Rebecca of Sunnybrook Farm, and the Bobbsey Twins are not contemporary, even though they had high standards of honesty, simple faith in their fellow men, and wouldn't hurt a fly.

A network that is slipping in competitive position will order the producer to jazz up his show no matter how good his intentions are. He very well knows that the result will be more sex and more violence. The audience will respond to that hypo. The news show that is dull will also get a hypo, with more shots of the horrors of the war and of rioting anywhere in the world. The remarkable fact is that newsreel cameramen rarely get a murderer to stage his performance at their convenience, but wars and riots are sure-fire and on cue. More horror comes out of this realism than any actor or writer can conjure up.

Television advertising expenditures rose a little last year. While full expenditure figures for 1967 are not yet available, this rise was indicated by two sources: (1) a tally of spending by the top 100 national advertisers, as put together by the TvB of Canada, and (2) complete time (but not programming) charges for national advertisers, as tabulated by Elliott Research, Toronto.

Expenditures for time came to \$106.4 million last year, compared with \$99.4 million in 1966. This '67 total represents 39.2 per cent of all measured media expenditures. In '66, the tv share was 38.4 per cent. Changes in share for the other media were also small. Newspapers, ranking second, took 27.6 per cent of measured national advertising investments in 1967.

As for the top 100 national advertisers, their spot and network expenditures (including programming charges) amounted to \$78.2 million last year. The year before, the figure was \$74.2 million.

About four out of 10 of the top 100 are American-owned companies. Of the top 10 ranked by tv spending, only Lever Bros. is not American-owned. All of this probably means that U.S. subsidiaries in Canada account for the bulk of all tv expenditures. The top two tv advertisers alone—Procter & Gamble and General Foods, in that order—spend \$11.4 million. P&G is listed at \$6.4 and GF at \$5 million. Colgate is a weak third at \$2.7 million.

The others in the top 10, in order, along with their expenditures in thousands of (Canadian) dollars, are Lever Bros., \$2,189; American Home Products, \$2,164; Kellogg, \$2,157; Warner-Lambert, \$1,884; Sterling Drug, \$1,818; General Motors, \$1,807; and Kraft, \$1,758. General Motors is the number one advertiser in all measured media, being heavy in print (about 20 per cent goes to tv), while P&G and GF follow in that order. P&G allots 98.9 per cent of its measured media budget to tv.

Among the top 100 advertisers, tv accounted for more than half of all measured expenditures for the first time in '67. The figure was 50.3 per cent. Excluding all liquor advertising, which is not permitted on tv, the share was 52.1 per cent.

All this seems to lead to the conclusion that after the first flurry of good intentions the tempering of violence on television will be temporary and minor. This does not mean to indicate that this is bad. It simply faces facts realistically, and no man can say that any medium influences the behavior of the beholder. On the contrary, many psychologists hold to the theory that seeing violence in play acting, which the viewer very well knows is not real, allows the bestiality of a man to have an empathetic but vicarious outlet which satisfies the emotion.

The roots of the major problem are far deeper. They go into religion, the family, the mores of the times, and personal values. By law, society may be able to take the weapons away from criminals to reduce the number of fatalities, but no law can prevent the media of entertainment from reflecting the times and holding the truth up to the spotlight. The medium must, however, be sure that violence is never rewarded, and that the roots of the violence are fully explored.—J.B.

The Intelsat countries jointly own the satellites and the space segments of the system, and they share in the costs and profits. Earth stations are owned and operated in the countries where they are located, not by Intelsat.

In the United States, Comsat is the sole "wholesale" source of satellite channels, and is not authorized to sell them directly to the general public. Instead, the FCC has authorized five American commercial carriers (American Telephone & Telegraph Co., ITT World Communications, RCA Communications, Western Union International, and the Hawaiian Telephone Co.) to purchase channels from Comsat for resale to the general public in accordance with published tariffs for this service.

Sixteen earth stations in 12 countries, and four Intelsat satellites presently link North America, Europe, Hawaii, Japan, Australia, Thailand and the Philippines. Twenty additional European countries and three in Africa are interconnected to existing earth stations through the Eurovision and Intervision landline networks. All told, at least 35 countries on five continents can presently receive global television transmissions.

Before the end of this year, Intelsat expects to launch two, and perhaps three more powerful satellites, while new earth stations are expected to be in operation in Mexico (in time for the Olympics), Chile, Panama and Puerto Rico.

The tariff structure for a television relay via satellite is quite complex, taking into account landline, earth station and satellite charges. Tariffs also require both national (FCC) and international (Intelsat) agreement before they can be put into effect. A television organization in the United States, wanting to use a satellite need only contact one of the five FCC authorized common carriers to order a channel. The carrier will compute the overall city-to-city tariff.

Tariffs are based on a minimum 10-minute period, with a minute-by-minute charge thereafter. There is a 10% surcharge for trans-Atlantic color transmissions, and a 25% surcharge on trans-Pacific color transmissions.

Typically, a 10-minute mono-

chrome transmission from the United States to Europe will cost in the neighborhood of \$6,000, with \$150 for each additional minute. On weekends and during non-peak hours (2030 to 1130, GMT), this rate is reduced by approximately 35 per cent. A 10-minute transmission to the Far East or Australia costs between \$2,500 and \$3,500, with approximately \$100 for each additional minute. Because of this lower trans-Pacific rate, the tariff is in effect during both peak and non-peak periods.

The tariff for television relay has been reduced by at least 25 per cent since the initial tariff was set in 1965, and substantial additional reductions will probably be made in the near future.

Compared to shipping video tape recordings or film to a foreign destination by commercial jet airplane, the cost of a satellite channel for intercontinental tv relay is extremely expensive; thousands of dollars compared to tens of dollars.

Since jet shipments can reach Europe from this country in considerably less than half a day, and almost

any place in the world within a day or so, the extra cost for use of a satellite is justified only if the transmission has great immediacy and would lose much of its value if not seen live.

Time zone differences often negate the immediacy that can be provided by a satellite relay. For example, an event occurring in New York City in the evening hours would, if transmitted live, be seen in Europe during the middle of the night.

Here is the program content of all intercontinental television relays via Intelsat satellites since 1965 :

News	40%
Sport events	25%
Politics	14%
United Nations	12%
Variety	6%
Religion	3%

News events of world importance, and sports spectaculars for which there is a global demand for immediate viewing, are clearly considered worth the cost of satellite relay.

The Soviet Union, which has launched several of its own commu-

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2837 Sunset Blvd., Los Angeles, Calif. 90026
213 389-1151

nication satellites, is conspicuously missing from the Intelsat group of countries, and so also are Russia's eastern European neighbors. While choosing not to receive Intelsat transmissions directly, Russia and the Bloc are tied into global telecasts through the interconnection of the Eurovision and Intervision landline television networks. On several occasions programs relayed by Intelsat have been seen by tv audiences in Russia and eastern Europe through these network facilities.

Meanwhile, the Soviet Union has developed its own intercontinental television relay system, linking the European and Asiatic areas of the country, and perhaps other countries as well. The system was completed last year, in time for the 50th anniversary of the Soviet Revolution. It consists of Molnia communication satellites, a powerful earth transmitting station near Moscow, and 20 miniature earth receiving stations (called Orbitas) scattered throughout the Asiatic provinces of the Soviet Union.

The system is intended primarily

to bring live television programs from the Moscow television center to residents in central Russia, Siberia and the Soviet Far East, over distances up to 5,000 miles. Moscow television programs are beamed to a Molnia satellite which relays them to the Orbita mini-stations, from where they're rebroadcast over conventional television stations.

It has been reported that 20 million more people in the distant corners of the Soviet Union can now watch live tv from Moscow, and that the sale of television receivers is booming in these areas.

A Molnia satellite has also been used to relay color tv transmissions between the Soviet Union and France.

Huge earth stations in 12 countries, relaying television programs through four Intelsat satellites, now link dozens of countries on four continents. By the end of this decade, most of the major countries on all continents will probably be linked in this manner.

Nearing completion are six powerful Intelsat-III satellites, of which two and possibly three will be launched later this year. Each will contain more than four times the channel capacity (1,200 telephone channels) of either Early Bird or the Intelsat-II series, and each will be capable of relaying at least two color tv transmissions simultaneously. To be placed in orbit over the Atlantic, Pacific and Indian Oceans during late 1968 and 1969, these satellites will considerably augment and expand the present system.

On the drawing boards are still bigger, more powerful and longer-life satellites like Intelsat-III½ and Intelsat-IV. Satellites in the Intelsat-III½ series, expected to be launched late during 1969, will contain 2,000 telephone channels and will be able to relay four simultaneous television programs. Intelsat-IV satellites will probably be launched during the early 1970's. These will contain 5,000 telephone channels and be capable of relaying as many as 10 simultaneous tv programs.

On the ground, earth stations are under construction or planned in 30 countries. By 1970, it is estimated that earth stations may be in operation in as many as 40 countries, and that most, if not all of the major nations of the world could be linked by Intelsat satellites.

As channel capacity increases, tar-

iffs can be decreased. A substantial decrease is expected when Intelsat III satellites are placed into orbit and, by the time Intelsat-IV satellites are in operation, the tariff for live tv relay may well be a fraction of what it is today.

Greater system capacity and truly global coverage are expected to join with substantially lower tariffs to encourage the increased use of satellite for live television relay. Usage during 1967 almost tripled that of 1966 while usage during the first six months of 1968 already exceeds the 1967 total. Comsat officials speak confidently of a "breakout" or sudden jump in tv usage, which they predict for late this year with the opening of earth stations in Mexico and other Latin American countries and the launching of the first Intelsat-III satellite.

More than 200 hours have already been reserved for live color telecasts to Europe and Japan from the Mexican Olympics, and Comsat officials say that this is only the beginning. ■

**musings
for a
media
man**



“
**A man's word
is only as
valuable as
the promises
he's fulfilled.**
”

Martin Himmel, President
JEFFREY MARTIN, Inc., Dist. of **Compōz**®

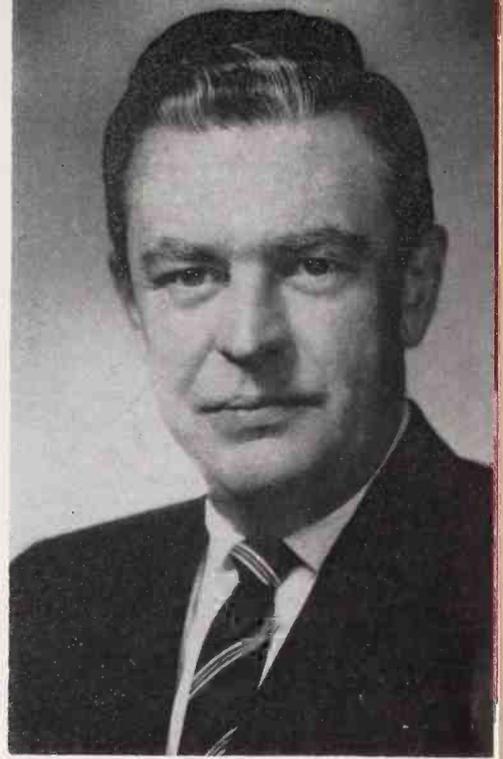
About the author



George Jacobs, the author of about 400 articles, many of them dealing with satellite communications, is now completing his 27th year in broadcasting and telecommunications. He is a member of the Interdepartment Radio Advisory Committee (IRAC), the high-level Presidential committee responsible for helping determine U.S. policy in the field of international communications.

A professional engineer, Jacobs has represented the U.S. as a delegate to a dozen major international telecommunication conferences, where he often served as this country's spokesman for satellite broadcasting.

In the picture



Thomas A. Wright, Jr.
Merging two media departments

Carving an agreement to merge ad agencies is a complicated affair, but, once accomplished, the combining of staffs is a simple matter. Right?

It depends. If the agencies are separated geographically, the staff situation can remain status quo, though there may be tussles at the top about which executives will rule the roost and which of two department heads will report to the other—if, indeed, both remain.

When the agencies are located in the same city and the staffs must be meshed, that's a merger of another color. Facing that problem these days is the new media director and vice president of MacManus, John & Adams, New York — **Thomas A. Wright, Jr.**

Wright's problems come in the wake of MJ&A's taking over West, Veir & Bartel a few months back. Fortunately, from the point of view of intertwining the two media staffs, WW&B's billings were a good deal less than those of MJ&A—\$26 vs. 110 million in 1967. Still, \$26 million is not hay and the task of whipping together personnel from two companies may not have been any harder if WW&B's billings were twice as much.

The media chief of MJ&A's eastern division isn't sure what will evolve in the way of a media department structure. After all, he is new to the agency and he's got a lot to learn about it. On the other hand, he can bring fresh thinking to the problem and won't be hung-up over personnel problems that arise from close relationships with his subordinates.

For the time being, he heads a department made up of four assistant media directors, each supervising a group of accounts, as well as all-media buyers and estimators.

Wright comes from Leo Burnett in Chicago, where he spent more than 12 years, nine of them as vice president in charge of media. He is no stranger to New York, however,

having spent nine years there working with BBDO, an agency named Dundes & Frank and NBC before going to Burnett.

The latter part of Wright's years at Burnett were heavily involved with computers. From 1963 to 1967 he was vice president in charge of computer services in addition to running the media department. Then for a year he worked full-time in the computer area, supervising the writing and running of sophisticated marketing/media analysis programs on an IBM 360/30.

From this vantage point, he has come to the conclusion the advertising business is "on the edge of a new thrust in marketing—and the media man is sitting abreast of that thrust."

He explains this carefully: "Today, clients see the wisdom of getting sales data by county. With this information, they can build sales data into what are called MCAs—Market Coverage Area, or some people say Media Coverage Area.

"This concept requires the U.S. to be divided into clearly-defined, mutually exclusive markets. These have already been developed by ARB with their Area of Dominant Influence (ADI) and by Nielsen with their Designated Market Area (DMA). Clients also make up their own areas. The purpose of all this is to learn more about what goes on in the marketplace."

Until recently, Wright says, advertisers had data only on large or unmanageable sales areas to deal with. He includes in this category the Nielsen regional sales indexes and traditional sales territories for which comparable media and marketing data were not available.

"An advertiser used to talk about sales in the 'South,' a big hunk of geography, and had to assume that each market within that area was like every other market."

By breaking these markets into

small pieces, he says, markets that are basically defined by Class B tv station contours, the advertiser has useful areas to work with. Why tv station contours? Simply and logically because a lot of big advertisers are primarily tv advertisers, Wright explains.

With literally hundreds of kinds of data from the Census Bureau available and the recent offerings of warehouse withdrawal figures for grocery products, Wright goes on, the advertiser can get information he didn't have in the past. "Now, he can tear his territory apart and examine it."

All of which explains why Wright says the media man is sitting abreast of a new thrust in marketing. This development also has important implications for the computer—a subject Wright obviously is qualified to talk about.

"The computer comes into this because it can examine quickly and accurately large quantities of information. This kind of analysis cannot be done manually speedily enough to act on it."

Further, says Wright, this use of the computer is more important today for media people than so-called media decision models. And that's because, he feels, nobody has broken through the complications of creating a model that really works. ■

An original play called, "Here Comes the Interesting Part," kicked off the 1968 season of *Repertoire Workshop* last month on WCBS-TV New York. It focuses on an amateurish robbery attempt and points up the frequent fallacies of rationalization, explains the station, which describes the plot as follows:

"The play, written by Stuart M. Kaminsky, is set in an alley in a mid-western city. The plot concerns itself with a robbery planned by two young men who need money to advance their careers—one in writing, the other in music.

"Their noisy bungling in trying to break into the rear of a store brings out a seemingly high principled woman, who becomes a virtual accomplice by rationalizing that she could use her share of the loot to finance her campaign against obscene literature. The trio thus believes that their plans for the money justify stealing it from an old man who will not live long enough to spend it.

"A cynical bum, who admits to living off the refuse of others, recognizes the fallacies involved."

Of what, the plot?

* * *

New York's WPIX dug into newspaper files to find out what was happening during May and June, 1948, just before the birth of the station. It seems *plus ça change, plus c'est la meme chose*, which means, "There will always be a de Gaulle."

- Item: in 1948 the White House was battling Congress.

- Item: Russia was demanding a role in U.N.-Israel truce talks.

- Item: New York City's transit fare hike prompted state Supreme Court action.

- Item: Phil Rizzuto scored for the Yankees with a home run. He's now a Yankee commentator on WPIX (plug).

- Item: New York City's housing is a problem—too many old build ings, not enough habitable ones.

- Item: Ed Sullivan was to premiere *Springboard to Fame*, tv variety show.

- Item: New York City Council gropes and gropes for new sources of funds.

The following release was slipped under our door — apologetically, perhaps:

"An APB (All Points Bulletin) has been issued because of a despicable deed!

"Seems thieves invaded the quarters of a well-known sheriff and carted off one of his most prized possessions—a cake.

"Far from being an ordinary cake, the beautifully decorated delicacy has been used for the past 15 years by the sheriff in wishing tiny followers a 'Happy Birthday.'

"The fake cake, along with the turntable it was displayed on, disappeared — from the KTTV (Los Angeles) set of *Sheriff John's Lunch Brigade*."

* * *

"There was a cowboy in the Old West named Deadeye Dick, who was a buddy of Bat Masterson. When he went into saloons he ordered two drinks—one for himself and one for his horse. That's the kind of story that should have become part of American folklore. It didn't. Deadeye Dick was a Negro cowboy." (A comment from Wardell Gaynor, associate producer of "Black History: Lost, Stolen, or Strayed," first of the seven-part CBS News series, *Of Black America*, to premiere July 2.)

* * *

News note from CBS-TV:

"The plush \$3 million estate of the late Henry J. Kaiser, offering a beautifully landscaped view of Diamond Head and Waikiki, was the locale of key scenes filmed on location for an episode of *Hawaii Five-O*, new adventure series starring Jack Lord premiering on the CBS Television Network on September.

"By contrast, the center of activity in another episode was a Skid Row room in downtown Honolulu and a hippie's shack in Waikiki."

You don't have to carry the Fairness Doctrine that far, fellows.

* * *

One of the episodes from *Star Trek*, called "Who Mourns for Adonais?", was used as a final examination for a freshman psychiatry course at the Woman's Medical College Of Pennsylvania in Philadelphia.

A print of the episode was sent to the college after Gene Roddenberry, creator and executive producer of the NBC-TV show, received a request from Dr. Laurence H. Snow associate professor of psychiatry.

After the students saw the episode they were given 15 minutes to describe what they had seen in terms of its sociological implications, the communications theory of psychology and the theory of Freudian psychodynamics.

In asking Roddenberry for the print, Dr. Snow cited "Who Mourns for Adonais?" as "a magnificent example of the psychiatric process." He later characterized it as "one of the most effective teaching devices that it has ever been my pleasure to encounter" in thanking the producer for the print.

Listen, Roddenberry, it's okay to slip in that educational stuff once in a while, but don't overdo it.

* * *

David Brinkley, speaking on NBC Radio recently, urged that political conventions be eliminated and replaced with one national presidential primary held across the country on the same day, allowing the public to choose the nominees for all parties.

He also cited some ideas of Sen. Mike Mansfield of Montana, which, Brinkley said, are "equally good." These were, in Brinkley's words:

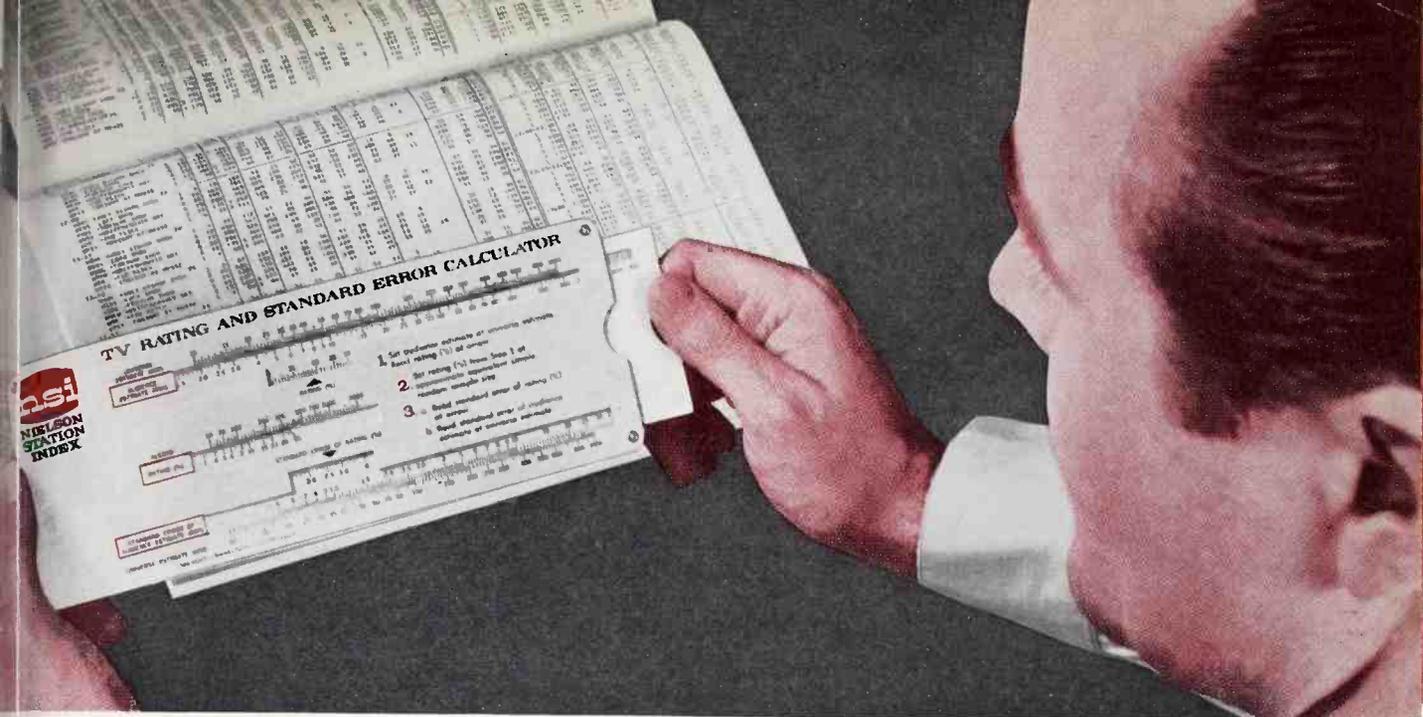
"Confine the President to one term of six years—eliminate the electoral college, a cumbersome, dangerous hangover from the 18th century. They should all go, at once, and our political system then would be fairer, more open, and less subject to deviousness, deals and corruption than it is now. It is a profound improvement—it would not cost 10 cents—and there aren't many bargains like that available these days."

Quick, let's do it before the price goes up!

* * *

Photographer Frank Bez, known for his *Playboy* layouts on Jane Fonda, Kim Novak, etc., will make his film debut playing a photographer on *The Name of the Game*.

The name of the game on tv is don't go too far too fast.



Measurable Quality...

Compute Additional Ratings, Compute Reliability With NSI's New Calculator

In two easy steps you can compute the rating for any demographic break in Viewers In Profile local market reports as well as the standard error for any rating. For instance, need to know if you're reaching that high percentage of men with the 6:00 P.M. News? NSI's Calculator will provide you with the answer, as well as reveal NSI's statistical reliability.

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Nielsen Station Index

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If you're looking for sales in Oklahoma, look sharp. Take a good look at the rich, rich TULSA TV market!

*Sales Management Survey of Buying Power, 1967.

KOTV-6



KTUL-8

abc TV

KVOO-2

28 TV