

JULY 20, 1964; \$1.00 THIS ISSUE

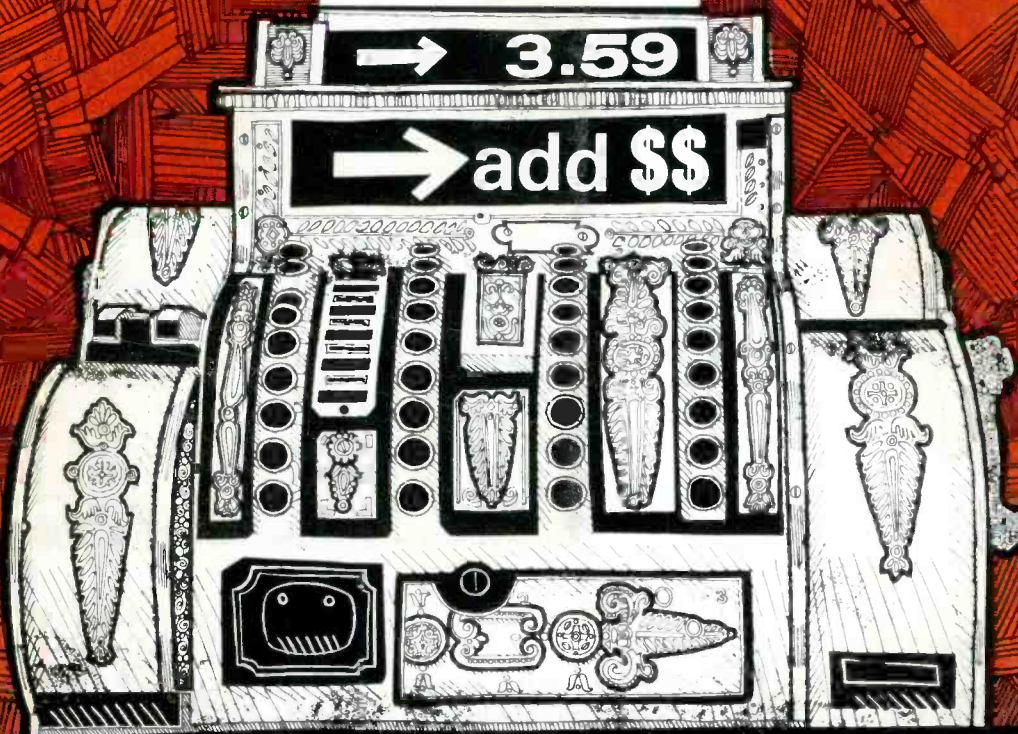
Television Age

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MRS MOLLIE R COBB
GANN ADVERTISING
CHAMBER OF COMMERCE BLDG
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SCRANTON 3 PA

WORLD ON CAMERA

An around-the-globe look at the ways in which tv has continued its phenomenal growth

when **KSTP-TV** says, "Go out and buy it," people go out and buy it!



TELEVISION
CHANNEL 5
MPLS.-ST. PAUL

HUBBARD BROADCASTING, INC.



What makes a great salesman?

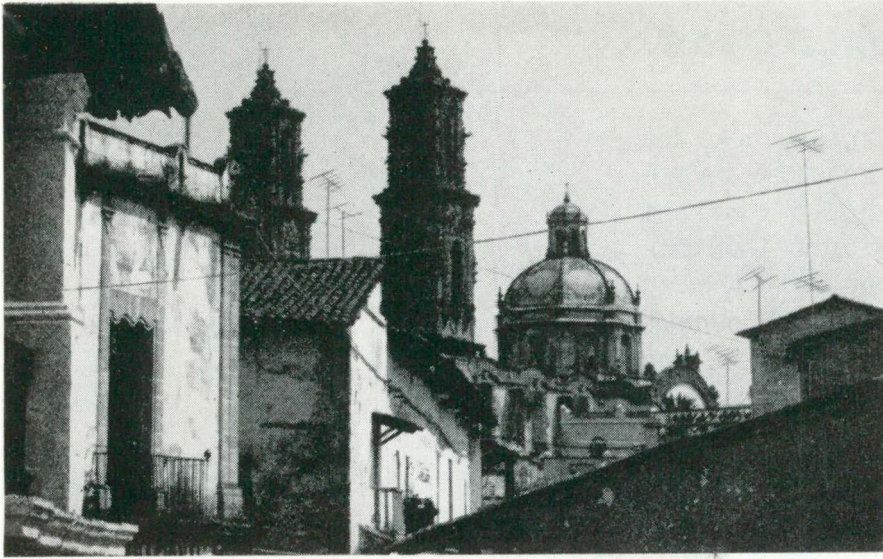
"You press the button, we do the rest" was more than a successful advertising slogan. It was the credo of George Eastman, the man who made America a nation of shutterbugs—and Kodak a household word. From the time he made his first photographic vacation trip (loaded down with seventy pounds of equipment) until the day he retired from the presidency of the Eastman Kodak Company, Eastman was fascinated with photography.

He created a small, light, easy-to-use camera and named it "Kodak"—because he liked the letter "K." With an associate, he devised the process of making negatives with celluloid instead of heavy, awkward glass. But, in addition to inventing and improving photographic equipment and processes, Eastman also was a born salesman. (As a schoolboy, he sold a homemade puzzle to a chum for ten cents and duly entered the profit in his first ledger.)

George Eastman attributed much of his success to a belief in extensive research and intensive advertising. Today, the Storer stations research the needs of their communities . . . then concentrate on answering these needs with interest-provoking, community-minded programming that turns more listeners and viewers into buyers. In Cleveland, Storer's great salesmen are WJW and WJW-TV, two important stations in an important market.



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



52 GLORIOUS WEEKS IN 22 COUNTRIES.

\$1,081,000.

That includes everything!

Full sponsorship of a hit half hour show. In prime time. On 51 stations.
In 22 countries. Reaching more than 16,000,000 TV homes.

No other advertising medium abroad has the selling power of television.
And only ABC International lets you use it so effectively.

As the world's largest buyer of programs for telecast abroad,
we seek out top shows in all major production centers.

This is why our ABC Worldvision stations can deliver your sales
messages with maximum efficiency.

And ABC International offers many *other* advantages!

Option-time arrangements that make optimum time periods available.
Centralized buying procedures—and special time discounts—
that can save your company a good deal of money. Flexibility enough
so that you can use the entire network—or any of the 51 stations.

If you have a product that you want to move abroad,
ABC International Television has the ticket for you.

We'll air your commercials on our ABC Worldvision Network.

And millions of responsive families will get the message!

**The ABC Worldvision Network: Canada, Mexico, Dominican Republic,
Guatemala, El Salvador, Honduras, Nicaragua, Costa Rica,
Panama, Venezuela, Ecuador, Brazil, Argentina, Lebanon, Iran, Nigeria,
Japan, Okinawa, Philippines, Australia, Syria, Haiti.**

ABC International Television, Inc.

A Subsidiary of American Broadcasting-Paramount Theatres, Inc.,
7 West 66th Street, New York 23, New York. SU 7-5000, Cable: AMBROCASTS

London: Richard Job Limited, 109 Park Street, London, W. 1, England, Cable: DICKJOB LONDON W1
Tokyo: American Broadcasting Company, Rm. 615, Asahi Shimbun Building, Yurakucho,
Chiyoda-ku, Tokyo, Japan, Cable: AMCOCASTS

KNOWN THE WORLD OVER!

Programs like Perry Mason, Gunsmoke and CBS Reports are world famous. So are performers like Jackie Gleason, Lucille Ball and E. G. Marshall. These and other CBS programs and personalities are currently being enjoyed by millions of viewers in 70 countries around the globe, at the rate of more than 2,900 half hours a week. Contact one of CBS Films' 22 strategically-located offices and sales representatives about the more than 80 properties we distribute... known the world over as the finest programs in all television!

LIST OF INTERNATIONAL SALES OFFICES

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485 Madison Avenue
New York, N.Y. 10022
Phone: PLaza 1-2345
Cable: COTELFILMS NEW YORK

CBS Films Inc.
c/o Page One Limited
18 Grenville Street
Toronto, Canada
Phone: 925-3161
Offices also in Calgary, Montreal

CBS (Europe) S. A.
Chamerstrasse 18
Zug, Switzerland
Phone: 48122
Cable: CBSEUROPE ZUG

CBS (Europe) S. A.
Succursale Italiana
45 Via Ludovisi
Rome, Italy
Phone: 46.23.98
Cable: CBSEUROPE ROME

CBS Limited
Villiers House
Strand
London W. C. 2, England
Phone: Whitehall 5084
Cable: CBSLD LONDON

CBS (Japan) Limited
Tokyo, Japan
Cable: CBSFILMS TOKYO

Wilfrid Fleisher
18 Sturegatan
Stockholm, Sweden
Phone: 61.99.06

CBS Films Pty. Ltd.
Suite 2, Colman House
Berry & Walker Streets
North Sydney, Australia
Phone: 92.4061
Cable: TELECAST SYDNEY

Television Interamericana S. A.
4543 Ponce de Leon Blvd.
Coral Gables, Florida
Phone: MOhawk 1-7620
Cable: TELEINSA CORAL GABLES
Offices also in Madrid, Caracas,
Bogota, San Juan, Mexico City,
Santiago, Panama City, Buenos Aires

Taiyang Trading Co.
60, 1 Ka, Myung-Dong Chung-Ku
Seoul, Korea
Phone: 81159/29302
Cable: SOLAR SEOUL

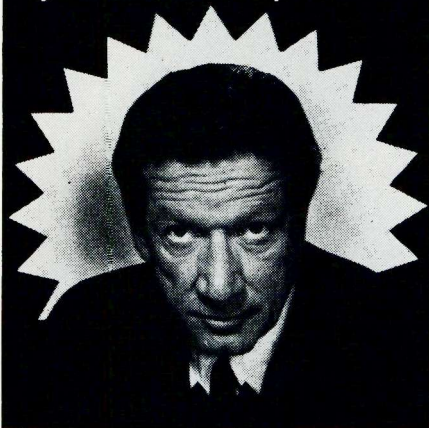
African Films & Features (Pvt.) Ltd.
806 Central House
3 Central Avenue
Salisbury, Southern Rhodesia
Phone: 21.5.37
Cable: FILMS SALISBURY

Morad Yousuf Behbehani
P. O. Box 146
Kuwait (Arabia)
Phone: 2551
Cable: BARAKAT KUWAIT

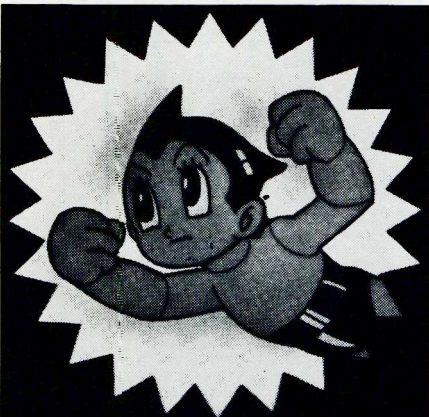


THE RICHARD BOONE SHOW

Just bought by Jack Lynn, Vice President in charge of Programming of Metropolitan Broadcasting for WNEW-TV, New York City and WTTG, Washington, D. C. 25 dramatic hours that will add audience, advertisers and stature to your station lineup.



CALL NBC FILMS



ASTRO BOY

Just bought by Bob Rierson, Program Operations Manager of WBTV, Charlotte, North Carolina. 52 new animated half hours. Every program an exciting adventure.

Television Age

37 SPANNING THE GLOBE

Television receivers now number more than 150 million and still more countries begin to transmit

42 GLOBAL REPORT

On-the-scene summaries of what is taking place in major television areas around the world

50 EXPORT ROADBLOCKS

The sellers of tv programs abroad come up against nationalism and a host of other problems

52 VENICE: 1964

An American professional discovers what can be learned (and unlearned) at a festival in Europe

77 TELEVISION AROUND THE WORLD

A listing of receivers and a set-penetration figure country-by-country.

DEPARTMENTS

10 Publisher's Letter

Report to the readers

25 Letters to the Editor

The customers always write

27 Tele-scope

What's ahead behind the scenes

29 Business Barometer

Measuring the trends

31 Newsfront

The way it happened

55 Viewpoints

Programming pros and cons

56 Film Report

Round-up of news

64 Wall Street Report

The financial picture

65 Spot Report

Digest of national activity

99 In the Picture

Portraits of people in the news

100 In Camera

The lighter side

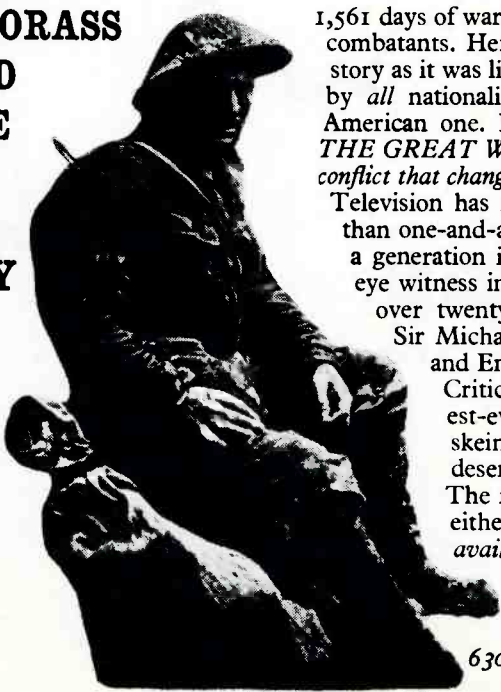
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**I WANT YOU
FOR U.S. ARMY**

THE GREAT WAR

**OUT OF THE MORASS
OF MUD, BLOOD
AND INTRIGUE
COMES THE
BIGGEST TV
DOCUMENTARY
SERIES EVER
MADE. AND
THE WHOLE
TRUTH ABOUT
THE WAR
THAT CHANGED
THE WORLD**



1,561 days of war. Involving twenty-six nations. And sixty-five million combatants. Here is the whole bitter tragedy of World War I. The story as it was lived by soldiers and civilians. The story as it was seen by *all* nationalities. Not just the British point of view. Nor the American one. Nor the German one. *The BBC TV production of THE GREAT WAR is the first objective full-scale visual history of the conflict that changed the world.*

Television has never been this big before. Production lasted more than one-and-a-half years. There are original films, buried for over a generation in the dusty archives of Europe, America and Asia, eye witness interviews, photos, documents, maps and letters from over twenty countries. The narrators are international stars: Sir Michael Redgrave, Sir Ralph Richardson, Marius Goring and Emlyn Williams.

Critics have acclaimed THE GREAT WAR as the greatest-ever TV documentary series: 'Variety' said: "... the skein will be a historical moment in TV achievement, and deserves world-wide circulation".

The 26 segments of THE GREAT WAR are available in either 40-minute or 25-minute versions. *Full details are available now from:*

BBC tv enterprises

630 Fifth Avenue New York 20, NY Phone LT 1-7100

IN **IDAHO**

KBOI-TV

is your first choice . . .

Why?

Because KBOI-TV continues to deliver the greatest number of your customers . . . women . . . in Idaho throughout the day.

*March 1964 ARB estimates
Average 1/4-hour women
Monday-Friday 9 AM-4 PM*

*Audience measurement data
of all media are estimates
only—subject to defects
and limitations of source
material and methods.
Hence they may not be
accurate measures of
the true audience*

★ **KBOI**
TELEVISION
Channel 2 CBS
BOISE



Represented by

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

Television Age

Vol. XI

No. 26

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ADVENTURE 26



ADVENTURE 26



ADVENTURE 26



ADVENTURE 26



ADVENTURE 26



ADVENTURE 26



TEAR OUT ALONG THIS DOTTED LINE

ADVENTURE 26



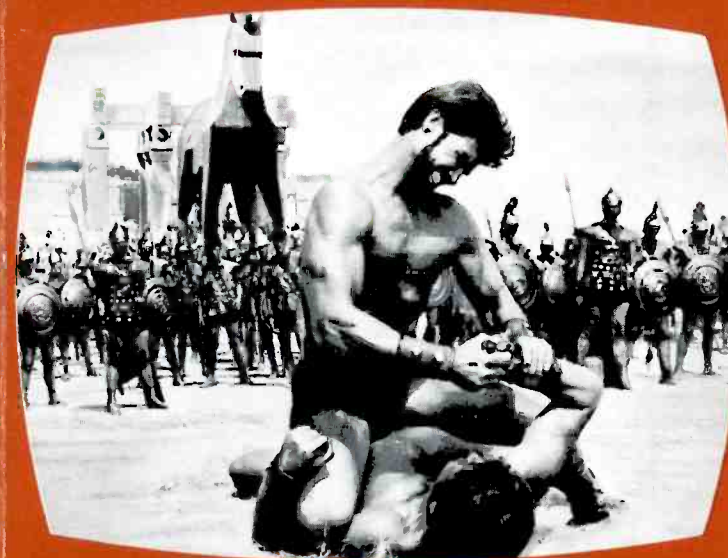
ADVENTURE 26



ADVENTURE 26



ADVENTURE 26



ADVENTURE 26



26 NEW ADVENTURES IN ENTERTAINMENT!

*Each action feature exploding
with potential rating points!
Each adventure in sensational
COLOR!*

.....
Call or write E. JONNY GRAFF
Vice-president for Television
EMBASSY PICTURES CORP. TELEVISION
Time & Life Building Rockefeller Center
New York, N.Y. 10020 (Area Code 212) JU 2-2100

NBC International

the foremost contributor to the
growth of world-wide television:

Programming—entertainment,
news, culture and information

Consultants—technical,
managerial, production

For more information contact:

NBC International

30 Rockefeller Plaza, New York, N. Y.

offices and representatives

throughout the World



**How About It?
Wouldn't You Like
To Take A Ride
With A Winner?**



"The Girl from MGM-TV" Chris Noel

**Like KOIN-TV
Portland, Ore.?
They just bought
the new Zero One
series...after the
rating results
in Portland, Me.!**



Letter from the Publisher

International Growth

In this issue we present the most comprehensive report on world-wide television that, we believe, has ever been published. These dispatches, which start on page 42, are on-the-scene reports from 34 countries. The report on England was written by the well-known English journalist, Margaret Cowan. Miss Cowan also co-ordinated the dispatches from Western Europe, Africa and the Middle East. Born in India, Miss Cowan has traveled extensively and reported on the progress of television throughout the world. She is the former editor of *Television International*.

The information from Latin America, Japan and Eastern Europe was supplied by the UPI correspondents in those countries. The complete global report represented two months work of writing, collating and editing.

The importance of overseas television can be realized from these figures about television *outside* the United States:

- 88.5 million television sets in use.
- 60.8 million of these sets are within viewing range of commercial stations.
- 1,340 television stations.
- Estimated sales of U. S. tv film product abroad, \$65 million.

There is a steady expansion of commercial operations throughout the world. As our report from Switzerland states, that country will start broadcasting commercials after January 1 of next year. There is a growing sentiment for commercial television in the Netherlands as well as in the Scandinavian countries. This stems from the desire for diversity of programming as well as additional revenue. Most of the stations going on the air in the emerging nations of Africa carry commercials. One marketing expert observes that the commercial stations in the Caribbean have made an impact on consumers in that more American products are being sold in these countries than ever before. This is the direct result of television advertising.

Several of the new overseas television operations have management contracts with British and American interests. These include Television International Enterprises, Thomson Television International, Overseas Rediffusion in England, and the international divisions of ABC, CBS, NBC and Time-Life in the U. S.

Interestingly enough, U. S. viewing patterns for the most part are closely paralleled by those abroad. The doctor shows, westerns and mysteries have universal appeal. News and public affairs shows are standard program fare throughout the world. With the exception of the Iron Curtain countries, stations subscribe to one of three news services: CBS Newscast, UPI or the British Visnews. The latter is a joint operation of the BBC, Reuters and NBC News.

As world-wide satellite communications becomes a reality in the next few years, there is no doubt that television will be one of the great unifying forces of the next decade.

Cordially,

S. J. Paul



**Letters
to the
Editor**

Setback to Women

Your article about "A Woman television executive . . ." could set women's careers back by 10 years if it were considered typical by your readers.

Certainly anyone who complains to the head of a firm, as Audrey Maas says she has, about "something very petty," and then uses being a woman as an excuse for so doing, doesn't deserve to be called an executive in the first place, and puts the blame for her lack of perspective on a factor that is far from causal.

For one thing, the ability to work with writers or with any creative talent has never been considered to be related to male-female criteria as she seemed to make it in your interview. In our business, which is corporate public relations for service industry, we have found it to be a factor of professional self-discipline, mature judgment, and the consistent application of high standards of performance.

As always, your magazine is very lively reading, and in the remainder of this current issue, extremely informative and helpful to me, and to your many readers in this industry.

EVELYN KONRAD

*Evelyn Konrad Public Relations
New York City*

Strange Snobbery?

Really I have to object to the tone of M. Tapinoir's letter (July 6). I have enjoyed the two articles *An Ad-Man's Guide to Europe* and consider them both helpful and realistic. I take strong exception to M. Tapinoir's idea, of strange snobbery, that any visitor, tourist, or what-have-you to a country must discard his own identity & attempt to pass himself off as an *habitué*. I am proud of being British and do not feel that I have to assume some sort of mental disguise when I am abroad.

J. M. WARBURTON-SMITH
London, England

RARE JEWELS



Adam Young

About three or four years ago we attempted to espouse a cause which concerned a problem best described by the word "clutter." At that time we anticipated a crisis. It has arrived. Therefore, we feel it is now of utmost impor-

tance to reactivate this cause once again. We strongly recommend that clutter be eliminated in the following manner:

1. We urge the networks to introduce a one minute break between network shows.
2. We urge network affiliates to adopt a policy of placing only one spot between network shows.
3. We urge the networks to place both the opening and closing commercials of programs far enough away from the break to eliminate the feeling of clutter.

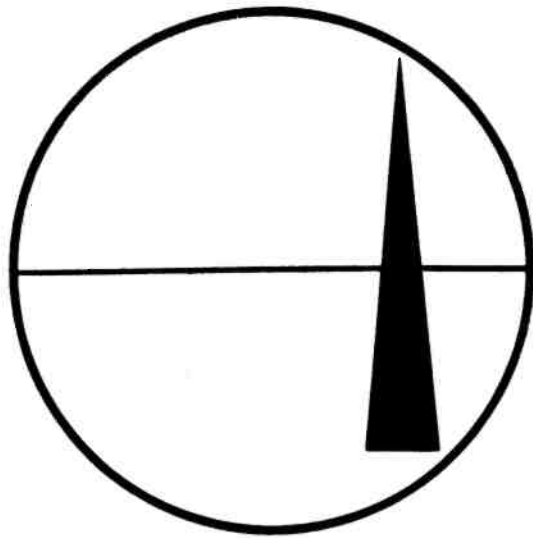
Based on research we have done, we believe the adoption of these suggestions will meet with almost unanimous approval among advertisers. To begin with, most of them have a strong preference for the one minute message and, of course, almost all prefer the island position.

Naturally, there is always the question of higher cost for this type of announcement—precious jewels are bound to be expensive. But they are a wise and profitable investment.



adam young inc.

NEW YORK • CHICAGO • ATLANTA • BOSTON • DALLAS
DETROIT • LOS ANGELES • ST. LOUIS • SAN FRANCISCO



CANADA'S No. 1 TELEVISION

No. 1 NETWORK*

Radio-Canada's French Network is **FIRST**—consistently! In Quebec, the French Network leads all other networks in their respective areas, in % of TV homes reached with sponsored programs 6:00 p.m. to midnight . . . 7 days a week!

	RADIO CANADA	NET A	NET B
MAXIMUM for a single program:	64	43	33
MINIMUM for a single program:	31	20	7
Average:	46	31	19

*Nielsen Television Index, March 1964.

No. 1 STATION**

In Metropolitan Montreal—Canada's No. 1 French-speaking market—CBFT leads Montreal's other French TV station in % of TV homes reached with sponsored programs 6:00 p.m. to midnight . . . 7 days a week!

	CBFT	OTHER STATION
MAXIMUM for a single program:	42	34
MINIMUM for a single program:	11	6
Average:	27	20

**Nielsen Broadcast Index, March 1964.

INTERNATIONAL PRESTIGE OF PROGRAM SERVICE

Programs in French produced by Radio-Canada are booked through its Paris, London, Rome, New York and Washington offices by TV networks in France, Belgium, Switzerland and other countries of the world.

Montreal
1000-1001

1000-1001

Toronto
1000-1001

New York
1000-1001

J. Tinker, Cineaste

Jack Tinker and Partners, Interpublic's incubator of the advertising of the future, is about to set up a film studio that will be at the same time a workshop for experimental tv commercials and a full-time producer of commercials, whether out of the Tinker shop or other Interpublic agencies. It's well known that Jack Tinker himself is discontented with what he calls the sameness and staleness of almost all tv ads; the proposed studio will be a way for him to let a little light into the darkroom of tv creativity. Mr. Tinker said that his "little group" has "discovered strengths in tv that have never yet been touched."

Sure evidence of The Thaw: tv commercials

Czechoslovakia will be the first satellite country to accept, indeed, to solicit paid television commercials, comes September. The Czech network, covering somewhat less than two million receivers, has established a rate of \$440 per minute. The Czechs, who have appointed a U.S. representative, would like to have American industries sell to them. Paid advertisements will also be solicited for magazines, radio and motion picture theatres. The one-minute rate for radio is \$195.

Can't wait to get back to school

One factor which is helping lift spot television out of its summer doldrums is the emergence over the past year or two of an "industry" devoted to equipping the kids ready for school. As happened with Christmas, the back-to-school season gets longer and longer. This year it opened almost before the vacations began. "Industry" is not too inappropriate for a \$450-million business, which provides a welcome shot in the arm for drug stores in particular. Manufacturers have not been slow to take advantage of this situation, and several advertisers make their major effort during this pre-school season. This year, both Waterman-Bic and the Papermate division of Gillette are planning heavy television drives through August. Esterbrook is pushing a combination offer of a cartridge pen and felt tip pen for the regular price of the cartridge pen. Sheaffer is scheduling the biggest ad campaign in the history of the company. Makers of portable typewriters rank these summer months as second only to Christmas in sales—and the gap is closing fast. Seasonal downturns in the television business are disappearing so fast that very soon no one will have the time to take a vacation.

Battle of the Great War

The BBC, for once, has beaten out a U. S. competitor in placing a series abroad. *The Great War*, a 26-part

documentary series, now being seen in Greater London, has been sold to most Continental government-broadcasting systems—excluding the French. Out in the bitter Continental cold is CBS, whose *World War I* seems to Continental previewers, apparently, not to possess the same specific gravity. (One reason, aside from the enormously greater range of historical newsreel film that the BBC documentarians uncovered, may be the quality of the narration—BBC's version of the Armageddon of the modern age is narrated by Sir Ralph Richardson, Michael Redgrave, Barius Goring, and other larynxes, doubtless the most throbbingly persuasive and piously passionate of our age.)

Talent Search for Researchers

The hottest talent search in television these days is not for long stemmed beauties to decorate a west coast lot, nor even for Beatle-like rock groups, but for researchers. All parts of the industry—networks, station groups, reps—are hard pressed to find enough of the right sort of people. This situation has not come about only because of the bright business picture, but because of increasing sophistication in the buying and selling of television time. An old cliché always crops up in discussions about computers, "if you put in junk, junk will come out." The large agencies, which have responded quickly to the possibilities of data-processing and linear-programming, have by and large avoided this trap. Obviously, with the buyers demanding more information and more precise information on markets and television, the sellers must find people who can talk in these terms. Merely doubling the size of a department will not solve the problem. People with knowledge of television, of markets and marketing, are needed.

ABC Stations in Syndication

The ABC Owned stations, currently swapping programs like WABC-TV New York's *The Les Crane Show*, will send their creations off on the syndication route this summer. Distributors have not yet been selected, but considered likely to have a hand in the wider circulation drive are Screen Gems, and, of course, ABC Films. Two pilots for shows due to kick-off on the five Owned stations are now in the works: *Make the Meaning*, a daytime game show in production at KGO-TV San Francisco, and a 90-minute comedy starring Dan Rowan and Dick Martin, piloted at KGO-TV. After making the rounds of the O-O's, both shows will be offered to the syndication market. *The Les Crane Show* may go this route also. It's currently being telecast over WABC-TV New York, WBKB Chicago, and KABC-TV Los Angeles. Another local show, *Shindig*, originating at KABC-TV, is running this summer on the full ABC-TV network.

AUGUST 1, 1964 the day all current figures for homes, coverages and costs for the Shreveport market become obsolete! the day KSLA-TV's new 1,800-foot* tower begins beaming new, unmatched Picture-Power over Billion Dollar Ark-La-Tex! the day KSLA-TV expands area of past 10-years' dominance to new, greater HOMES-COVERAGE-PROGRAMMING combination of sales and service!

KSLA TV

SHREVEPORT, LOUISIANA

HARRINGTON, RIGHTER & PARSON, INC.
National Representative

The SHREVEPORT, LA. television audience

DO NOT USE PAST AUG. 1ST!

An ARB Television Market Report

*From 1,210-ft to 1,810-ft above average terrain

Business barometer

National and regional spot business climbed 12.8 per cent in May over the same month in 1963, according to the Business Barometer survey of stations across the country.

With the figures for the first five months of 1964 now in, it's seen that national and regional spot activity over that period registered a 9.8 per cent gain, compared to the first five months in 1963.

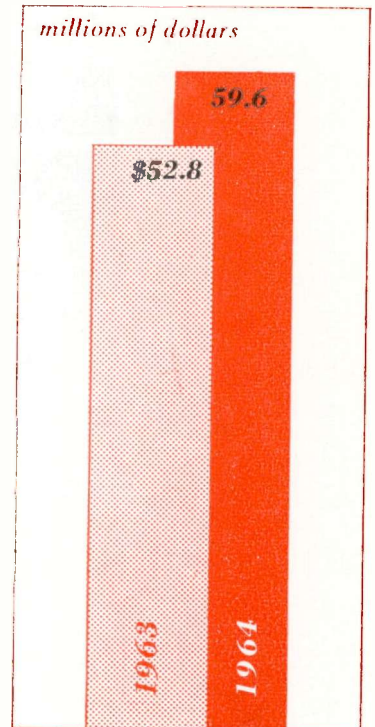
In estimated dollars, the all-industry net revenue total from this source in May was \$59.6 million. This compares with \$52.8 million estimated for May '63. On a month-to-month basis, the amount of spot dollars rose 2.4 per cent in May over April immediately preceding.

May's 12.8 per cent national spot gain this year over last follows the pattern of recent years. National spot revenue rose 12.5 per cent in May '63 over that month in 1962, which in turn was 10.9 per cent above May '61. Going back further, the May-to-May change was 5.0 per cent higher in '61; 10.1 per cent higher in '60, and 23.1 per cent above the year previous in 1959.

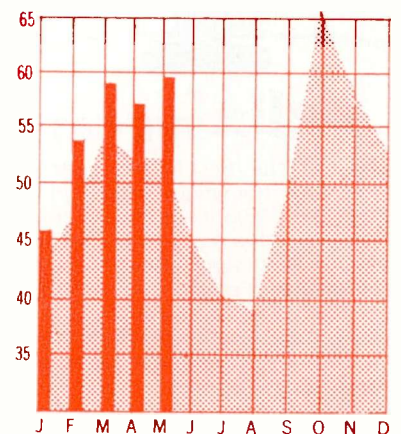
Since the beginning of this year, national and regional spot business has traced the following month-to-month graph: January, down 7.0 per cent; February, up 18.7 per cent; March, up 9.9 per cent; and April, leveling off with a 0.03 per cent rise.

Next issue: a report on local sales and network compensation in May.

NATIONAL SPOT



May (up 12.8%)



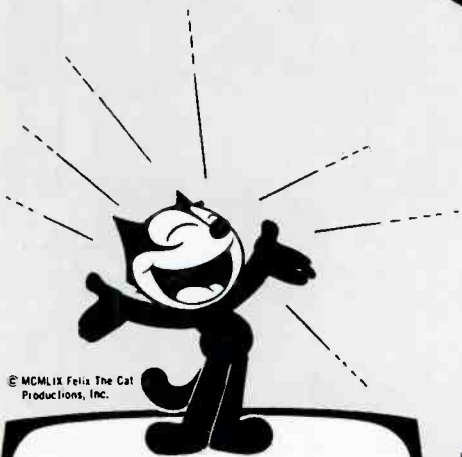
1964-'63 comparison

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

...kids are kids...

around the clock

around the world



© MCMLIX Felix The Cat Productions, Inc.

Felix THE CAT

One of the best-known cartoon figures in the whole world—FELIX THE CAT—favorite of children from Tokyo to New York—from Mexico City to Melbourne. Now available in Spanish, French, and English—in black and white—or in color—260 four-minute episodes, jam-packed with Felix's inimitable, uproarious adventures.



© MCMLXII Trans-Lux Television Corporation

THE MIGHTY HERCULES

Hero of Heroes!—THE MIGHTY HERCULES—delighting Japanese children—thrilling Australian youngsters—and capturing the imagination of young audiences from Canada to the Argentine with great feats of strength and daring—in a new and exciting TV series. In Spanish—in English—130 stories—each 5½ minutes—black and white or color.



© MCMLXIII Trans-Lux Television Corporation

Mack and Myer for Hire

Brand new! Two funny, funny men in a slapstick comedy made for TV—MACK AND MYER FOR HIRE—stars Joey Faye and Mickey Deems as the two lovable, laughable characters who do everything and anything—and always do it wrong! Already sold in Australia, Japan and major U.S.A. cities... 200 stories—each 11½ minutes.

TRANS-LUX

is proud to bring top-quality entertainment to the youngsters of the world.

TRANS-LUX TELEVISION INTERNATIONAL CORPORATION

Western Hemisphere Headquarters: 625 Madison Avenue, New York, N. Y.
Eastern Hemisphere Headquarters: Utoquai 29; Zurich 8, Switzerland

Also available—for audiences of all ages: "GUEST SHOT," 26 half-hour programs featuring Hollywood's most exciting star personalities. See JERRY LEWIS, TONY CURTIS, JAYNE MANSFIELD, and 43 More Stars!

Pub Talk

In London's Mayfair, a favorite haunt of the ad crowd is a thickly-carpeted 18th-century room called Shepherd's, quietly tucked in an unexpected back square behind the proud houses of Piccadilly. It's nothing like Shephard's in New York; far from the clamor of the Froug, its classic wainscoting resounds to nothing more piercing than the discreet murmurs of tipping admen and theatre people perched in high wing chairs, softly chewing the cud. In one corner of the room a Georgian sedan chair serves as a telephone booth; this was the listening post taken by one of our confreres on a recent junket to London. The gossip he overheard would be enough to perplex anyone in U. S. tv.

Top Biller. The word in the West End is that Young & Rubicam is currently Blighty's top tv prop, putting 73 per cent, about \$15,000,000 a year, into the medium. What's puzzling about this little fact is that Y&R London is not by a long shot tops in total billings in the UK; its \$21,000,000 annual gross billings are easily exceeded by five agencies, led off by London Press Exchange, placing around \$58 million; followed by J. Walter Thompson, with some \$50 million; and then three others—Mather & Crowther, S. H. Benson and Masius & Fergusson, all billing around \$30 million. Just ahead of Y&R is Colman, Prentis & Varley, with \$22 million. Hot and heavy on the heels of Y&R come McCann-Erickson and Foote, Cone & Belding, operating near the \$20 million level.

Trailing further to the rear in the billings race are Hobson Bates (\$14 million), Erwin Wasey (\$13 million), Greenly (\$11 million), Pritchard Wood (\$11 million), Service Advertising (\$10 million) and, in 15th position, G. S. Royds (\$9 million). Not even in the running in top 15 status strife is an agency which is sec-

ond in percentage of billings going into tv: Garland Compton, which currently assigns 67 per cent of gross billings to the electronic medium. This house, considered a hot shop by ad types in London, is the UK agency for Alberto-Culver, which may explain why it's heavy in tv.

Those who have their ear to the pavement in Berkeley and Grosvenor Squares put J. Walter Thompson's tv standing here at about 60 per cent of total billings, or some \$30 million worth. Foote Cone's is put at about 53 per cent. Low down on the totem pole is BBDO, which only puts about 27 per cent of its billings into tv. One reason given for this is that BBDO's client General Mills came a cropper with what proved to be an abortive launch of Betty Crocker last year.

Order of Battle. Among agencies that are British-only, Lintas, the Unilever house agency, is top tv spender, 70 per cent of billings; indeed, in this regard it leads by far the U. S. affiliated shops. The ensuing Order of Battle: Masius & Fergusson (58 per cent), London Press Exchange (50 per cent), Royds (50 per cent), Bensons (33 per cent), and Mather & Crowther (33 per cent).

A glance at the figures above would indicate that with the exception of Lintas, the U. S. branches lean more to tv than do their All-England cousins. And in the case of the purely British agencies, much of the impetus toward tv comes from the presence of big U. S. accounts which are veteran tv advertisers on the home turf: Colgate at Masius & Fergusson, Gillette at Benson, Miles Labs at LPE. Similarly, the London outposts of Yankee agencies cling to tv as a result of the predilection for tv of U. S.-headquartered clients: Procter & Gamble and Heinz at Y&R, Kellogg and Kraft at JWT, Dial Soap at FCB, Mars and Nabisco at Hobson Bates, Esso, Kraft, and Nabisco at McCann-Erickson, Procter & Gamble at Benton & Bowles.

What are the big British guns in the battle of British tv? After Unilever comes Beecham's, through Benson; and through Royds, which also handles Rothmann cigarettes; Cadbury's (chocolates and candies), through FCB, which also places Regent and Watney (beer & ale). A major force in commercial tv in Blighty is Danish Agricultural Producers, a big butter-and-egg supplier which is quite pro-tv, working through Crane, affiliate of Norman, Craig & Kummel.

Pitfalls and Tips

It's getting so that the Eiffel Tower or the Spanish Steps are as familiar backdrops for commercials as those Stateside clotheslines festooned with whiter-than-white sheets. "Why not Europe?" is the question heard on Madison Avenue these days, and the answer comes back strong and clear: "Why not, indeed?" So, before the tide changes, and the precincts of Omaha or Peoria replace Paris and Rome as colorful locales, here are a few helpful hints for shooting tv commercials overseas. Directed to advertising agency executives, they were provided by Robert Bergmann, president of Filmex, Inc.

He lists five pitfalls:

1) Don't burden the production unit with multiple selection of locales which might not be used and could cause police permit problems and extension of personnel efforts and time. In many areas this can lead to great complications: For example, the ground under the Eiffel Tower requires a separate permit from the Tower itself; shooting in the Roman Forum requires a permit for specific streets.

2) Don't leave special rig (e.g. helicopter, trucks and boats) shooting with platforms, etc., till the end of the production. It is best to get your toughest shots in the can first because of the chance of losing personnel and equipment and other difficulties.

3) Don't play American agency in the sense that a change of thought a la New York can be translated into instant fact. Assume that changes in Europe are going to take time—at least double what it takes here—(although there are many instances where it can be done better, faster and cheaper in Europe).

4) Don't assume that Europe has all the technical gimmicks and equipment that are now available here in New York; and if in doubt, take them along with you.

5) Don't use Europe merely as an excuse to avoid payment of residuals,

departure to Europe.

5) Determine special conditions before offering any concepts to the client for European shooting. Consider weather conditions and police permits availabilities in particular. Remember, when using the standard European backdrops, there can be wide light and weather fluctuations. Bids for work would have to be contingent on season. Streets in Europe can be restricted for crowd shots because of political situations, and similar problems.

6) To make the best use of the European backdrop, plan to shoot six

fortified against exigencies.

10) Reveal at the outset what the advertising problem is: the aim of the commercial, the audience it is intended for—everything that you know that you want from this project so that the production group can be as familiar with your problem as you are.

Impenitent Pirates

The appearance of a modern incarnation of the Flying Dutchman off the coast of Holland, in the form of an artificial island built to permit so-called "pirate" tv transmissions to the mainland, is the latest manifestation of the surge of pressure to liberate the airwaves in several Continental countries from doctrinaire, rigid state control.

Although some bureaucrats in Holland, and their counterparts in Belgium and France, are a mite puzzled over what may be going on in the North Sea mists off the Frisches Haff, no one who has a stake in the commercial life of Western Europe is at all mystified. Although no one will come right out and say whoever it is who are the powerful interests backing the off-shore fill-in, it's generally surmised that they are, naturally enough, important advertisers in other media who eventually want to get their message across on tv, and who have adequate resources for long-range action.

Harrassing Action. The pirate island is being brought into existence primarily to harass the authorities, to serve as a wedge to crack the constitutional dikes that have kept off commercial tv from the low country. Since airdate of the buccaneer transmitter is a little way off as yet, the Fliegende Hollander has yet to loom out of the fog, but consternation is reported general at Hilversum, headquarters city of Holland's tv system. Yet the civil servants who run Dutch broadcasting are quite aware that for all the bravura and braggadocio of the filibustering merchant adventurers, the construction of the extra-territorial tv transmitter is in the main only a way of bringing pressure

(Continued on page 97)



The old and the new meet in Italy.

even though you can get hundreds of people for a fraction of what it would cost in America. Use Europe for its background, its costumes, its gaiety, its customs and its refreshing cooperation.

On the Plus Side. Ten tips are listed:

1) Shoot only with an experienced American company which would be responsible for the entire production.

2) Plan on completing materials in the U. S. from raw footage exposed and developed in Europe. Bring back dailies, but order only negative for final cut when ready.

3) Give the production sufficient pre-planning—twice the amount that is normally done for stateside material.

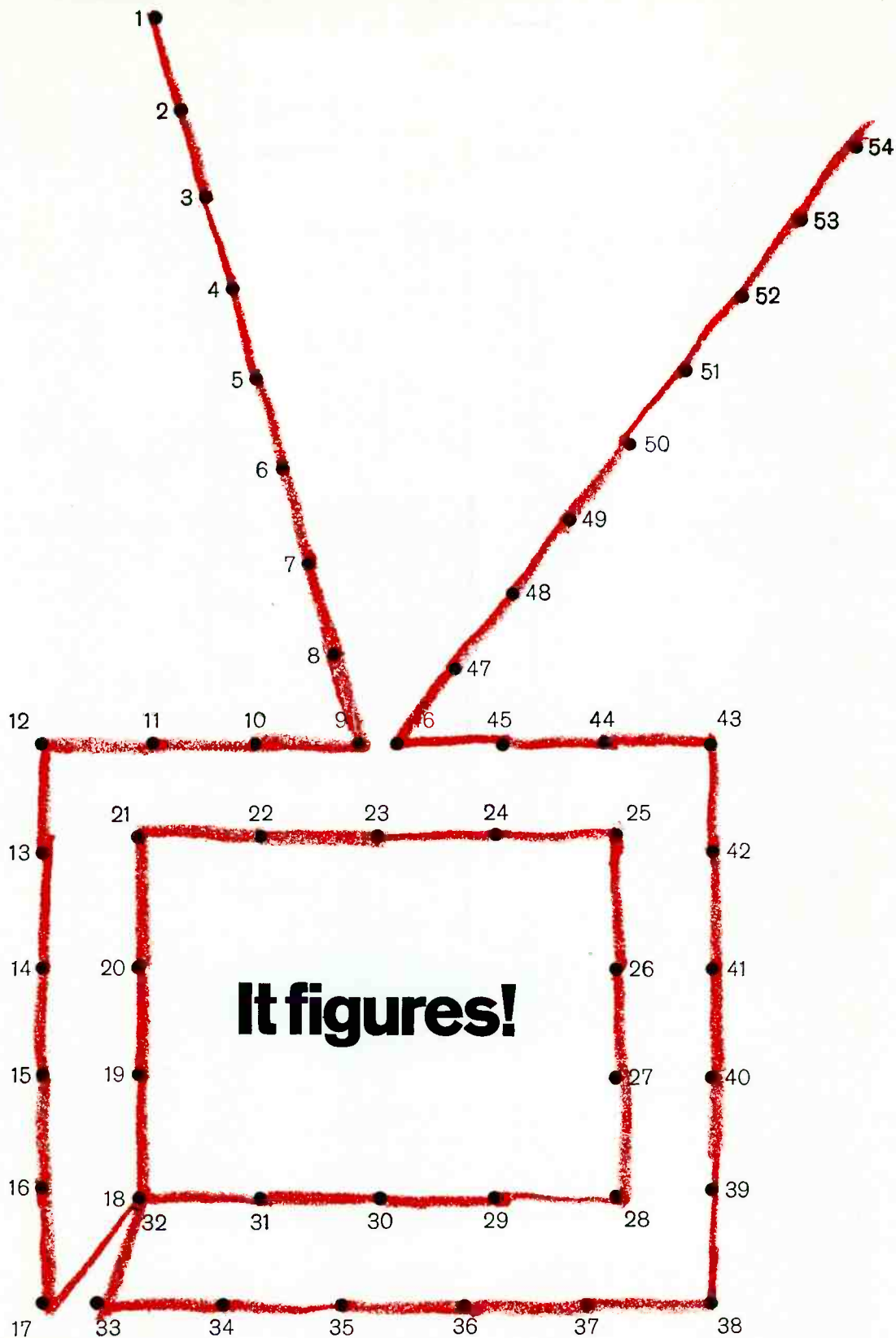
4) For best planning, assign the production at least six weeks before

or more commercials at one time to lower the per-commercial investment.

7) Give the production team latitude to select alternate backgrounds and situations should it be necessary to switch signals. (This avoids long distance calls, tension, panic, and such.)

8) Understand that you are working in a foreigner's home, where every possible condition will be different from the norm of New York; that is, the abilities of the crews, the attitudes, equipment, the amount of work accomplished by hour, the food, and other problems. You have to demonstrate patience, trust and confidence in order for your selected film team to bring back the best work.

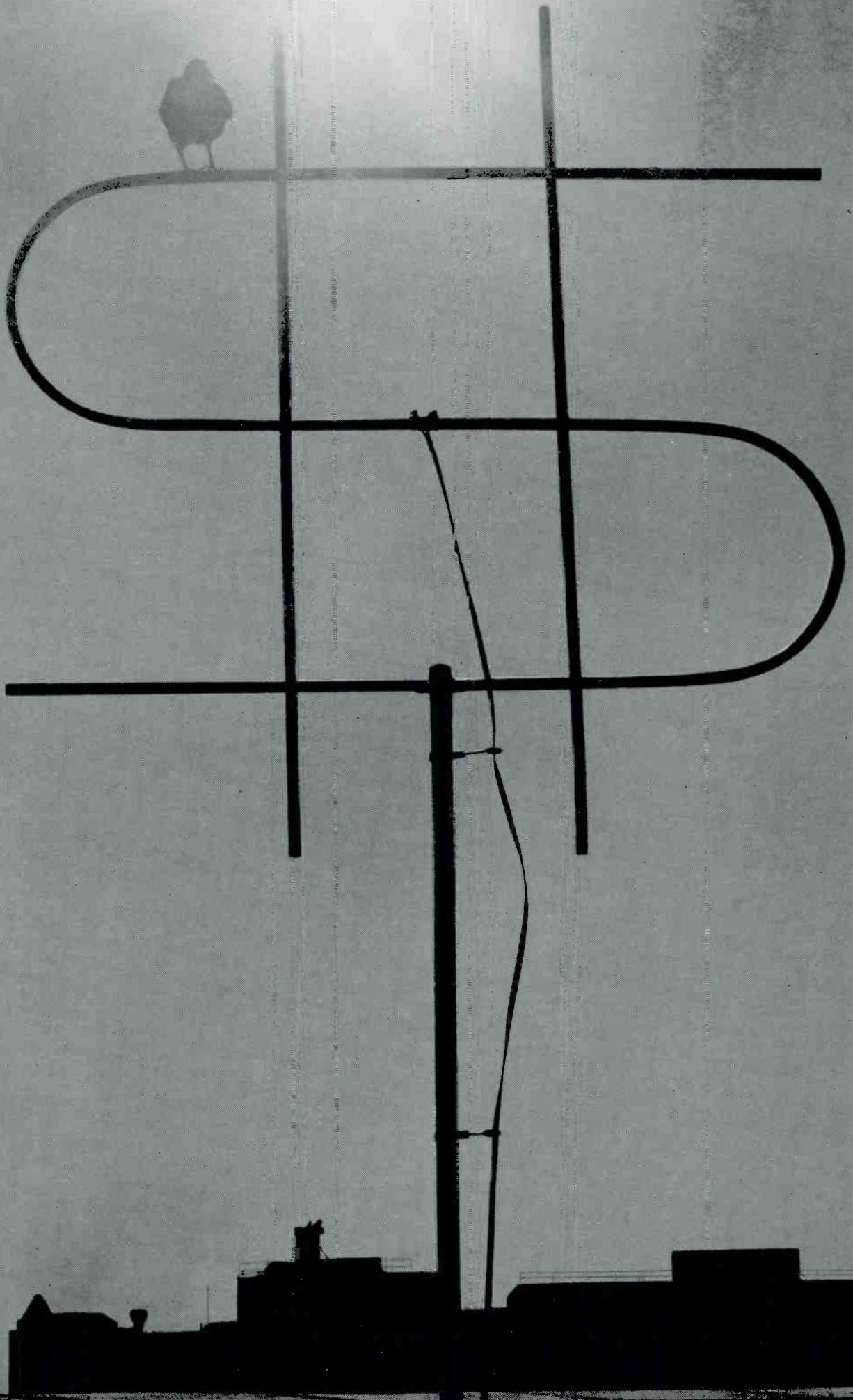
9) Make an attempt to learn some of the language, the geography, the customs and the laws yourself of the location countries, so that you will be



It figures!

Spot television figures at the top of many a media list, but until now estimating cost and coverage levels for a multi-market campaign was often a time-consuming task. Now, CTS National Sales has published the first "Spot Television Planning Guide"—and it does the figuring for you! For a copy, ask your CTS National Sales representative or write to CBS TELEVISION STATIONS NATIONAL SALES.

485 Madison Avenue, New York 10022. Phone: Plaza 1-2345, New York; Whitehall 4-6000, Chicago; Main 1-9100, St. Louis; Trinity 2-5500, Detroit; Hollywood 9-1212, Los Angeles; Yukon 2-7000, San Francisco.



do you see what we see?

Most of our readers get the message every issue: television time is money. We recognized this vital fact of television life from the day we began publishing ten years ago. The result?

Ten thousand executives who regularly reach for *Television Age* to get the buy and sell information they need to make the buy and sell decisions.

You'll find it everywhere in television . . . from trend-measuring Business Barometer to trend-setting Telescope . . . from our Wall Street Report to our Spot Report.

It's the kind of editorial climate that makes your advertising all the more meaningful, because *Television Age* always means business.

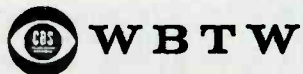
Television Age meets the needs of the people who spend over \$1,000,000,000 in television annually



Florence

is unique

She walks in beauty,
vital as the television market she
symbolizes. Florence is
unique—the largest single-station market
in the nation. No other single
medium effectively serves
this growing agricultural-
industrial area.

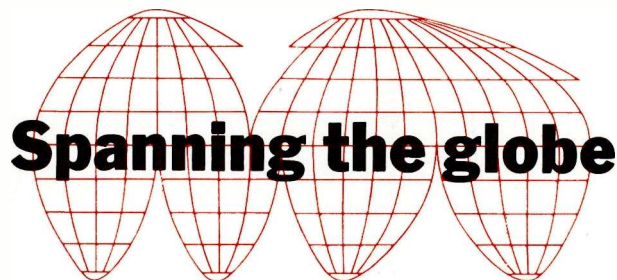


Florence, South Carolina

*Channel 13 Maximum power • Maximum value
Represented nationally by Young Television Corp.*

*A Jefferson Standard Station affiliated with
WBT and WBTW, Charlotte*





Spanning the globe

*Television receivers around the world now number
over 150 million as still more
countries begin to transmit a signal*

“During the remaining 36 years of this century, the populations of most international markets will double. In many markets and market sectors, purchasing power will rise sharply to support a faster parade of new products. Increasingly, major competitors at home will be major competitors in each vital profitable area.” The speaker is Marion Harper, president of the Interpublic Group of Companies, who was reflecting the increased excitement many agencies and clients now feel toward expansion abroad. This excitement has been generated by the tremendous strides that all communications media have made. And television,

just a few years ago a minuscule influence in most countries abroad, is now rapidly becoming a major force all over the world.

According to this, the semi-annual international issue of TELEVISION AGE, there are now 150,400,150 sets in use throughout the world, a climb of better than eight million receivers in just the past six months. This means that outside of the United States and Canada there are now 83.9 million receivers, almost 20 million more than there are in those two countries (only two years ago there were more sets in North America than in the rest of the world).

This eight million increase in sets around the

**TV STATISTICS
OF THE WORLD**

World total:

150,400,150

**Able to receive
commercial tv**

**122,675,600
receivers**



1. North America

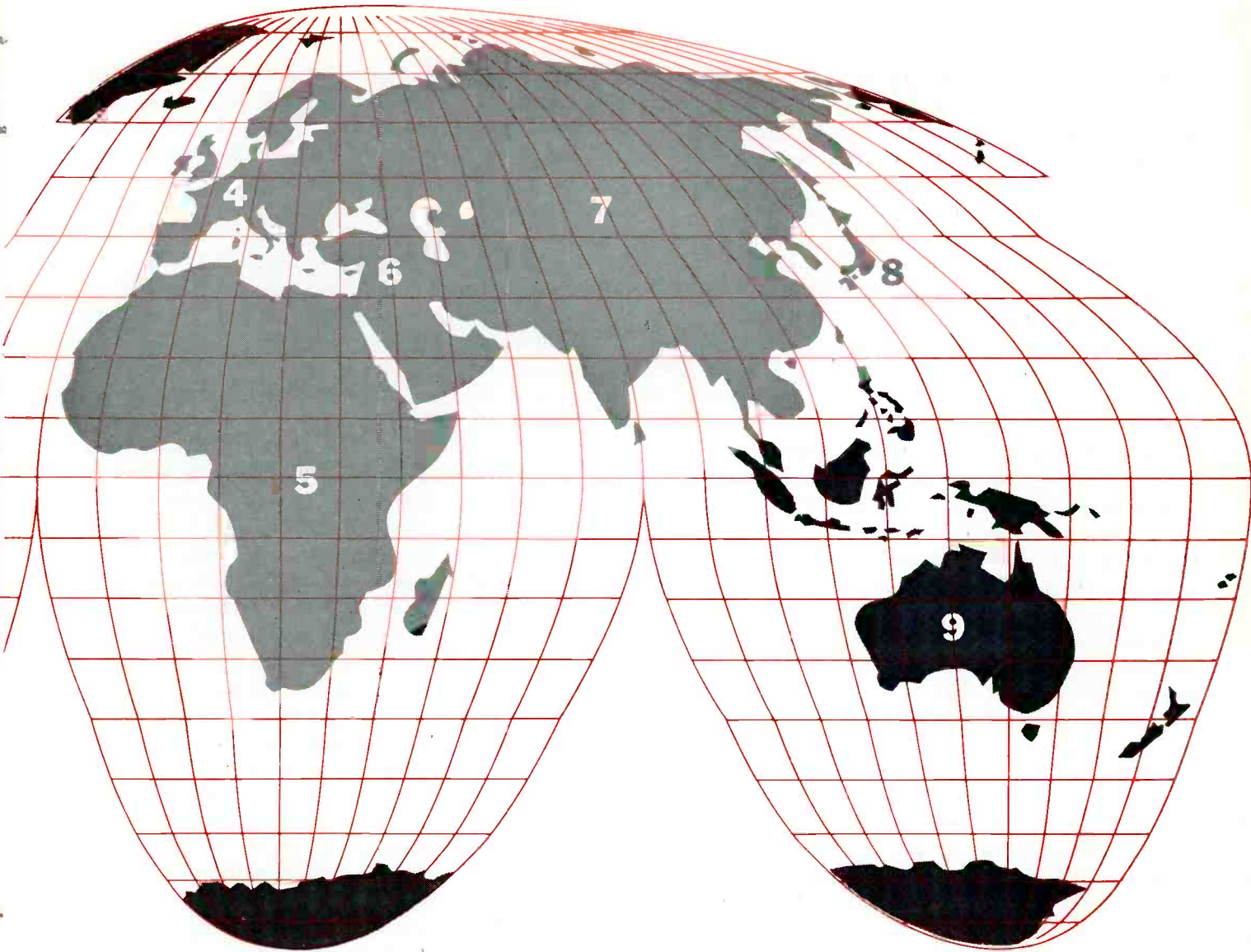
**66,505,000 receivers
740 stations**

**2. Central America &
Caribbean**

**2,358,500 receivers
75 stations**

3. South America

**4,673,500 receivers
70 stations**



4. Western Europe

40,224,100 receivers
393 stations

6. Near East

400,600 receivers
15 stations

8. Far East

17,345,500 receivers
304 stations

5. Eastern Europe

16,284,100 receivers
164 stations

7. Africa

568,850 receivers
37 stations

9. Australasia

2,040,000 receivers
36 stations

globe in the past six months suggests that world television is growing at an even more rapid pace than it has in the past. Previously, in the years 1960, 1961 and 1962, the growth rate was approximately 10 million receivers a year. But in 1963, according to the U. S. Information Agency, sets increased by 15 million over the previous year. It would appear then, from the first six months estimates of 1964, that this increase in the growth rate is continuing.

As the map on the previous pages indicates, Western Europe remains the largest overseas area in terms of number of receivers. In that area, the number of sets climbed from 39 million at the end of the year to 40.2 million at the end of June of this year.

The number of receivers in the Far East climbed from 1963's 16.7 million to 17.3 million, to make it, after North America and Western Europe, the world's third largest television area. Most of these sets are located in Japan, which is indisputably the world's largest television market outside the United States. Japan's set count as of June 1964 is 16.7 million, which is more than there are in all of Eastern Europe. England is now the world's third largest market with the number of receivers there estimated at 13.5 million.

Other important growth areas in the past six months include Eastern Europe, which went from 15.2 million sets to almost 16.3 million and South America, which climbed from a set count of 4.4 million to 4.6 million. The Central American-Caribbean area also registered a respectable climb: from 1.7 million at the end of 1963

to 2.3 million in June of 1964.

These set figures, while impressive in themselves, do not adequately reflect television's actual influence in a particular area. As the country-by-country listing on pages 77-78 shows, there are incredible variations in actual penetration. In the Congo (Brazzaville), for instance, with a population of 14.7 million there are only 400 sets, or a sets-per-thousand people figures of 0.003. In Denmark, with a population of 4.5 million, there are 1.2 million sets, for a penetration figure of 270.

For advertisers wishing to use television on a global basis, these totals have little meaning for there are large areas of the world where commercial tv is not allowed. A breakout would show, however, that the majority of the world's receivers are in areas where commercial messages can be broadcast, albeit sometimes in a limited way. Of the 150 million total receivers in use, 122.6 million can at least theoretically be reached with a commercial message.

Of this 122.6 million, however, 66.5 are in North America. This means that 56.1 million receivers in areas outside North America can receive a commercial message, and 27.7 million cannot. It would seem then, that despite some hostility to advertising, and severer government restrictions abroad, commercial television is a very viable commodity.

In Africa, which presently has 568,850 receivers, better than two-thirds of them—398,100—are serviced by some sort of commercial operation. Eastern Europe, of course, remains strictly non-commercial, but there are rumblings even there. It's

understood that Czechoslovakia, for one, is interested in exploring the possibility of a limited commercial operation as part of its state-run service, and for some time now the Soviet Union has been soliciting for forms of institutional advertising for its radio and television services.

The Central American area is almost totally commercial as is South America. The same is true of Australia, and, of course, North America. Of the Near East's 400,600 receivers, 335,000 can be serviced by a commercial signal. Out of Western Europe's 40.2 million sets, 29.1 million are in areas that have a commercial outlet. In the Far East, 17.2 million receivers out of that area's 17.3 million are within at least theoretical reach of commercial television.

This continuing growth in sets, especially in areas like Africa, the Near East and the Latin Countries, has true global significance. As has been pointed out before, the very existence of this communications tool as an aid in industrialization and in education, can be a spur forward. With space communications a very distinct reality now, the usual barriers of custom, language and nationality are crumbling. Just recently, Donald W. Coyle, president of ABC International Television, urged that communication satellites be permitted to carry commercial television programs across the world. He noted that everyone shared the same goals: "an alert, aroused, well fed, well housed world citizenry free of fear, free to hope, free to enjoy the bounty of a good life." It is that hope that makes the growth of television around the globe as exciting as it is.



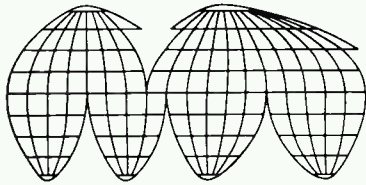
Trans-Atlantic television: Messrs Fulbright and Wilson . . .



. . . in a conversation moderated by Eric Sevareid

Trans-Pacific television: arrangements are now underway for beaming the '64 Olympics from Japan to the United States





Global report

*On-the-scene
summaries of what
is happening in
major television areas
around the world*

(The following country-by-country reports, supplied to TELEVISION AGE by its own correspondents abroad and by on-the-scene representatives of United Press International, is designed to give the reader the latest developments in significant or at least typical television areas. The countries are present in alphabetical order.)

Argentina

Buenos Aires—There has been an emigration of top values, both in producers and artists, to Venezuela, Spain, and elsewhere because of the commercial depression which has afflicted Argentina generally since early 1962, although the second quarter of 1964 shows considerable improvement. Both television and newspaper advertising are picking up again.

The sale of sets, however, has slowed down. The Bank of America recently took possession of 1,100 receivers through a lien on an insolvent debtor and tried to sell them at auction, but there were no bidders.

But television is as popular as ever and it is estimated there are now 1.3 million receivers as compared with 1.1 million a year ago. It would appear the demand is nearing a saturation point and in the future will depend on replacements plus new channels in the interior.

There are now eleven stations in Argentina and the only newcomer (not on the air yet) is La Plata on Channel Two. The franchise was awarded to Radio Rivadavia—popularly known as the “Truckers’ Radio” because it operates all night—and with a wide following because of its excellent news services and pop music.

Channel Seven, dean of stations, has increased the height of its Santa Fe relay antenna to nearly 400 feet to increase the area it serves and augmented the power at its Chivilcoy relay station in the heart of the key Buenos Aires province.

Micro-wave towers are being erected on both sides of the River Plate between Colonia in Uruguay and northern Buenos Aires, when completed, programs may then be exchanged or run simultaneously between the Montevideo stations and Argentine stations.

Buenos Aires, with four channels plus the new La Plata station, is probably sated for the time being, but many provincial cities are being allotted channels. Mar Del Plata already serves 40,000 sets, and Mendoza serves 55,000 while the two Cordoba stations claim 80,000 sets in their area.

News programs with filmed spot events are very popular—the *Esso Reporter* was chosen as the year’s best. Also of immense popular interest are theatrical plays and comedies with leading local actors and actresses, many of whom have left the stage for the tv screen. This year’s Oscar went to the program *Television Theatre As In The Theatre*.

Because of the expense of putting on live shows, canned programs are more and more common, especially westerns like *Caravan*, *Laramie*, *Have Gun Will Travel*, *Gunsmoke*, *Sugarfoot*, etc. But *Sunset Strip*, *Highway Patrol*, *Perry Mason* are equally popular. There has been an increase in “Doctor” pictures which started with *Dr. Kildare*, and now there are many. There are a lot of live comedy shows, mostly with local talent, and they are highly popular here, with stars like Tato Bores, Pepe Biondi, Dringue Farias, Jose Marrone and Don Pelele, most of whom are also stage and music hall stars.

U. S. producers appear to have sold all they have—more than 140 American serials are on the local screens at the moment—bringing in more than \$3 million a year. *The Untouchables* was voted the best foreign serial with *The Defenders* as runner-up. The stations are now importing British productions and some French, in what appears an insatiable market.

Argentina is one of the three largest television complexes in Latin America (ranking with Brazil and Mexico). Its viewers have the highest per-capita income. Many large U. S. firms are among the principal sponsors such as Ford, Kaiser, General Motors, Standard Oil, etc. There are more than 20 factories making receivers and three plants now produce picture tubes as well as the small ordinary vacuum tubes.

Australia

Sydney—With roughly the equivalent of three major networks now in operation, a fourth, The Austarama Group, is scheduled to start in Melbourne on August 1, and its stations will go on the air in Sydney and Brisbane early next year. A stage of rapid growth in Australian tv perhaps peaked about 1960, judging from viewers' receiving licenses, but progress has been steady ever since. In dollars, approximately 50 million will be spent on television advertising this year, compared to 48 million last year and 43 in 1962.

The fourth network will undoubtedly increase demand for imported programs and add to the number of receivers. As of April 30, the government had issued a total of 1,755,775 licenses which represented a gain of 171,759 over a year ago. There were 26 (6 national and

20 commercial) stations in operation in 1962, and there are currently 33 (10 national and 23 commercial) on the air. The tv picture in Australia is getting brighter from year to year, and after two years of more or less gradual increases, 1964-65 is expected to initiate another period of dynamic growth.

The composition of total viewing time in the capital cities—the major markets in the country—is broken down as follows: drama 8.7 per cent, light entertainment 54.5 per cent, sport 22.8 per cent, news 4.8 per cent, family 4.2 per cent with information, current affairs, the arts and education comprising the remainder. Percentage of total viewing time devoted to advertising rose from 13.1 in 1962 to 13.9 in 1963. There are no statistics available regarding the nation's most popular shows; however, a list is charted for the two largest cities: Sydney and Melbourne. As of June 20, in order of popularity for Sydney it's: *McHale's Navy*, *The Jack Benny Show* and *The Fugitive*. In Melbourne: *Disneyland*, *The Beverly Hillbillies* and *Hennessy*.

Harry Hughes of Amalgamated Television Services of Australia pretty well hits the nail on the head when he says: "American programs are on top, and that's why we have to pay so bloody much money for them." He predicts that U. S. imports will continue to rise. The Australian Broadcasting Control Board regulates the amount of foreign programming. It used to allow for 60 per cent foreign and 40 local, and today it stands at 55 per cent foreign; however, by January, 1965, it will be changed to a 50-50 basis. Mr. Hughes estimates that of the 55 per cent foreign, 90 per cent of that is American. He adds that there are very few American series that have not been imported. Future prospects for imports are indeed promising.

Belgium

Brussels—In mid 1964, Belgium seems as far away as ever from commercial television. As in many other European countries revenue for the existing government-controlled service comes from a license fee for each television receiver, currently \$16.40 annually.

While the two television services, Radiodiffusion Television Belge (French language) and Belgische Radio en Televisie (Flemish), are legally autonomous and independent of each other, their governing bodies report to the Minister for Education. Both services transmit about five hours of programming each day.

Although there are no precise figures on viewership, Tele Luxembourg continues to reach a large audience in Belgium. However, this has not really convinced anyone that Belgium should have its own commercial operation. There is also little interest in color at the present time, according to a spokesman for one of the existing services.

Sales of receivers are running around 200,000 each year and Belgium has one of the highest set "penetration" figures (based on per thousand population) in Western Europe. Set ownership tends to be higher in the Flemish-speaking region of the country than in the French-speaking areas.

Bermuda

Hamilton—In this island group of pink beaches and calypso where vacationing is the main industry, the American tourist and his tv set are becoming increasingly inseparable. However, no hotel yet has gone as far as offering tv in every room. There are now 11,600 receivers (around two viewers per set) with an estimated daily audience of 26,500. Last fall the Governor-General appointed a commission of inquiry to see whether the expansion of present service was desirable, and what further controls, if any, are advisable to insure the maintenance of a reasonable standard of broadcasting in the colony.

The only station, ZBM-TV (Bermuda Radio and Television Co. Ltd.), which took over from the now inoperative U. S. armed forces station in 1958, has made substantial progress. Programs of all three American networks are carried as well as syndicated English films, and live transmission is about 30 per cent of

total air time. Advertising consists of sponsored shows and spots. Commercials can be made by ZBM, usually in close collaboration with the advertiser's local agent, and then flown to the States for client approval.

Brazil

Rio De Janeiro—A new law against "sex and violence" is expected to shake up television programming drastically, despite a general boom in tv.

"There are more stations. The field is increasing and competition is being stimulated as never before," one ad executive said. "The situation here is fantastic. All our charts are going upwards in spite of inflation and tight ad budgets. There are more sets turned on at any given time of the day than last year." The actual number of sets increased from about one million four hundred thousand to two million three hundred thousand.

"The number of persons living in areas where television can be received moved from about 35 million last year to 38 million this year. That last figure is just a conservative estimate."

Local Brazilian shows are increasing in popularity, but there is still a big market for American-made productions. The ad men say the top two shows this year are Brazilian comedy shows but number three is that old American standby *Naked City*, which is threatening to move into the number two spot.

A Brazilian comedian called "Chacrinha" was at the top of McCann-Erickson's television popularity poll at the end of May with a rating of 47.2. Another comedy show *The Laugh Is The Limit* had a rating of 40.5. *Naked City* rated 38.8.

Significantly, the next three shows were American productions. *77 Sunset Strip* was fourth in Brazilian popularity with 37.7 at the end of May. *Maverick* hit a mark of 36.5 and *The Untouchables* touched 35.0.

This was the year that detective shows passed Western shows in popularity, but a Brazilian law about to go into effect is expected to knock both Westerns and detective stories down the popularity ladder in favor of comedy shows—both United States and Brazilian produced comedies.

The law will prohibit shows of violence, sex, westerns or detective stories to be shown before 10:30 p.m. each day. This will surely cut down imports of this type of show. Showtime after 10:30 p.m. is terrible for Brazil. The sponsors are not going to want to pay the money

for importing a show that can only be shown in the evening's "worst hours," a television executive said. The trend is definitely going toward comedy—toward such shows as *Hazel*, *Tom Ewell*, and our own Brazilian comedy show. The law will upset present ratings completely.

Only one new television station opened in Rio de Janeiro last year, Excelsior, Channel Two. Another new station is expected to open in the immediate future. It will be run by the Rio afternoon newspaper *O Globo*, but Time-Life International is the biggest stockholder.

When this station goes on the air, Rio de Janeiro will have five outlets servicing an estimated 99,000 television sets. That is about one set for every four inhabitants in the metropolitan area.

Television experts see no future here yet for color television.

"That's still at least ten years away from us. We haven't even perfected our black and white yet. Also the cost of putting on a colored show is too high for us. The cost of a color television set is prohibitive for the Brazilian consumer," a television executive said.

Chile

Santiago—Television has made some significant advances during the past year in Chile. There has been a 400 per cent increase in advertising expenditures and the number of tv sets in use during the last 18 months has increased from 15,000 to 35,000. The advertising gains were a direct result of a change in government regulations covering commercials. A year ago these regulations permitted only the name of the sponsor. Today, the length of a commercial is governed by the length of the program and is based on a formula of two seconds per minute of program time.

There are now three channels—one just resumed operations—all university operated. Funds are limited with the result that most of the programs are local. "The universities just do not have the money to spend for expensive programs," one government official explained. "The main problem is that tv shows are very expensive. They have to get along with inexpensive material."

Although the percentage of live to tape shows decreased in 1964, the quality of both performers and programs has been greatly improved, and salaries paid to tv artists have increased considerably.

Despite limited programming, television is very popular in Chile. The high cost of a television set—approximately \$500 to \$700—has made it a luxury, but more people are buying sets, many on time-payment plans. The number of television sets does not give an accurate picture of the number of viewers. For example, there is usually a crowd of people in front of store windows when a set is in operation, and an owner does not restrict his audience to his own family, but usually invites in relatives, neighbors and friends to enjoy the telecasts.

The return of Channel 8, covering a large part of the country, marked the medium's biggest recent expansion. Two new relay stations are planned, and one such station in the city of Rancagua should make it possible to relay programs of all channels to a large area of the country.

Inasmuch as only five per cent of the shows are American produced, there is little in the way of a "trend." but what little there is would be towards dramatic and comedy shows. Of these, they are mostly old movies, cartoons and a few serials such as *Route 66* and they are quite popular. More U. S. programs are now being shown, but stations are restricted by a lack of funds.

Czechoslovakia

Prague—The number of sets in Czechoslovakia is rapidly approaching 1,700,000 and with five stations, the country has one of the largest and most developed systems in the East European bloc. The set count has gone up by 400,000 in the past two years, and color transmissions are expected by 1974. As with other Communist nations in eastern Europe, the Czechs are fully aware that tv is a versatile weapon. They use it partly to fulfill the citizen's desire for consumer goods and partly as a primary outlet for propaganda. The country is linked to other bloc capitals by Inter- vision, and cooperation is based on bilateral agreements, with each nation developing its own system and programs. Here program exchanges are being carried out on a rising scale. The stations are, of course, government subsidized and controlled, and of the bloc countries only Poland's and Czechoslovakia's networks have shown a profit.

In the country dramatic and comedy shows are about balanced although viewers have little selection, with only one network plus a very few local programs.

GLOBAL REPORT

Currently, the three most popular shows are: *Grandmother's Box*, *Comissary LecLerc* and *5 By 5*.

Tv owners in some areas have been able to supplement their diet by tuning in western stations in spite of government jamming efforts. Thus many viewers in Czechoslovakia have managed to receive Austrian and West German programs by installing antennas to overcome a jamming transmitter near the Czechoslovak-Austrian border.

Denmark

Copenhagen—The trouble with tv in Denmark, according to indignant set-owners and critics here, is the programs. Not enough entertainment, they complain. The state-controlled system only telecasts some 22 hours a week, and 76 per cent of that is given over to "education and information" programs. For this, Denmark's 1,234,000 televiewers paid some 100 million kroner for their licenses (that's \$12.6 million in U. S. money). Tv gets no other subsidies from the state, and apparently the entertainment branch of Dansk tv considers it a hopeless task to make better programs without more money. As it stands, most of the shows are imports. A notable exception was Denmark's recent co-production with BBC-TV of *Hamlet at Elsinore*. Denmark supplied all the technicians, and the take will be split fifty-fifty, each partner having kitted-up 700,000 kroner.

Danish tv buys a lot of features that have been dropped by their original producers as unsaleable for cinemas. But they seem to go over with tv audiences, along with such foreign series as *Maverick*, *Perry Mason*, and *The Defenders*. Against this acceptance mark *Burke's Law*, guillotined so severely by the critics that the show was dropped after only two showings.

Finland

Helsinki—Finland currently has 500,000 licensed sets, and the only commercial television operation in Scandinavia. Nearly four percent of these sets can tune into telecasts from Sweden; while 40 per cent can get Estonia (now part of the USSR). The two tv companies here compete in the buying of programs from abroad, mostly from Britain and the U. S. On the schedules, imports account for 30 per cent of the programming.

A recent attempt by the Helsinki parliament to levy a prohibitive tax on tv imports has proved abortive. Until recently, three companies bid against each other for programs: Mainos TV, which rents 40 per cent of the programming time of Suomen TV, which is operated by the state-owned Finnish Broadcasting Company; Oy Tesvisio, Helsinki, and its sister station Oy Tamvisio at Tampere, Finland's only independent broadcaster; and the Tes-net of stations in Helsinki, Turki, Tampere and Lahti. The Tes-net carries 15-20 hours weekly programming, with seven minutes of spot advertising to the hour. But a few months ago, Tes-net, having run into financial difficulties, sold out to the government company for \$2 million. The Tes-net stations still operate as before, but Suomen tv has neared the monopoly it had sought for so long. Government tv's opposition to Oy Tesvisio continues unabated, on the grounds that a state TV monopoly should exist in order to control the programs telecast to the Finnish people. A bill to that effect was twice introduced in the Helsinki parliament, but did not become law.

Nevertheless, Oy Mainos TV Reclam Ab continues to be allowed 20 per cent more advertising time than any other commercial station in Europe. Mainos is owned by Finnish advertising agencies, film companies and some big advertisers; Mainos runs both spots and bankrolled programs in the time it leases on Suomen tv.

France

Paris—In past months legislation has been in process to wean Radiodiffusion Television Francaise away from direct government control, restructure it along BBC lines and set it free—on a tether. Under the new statute, RTF will be rechristened L'Office de RTF, autonomous in administration, budget, and programming, and will be governed by an 18-man board, half of them DeGaulle appointees, the rest from pressure groups, the press, and the arts. The 18 will elect a director-general, who will supervise a president de conseil responsible to Alain Peyrefitte's ministry of information.

Cliques, clagues, red tape and recurrent strikes have plagued RTF's development, along with the *comme-ci, comme-ca* quality of most programs, and hamstringing the growth of the second channel.

Mr. Peyrefitte has deplored the fact that RTF has lost millions of viewers and listeners to stations located just outside the frontiers (Tele Monte Carlo,

Tele Luxembourg, and, in radio, Europe No. 1, etc.) Many Frenchmen prefer newscasts from such non-Gaullist sources, although Europe No. 1 has become suspect to many since last year when the French government bought 50 per cent of the station's stock. Many, in and out of power, maintain that Gaullist announcements on the air should be clearly labelled as to the source, and that newscasting, in general, should be less fettered.

The second network went on the air in April, operating on 625-line standard (to the original net's 819), thus simplifying Eurovision exchange. But so far, most of the critics, both professional and amateur, are down on it; they find it a watered copy of the original service, and hardly a useful complement or rival to it.

No. 1 runs about 55 hours of programming a week to No. 2's 30, most of it (60 per cent) film on both networks. On both channels, more than 360 feature films are being run a year; the second network seems to lean more to arty than to box-office pictures, but in both cases mostly American product, and the audience response has been good.

This year, several U. S. tv series are on both networks, bought through a central RTF office headed by Mlle. Picard; in taking a series, she usually pays a fixed price for each episode. The distributors foot the dubbing cost, which they most often find pays off, when prices aren't too high, since the dubbing cost can be applied to sales of prints to La Suisse Romande, Belgium, North Africa, Viet Nam, and, especially, French-speaking Canada.

The going rate here for a series deal varies from \$200 to \$500 per half-hour segment, rising to \$2,000 to \$5,000 for a feature one-shot.

Currently, RTF itself is producing most of its filmed programming, and farming out over-capacity work to the movie companies. But these filmmakers feel they're not getting enough for the pie; they point out that tv has no taxes to pay and is subsidized, and so they deserve more orders from RTF.

Several companies here specialize in making and selling films for tv; RTF usually goes in on a percentage basis with them, and gives them payments on re-runs and the foreign rights. Among these specialists are the U. S. majors and Agence Francaise de TV, TV Art, TV-Cinema, Francoriz, Associt de Television, Tele-Hachette, and others.

There has been talk that eventually more private concerns will be given a chance to get into the RTF act in order to provide more varied tv fare, and even that, as in Britain, commercials and licensing might be

introduced, but neither is considered likely in the near future. Of current concern is to see how the new statute will affect the workings of RTF, whether it will result in fewer personnel problems, knock out the perennial strikes, and improve the programming and the size of the audience.

At the last count there were 4,441,000 tv sets in France, of which 16,708 were in public places (bars, cafes, hotel lobbies). RTF revenue depends on license payments on radios and tv receivers, which currently provide some \$18 million annually.

Great Britain

London—The BBC second channel limped onto the air in April. A power failure on opening night resulted in a situation more reminiscent of 1946 than 1964. Since the disastrous debut, the facilities have worked, but that is about all. While it was obvious that the new channel would face serious problems, with new sets or costly conversions needed to receive the uhf transmission on 625 lines, BBC-2 has been almost a total failure. Neither the promotion campaign nor the programming have so far stimulated the public. Even before the new channel went on the air in the London area, the BBC was pressing for an increase in the broadcast license fee to pay for the heavy capital expenditure.

Having apparently decided that its original channel had become too much of a carbon of ITV, the BBC claimed that it needed a second channel to cover minority and specialized interests. The programming for BBC-2 presents something of a nonsequitur with *Arrest & Trial* and the *Danny Kaye Show* coming somewhere near the top of the minuscule ratings. Some spokesmen have claimed that ratings mean nothing (but, at the same time, quoting Television Audience Measurement figures), while others maintain that ratings are important as a measure of public acceptance. However, some good may come out of this situation. The second ITV service is some three to four years away and will certainly be uhf. By this time, there is a chance that the BBC will have persuaded the public to buy uhf receivers.

Something of a race developed for the 14 Independent Television programming contractors. Their original contracts with the Independent Television Authority end this month, but have been renewed already for a further three years. However, a strike by members of the Association of Cinema and Television Tech-

nicians, at the beginning of this month, nearly meant that nobody was on-air to "celebrate" the new contracts. The government is making another attempt to collect revenue from the commercial companies. Having failed with the Advertisement Tax, the new tactic is a levy which, it is claimed, the television companies will not be able to pass on directly to the advertiser. This advertising levy will yield an estimated \$64.4 million annually, with \$42 million going to the government and \$22.4 million to the ITA for development and operation of the still distant uhf channel.

To coincide with the new contracts, the ITA has developed new rules for advertising. While there are few major changes, an attempt has been made to do something about noise levels of commercials, and the already stiff rules concerning cigarette advertising have been strengthened with a ban on safety claims.

Additionally, the powers of the ITA have been increased in programming in an attempt to curtail the dominance of the "big four" contractors (A-R, ATV, Granada, ABC) in originating programs. However, it is difficult to see what practical result can come from encouraging the smaller companies to place programs on the unofficial network. The "big four" have the most important franchises (London, Midland and North of England), collect the most advertising revenue, and obviously have the most money to spend on developing and buying product.

Television Audience Measurement Ltd. (TAM) is now using the American TvQ service in addition to its regular rating reports. While British media thinking generally continues to become more sophisticated, it is difficult to foresee how important TvQ can become while there is only one commercial channel and advertising time is limited.

Various pay-television experiments are scheduled to start this year. Five companies have received licenses from the Postmaster-General, and eight areas have been designated for testing—with only one pay channel in any one area. It seems that programming will follow the same pattern, and use the same cliches, as experiments in the United States: no advertising, first-run features, legitimate theatre shows. The licenses granted are for three years, at which time a decision will be taken on introducing pay-tv nationally.

Hong Kong

Hong Kong—This British colony is a unique phenomenon on the international tv scene. All the sets are

connected to a closed-circuit system, and the number of receivers has almost doubled in the last year. The current total is almost 30,000. Another interesting feature of the colony's system is that of the two primary stations, one broadcasts in Chinese, the other in English. However, the total population is roughly 99 per cent Chinese. The network is operated by Rediffusion (Hong Kong) Ltd. and is under the direction and control of the colonial government. Programming is from 10 to 12 hours daily, and it is estimated that there are over 250,000 viewers.

The system is operated on a subscription basis with a monthly fee of about \$4.40. Sets can be purchased or rented for roughly \$10 a month, but these prices largely restrict tv from the relatively poor Chinese population. However, the great increase in viewers during the last year is attributed to the Chinese station which came on the air last September. It is generally accepted that the number of subscribers would increase at a much faster rate if the cost of sets and subscription fees were brought more in line with the ability of the average Chinese family to pay.

American imports are quite popular on both stations. *Dr. Kildare* and *The Defenders* are among the top three on the English station, and dubbed-in American films and series are well accepted by the Chinese, especially westerns. An official at Rediffusion indicated that British imports are likely to increase on the English channel and American ones on the Chinese. The high cost of U.S. productions is a major factor here.

Tv advertising on both stations is heavy, both in spots and sponsored programs. There are facilities for the production of all types of commercials, including musical jingles, dramatized and straight presentations. Live broadcasts for commercial time can be arranged.

The government has under consideration legislation to provide for the operation of another commercial station which would carry both English and Chinese programs and would use wireless transmission. It would not be operated by subscription, and there are now many bidders for the contract. It is anticipated, however, that the opening of this new channel is still at least a year or two away.

Hungary

Budapest—In this primarily agricultural country there are now estimated to be some 470,000 sets in use, or, in a population of over 10,110,000, roughly about

one tv receiver for every 20 of population. But the state-controlled tv service, which telecasts some 27 hours of programming every week across the country, claims that the number of tv viewers is growing at the rate of from 15 to 20 per cent a year. According to official calculations, states Magyar Radio es Televisio, "five per cent of the Hungarian population has its own tv sets, and some four million Hungarian viewers are watching the most popular programs."

With seven stations around the country picking up telecasts from Budapest I in the Danubian capital, the state authorities said, "We are trying to achieve the highest possible technical level in our tv equipment, to increase the number of studios, synchronize the country-wide tv activities, etc. By doing so, we hope to facilitate program exchanges with other countries and thereby improve our programs."

As for current programming, an official spokesman said the most popular shows are (1.) "newsreel," (2.) telecasts of theater plays, and (3.) youth and quiz programs. He said that drama and comedy shows are equally popular among the Magyars, but, he complained, "it's far more difficult to get good comedy shows."

Iran

Tehran—The television system in Iran is privately owned by the Sabets, a wealthy merchant family, and was started in 1957. There are currently two commercial stations: TVI-T in Tehran and TVI-A in Abadan, and the network also has one relay outlet. At both stations equipment is up to date, and there are facilities for live productions and live on-camera commercials. Film units and the services of producers, announcers and designers, are available, and the TVI network can also handle dubbing and translation when they are necessary.

The first commercial tv enterprise in the Middle East now broadcasts to slightly over 80,000 sets. TVI is on the air 7 and-a-half hours a day, and 10 per cent of the programs are imports—some dubbed—mostly from America. Almost all of the station equipment and receivers were also imported from the United States. With another station planned, TVI wants to increase the amount of foreign programs.

There is government censorship by the Department of Publications and Radio, and eight per cent of daily time is currently given to commercials.

Iraq

Baghdad—Iraq has one government-owned tv station—started in 1956—which is on the air six hours daily. The set count is now very close to 150,000 with a good growth potential over the next few years expected. This is due to the fact that more stations are now on the drawing boards, and the government is seeking to improve the quality of the programming by increasing foreign imports. Approximately five per cent of total air time is currently devoted to foreign productions from the United Arab Republic, Syria, the United States and England. State censorship is rigidly exercised over the imported shows.

Italy

Rome—Although tv in Italy is becoming increasingly popular with a growth of close to 600,000 sets in the past six months alone, the government-controlled RAI (Radiotelevisione Italiana) network is currently involved in a political as well as internal crisis. The left-wing parties say it is necessary to reinforce the monopoly with strict legislation while the right has come out for free enterprise. In 1960, the Constitutional Court ruled in favor of the monopoly, but this spring a widely circulated pamphlet by Roberto Malaspina has cast doubts on the wisdom of the decision. The booklet asserts that Italy, on the basis of the Atlantic City Convention of 1947, still has about 40 channels available "improperly and illegally occupied by state services."

The RAI is going through a period of austerity dictated by the heavy expenses incurred in the building of a second major national network and its considerable investments in installations, not to mention some errors of production. The principal show of the season that just closed, *Biblioteca di Studio Uno* was an artistic and financial flop. According to the critics, RAI's main problem is lack of competition between the two major networks. The second network, TV 2, was at first autonomous, but the production setup has since been unified; and currently the two do not have the benefit of internal competition which once enabled the producers to steal ideas from each other. It is hoped here that the appointment of career diplomat Pietro Quaroni, now ambassador in London, as president of RAI, will

(Continued on page 80)

Export roadblocks

The sellers of tv programs abroad come up against nationalism and a host of other problems

Not long ago, John McCarthy, president of the Television Program Export Association, was having dinner with a Scandinavian broadcasting official. Mr. McCarthy had learned that the *Perry Mason Show* was being terminated by that country's television network and asked the official about it.

"Oh yes, my wife and I decided a couple of weeks ago they'd had enough," the official answered.

"Did you base your decision on any audience surveys or rating figures?" Mr. McCarthy asked.

"No, we decided."

Perhaps in not all countries of Europe would the wife have a say in what telefilms were imported. But the incident is appropriate in that the country it occurred in, like most countries on the Continent, has only a single television system, non-commercial and government controlled. "With one buyer and many sellers, the buyer can, and often does, act in a capricious, arbitrary fashion," Mr. McCarthy said.

To cite another one of the headaches attendant on selling U. S. television product abroad, there is the problem of Brazil as described by William Fineshriber Jr., head of the television division of the Motion Picture Export Association of America.

The special concern in Brazil is a decree, promulgated by the since ousted President Goulart, which is still on the books but prevented by injunction from enforcement. It's rather like a grenade with the pin pulled that has thus far failed to explode but any jar might set it off.

The decree requires that in cities of a million or more population (Rio de Janeiro and Sao Paulo) there must be three hours of live programming to every one of film except from midnight to 6 a.m. In smaller cities, the requirements for live programming are considerably less severe: one and one-half hours live out of every four hours in cities of 500,000 to 1 million population, and one hour live out of every four in cities of less than 500,000.

The decree also forbids the showing of any film or telefilm having as a theme "police events of any nature, 'far west' or sex" before 10:30 p.m. And, according to Mr. Fineshriber, Brazilians in industrious and television-oriented Sao Paulo go to bed early, making the pre-10:30 p.m. period the major viewing time. Rio de Janeiro stays up later—but not watching television.

"This shows just how murderous the boys can be when they get things screwed up," he said. "This kind of

decree would be enough to wreck our business in Brazil."

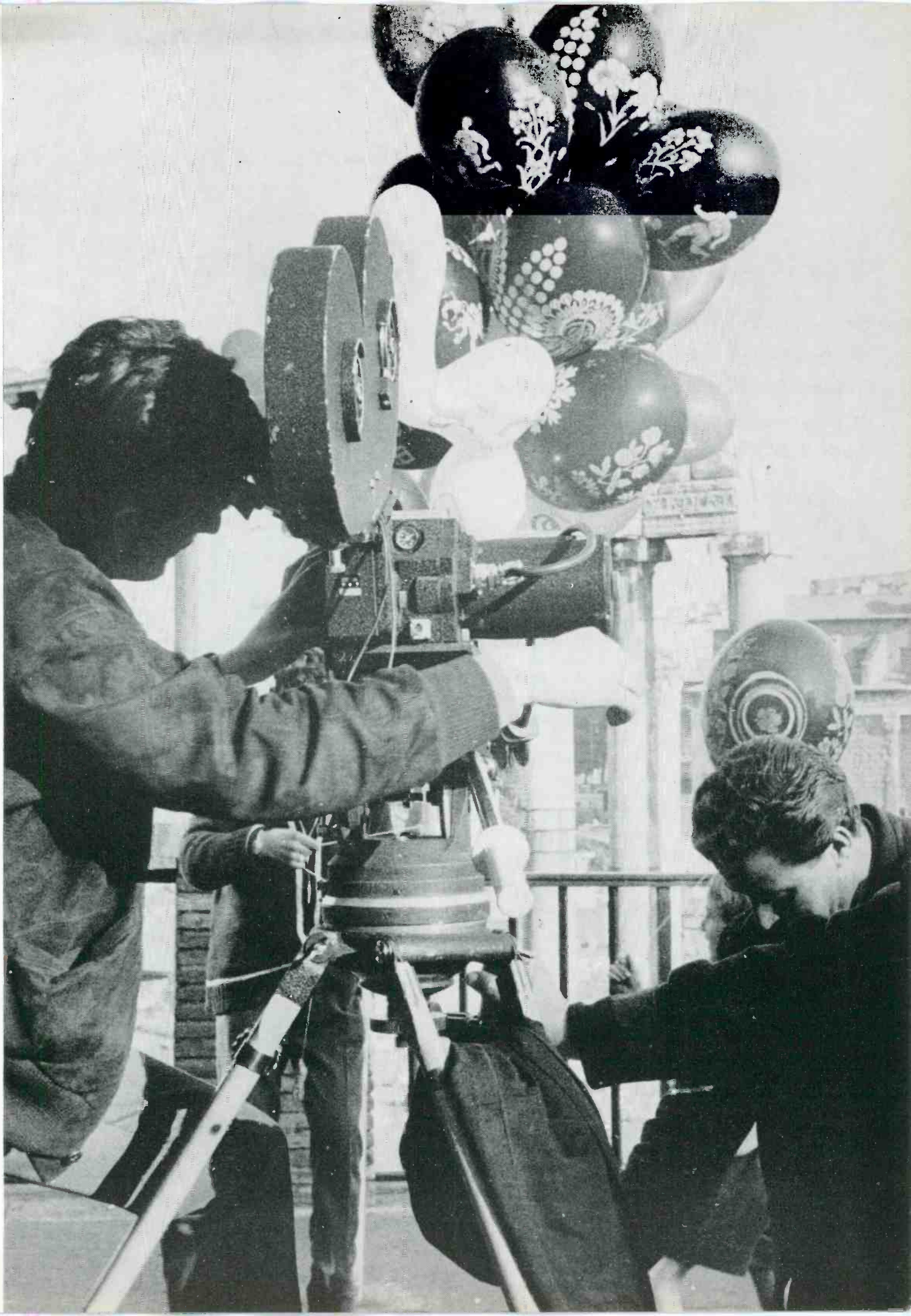
Behind the decree, he said, were the pressures of nationalism and the job hunger of local unions—pressures that exist in many other countries as well. The decree's object, to increase local tv employment by increasing the live portions of the broadcast day, was termed by Mr. Fineshriber "wholly self-defeating. If it went into effect it would kill the development of television in Brazil."

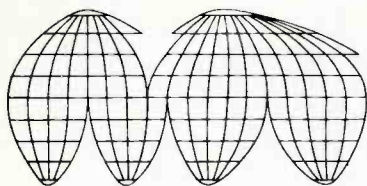
He said American companies can sell an hour television program that cost \$150,000 to make to the Brazilians for from \$2,000 to \$2,500, "and you cannot produce a quality hour live television show for that amount." Therefore the result of the decree, according to Mr. Fineshriber, would be "a vastly increased program cost to the advertiser," who would be priced out of television, pulling the economic props out from under the medium.

"Instead of having these jobs this union boy thinks he'll have, they'll probably be drastically reduced," the MPEAA head said.

In cases like this both MPEAA and TPEA usually work behind the scenes, assisting the local telecasters, advertising agencies and others on

(Continued on page 92)





Venice: 1964

*An American professional
discovers what can be
learned (and unlearned)
at a commercial
festival in Europe*

By GORDON WEBBER

*Nor yet forget how Venice once was
dear,*

*The pleasant place for all festivity.
The revel of the earth, the masque
of Italy!*

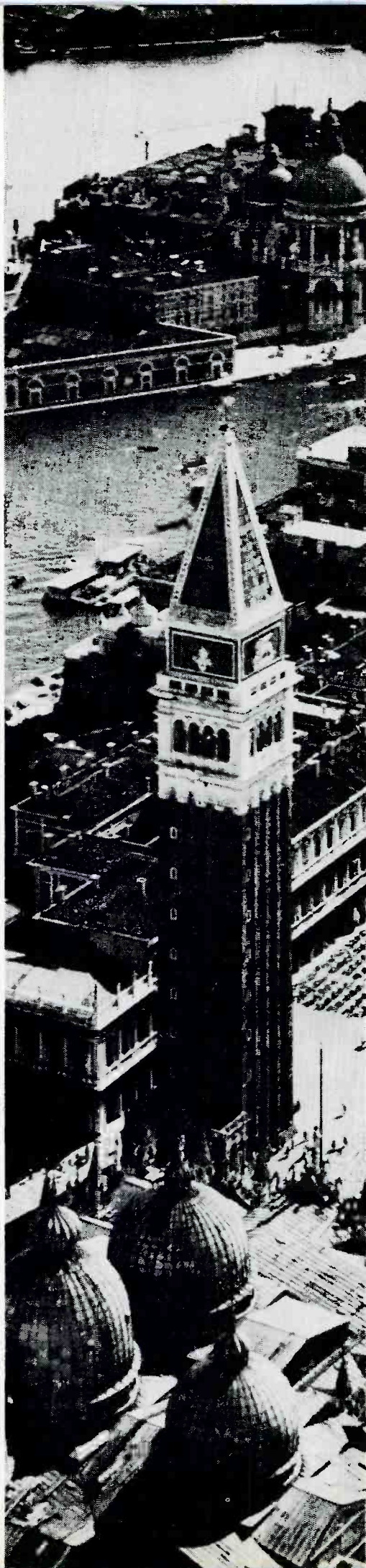
For Byron's information, Venice is still dear (10,000 lira from the airport to the Lido by *motoscofo*), it's still a beguiling place for festivity and if the revels attending the XI International Advertising Film Festival weren't quite as lavish as the Doge's shindigs of a thousand years ago, it's probably because the Doges had bigger expense accounts than the Festival delegates.

A European film festival, contrary to popular opinion, isn't all bikinis and *la dolce vita*, although the 1,600 delegates who met the third week in June in the enchanted city of a hundred isles had ample time for fun and games. The real business of the festival was still the viewing of commercials, some 1,000 of them entered in two groups, cinema and television, by the film producers of 34 countries. Because most delegates were there at their companies' expense and had a genuine business interest in seeing the cream of the world's advertising film, attendance at the Palazzo del Cinema on the Lido was

heavy all week.

From the moment the *motoscofo* deposited me on the docks below the Excelsior Palace Hotel—a *Marienbad* cum Miami Beach edifice of Byzantine pretensions—it was evident that the festival was very much a European affair. The great marble pillared lobby was aswarm with delegates from England, France, Italy, Spain, Portugal, Finland, Holland, Denmark, Sweden, Germany, South Africa, Argentina, the Philippines, Japan—and Steve Elliot from West 54th Street. We greeted each other like Livingston and Stanley.

Although the U. S. was represented by only a dozen delegates and jurors, including their wives, and accounted for only five per cent of the entries, American films made a very impressive showing. When the winners were screened before the black-tie audience at the Palazzo del Cinema at week's end, an American commercial had won the *Grand Prix de la Television*: Alcoa's stop motion spot, *Alcoa Closures*, produced for Ketchum, MacLeod & Grove by The Europeans of On Film. Dick Roberts, director of the spot, who had arrived only a few hours before the presentation and was unaware that the commercial had been entered, was pres-





ent to accept the award, an imposing silver sphere housed in a heavy box which must have cost him a pretty penny for excess weight on Alitalia. The U. S. also won four category firsts, out of 12 categories.

Red Ball Tennis Shoes, *Spring-Sprong-Balloon*, produced for Campbell-Mithun by Sarra.

Volkswagen *Snowplow*, produced for Doyle Dane Bernbach by Film Contracts, London.

Gold Seal Glass Cleaner, *Gobbles Dirt*, produced for Campbell-Mithun by Filmfair.

Ballantine Beer *Skating*, produced for William Esty by Joop Geesink.

Steve Frankfurt of Young & Rubicam, creator of the one U. S. second-prize winner—Johnson & Johnson's Band-Aid *Child Running on Beach*—was on hand to accept the silver plaque. The J&J spot was produced for Y&R by Elliot, Unger & Elliot.

American commercials also won five diplomas, or honorable mentions:

Chevrolet Motors (Trucks) *Cannon Balls*, produced for Campbell-Ewald by VPI Productions.

Polaroid Corporation *Sleeping Boy*, produced for Doyle Dane Bernbach by Rose-Magwood Productions.

(Continued on page 94)

**We export laughter,
tragedy, despair, hope,
anguish, joy and
controversy.
All over the world.**



All in the same container.

We can sell you an hour filled with laughs.
Or a whole season's worth.

Documentaries.

Drama shows.

Successfully proven variety shows.

Shows of almost every nature and in
almost any number.

And when you buy from the Canadian
Broadcasting Corporation, the shows you
get are invariably top-quality productions.

Proven quantities.

In many cases, technically unequalled.

For further information contact:
The Export Sales Manager.

Canadian Broadcasting Corporation

Box 500, Toronto, Ontario, Canada

Color is Coming

The often heralded breakthrough in color is upon us. After a decade of dribbles and drabbles, the \$400 set, the necessary replacement of the old receiver, more programming, and plans of foreign color invasions add up to the fact that color in volume is here.

Apparently about five per cent of all U. S. homes now have a color set and 10 per cent will have one by the end of 1965. Those who have the sets are bound to be either upper income or those who use them as a principal form of entertainment. Regardless of the rationale, advertisers and programmers can no longer disregard color anymore than motion picture producers can.

With an influx of these network motion picture series in the coming season there will be considerably more color added to the schedule. In addition, almost all live spectacles and musicals, plus taped ones, will be multi-hued. It is no longer sensible for a variety show to be filmed in black and white. It is even more short-sighted for a film comedy, or a western, or an anthology to be made in black and white. For the relatively small extra cost, producers can have a show with a much longer life either in daytime reruns or in syndication, since most local stations are now equipped to project in color.

What does color do for a program? Well, for comedy and variety it gives a lift that may make the difference between a flop and a tolerable show. There has rarely been a bad movie in color even though it had a bad plot, bad acting, and bad direction. It was so nice to look at, you forgave its poor structure. Television color shows need the skills of the best Hollywood technicians to take advantage of that beauty that often bolsters mediocrity. And the Lord knows that television is up to its transmitters in mediocrity.

The western, for example, with its sameness, white horse or black horse, is given a great new lease on life when the magnificent countryside crashes through the 21-inch screen in living color. Even the villains can be colorfully costumed and you can't beat the pulsating thrills of seeing real blood cascade out of a .45-riddled victim.

Even the lowly travelogue comes alive when the sun sinking into the sea is for real. Add to this Sophia Loren's fleshy bosoms and the tired businessman might be enticed to stay with the seven other hills of Rome, even though his heart may really be in Poughkeepsie. A lot of lousy South Sea adventures will live in color tv where they laid an egg in black and white. The beauty of the color transcends the putridity of the script.

Daytime serials may well weep real translucent tears soon. The gradual transition from radio to black and white television to the absolute reality of living color would add the last dimension to these opiates of the

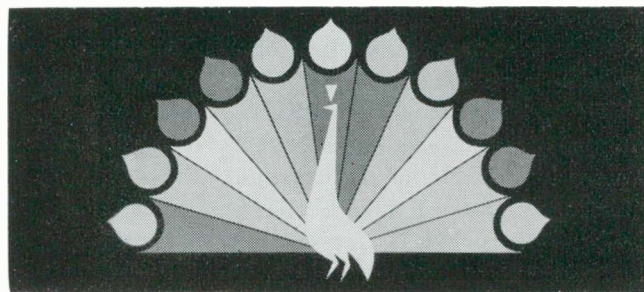
ironing-board world. Amnesia scenes, hospital scenes, hysterical scenes, birth scenes and death scenes would greatly benefit from the lusty color that can add credulity.

The only shows that would be hard to help with color would be panels, quiz, audience participations, news and public events (with obvious exceptions like parades and conventions) and certain mystery shows. Also the down-beat shows like *The Nurses* and the late, unlamented *East Side, West Side* could hardly benefit by photographing dirt in color. As a matter of fact, color might well detract from the dramatic effect of these realistic shows. Color implies cheerfulness and a natural happiness in its broadest sense. Perhaps sepia is a compromise in this direction.

The real void in color today is in the commercial end. The many advertisers participating in color shows have concluded that there were too few color sets to afford to transmit a color commercial. This creates a negative shock in color homes. They are vocal and numerous enough not to be ignored.

Commercials and billboards have great opportunities in color. It is the only factor lacking in making television a totally discriminating advertising medium. All products lend themselves to color and especially the additive color of tv with the light source from behind. When done well it is identical to a color transparency.

Color costs but little more than black and white. In the



shooting, only lighting, costumes, set dressings, and raw film stock are essentially different and all these couldn't cost more than 10 per cent extra. Color prints do cost more but in the limited footage of a commercial the cost is not significant. More care must be exercised in checking color prints or tape but all this is relatively minor when compared with the end result.

Color is a tricky thing. Color sets must be cared for to an extent far beyond black and white. Color film must be inspected from the beginning of photography to the finished prints with great attention to detail. But, when all this is in balance, the rewards of color are so great that the family that has abandoned television will rush back, revitalized and excited. The regular viewers will be even more firmly glued to their single form of entertainment.—J. B.

Film Report

LIP-SYNC'S BIG TIME

MCA, in its first venture into videotape production, has already lined up nine markets for the *Lloyd Thaxton Show*, originating out of KCOP Los Angeles. The nine: WPIX New York, WGR-TV Buffalo, WJW-TV Cleveland, WTAE Pittsburgh, KSTP-TV Minneapolis, KPTV Portland, Ore., WRCV-TV Philadelphia, WNBQ Chicago, and WFAA-TV in Dallas. This is the first time that MCA has picked up what began as a local show and moved it into syndication's big time. The Thaxton Show, of course, is the phenomenal program that hoisted KCOP's ratings from bottom-of-the-totem pole in Los Angeles to the top of the seven-station heap in the five p.m. hour slot, in less than two years time.

Hal Golden, director of syndication at MCA, attributes Mr. Thaxton's success to the performer's seemingly inexhaustible inventiveness and versatility. Mr. Thaxton writes, directs, and runs his own show all the way; the program has been described as "a visual equivalent of the top-40 formula." Lloyd Thaxton, an adept mimic, can lip-sync any song, and goes through the motions with virtuoso bravura on piano, battered trumpet, clarinet and saxophone. Working with one camera, he can stage a duet between himself and his right thumb.

Teenagers from all over Southern California scramble to get on the show; currently there's a three-month backup on the waiting list. The kids chosen come up to the studio on the appointed day an hour before show-time, and Thaxton quickly cues them on how to lip-sync lyrics crawling on the TelePrompter. The ones who show the most histrionic talent are singled out for the obligatos and solos; the rest are separated into male and female choruses, and when the red light flashes on, the effect is of *Hootenanny* and *Sing Along With Mitch* rolled into one. There's no dearth of celebrities in the region; every day names pop-in, glad of the chance of exposure to an audience that's primarily composed of young house-

wives, adolescents, and children. This audience is split as follows, according to ARB: 25 per cent women, 23 per cent teens, 34 per cent children and 18 per cent men.

MCA is currently offering the show on video tape as a five-day weekly strip for 60-minute slotting daily.



MR. THAXTON

In between lip-sync chorusing, the teenagers on the program strut their stuff, initiating their elders who may be viewing to the arcane choreographics of the discotheques and the ho-dad strands—steps like *The Frug*, *The Stroll*, *The Chicken-Back*, *The Wiggles*, *The Hully Gully* and whatever may be developed in the realm of folk corybantics next week.

TV'S ONE WORLD

MGM-TV reports a sharp pickup in overseas sales of its properties. According to John B. Spires, the company's new director of international sales, the following deals were closed in recent weeks: *The World's Greatest Showman*, 90-minute color special on the career of Cecil B. DeMille, to the BBC, to RAI in Italy, to Denmark, to Portugal, and to Radio Globo and Radio Bandeirantes for Brazil. In England, *Mr. Novak* was sold to Anglia TV for the Channel Islands, and separately via Anglia, for Tyne Tees. *The Thin Man* went to Televi-

sion Espanola for Spain and the Canary Islands, and to Cyprus; *National Velvet* went to Australia's TVW, Ltd. *Many Happy Returns* (situation comedy starting on CBS-TV in the fall) went to Teleorganizacion-Americana for Argentina and Uruguay, along with *The Islanders* and *Father of the Bride*. Off to Africa went a package of *Pete Smith Specialties*, in a sale to Kenya Broadcasting in Nairobi, while in the Western Hemisphere, the Compania Latina Americana de Doblajes ("dubbings") in Mexico City bought *Northwest Passage*, *Asphalt Jungle*, and *Cain's Hundred*, and Venezuela's Zuriguel Asociados bought *The Thin Man*, *The Islanders* and *Father of the Bride*, Brazil's Globo and Bandeirantes also bought *The Travels of Jaimie McPheeters*. In the Far East, Interlingual TV KK of Tokyo bought *The Lieutenant* for Thailand.

Closer to home, Canada took a good number of MGM-TV series. According to Edward A. Montanus, director of syndicated sales, the movement of properties across the northern border was as follows: *Zero One* (in French) to Eurofilm Limitée in Montreal; *Mr. Novak* to CKBI-TV Prince Albert; *The Islanders* to CHSJ-TV St. John; *Travels of Jaimie McPheeters* to CFCF-TV Montreal; 40/64 features to CFTO-TV Toronto and CJCH-TV Halifax; 30/63 features to CHSJ-TV St. John; post-'48s to the Canadian Broadcasting Corp.; pre-'48s to CKTM-TV Trois Rivières, to CFQC-TV Saskatoon, to CKCK-TV Regina, to CFRN-TV Edmonton (along with 30/61s and 30/62s) and to CJCH-TV Halifax.

Also scoring in Canada is ABC Films, in what Harold J. Klein, the company's senior vice president and director of worldwide sales, claims is the brightest spring sales season yet racked up north by the network syndication wing. Three of ABC-TV's fall starters will run at the same time on the CBC network: *Wendy and Me*, *Ben Casey*, and *The Fugitive*. Mr. Klein said the *Ben Casey* sale marks the fourth straight year CBC has

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signed for the series. Other new series on the home network that will also be seen in Canada are *Mickey* and *The Addams Family*; *Mickey* will be on CFTO-TV Toronto; CJAY-TV Winnipeg; CHAN-TV Vancouver; CHCT-TV Calgary; CHEK-TV Victoria and CHAB-TV Moose Jaw. In addition to the CBC buy, *Wendy and Me* was bought by American Home Products, through Young & Rubicam of Canada, for CHCT-TV Calgary, CKCT-TV Regina, CFPL-TV London, CKVR-TV Barrie, and CKCW-TV Moncton.

Other signers for *The Fugitive* are CFPL-TV London, CJCB-TV Sydney, CKSO-TV Sudbury, CJLH-TV Lethbridge and CHAJ-TV Medicine Hat. *Combat!* was sold to CHCH-TV Hamilton, CJAY-TV Winnipeg, CFCF-TV Montreal, CFQC-TV Saskatoon, CHOV-TV Pembroke, CJLH-TV Lethbridge, CKSO-TV Sudbury, CFRN-TV Edmonton, and CHCT-TV Calgary. Two stations bought *The New Breed*: CFRN-TV Edmonton and CJLH-TV Lethbridge. *Girl Talk* went to CFCN-TV Calgary and CFPL-TV London, and CJPM-TV Chicoutimi bought *The People's Choice* and *The Three Musketeers*. The deals in Canada were handled by William D. Hannah, ABC Films Canadian division manager in Toronto, and Gilbert S. Cohen, assistant director of international sales, based in New York.

Back in New York, Canada's CTV network signed up for *Wide World of Sports*, a deal handled by ABC Films account executive Thomas N. Ryan.

Two stations in the Netherlands Antilles signed up recently to take 494 hours each of series distributed by CBS Films. The deal, according to Ralph M. Baruch, vice president, international sales, CBS Films Inc., was for 104 hours of each of four hour-series — *The Defenders*, *The Nurses*, *Perry Mason*, *Rawhide*—plus 52 hours of *The Beverley Hillbillies* and 26 hours of *The Phil Silvers Show*. Earlier, the two stations — Channel 8 in Curacao and Channel 12 in Aruba — bought 13 other series from CBS Films: *The Adventures of Champion*, *Annie Oakley*, *U. S. Border Patrol*, *Colonel Flack*, *The Gray Ghost*, *Have Gun, Will Travel*, *Marshal Dillon*, *Navy Log*, *The Honey-*

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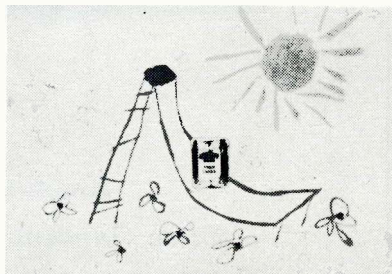
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Arrow Shirts • Y&R



PELICAN PRODUCTIONS, INC., New York

County Fair • KM&G



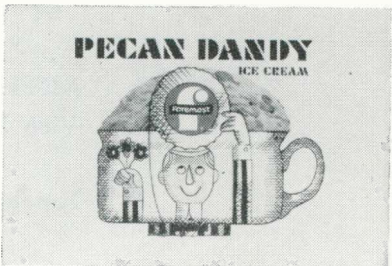
D & R PRODUCTIONS, New York

CBS Television Network



DOLPHIN PRODUCTIONS, INC., New York

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Carling's Beer • Lang-Fisher-Stashower

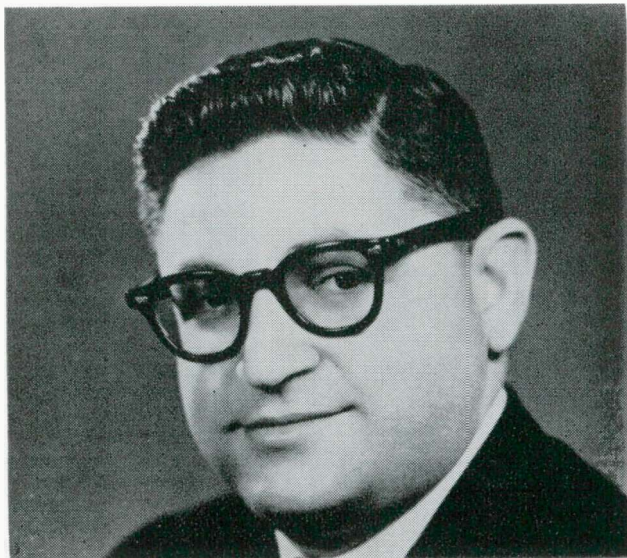


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Survival!, Official Films' current first-run entry, has already been sold in 11 overseas markets, according to Official president Seymour Reed. Foreign sales on the series now in production were to Australia's TV Corp. Ltd. (TCN), several outlets in Japan, Germany (and West Berlin), Austria, Switzerland, Luxemburg; Associated Broadcasting Corp. in the Philippines; Belgium, and to Overseas Rediffusion Ltd. for Liberia, Malta, and Hong Kong.

United Artists TV has acquired all foreign rights (including Canadian) for distribution of *Men in Crisis*, David L. Wolper's new series of 32 half-hours. Subjects in the Wolper series: *Kefauver vs. Crime—The Congressional Crime Hearings; Rommel vs. Montgomery — Desert Victory; McCarthy vs. Welch — The Army Hearings; Stalin vs. Trotsky—Struggle for Power; Chamberlain vs. Hitler — Crisis at Munich; Mussolini vs. Haile Selassie—Aggression in Africa; Darrow vs. Bryan — The Monkey Trial; Pershing vs. Pancho Villa— Incident in Mexico; Billy Mitchell vs. Military Tradition—Victory through Air Power*. Announcement of the long-term deal was made by UA-TV's Herbert R. Banquer, vice president in charge of operations.

Now available to stations under the Intertel program is *The New Italian*, a 60-minute documentary produced by Group W in cooperation with NET (National Educational Television). Joseph Krumbgold and Michael Alexander were Group W's producers on the project, which was filmed on location in Italy over a twelve-month period by Fiat and Recta Film; Joseph Julian narrated. Music and effects were created by Ross-Gaffney, Inc. The *New Italian* deals with the seemingly almost insoluble problem of Italy's mezzogiorno, the chronically poverty-stricken and arid reaches of Italy south of Naples, where little employment can be created for an incessantly growing population, forced in increasing numbers to migrate to the industrial cities of the North in order to avert starvation.

MEANWHILE, BACK HOME

Marshall Dillon (that's *Gunsmoke*) has racked up over \$1,700,000 in sales for CBS Films since release this past April, according to James T. Victory, vice president, domestic sales, CBS Films. Total was reached with recent sales to WOR-TV New York and WBKB Chicago, which join a list of 30 other stations carrying the western, among them KHJ-TV Los Angeles, KPIX San Francisco, KLZ-TV Denver, WFAA-TV Dallas, and WCCO-TV Minneapolis.

MGM-TV's Edward A. Montanus, director of syndicated sales, reports the following sales, which, with the sales in Canada mentioned earlier in this report, add up to over \$1,500,000 in recent weeks:

Zero One went to KCTO-TV Denver, KING-TV Seattle, WMAZ-TV Macon, KFMB-TV San Diego, and WGAN-TV Portland; *The Lieutenant* went to WNEW-TV New York; KCOP-TV Los Angeles; WBKB Chicago; WTTG Washington, and and KCTO-TV Denver, along with *Sam Benedict*. *The Eleventh Hour* went to WNEW-TV New York, KTTV Los Angeles, WTTG Washington, and KOVR Stockton. *MGM Cartoons* went to WABC-TV New York; KVDO Corpus Christi, and KSBW-TV Salinas, while *Our Gang Comedies* went to KTAL Shreveport. Pre-'48 Features were sold to two stations in Portland, Ore.: KATU-TV and KPTV, while the *30/'62 Features* went to WSOC-TV Charlotte and the *40/'64 Features* were bought by KMSP-TV Minneapolis, KCRA-TV Sacramento and KTAL Shreveport.

In September, a Screen Gems production crew will set out for Sweden to shoot a 60-minute special for Clairol, a tour of Sweden to be telecast on ABC-TV in January. Program will be hosted by Inger Stevens, Screen Gems' *Farmer's Daughter*. The deal was negotiated by Foote, Cone & Belding on behalf of its client,

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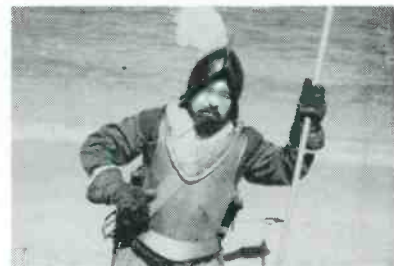
FELIX ZELENKA PRODUCTIONS, Hollywood

Kellogg's Cereals • Leo Burnett



HANNA-BARBERA, Hollywood

National Airline • K&E



TELE-VIDEO PRODUCTIONS, INC., New York

Laurentide Finance • Advertising Associates



SNAZELLE PRODUCTIONS, INC., San Francisco

Pepitas • Team Werbe, Germany



The TVA Group, New York-London

Clairol, the alternating sponsor of *The Farmer's Daughter*. The camera crew, under Peter Kortner's supervision, will work on location across the country.

FEATURE FILM SALES

In response to the accelerated growth of tv around the world, as indicated in a recent USIA report, Seven Arts has lengthened the list of its properties available overseas. According to Norman B. Katz, vice president in charge of foreign operations, the company has just released a second catalogue, *International/2*, of 408 hours of programming: 311 feature films, 100 five-minute *Out of the Inkwell* cartoons, 26 Boston Symphony Orchestra concerts, and seven 15-minute love stories called *Bon Soir*.

Robert B. Morin, vice president of Allied Artists TV, reports the following sales were made last month:

Cavalcade of the '60s: Group I, II, and III to WOW-TV Omaha; Group II and III to KAKE-TV Wichita, and KSHO-TV Las Vegas. *Bomba, The Jungle Boy* to WTOP-TV Washington

and WTPA-TV Harrisburg; the *Science Fiction* package (25 features) to WTVY-TV Dothan. Three *Exploitable* features—*Manfish, Fright, Man without a Body*—went to KAKE-TV Wichita, KSHO-TV Las Vegas, and WHTN-TV Huntington. WTVY-TV Dothan took the group of 14 *Exploitable*s. WTPA-TV Harrisburg bought the *Dial AA for Action* package (32 features) and *The Bowery Boys* (48 features). KAKE-TV Wichita, WOW-TV Omaha and WTVY-TV Dothan bought the seven *Bob Hope Features*.

With the Hollywood backlog of feature films starting to run dry, distributors are turning to fecund Italian producers. A combine of Martin Moskowitz and Richard G. Yates has acquired 23 Italian features for distribution; Four Star Distribution Corp., moving for the first time into the theatrical film-to-tv distribution field has picked up 15 Italian pictures.

KHJ-TV Los Angeles has purchased a block of 30 late features from 20th Century Fox for \$500,000. Included are *The Diary of Anne Frank, The Seven Year Itch, Love Is a Many-Splendored Thing, and Loving You*.

Two films from Walter-Read Sterling Inc. are making the rounds of the European festivals this summer: *Fun Factory*, recently screened at the Berlin TV Film Festival, and *Hailstones and Halibut Bones*. CINE (Council on International Nontheatrical Events) chose *Fun Factory* as a U. S. entry at Edinburgh, and *Hailstones and Halibut Bones* for the Venice whoop-de-do.

John E. Pearson joined Fremantle Int'l as Global Sales Coordinator.

FILM LIBRARY

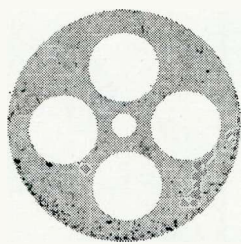
U.S.A. 1,000, a film library of 1,000 edited two-to-five minute film clips from newsreel footage covering the history of the last half-century, has been set up by the newly formed marketing services department of the NBC Owned Stations division. According to Raymond W. Welpott, executive vice president in charge of the NBC Owned Stations and NBC Spot Sales, the film-clip library will enable NBC's Owned Stations to tailor special programs to local market interests. He said the library was the first acquisition by the new marketing services department headed by William S. Rubens. At the flagship WNBC-TV New York, three programs have already been made with clips from U.S.A. 1,000: *The NFL: 1923-1963; 50 Years of New York Baseball, and The Modern Papacy*. Another one's coming up: *All-Star Baseball from Ruth to Mays*.

Encyclopedia Britannica Films Inc. signed a five-year contract with NBC-TV to distribute the net's documentaries to schools and colleges. Announcement was made by George A. Graham Jr., vice president in charge of NBC Enterprises division, and Charles Benton, president of EBF.

SHOOTING SCHEDULES

While comedy isn't being given the preponderant emphasis for the 1965-66 season that it was for 1964-65, there certainly won't be any shortage of the rib-ticklers for advertisers to choose from. That's evident as more and more producers are firming their

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ot plans.

Desilu has hired comedy writer Max Wilk to develop a new, untitled half hour. The same studio has made its first co-production deal with NBC-TV, an hour-long science-fiction drama, *Star Trek*, which Gene Roddenberry created. Another pilot definitely set is *Cleat Adams*, an adventure series being produced by Martin Jurow.

A pair of comedies going into the production mill at MGM-TV are *Which Way Did He Go*, which Dave Guinness is writing, and *Call Julian*, being produced by Paul Harrison.

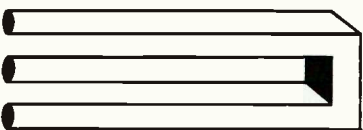
Warner Bros. has signed Cy Howard to develop two comedies, *The Tax Man*, and *The Breadwinner*, and has hired Jerry Belson and Garry Marshall to write a third, *Hank*, created by Hugh Benson.

Parke Levy, one of the most successful creators and producers of situation comedies, is readying two new ones for next season: *The Caterers*, and *The Key to Fort Knox*.

King Features Syndicate plans to enter the live tv film field for the first time, and is preparing *Hello Dere*, a comedy featuring Marty Allen and Steve Rossi. Scenario calls for Allen & Rossi to play a newscasting team at an L. A. tv station.

William Dozier's Greenway Productions has five series in the planning stage, of which two are comedies: *You're Only Young Twice*, created by Bob O'Brien, and *Henpecked*, created by Stan Dreben, Ralph Goodman, and Stan Sheptner. The other series are: *The Avenger*, an hour-long action drama created by Al C. Ward and Earle Lyon; *The Captives*, created by Larry Cohen; and *Head for the Hills*, one-hour romantic adventure created by Bob Dozier and Peggy Shaw.

FASCINATING . . .



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ANSEL-SHAW, INC., New York

Red Dot Potato Chips • Post-Kevres-Gardner



ALEXANDER FILM CO., Colorado Springs

Quaker Oats (Masa Harina) • Glenn



SANDLER FILM COMMERCIALS, INC., Hollywood

Renault • Fuller & Smith & Ross



WYLDE FILMS, INC., New York

Ralston Purina (Chex Cereals) • G,B&B



GERALD SCHWITZER PRODUCTIONS, Hollywood

Jos. Schlitz Brewing Co. • Leo Burnett



MID-AMERICAN VIDEO TAPE PRODS., Chicago

Blake Edwards is jumping back into tv, with a commitment to provide ABC-TV with pilots for three new series in the next year. Mr. Edwards has set up Patricia Productions as tv arm of Blake Edwards Productions, and assigned Owen Crump to head up the new wing. Mr. Crump has hung out his shingle at Warner Brothers.

PEOPLE

Peter Cary has been appointed managing director of Desilu Sales, Ltd., in which capacity he will be responsible for all sales in the United Kingdom, Europe, Africa and the Near East.

Baron (Mickey) Trenner, Jr., joined Filmex as a director. He has been staff film director with Eastern Motion Pictures, Ltd., earlier he was with MPO Videotronics.

Robert A. Warshaw was named foreign sales manager of Screen Entertainment Corp., and will work out of SEC's Burbank headquarters. Previously, Mr. Warshaw was theatrical sales manager and assistant secretary

of Republic Pictures Corp., and also secretary of Republic of Great Britain.

Independent Producers Associated (IPA) named Richard C. Meyer as vice president in charge of theatrical films, and George Walker as legal counsel and secretary-treasurer.

COMMERCIALS PEOPLE



Mary Harris was named casting director for tv commercials at McCann-Erickson, Inc. Miss Harris has worked in the agency's tv programming department since 1954; earlier, she was a director, producer and tv account executive with Young & Rubicam, and before that, assistant producer on *Take It or Leave It*.

Leslie Urbach joined the EUE (Elliot, Unger, & Elliot) division of Screen Gems as a director.

SOLD . . . AMERICAN!

American Broadcasting-Paramount Theatres, Inc. has bought out the stock and film properties of Flying A. Productions, Inc. The deal includes four 30-minute tv series, with merchandising rights: *Range Riders*, *Annie Oakley*, *Buffalo Bill, Jr.*, and *Adventures of Champion*. ABC-TV will run two of the shows on Saturday mornings starting in September: *Buffalo Bill, Jr.*, and *Annie Oakley*.

AB-PT will finance a two-day electronic stand of Richard Burton's *Hamlet* in movie theatres throughout the U. S. and Canada this fall, using a process called Theatrofilm developed by Electronovision Productions, Inc. Warner Bros. will distribute the Gielgud-Burton *Hamlet* to, hopefully, more than 1,000 cinemas. In the theatres, four Theatrofilm showings will be given on two successive days, two of them matinees, two at night.

The *Hamlet*, currently on the boards in New York, is scheduled to end its engagement at the Lunt-Fontanne Theatre August 8. Alexander Cohen will serve as executive producer of the *Hamlet* Theatrofilm, which will be directed by William Colleran and produced by William Sargent and Alfred W. Crown, president and executive vice president, respectively, of Electronovision Productions.

Tv Commercials

AMERICAN FILM PRODUCERS

Completed: Coca-Cola Co. (Coca-Cola), McCann-Erickson; The Gillette Co. Int'l (Papermate - Capri), McCann - Erickson; General Mills (Lucky Charms), Dancer-Fitzgerald-Sample, Inc.; Humble Oil & Refining Co. (Esso & Enco Gasoline), McCann-Erickson; National Biscuit Co. (Premium Saltine & Premium Snowflake), McCann-Erickson; Buick Motor Division (Mobile Economy Run), McCann-Erickson. In production: Coca-Cola Co. (Coca-Cola), McCann-Erickson; Westinghouse Electric (Mobilair 5000), McCann-Erickson.

D & R PRODUCTIONS

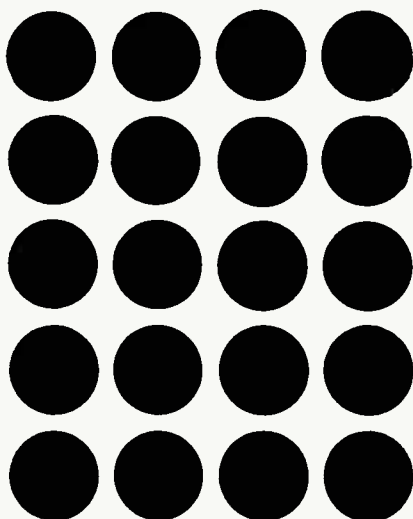
Completed: Chunky (chocolate bar), JWT; Savarin (coffee), FC&B; Upjohn (corporate), PKL; Westinghouse (appliances), M-E; Whitehall Labs (Direxin), C&W; Menley & James (Coldaid-Contac), FC&B; Braun Baking Co. (bread), KM&G; Alcoa (wrap), KM&G; Nestle (Quick), M-E; Humble Oil (gasoline), M-E; Pharmacraft (Fresh & Coldene), PK&L; H. P. Hood (ice cream), K&E; Pepsodent (tooth paste), FC&B; Sealtest (corporate), N. W. Ayer & Son, Inc.; General Mills (Cocoa Puffs), D-F-S; Hills Brothers (coffee), N. W. Ayer & Son, Inc.

In production: General Mills (Frosty O's), D-F-S; County Fair (bread), KM&G; Haf-fenreffer & Co. (beer), J. C. Dowd; John Labatt, Ltd. (beer), Ronalds-Reynolds.

ELEKTRA FILM PRODUCTIONS INC.

Completed: Westinghouse (washing machine), McCann-Erickson; General Motors Chevy Div. (cars), Campbell-Ewald; Knox Gelatin (ice teas), D'Arcy; B. F. Goodrich (tires), BBDO; Delmonte (Tuna Fish), McCann - Erickson; Nabisco (cereal), Kenyon & Eckhardt; Piels (beer), Papert, Koenig & Lois.

In production: ABC (show opening), ABC; Narragansett Brewing Co. (beer), DCS&S;



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(Swirl Liquid Cleaner), Lennen & Newell; Dept. of Army (Army Reserve), Ketchum, MacLeod & Grove; Johnson & Johnson (First Aid Spray), Young & Rubicam; MGM (Molly Brown), NBC (Rockefeller Center), Coca-Cola Bottling Co. (Fanta), McCann-Erickson; MGM (Night of the Iguana); Faberge (Tigress), DeGarmo Advertising; Procter & Gamble (Tide), Compton Advertising.

FILM FAIR

Completed: Ralston (cereal), GB&B; Bardahl (Additive), McCann-Erickson; Seattle 1st Nat'l Bank (banking), McCann-Erickson; Fling (Support Hose), Tatham-Laird; Armour & Co. (Dial Soap), FC&B; Wells Fargo (banking), McCann-Erickson; Kimberly Clark (Kleenex Napkins), FC&B; Procter & Gamble (Mr. Clean), Tatham-Laird; Chevrolet (spring sales), Campbell-Ewald; Max Factor (Makeup/Lipstick), Max Factor; Abbott Labs (Sucaryl), Tatham-Laird; Armour & Co. (Princess Dial Soap), FC&B; Max Factor (cosmetics), Carson/Rcberts; Bank of America (BankAmericard), Johnson & Lewis; 1st Nat'l Bank of Chicago (banking), FC&B; Goodyear (tires), Young & Rubicam; Pacific Telephone (telephone calls), BBDO. In production: California Oil Co. (Chevron Stations), White & Shuford; Colgate-Palmolive (Soaky Soap), Ted Bates & Co.; Chicago Tribune (newspaper), FC&B; Champion Paper (paper), NL&B; Southwestern Bell Telephone (telephone), Gardner Advertising; Foremost (dairy products), GB&B; Farmers & Mechanics Bank (banking), Knox Reeves; Kimberly Clark (Kleenex Napkins), FC&B; Wheaties (cereal), Knox Reeves.

ED GRAHAM PRODUCTIONS

Completed: Gulf Oil Corp. (Gulf Oil Corp.), Young & Rubicam; Insurance Co. of North America (insurance), N. W. Ayer & Son, Inc.; Lever Brothers (Pepsodent), Foote, Cone & Belding; National Dairy Products Corp. (Sealtest Butter Krunch), N. W. Ayer & Son, Inc.; General Foods Corp. (Post Tens), Benton & Bowles, Inc.; Nabisco (Milk-Bone Dog Biscuits), Kenyon & Eckhardt; General Foods Corp. (Post Alpha-Bits), Benton & Bowles; General Foods Corp. (Post Sugar Crisp), Benton & Bowles; National Dairy Products Corp. (Sealtest Vanilla Grape Royale Ice Cream), N. W. Ayer & Son, Inc.; General Foods Corp. (Post Crispy-Critters), Benton & Bowles; Am. Tel. & Tel. Co. (C&P Tele. Co. of Md.), N. W. Ayer & Son, Inc.; Hostess Bakery Products, Ted Bates & Co. In production: General Foods Corp. (Post Sugar Crisp Alpha-Bits), Benton & Bowles; General Foods Corp. (Post Sugar Crisp Alpha-Bits), Benton & Bowles; Linus the Lionhearted Show, Benton & Bowles; Ford (Quality Car Care), J. Walter Thomp-

son; Time, Inc. (Life), direct; General Foods Corp. (Post Crispy-Critters), Benton & Bowles; Sylvania (Blue Dot Bulbs), Kudner Agency.

PAUL KIM-LEW GIFFORD

Completed: Post Rice Krinkles, Benton & Bowles; American Tobacco Co. (Lucky Strike), BBDO; General Mills (Trix), D-F-S; Post Sugar Crisp, Benton & Bowles; American Tobacco Co. (corporate billboards for Lucky Strike, Tareyton, Pall Mall, Montclair and Carlton), BBDO; Life Magazine, Young & Rubicam; U. S. Steel (tags), BBDO; Humble Oil & Refining Co. (Esso), McCann-Erickson; American Iron & Steel Institute (Tinplate Producers -74 versions), BBDO.

In production: Grolier Society (15 minute film), direct; Acushnet (Titleist Golf Balls), Reach, McClinton; Hershey Co. (candy bars), BBDO; Peter Paul (candy bars), D-F-S; Cocoa Marsh, Hicks & Griest; Frito Lay, Young & Rubicam.

PANTOMIME PICTURES, INC.

Completed: Ralston Purina Co. (Puppy Chow), Gardner; KXNY-CBS (Big News), direct; Skippy Peanut Butter (peanut butter), Guild Bascom & Bonfigli; Foremost Dairies Inc. (So-Lo Milk), Guild Bascom & Bonfigli; Seaboard Finance Co. (loans), Foote, Cone & Belding. In production: Foremost Dairies, Inc. (milk), Guild Bascom & Bonfigli; Loma Linda Foods (cereal), Robinson & Haynes Inc.; American Oil Co. (Heating Oil), D'Arcy Advertising; Ralston Purina Co. (Dog Chow), Gardner.

ROLAND REED PRODUCTIONS, INC.

Completed: General Foods (Prime), Ogilvy, Benson & Mather; Wen-Mac Division of AMF (Delco Shock Special).

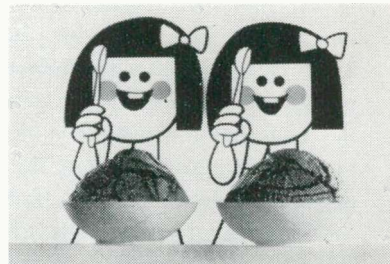
GERALD SCHNITZER PRODUCTIONS

Completed: Clairol Co. (Miss Clairol), Foote, Cone & Belding; Security First National (bank), Y&R; Ralston Purina Co. (Purina Dog Chow), Gardner Adv.; Rainier Beer (beer), Doyle Dane Bernbach; Great Western Savings (bank), Doyle Dane Bernbach; Santa Fe Cigars (cigars), W. B. Doner; Laura Scudder (Potato Chips), Doyle Dane Bernbach; Alcoa (windows), Fuller & Smith & Ross; Chevrolet (all five cars), Campbell-Ewald; R. & J. Gallo Winery (Gallo Wine), BBDO; Ralston Purina Co. (Chex Cereals), Guild, Bascom & Bonfigli; National Biscuit Co. (Ritz Crackers), McCann-Erickson; Armour & Co. (Dial Soap), Foote, Cone & Belding; U. S. Borax Co. (Borateem), McCann-Erickson; Liberty Mutual (auto insurance), BBDO; White King D (White King D Soap), Campbell-Ewald.

In production: National Beer (beer), W. B. Doner; Ralston Purina Co. (Chex Cereals), Guild, Bascom & Bonfigli; General Foods Corp. (Kool-Aid), Foote, Cone & Belding; Chevrolet (cars), Campbell-Ewald; Folger's Coffee (coffee), Campbell-Ewald; Faygo Cola (Low Calorie Cola), W. B. Doner & Co.

Advertising Directory of SELLING COMMERCIALS

Sealtest • N. W. Ayer



PAUL KIM & LEW GIFFORD, New York

Setique Hair Spray • Daniel & Charles



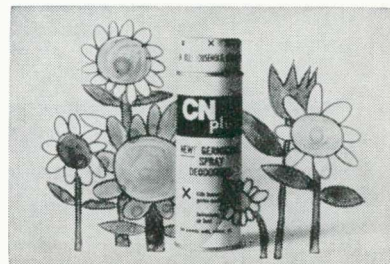
THOMAS CRAVEN FILM CORP., New York

Sun Crest • Tucker, Wayne



KEITZ & HERNDON, INC., Dallas

West Chemical Products • Gardner



STARS & STRIPES PRODS. FOREVER, INC., N. Y.

Create the **RIGHT** mood every time
for your video tape recordings
with the

MAJOR MOOD MUSIC LIBRARY

MAJOR offers you a full 40 hours of
production music for titles, bridges,
backgrounds.

WRITE FOR FREE CATALOGUE
AND UNLIMITED USE RATES

THOMAS J. VALENTINO, INC.

150 WEST 46th STREET

New York 36, New York—CI 6-4675

35-16-8mm B&W REVERSAL

PROCESSING - Work Prints - Release Prints

bebell & bebell

108 W 24 St • New York 11 WA 4-8573 (code 212)

Wall Street Report

Turn Around. The full extent of the change wrought on major Hollywood companies cannot be fully realized until one reads an annual report such as the one recently issued by Paramount Pictures Corp. for the year 1963. Quite properly the management places the emphasis in its report on the fact that the company has managed to "turn around" from the period of losses suffered in 1962. Last year the company increased its gross income to \$116.3 million from \$113.5 million the previous year; net profits totaled \$5.9 million equal to \$3.58 per share compared with a loss of \$2.7 million in the preceding year.

But running through the report, it is clear that the "turn-around" is of a very special type and cannot be understood without realizing that Paramount's tv activities are essential to the change—not only in the present but also in the future. There are two substantial elements in the change of earnings at the company; one is the special income derived from the sale of assets and the other is an obviously sharp pruning job on costs and expenses. One of the best assets of film companies has been a library of old films and Paramount kept title to its library longer than any other Hollywood producer; it was the last to release its pre-1948 films and it is the last to release its post-1948 films to tv. NBC has now agreed to pay in excess of \$8 million for the network rights to a first batch of 30 films for one year. NBC also has options for two additional years for 30 additional pictures each year at increased prices. These features will be released on the network Wednesday or Saturday evening programs with 20 of them repeats to fill out a year's programming.

Profit Insured. Paramount has thus insured itself of a substantial profit income for 1964-65-66, assuming, of course, that NBC exercises its options which seems quite likely. Paramount, meanwhile, retains all other existing rights to these films including syndication rights, remake, and foreign dis-

tribution. Local stations consume feature films at a greater rate than the networks and these films remain in demand long after the network use so that subsequent syndication seems to promise substantial income for some time.

Paramount then turned around and purchased Plautus Productions Inc., one of the leading independent producers of tv programs with such shows as *The Defenders* and *The Nurses*. In the 1965-66 year Plautus is expected to come up with eight additional programs for network consideration. Under the terms of the Plautus acquisition Paramount gave 26,800 shares of its common for Plautus common with another 50,000 shares held in reserve to be distributed over a five year period dependent on the future earnings of Plautus. However, the issue of additional shares has not resulted in dilution of earnings since the company continues its long-standing policy of purchasing common stock on the open market. In 1963 the company acquired 52,500 shares at an average price of \$44.60 and in the first four months of 1964 an additional 16,500 shares had been purchased. The result is that at present the outstanding shares total slightly less than a year ago.

The investment in Plautus shows the determination of Paramount to have a major entry in this area since its earlier move in this direction—the acquisition of a 50 per cent interest in Talent Associates-Paramount, Ltd., a production unit headed by David Susskind—has been disappointing. This unit is preparing a one hour tv show, *Mr. Broadway*, for the 1964-65 season, a half hour situation comedy starring David Bruns for the 1965-66 season and has eight other shows in preparation for the '65-66 season. But in its initial operation, Susskind's company has eked out a marginal profit.

Station Sale. Another significant move was the sale by Paramount of its ownership of tv station KTLA in Los



Angeles to Golden West Broadcasters. The sale yields Paramount a profit of \$7,500,000 after taxes. This profit will be taken in the second quarter of the current year. In the first quarter the company reported operating net income of \$1,041,000 and special income of \$723,000 for a total per share profit of \$1.07 compared with earnings in the first quarter of 1963 of \$602,000 on operations and \$445,000 on special income equal to a total of 66 cents per share. Obviously the special income in the second quarter plus the improved first quarter will put the company well ahead for its year.

However, it is important to note that Paramount has made several important charges against retained earnings during the year, dragging that figure down from \$31.9 million in 1962 to \$18.3 million in 1963. There are two major charges: one is writing off previously deferred research and development charges of \$8.1 million incurred in the development of the Chromatic color tv tube and Telemeter, the pay-tv system; the other is an increase of from \$5 million to \$15 million in the provision for potential increases in income taxes on prior years' earnings. The IRS is disputing

(Continued on page 90)

TELEVISION AGE SPOT REPORT

a review of
current activity
in national
spot tv

Recently released figures by the Agriculture Department show that cigarette sales have been hurt considerably by the Government report on health and smoking. In the first six months of this year, sales were off 16 billion cigarettes, or 6.5 per cent, compared with the same period in 1963. Despite continued gains in the second half of last year, the figure for the twelve months, June 1963-June 1964, shows a drop of 10 billion, or two per cent. The decline in sales, of course, was at its steepest immediately after the issuance of the report and latest estimates show an upswing in recent months. It is anybody's guess what effect the warning labels will have on future sales, or even if the Federal Trade Commission will be able to implement the already watered-down rules.

One effect of the furor over cigarette smoking has been an increase in the sale of cigars. Among tobacco companies, P. Lorillard is making a determined effort to capitalise on this situation. This, of course, does not mean that Lorillard is placing less emphasis on its cigarette brands (charcoal filter York continues in test markets). However, while Reynolds, American Tobacco, Liggett & Myers, Philip Morris have concentrated only on new filters and brands of cigarettes, Lorillard has increased its efforts in the small cigar market.

This week, advertising breaks in the New York Metropolitan Area for Erik,

a filter tip small cigar. Lorillard also markets Madison, Between the Acts, and Omega—described by the company as “little” cigars, that is cigarette-length. Erik (100 millimeters in length) narrows the gap between these little cigars (80.85 millimeters) and conventional small cigars (105 millimeters). Despite the three brands which Lorillard now sells, there is room for Erik, according to Morgan J. Cramer, president of the company. “The new filter-tipped cigar is Lorillard's entry into the booming conventional small cigar market, where production has been unable to keep up with demand in the first half of the year.”

Erik has two interesting features—it is the first small cigar with a built-in filter (rival brands have flexible mouthpieces); and the selling



Robert D. Cote has joined the media department of Earl Ludgin & Co., Chicago. He was formerly with D'Arcy Advertising, Chicago as assistant to the media director.

price of 10 for 25 cents is half the retail cost of competitors. While Lorillard maintains that Erik is in the cigar, rather than the cigarette category, the cigar market itself has undergone dramatic change and growth in the past few months. Certainly Erik will have appeal—in price, packaging, size and shape—for the ex-cigarette smoker who would rather switch than fight.

New York has been chosen for the launch of Erik, basically because it is the largest cigar market in the country. While New York has been used as a test market for many years, Lorillard is speeding up the process by testing and trying to capture a permanent share of the fast-growing small-cigar market at the same time.

For obvious reasons, company officials at Lorillard are unwilling to discuss advertising plans in any detail. However, television will get a major share of the heavy budget for the launch. The prospects for spot television are good, as advertising will be extended on a market-by-market basis, depending on distribution and production—and, of course, on the reaction to Erik in New York.

Among current and upcoming spot television campaigns:

ALUMINUM CO. OF AMERICA (Ketchum, MacLeod & Grove, Inc., Pittsburgh)

Fall drive for ALCOA WRAP scheduled to break toward the end of August. It is understood that nighttime 20s will be used

DRUGS

hormone • vaccine • ester

antibiotic • decongestant

microscope • barbituates

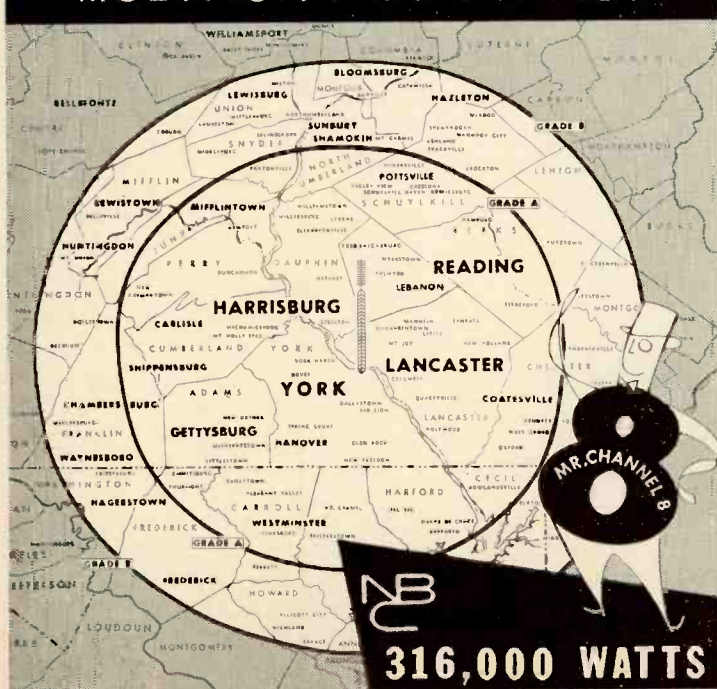
biological • capsule • enzyme

pill • multivitamin

antiseptic • germicide • analgesic



MULTI-CITY TV MARKET



Whatever your business language, WGAL-TV translates it into sales

Channel 8 speaks the language of the people in its widespread multi-city market. Viewers listen, understand, and respond. To prove it, Channel 8 telecasts sales messages for practically any product you can name.

WGAL-TV

Channel 8

Lancaster, Pa.

STEINMAN STATION • Clair McCollough, Pres.

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

One Buyer's Opinion . . .

MARKETING PIGGIES

Since in the long run it's the viewer who indirectly determines policy in the industry, let's briefly look at piggybacking through his eyes. I think that it can safely be said that the degree of "integration" in a 60, for instance, makes a considerable difference in his reaction to this type of presentation. Some are obviously "easier to take" than others. It's that all too familiar phrase "and another product from" that seems to bring out the average viewer's ire. Melding blades and shaving cream undoubtedly has a more gentle effect than combining two somewhat unrelated food products. In each case, though, it's evident that after an evening in front of the set, with a few piggybacks thrown in, there has been exposure to a greater number of products than there would be without piggybacking. Since roughly the same amount of time is given to commercials in each hour, the only factor that is not constant is the number of products sold. It is the varying numbers rather than total time, I feel, which can adversely effect the average viewer. Let's face it: when the cry comes up of "too many damn commercials," the problem is probably too many products, and the unavoidable problem is that rarely can you antagonize someone into buying something.

On the other hand, there's the efficiency of getting twice as many impressions for the same number of dollars, although stations are increasingly charging premiums on piggybacks. With some refusing "multiple product announcements" as the NAB terms them, and others permitting the maximum under the Code, there is no standard pricing policy. It seems that stations are still feeling their way, and in some cases a *laissez faire* situation exists where premium prices are adjusted depending on how much the traffic will bear. Broadcasters have been known to give all sorts of altruistic reasons for justifying their particular policies, when in the long run, most buyers feel that all they want is a free reign to do all the cluttering themselves. The guilty finger of the viewer's wrath can be pointed in many directions with some justification. No single branch of the industry holds the majority of the blame purely on its shoulders; all share in the propagation of the present state of chaos.

When buyers are clearly willing to pay premiums for piggybacks, a station is obviously sacrificing revenue when it turns them down. And yet, when a company as big as Procter & Gamble refuses to pay for spots placed adjacent to piggybacks, stations are definitely faced with the harsh reality of being forced to sacrifice revenues. (It's still being debated whether P&G's motive was to open the airwaves or open another dent in Lever Bros.)

Unquestionably there is a place for piggybacking. It behooves an advertiser to take advantage of the economy offered with completely integrated, central-theme advertisements. In fact, I think clients with truly related products should be encouraged to invest more heavily in piggybacks. Conversely, just because there are financial advantages—which are in some cases quickly disappearing, firms should take the responsibility themselves and agencies should discourage illegitimate integrations. Working within the guidelines of the NAB Code, stations should formulate policy to insure that over-saturation does not occur. The answer, it seems to me, lies in the exercise of sound judgment by client, agency and station. When reform is urgently needed, it must come from within the industry or eventually it will be imposed from the outside. The situation can be controlled to satisfaction of all concerned—including the viewer.

YOU NEED TERRE HAUTE, TOO . .



• More and more leading advertisers are choosing the Top Two Indiana Markets (Indianapolis and Terre Haute) for maximum TV impact on the more than Six Billion Dollar Hoosier Sales Potential.



• PABST BLUE RIBBON is one of more than 120 brands which have added WTHI-TV which covers the Second Largest Indiana TV Market.



• These discerning advertisers recognize the pronounced impact of WTHI's single station coverage which added to Indianapolis TV, offers more additional TV homes (with a slice of Illinois as a bonus) than even the most extensive use of Indianapolis TV, alone.

WTHI-TV
delivers more homes
per average quarter
hour than any
Indiana station*
(November 1963 ARB)

*except Indianapolis

WTHI-TV

CH 10 TERRE HAUTE, IND.

REPRESENTED BY



THE ORIGINAL STATION REPRESENTATIVE

64-4 SRD

July 20, 1964, Television Age 67

Rep Report

LON E. NELLES has been named vice president in charge of the San Francisco office for Harrington, Righter & Parsons, Inc. With the firm since 1958, he had been an account executive in Chicago.

KARL H. MAYERS has been appointed manager of the special projects division at Edward Petry & Co., Inc. He joined Petry in 1962 in the marketing and sales development department after being an account executive for *The Ladies Home Journal*.

ROBERT E. HUTH and ROLAND T. KAY have become sales representatives at H-R Television, Inc., in San Francisco. Mr. Huth has been with The Katz Agency for the past five years, and Mr. Kay comes to H-R from Roger O'Connor.

ROBERT P. MURRAY has been appointed an account executive in the New York office of ABC Television Spot Sales, Inc. For the past three years, he had been with the Crosley Broadcasting Corp.

ROBERT L. SIMMONS has been named manager of the Los Angeles office of Television Advertising Representatives, Inc. He had been an account executive in TvAR's Chicago office.

in a fairly extensive list of major markets. Peter Turk is the buying contact.

AMERICAN HOME PRODUCTS CORP.

(Cunningham & Walsh, Inc., N. Y.) Short flights of prime ID's and fringe minutes for AERO SHAVE are being used in major markets. Activity is scheduled to run through early fall. Major markets are being used. Bob Jeremiah is the buying contact.

AMERICAN TOBACCO CO.

(BBDO, N. Y.)

DUAL FILTER TAREYTON is being pushed in a moderate number of markets through the summer and fall. Early and late fringe minutes and prime 20s are being used. Hope Martinez is the contact.

J. BRISKIN PRODUCT DEVELOPMENT, INC.

(Cooke/Irwin, Inc., L. A.)

A test campaign for SATIN MIST is running in Los Angeles. Product is an aerosol-packed oil for use in bath and shower. It is understood that L. A. campaign will serve as prototype for expansion into other markets later in the year. Ann Stone, media director, is the buying contact.

BROOKE BOND TEA CO., INC.

(Simonds, Payson Co., Inc., Portland, Me.)

Two month campaign for RED ROSE TEA is scheduled to break at the end of September. Daytime and fringe minutes

will be used in northeastern markets. William Hoffman, radio-tv director, is the contact.

CALGON CORP.

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

Activity for CALGON WATER SOFTENER breaks in mid-September to run through the fall. Daytime minutes will be used in a considerable number of major markets. Peter Turk is the buying contact.

CALIFORNIA PEACH ADVISORY BOARD/KELLOGG CO.

(Botsford, Constantine & Gardner, Inc., S. F.)

A joint campaign for fresh peaches and Kellogg cereals is running through the summer in most California markets.

CAMPBELL SOUP CO.

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

Continued activity for Pepperridge Farms PARFAIT CAKES in a selected number of major markets. Daytime and fringe minutes are being used. Jerry McGee does the buying.

CHEMICAL CORP. OF AMERICA

(Jay Mitchell, Inc., Tallahassee)

This regional advertiser is using several southern and west coast markets for FREEWAX, a self-polishing, liquid floor wax. Day and nighttime minutes are being used. J. M. Feinberg is the contact.

COLGATE-PALMOLIVE CO.

(D'Arcy Advtg. Co., N. Y.)

WILDROOT will get exposure through December in a moderate number of major markets. Early and late fringe minutes will be used to reach men. Frank Brann is the buying contact.

COLGATE-PALMOLIVE CO.

(D'Arcy Advtg. Co., N. Y.)

Activity for HALO SHAMPOO to run through the end of the year. Early and late

WHAT MAKES A TV TIGER?

AGGRESSIVE LOCAL NEWS COVERAGE

WWLP reporters and cameramen are experienced pros, trained to show the why and how as well as the who—what—where—backed by a mobile unit for live or VTR feeds—Unifax and NBC News—and daily editorials on local, controversial subjects.

Next time buy WWLP, the TV Tiger in Western Massachusetts—the leader in news, programming, coverage, merchandising.

SPRINGFIELD, MASSACHUSETTS



REPRESENTED BY
G. P. HOLLINGBERY



WECT

serves
173,000
homes
in the
Eastern
Carolinas



WECT

WILMINGTON, N. C.

Rep: Advertising Time Sales

There are probably very few civil engineers selling deodorant in the country, and even fewer of this group happen to be Englishmen, but Mike Fulford, a media buyer at Ogilvy, Benson and Mather, Inc. in New York, fills the bill perfectly. He handles the tv buying for Bristol-Myers' Ban and Trig accounts and he's from London.

Mr. Fulford is currently involved with Ogilvy's new "Powervision" approach with Bristol-Myers. Working with station representatives in New York, the media buyers are going into the various marketing areas to negotiate directly with the stations for the best possible campaign package. On an experimental basis, this type of buying is currently being done in 30 markets, and all the B-M products represented by the agency are purchased by one buyer.

According to Mr. Fulford, this new concept has a very "localized flavor," and the agency is better able to oversee tie-ins with stores in the indi-



vidual marketing areas, "and agency personnel can better familiarize themselves with local problems. Obviously, the station reps are watching this program quite closely, but they really have nothing to worry about." He indicated that the agency is generally pleased with the way things are going.

Mr. Fulford feels that the additional travelling incurred by visiting the markets around the country can be easily coped with, and the advantages of the program outweigh its disadvantages. As far as a trend

toward this kind of promotion is concerned, he thinks that if "Powervision" is successful, "it may have far reaching consequences within the industry."

In regard to the present controversy on "piggyback" commercials, he believes very simply that for certain products it's effective and for others it's not. What's more important in the Ban campaign, he says, is maintaining a high frequency due to "intense competition and great number of new product introductions in the cosmetics field." Most of the buying he does for Ban and Trig is for spot announcements on a flight basis, with slight increases in the schedule during the summer months.

Born in London, Mr. Fulford graduated from St. Paul's School and holds an engineering degree from London University which he got in 1959. He left a Canadian engineering firm to join Grey Advertising in New York where he was a media buyer on the Revlon account. He's been with Ogilvy for 9 months, and he and his wife live in Manhattan.

Perception is a most important quality for a television



station that reaches a greatly diversified audience. With its coverage of metropolitan, suburban, and rural areas, WRGB strives to be perceptive of the varied tastes of thousands of profes-

sional, commercial, industrial, and agricultural workers and their families. Perceptive programming to this broad cross section gives WRGB excellent test market capabilities.

Perception, sensitivity, and judgement are qualities that make WRGB the preferred station in the important Northeastern New York

and Western New England market.

992-13

WRGB

A GENERAL ELECTRIC STATION

Albany ■ Schenectady ■ Troy

THE KATZ AGENCY, INC.
National Representatives

You know you belong in the Golden Triangle



The WSJS Television Market
No. 1 in North Carolina

WSJS
TELEVISION

WINSTON-SALEM
GREENSBORO
HIGH POINT

Represented by Peters, Griffin, Woodward



**ONE TV STATION
(KMSO-TV)
COVERS ALL OF
WESTERN MONTANA**

SERVES 7 CITIES

- ★ MISSOULA
- ★ BUTTE
- ★ ANACONDA
- ★ DEER LODGE
- ★ HAMILTON
- ★ KALISPELL

**60,100
TV HOMES**



CBS-NBC-ABC

National Representatives
AVERY-KNODEL, INC.

fringe minutes are being used in most major markets. Tom Rosing handles the buying.

GENERAL MILLS, INC.

(Doyle Dane Bernbach, Inc., N. Y.)
BETTY CROCKER CASSEROLE PRODUCTS are being pushed in a moderate list of major markets. Flights of nighttime minutes and 20s are being used. Larry Hoffner does the buying.

THE GILLETTE CO.

(Foote, Cone & Belding, Chicago)
A "back to school" push for PAPERMATE PENS is scheduled to open around the middle of next month. Daytime minutes and prime 20s will be used in a large number of major markets. Pat Chambers handles the buying.

JOHNSON & JOHNSON

(Young & Rubicam, Inc., N. Y.)
A two month push for BAND-AID in selected major markets got under way around the middle of this month. Fringe minutes are being used. Tony Cozzolino is the timebuyer.

LEVER BROS. CO.

(Ogilvy, Benson & Mather, Inc., N. Y.)
LUCKY WHIP will be pushed in a selected number of additional markets through the end of the year. Daytime and night minutes are being used. Dick Walsh does the buying.

MATTEL, INC.

(Carson/Roberts Inc., L. A.)
A major campaign for BARBIE FASHIONS line of girls clothes will break during August. Minutes in and around kid and family shows will be used in top 50 markets. Ed Smardan, vice president and broadcast media director, is the contact.

MENLEY & JAMES LABS, div. of SMITH, KLINE & FRENCH LABS.

(Foote, Cone & Belding, N. Y.)
Flights for CONTACT will run through the summer and fall in a considerable number of major markets. Summer activity will stress Contac's use in relieving allergies. Late fringe minutes are being used. The fall campaign will stress cold relief with prime and fringe ID's. Bob Rowell is the buying contact.

THE MURINE CO., INC.

(J. Walter Thompson Co., Chicago)
Continued flights for MURINE EYE DROPS in selected markets. Starting date for flights varies from market to market. Daytime and late fringe 20s and IDs are being used. Marge Wellington does the buying.

PROCTER & GAMBLE CO.

(Compton Advertising, Inc., N. Y.)
Renewal through the P & G year for GLEEM. Nighttime minutes will run in extensive list of markets. Dorothy Houghy is the timebuyer.

PROCTER & GAMBLE CO.

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

Account Activity

THE NESTLE CO. has re-assigned those products which were handled by McCann-Erickson, N. Y. Leo Burnett, Chicago, has been named to handle Nestle chocolate products, EverReady cocoa, Choco-Bake, Morsels, Bars, & Cookie mix. Warwick & Legler, N. Y., has been named to handle Nestea Instant Tea. Van Sant Dugdale, Baltimore, will handle Nestle Hot Cocoa Mix.

MEAD, JOHNSON & CO. has switched various products of the Edward Dalton division to Ogilvy, Benson & Mather from Kenyon & Eckhardt, both N. Y. Products involved are Metrecal, Pablum cereals, Bib juices, Nutrament liquid meal, and Tanz suntan foam. Billings are estimated at around \$5-million.

TIDY HOUSE PRODUCTS, until recently a division of The Pillsbury Co., has moved its advertising from McCann-Marschalk, N. Y., to Weightman, Philadelphia. Tidy House products include Dexol dry bleach, Perfix powdered household cleanser, Glosstex liquid starch.

KELLY-SPRINGFIELD TIRE CO. has named Van Sant, Dugdale, Baltimore, as its advertising agency, effective July 31. Account has been with Compton Advertising, N. Y.

RALSTON PURINA CO. has assigned Van Camp Sea Food division, which it acquired last year, to Guild, Bascom & Bonfigli, L. A. The account is worth \$3.5-million in billings for Chicken of the Sea Tuna, White Star Tuna. Account was formerly with Erwin Wasey, Ruthrauff & Ryan, also L. A.

THE STROH BREWERY CO. has appointed Carl Ally, New York, to handle its Goebel beer. Advertising plans are expected to be announced shortly.

FRY-CADBURY LTD., Montreal, has appointed Doyle Dane Bernbach (Canada) Ltd. as its advertising agency effective January 1, 1965. Products include cocoa, chocolate, biscuits. Account has been with Breithaupt, Milsom & Benson Ltd., Toronto, since 1957.

SPATINI CO. has switched its account from Weightman, Inc. to Firestone-Rosen, Inc., both Philadelphia. Spatini Spaghetti Sauce is currently marketed in east coast markets. A new product, Brown Gravy Mix, was recently introduced in the Philadelphia market. Weightman continues to handle Progresso Italian Foods, which has recently added a line of spaghetti sauces, and faced a product conflict.



“Treetop House” wins another Peabody Award for WGN-TV



WGN Television is both proud and grateful to have won its third Peabody Award. It was the tireless effort of Mrs. Anita Klever, performer, teacher and co-producer, under the guidance of the National College of Education, Evanston, Illinois, that made this honor possible.

Telecast live and in color each

weekday morning to pre-school children throughout Chicagoland, “Treetop House” provides an exciting and satisfying visit into a land of enchantment where children learn by doing.

Award Winner “Treetop House” is another example of WGN-TV’s dedicated service to Chicago.

**WGN
IS
CHICAGO**

the most respected call letters in broadcasting

Renewal of activity for JOY LIQUID through P & G year. Nighttime minutes will be used in a large number of markets. Irene Levy is the buying contact.

PROCTER & GAMBLE CO.

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

CHEER is being renewed in a moderate list of markets through upcoming P & G year. Fringe minutes are being used. Jane Dooley handles the buying.

THE QUAKER OATS CO.

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

Through-fall activity for QUAKER OATS is scheduled in a moderate number of major markets. Prime 20s, daytime and fringe minutes will be used. Walter Bowe is

the buying contact.

**SCHICK SAFETY RAZOR CO.
div. of EVERSHPAR, INC.**

(Compton Advertising, Inc., L. A.)

Schick will use an extensive spot campaign for its annual Christmas promotion effort. It is understood that major markets will be used extensively to push three gift sets: injector razor kit, stainless blades and shave cream; two dispensers of stainless blades and shave cream; two injectors of blades and shave cream. Bobbie Cavillo is the contact.

SCOTT PAPER CO.

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

Flights for CUT-RITE plastic wrap will run



ALL past, present, and prospective advertisers on WOC - TV are "good eggs", and as such are treated with respect and affection.



Exclusive National Representatives - Peters, Griffin, Woodward, Inc.
SERVING THE QUAD CITY MARKET

DAVENPORT, BETTENDORF/ROCK ISLAND, MOLINE, EAST MOLINE
IOWA ILLINOIS

Agency Adds

JOHN SCHOEFFLER has been named a vice president of Kudner Agency, Inc., New York. He joined the firm in 1959 as a copy writer and most recently was an account executive on the General Telephone account.

BOB ALEDORT has joined the research department at Doyle Dane Bernbach, Inc., as a research supervisor. He had been vice president and research director at Erwin Wasey, Ruthrauff & Ryan.

WILLIAM J. CATROW has been elected a vice president at Ketchum, MacLeod & Grove, Inc., Pittsburgh. A former head of the agency's consumer public relations operations, Mr. Catrow has been an account supervisor since 1961.

EDWARD MCCABE and ROBERT WILVERS have joined Carl Ally, Inc., in the New York office. Formerly with Young & Rubicam, Mr. McCabe will be a copy group head, and Mr. Wilvers has been named an art director. He was previously with Benton & Bowles.

WILLIAM S. DOUGHTEN and THOMAS J. PRITCHARD have been appointed vice presidents at Dancer-Fitzgerald-Sample, Inc. Mr. Doughten, who joined the agency in 1955, is a script supervisor in the radio-tv show department. Mr. Pritchard has been manager of the Dayton office since 1960.

BRIAN D. ROBERTS has joined Needham, Louis and Brorby, Inc., Chicago, as a vice president and executive art director. He had been with Young & Rubicam in London, New York and Chicago.

ROBERT W. BARNER has become creative director at Bauer, Tripp, Foley, Inc., Philadelphia. Prior to his new position, he had been with Ketchum, MacLeod & Grove in Pittsburgh.

JAMES C. WICKERSHAM has been named vice president of Communications Affiliates Inc., New York. He had been president of the SCI (sales promotion and marketing) division of the agency since 1960.

BARRY BIEDERMAN has been appointed associate creative director of the creative services division of Cunningham & Walsh Inc., New York. He was formerly a senior writer at Lennen & Newell.

FRED M. MITCHELL has been appointed executive vice president in charge of the Western division of Erwin, Wasey, Ruthrauff & Ryan, Inc. Mr. Mitchell has been senior vice president and management supervisor at Norman, Craig & Kummel, Inc., for four years.

(Quote)

In less than six months of advertising Mrs. Filbert's Whipped Margarine exclusively on WBAL-TV, we've achieved 100% distribution in all major food stores and independent groceries—plus a steady rise in sales.

(Unquote)

Wm. A. Hottman, Jr.
Advertising Manager
J. H. Filbert, Inc.

Maximum Response—that's advertising efficiency.

WBAL-TV ¹² BALTIMORE

"MARYLAND'S NUMBER ONE CHANNEL OF COMMUNICATION"

Nationally Represented by Edward Petry & Co., Inc.

Top Ten Evening Network Programs by Market Size

Report from Mid-May 1964

Copyright Home Testing Institute, Inc., 1964

Rank	Program	Total Audience		Total Adults		2 Mil. & Over		½ Mil. - 2 Mil.		50,000-½ Mil.		Under 50,000		Rural	
		Fam.*	TvQ**	Fam.	TvQ	Fam.	TvQ	Fam.	TvQ	Fam.	TvQ	Fam.	TvQ	Fam.	TvQ
1	Bonanza	88	56	90	52	88	43	91	50	91	60	89	55	89	56
2	Beverly Hillbillies	88	50	87	41	78	25	85	33	93	44	96	47	90	58
3	Andy Griffith	82	46	84	43	76	31	84	38	86	48	93	50	85	48
4	Disney World of Color	86	45	83	39	84	35	87	36	88	46	81	42	75	38
4	The Fugitive	52	45	57	44	55	45	64	45	53	37	56	48	55	44
6	Dick Van Dyke	78	41	77	34	71	38	80	38	80	35	84	38	75	24
7	Red Skelton	86	40	87	35	80	32	89	28	88	42	94	37	88	39
7	Virginian	69	40	72	38	64	27	71	33	78	42	73	42	77	49
9	Sat. Night Movies	72	38	73	36	77	34	79	33	72	40	67	40	66	37
10	Combat	68	37	66	33	62	36	70	29	65	32	70	38	63	32
10	Dr. Kildare	71	37	74	35	70	31	75	29	75	39	72	35	77	43
10	Gunsmoke	81	37	84	36	78	27	84	31	85	39	88	41	90	43

* Familiar—% of total sample who have ever seen program.

** % of those familiar with program who say it is "one of my favorites."

into fall in a large number of markets. Day and fringe minutes and some prime IDs will be used, although weight between markets varies. Bill Losee is the timebuyer.

In Test Markets:

ARMOUR & CO.

CHEESE 'N' BACON DOGS being tested in Buffalo, Utica, Albany-Schenectady-Troy, Rochester, Syracuse, Boston and Providence. Agency: Young & Rubicam, Inc., Chicago.

BRISTOL-MYERS CO.

Clairel division testing 5-MINUTE COLOR in upstate New York and Rhode Island. Product is a quick application hair colorer. Agency: Foote, Cone & Belding, N. Y.

BRISTOL-MYERS CO.

Testing continues for IPANA DURENA-MEL in Rochester, N. Y., Richmond, Tulsa, Omaha. Television and print advertising is built around theme "in clinical tests, Durenamel was 26 per cent more effective in reducing cavities than the leading stannous fluoride brand." Agency: DCSS, N. Y.

E. L. BRUCE CO., INC.

Testing COLD WATER CLEANER in several markets in California, Washington and Oregon. Agency: North Adv., Inc., Chicago.

MARATHON DIVISION of AMERICAN CAN CO.

Testing of Northern Paper Mills GALA is scheduled to get under way soon in various markets, including Cleveland, Albuquerque, Fargo, Birmingham, Mobile, New Orleans, Pittsburgh. Product which is a two ply paper towel is claimed to be the first decorated towel. Northern Paper continues with testing of Aurora facial tissues. Agency: Young & Rubicam, Inc., Chicago.

PLOUGH, INC.

This important pharmaceutical manufacturer is testing DI-GEL, a new diet aid, in several North Carolina markets. Agency: Lake-Spiro-Shurman Co., Memphis.

RECIPE FOODS, INC.

Testing various low calorie dressings in several Florida markets. The products, Italian, French and blue cheese, are retailed at regular prices. Testing is expected to be expanded to several New England markets, including Boston, in the near future. Agency: S. A. Levynne Co., Inc., Baltimore.

Personals

KENNETH E. LANE has joined the media department of Leo Burnett Co., Inc., Chicago. He was formerly with MacFarland, Aveyard & Co. and the Toni division of The Gillette Co.

EARL MEDENTZ has joined Cambell-Mithun, Inc., Chicago, as a media buyer. He was formerly with Compton Advertising, Inc., Chicago.

MARY ANN BRELJE has been appointed senior media generalist at Gardner Advertising Co., St. Louis. She has been an estimator and generalist with the agency.

COLUMBUS, GA.

FASTEST GROWING U.S. TV MARKET

93rd in 1963

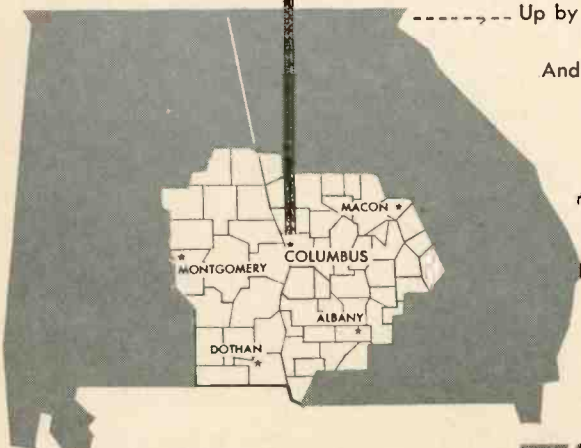
NOW the 83rd

according to TELEVISION Magazine March, 1964.

Up by a big 26% -----

And WTVM dominates this booming market in both ARB and NSI Spring* surveys. Whether you want network adjacencies or local programming - look to the area station.

*Audience and related data provided are estimates and not absolute measurements.



BLAIR TELEVISION
A Division of John Blair & Company

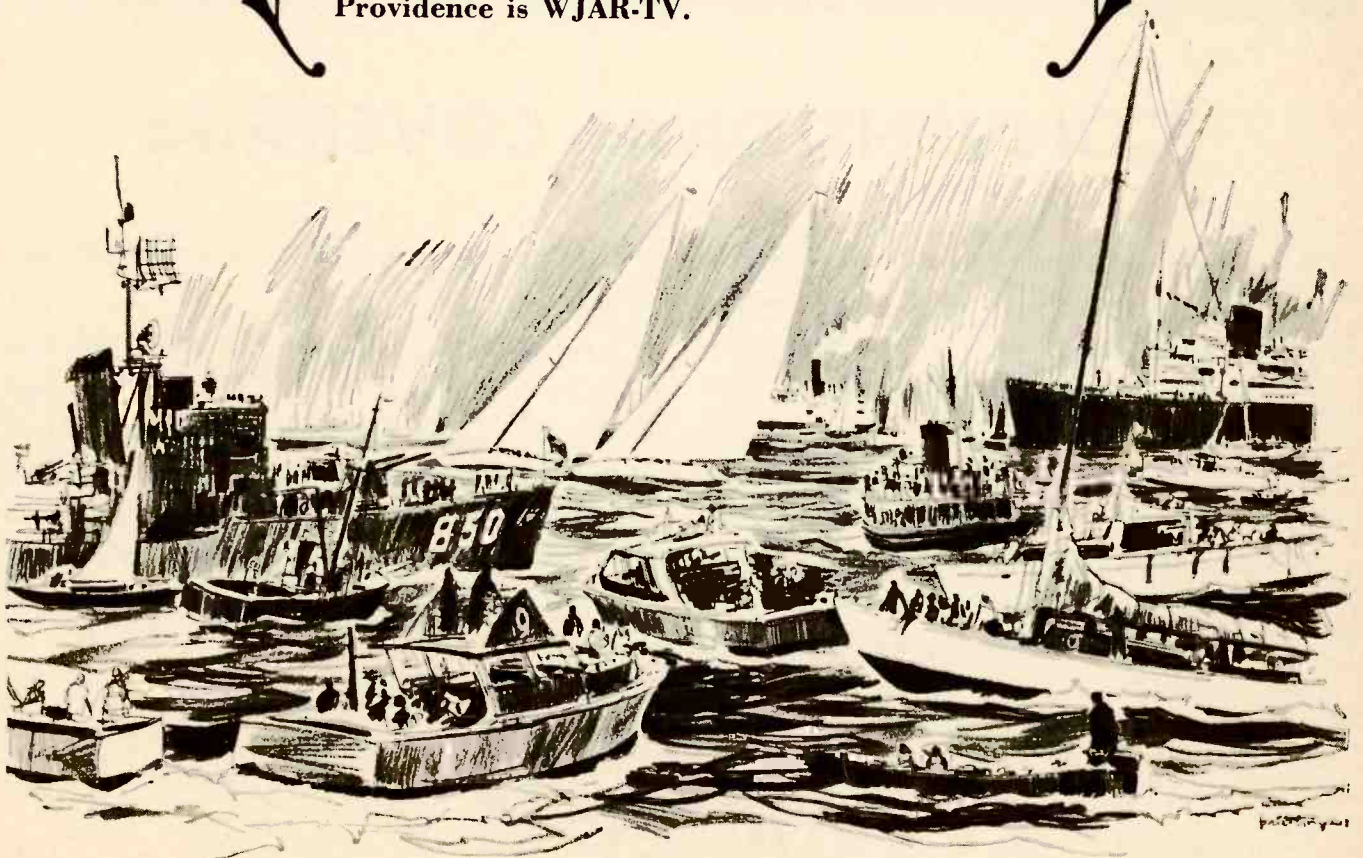
WTVM 9 abc
COLUMBUS, GEORGIA

Tempest in a Teapot?

"Nope. Tempest *for* a teapot, you might say. Big doin's for our yachtsmen and the U.S.A. — The America's Cup races off Newport, Rhode Island. Like a second Armada!

"A thousand boats, lobstermen to liners, loaded to the gun's with people an' good cheer. Everybody hollerin and bumpin' together; Coast Guard chargin' around. All watchin' a British sailboat race one of ours, tryin' to get back a mug we won from them 113 years ago. That's *enthusiasm* for you!"

But of course people throughout the Providence market do have a special brand of enthusiasm, in their buying as well as their boating. And from New London, Connecticut to Worcester, Brockton and the Cape in Massachusetts, they have the money to indulge. Providence is Rhode Island, of course. People in television say **Providence is WJAR-TV.**



Yours for the asking:
a personal print,
suitable for framing.

FIRST TELEVISION STATION IN RHODE ISLAND



© OUTLET 1964
AN OUTLET CO. STATION **NBC** — Edward Petry & Co. Inc.



CONVENTIONAL COVERAGE

South Bend radio and television audiences are accustomed to WSBT and WSBT-TV's coverage of important events. So they expected to see and hear our on-the-scene reports from Indiana's political conventions.

Veteran newsman Roland Kelly and crew were in Indianapolis rubbing elbows with convention delegates. Chartered air service was used to fly films to South Bend. The same night

Kelly's penetrating reports were on WSBT and WSBT-TV.

News coverage, local, area and state, is a major activity at WSBT and WSBT-TV . . . part of the over all programming that has built and maintained our leadership position in the greater South Bend market. For your 1964-'65 scheduling see Raymer for availabilities on the South Bend area's top stations . . . WSBT and WSBT-TV.



Paul H. Raymer, Inc., National Representative

Television Around the World

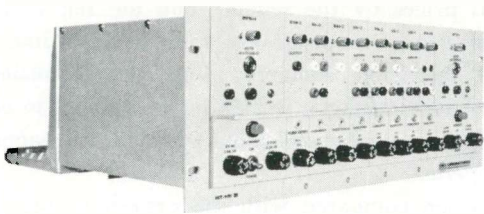
A listing of receivers and a set-penetration figure country-by-country, exclusive of U. S. Armed Forces installations. The penetration figure used is based upon sets per thousand *people*, as there is no universal agreement on what constitutes a *household*. Sources include U. S. Information Agency, UNESCO, and others.

Country	Population	Tv Receivers	Sets/1,000 pop.	Notes
NORTH AMERICA				
United States of America	192,130,500	61,850,000	322	
Canada	18,896,000	4,655,000	246	Commercial—both government (CBC) and private operations
		Total 66,505,000		
CENTRAL AMERICA & CARIBBEAN				
Barbados	235,000	3,000	13	Commercial, scheduled to start Sept. 15
Bermuda	45,500	11,600	25	Commercial
Costa Rica	1,237,000	25,000	20	Commercial
Cuba	7,068,000	500,000	71	Commercial operations expropriated by govt.
Dominican Republic	3,200,000	35,000	11	Commercial
El Salvador	2,612,000	25,000	10	Commercial
Guatemala	3,830,000	45,000	12	Commercial
Haiti	3,500,000	4,200	1.2	Commercial
Honduras	2,200,000	6,500	2.9	Commercial
Jamaica	1,648,000	17,000	10	Commercial
Mexico	34,630,000	1,300,000	37	Commercial
Netherlands Antilles	192,000	21,500	107	Commercial (owned by govt., leased to private operators)
Nicaragua	1,552,000	6,200	4.4	Commercial
Panama	1,131,700	40,000	35	Commercial
Puerto Rico	2,318,000	300,000	123	Commercial (also reaches audience in Virgin Islands)
Trinidad & Tobago	1,000,000	12,000	12	Commercial
Virgin Islands	33,000	6,500	198	Commercial
		Total 2,358,500		
SOUTH AMERICA				
Argentina	21,500,000	1,305,000	60	Commercial, & one govt. non-commercial station in Buenos Aires
Brazil	70,529,000	2,300,000	33	Commercial, & one govt. non-commercial station in Brasilia
Chile	7,340,000	35,000	4.8	Commercial
Colombia	15,000,000	320,000	21	Commercial
Ecuador	4,396,000	6,500	1.5	Commercial station in Guayaquil, non-commercial station in Quito
Peru	13,000,000	175,000	13	Commercial, & one govt. non-commercial station in Lima
Uruguay	3,000,000	130,000	43	Commercial
Venezuela	7,525,000	402,000	54	Commercial, & one govt. non-commercial station in Caracas
		Total 4,673,500		
WESTERN EUROPE				
Austria	7,074,000	483,300	68	Limited commercial (commercials grouped in program breaks between 7:00-8:00 PM)
Belgium	9,251,000	1,206,500	130	Non-commercial (French & Flemish language services)
Denmark	4,564,000	1,234,000	270	Non-commercial
Finland	4,490,000	500,000	111	Limited commercial (commercials carried before and after prime evening time)
France	45,729,000	4,441,000	97	Non-commercial
West Germany	55,517,000	8,500,000	153	Limited commercial (commercials carried between 6:25-8:00 PM)
Gibraltar	25,000	3,200	128	Commercial
Great Britain & No. Ireland	52,700,000	13,500,000	256	Two non-commercial channels (BBC), one commercial channel (ITV)
Ireland (Eire)	2,900,000	200,000	68	Limited commercial (commercial breaks every 15 minutes between 5:00-11:30 PM)
Italy	51,250,000	4,800,000	94	Limited commercial (commercials grouped at various times during evening)

Country	Population	Tv Receivers	Sets/1,000 pop.	Notes
Luxembourg	316,000	13,500	42	Commercial (station reaches large audience in France and Belgium)
Malta	330,000	26,000	79	Commercial
Monaco	28,000	15,000	536	Commercial (station reaches large audience in France)
Netherlands	11,733,000	1,564,900	133	Non-commercial
Norway	3,610,000	290,000	80	Non-commercial
Portugal	9,000,000	120,000	13	Commercial
Spain	29,500,000	1,000,000	34	Commercial
Sweden	7,543,000	1,900,000	252	Non-commercial
Switzerland	5,430,000	426,700	79	Non-commercial (limited commercial service scheduled for January, 1965)
Total 40,224,100				
EASTERN EUROPE				
Albania	1,710,000	1,000	0.5	Non-commercial, experimental basis only
Bulgaria	8,078,000	66,200	82	Non-commercial
Czechoslovakia	13,951,000	1,610,700	115	Non-commercial
East Germany	16,075,000	2,378,900	148	Non-commercial
Hungary	10,110,000	471,000	46	Non-commercial
Poland	30,940,000	1,300,000	42	Non-commercial
Rumania	18,813,000	246,000	13	Non-commercial
USSR	224,764,000	10,000,000	44	Non-commercial
Yugoslavia	19,244,000	210,300	11	Non-commercial
Total 16,284,100				
NEAR EAST				
Aden	660,000	3,000	0.5	Non-commercial, scheduled to start Sept. 1. (Arabic & English language services)
Cyprus	564,000	6,000	10	Non-commercial (English, Greek & Turkish language services)
Iran	20,891,000	85,000	4.1	Commercial
Iraq	7,000,000	150,000	21	Limited commercial (commercials carried at program breaks between 6:30-11:00 PM)
Kuwait	321,600	10,000	31	Non-commercial
Lebanon	1,626,000	100,000	61	Commercial, also reaches audience in Israel (Arabic, English & French language services)
Saudi Arabia	6,000,000	16,000	27	Non-commercial
Syria	4,200,000	30,000	7.1	Non-commercial
Turkey	28,000,000	600	0.01	Non-commercial, experimental basis
Total 400,600				
AFRICA				
Algeria	11,000,000	150,000	14	Non-commercial
Congo (Brazzaville)	14,797,000	400	0.003	Commercial
Gabon	410,000	1,000	2.4	Non-commercial
Ghana	7,000,000	750	0.01	Non-commercial
Ivory Coast	3,300,000	1,500	0.5	Commercial
Kenya	7,289,000	10,000	1.4	Commercial
Liberia	2,500,000	1,000	0.4	Commercial
Mauritius	656,000	1,000	1.5	Commercial, scheduled to commence 1964
Morocco	11,900,000	19,000	0.8	Non-commercial
Nigeria	38,500,000	15,000	0.4	Commercial
Rhodesia	6,430,000	45,500	7	Commercial
Sierra Leone	3,000,000	600	0.02	Commercial
Sudan	12,470,000	1,700	0.1	Commercial
Uganda	6,845,000	1,100	0.2	Commercial
United Arab Republic	26,000,000	320,000	12	Commercial
Upper Volta	4,400,000	300	0.007	Commercial
Total 568,850				
FAR EAST				
China	600,000,000	100,000	0.2	Non-commercial
Guam	68,000	14,000	205	Commercial
Hong Kong	3,400,000	29,000	8.5	Commercial, closed circuit (Chinese & English language services)
India	436,425,000	1,000	0.002	Non-commercial
Indonesia	95,189,000	40,000	0.4	Non-commercial
Japan	94,900,000	16,743,000	175	Non-commercial network (NHK) & 130 commercial stations
Malaysia	10,000,000	30,000	3.2	Commercial, one station in Singapore, one in Kuala Lumpur
Okinawa (Ryukyu Is.)	285,000	90,000	102	Commercial
Philippines	27,500,000	80,500	2.9	Commercial, non-commercial station in Manila
South Korea	22,303,000	50,000	2.2	Commercial
Thailand	24,600,000	150,000	6.9	Commercial
Taiwan	11,000,000	18,000	1.6	Commercial, & govt. non-commercial station
Total 17,345,500				
AUSTRALASIA				
Australia	11,000,000	1,900,000	172	Govt. non-commercial network, 23 commercial stations
New Zealand	2,478,000	140,000	57	Commercial
Total 2,040,000				

For those who demand the finest in . . .

VIDEO EQUIPMENT



Solid State Amplifiers

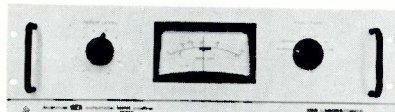
- Video Distribution Amplifiers
- Self-Clamping Amplifiers
- Sync Separating Amplifiers
- Sync Mixing Amplifiers
- Pulse Regenerative Amplifiers



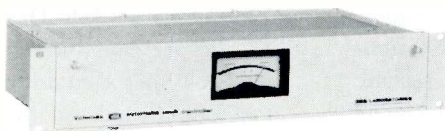
Digital Display Systems

Used for instant, legible display of such up-to-the-second numerical information as athletic scores, election returns, weather information. Sold as individual digits or as complete systems.

AUDIO EQUIPMENT



AUDIMAX®, the automatic level control that "rides" gain to quadruple average modulation and market coverage.



VOLUMAX™, the automatic peak controller that can double radiated program power by providing maximum control of peaks without any side effects. When used in combination with the AUDIMAX, an 8-to-1 increase in effective program power may be achieved.



TEST RECORDS to provide accurate input signals for audio system tests, in most cases eliminating the need for expensive test equipment. Available for test and adjustment of every necessary parameter of professional audio systems. Material specially selected by CBS Laboratories' scientists and recorded to precision laboratory standards.

For complete information on these

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Stamford, Connecticut

A Division of Columbia Broadcasting System, Inc.

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CBS International Division
46 East 52nd Street
New York 2, New York
Cable: COLUMBINE, New York

In Canada:
Caldwell A/V Equipment Co., Ltd.
443 Jarvis Street
Toronto 5, Ontario

help to rectify the situation.

In regard to programming, there has recently been great interest in original television theater, and one of the successes of the past season was the broadcasting of three plays that won an open competition sponsored by RAI. A highlight of the summer will be the daily showing of video tapes of the Olympics which are being flown over the north pole for relay transmission in Copenhagen.

Japan

Tokyo—The explosive growth rate of television in Japan will continue into the foreseeable future. All parts of the industry are booming—sales of receivers, construction of facilities, advertising revenue continues to climb to new heights. Headed only by the U. S. in number of receivers, nearly three-quarters of a million sets were sold in Japan during the first quarter of this year. This figure coincides with the annual growth rate of around three million receivers.

Even the non-commercial NHK network, which began operating from Tokyo in 1963, has plans for considerable expansion. Supported by a licence fee of 84 cents per month per household, NHK operates two services, one purely entertainment, the other educational. Latest estimates show that NHK has 170 stations and relays for the first network, and 160 for the second. Despite these impressive figures, NHK has embarked on an ambitious six year building program to increase coverage.

Advertising revenue of the commercial stations is expected to jump 30 per cent on the 1963 figure of 89.9 billion yen—paralleling the rate of growth in recent years. In the commercial area too, the future will see expanded coverage and more new stations. Networking as it is understood in the United States is still unknown in Japan for practical purposes. Although there is interchange of programs, particularly where several outlets have common ownership, advertisers are faced with different programming on each station in each market.

Over the past year there has been some drop in the amount of American product. This, of course, is a reversal of what has happened over the past several years when Japan was an apparently insatiable market for American syndicators and distributors. There are two main reasons for this—the rising cost of programs (although this has come about more from competitive bidding between stations than because of

increased prices by the sellers) and the fall in popularity of American programs. For the first time the Japanese television industry, with the enthusiastic support of moviemakers, is making an attempt to originate programming beyond sumo wrestling and samurai “horse operas.”

Even when compared with the growth in previous years, 1964's expected to be a banner year, since the Olympic Games will be generating great interest. NHK is building a large broadcasting center, adjacent to the Olympic village, as its permanent headquarters. Sales of receivers are expected to reach new highs in the next few months. Prospects for the television industry in Japan must be as good as anywhere else in the world.

Lebanon

Beirut—The two major networks in Lebanon have been operating at a loss in recent years, and there was talk of merger in 1964 to remedy the financial problems; but the French government bought a controlling interest in Compagnie Libanese de Television (CLT) making the possibility of merger remote. The second company, Tele Orient, which is only two years old is 25-per cent owned by ABC International, while CLT is 70-per cent foreign financed—principally by Time-Life Broadcast. So., foreign and especially American interests are strong in Lebanon. With a current set count of 100,000, most every family that can afford a receiver has made the purchase, and tv beams now reach 90 per cent of the Lebanese.

On both networks total advertising time is quite heavy, about 25 per cent at CLT. At that network which operates two stations, 60 per cent of the programming is foreign produced and comes mostly from France, the United States and England. However at Tele Orient 65 per cent of the programs are local, and plans have been made to increase this figure to 75 per cent. Tele Orient which broadcasts five hours daily has aspirations to become an artistic and cultural center for the Middle East. The Lebanese—through Tele Orient—have been developing their own artists and currently sell programs to Syria and Kuwait. An attempt has been made at the network to form a Syrian-Lebanese tv alliance, but the political climate in Damascus has temporarily stymied these plans. Although dubbing and subtitles are used to a major extent, the market for foreign imports is booming at the present time.

Malta

Valletta—The number of tv sets in use in Malta is increasing at the rate of 4,000 a year and, as in Italy, there are large audiences for tv in cafes, bars, hotels and clubs.

Programs are in English or in Maltese, and average four hours a day. Filmed tv imports make up 50 per cent of the fare. Most popular shows currently are *I Love Lucy/The Lucy Show*, *Dr. Kildare*, *The Flintstones*, *77 Sunset Strip* and *Perry Mason*. Maltese programs are produced live from the tv studios at Gwardamanga.

The Malta Broadcasting Authority censors every program before it goes on the air. It also buys time for its own cultural and educational programs. Ten per cent of air time is given to commercials in either of the two languages.

Ten per cent of air time is given to commercials in either English or Maltese. There are facilities for making film or live spots locally. There are two live advertising "magazines," one in English and the other in Maltese on alternating evenings throughout the week.

The Malta Television Service Ltd. (MTV) started commercial broadcasting in September, 1962, and is part of the Rediffusion group of companies. Rediffusion has had a wired radio network serving the Malta archipelago since the '30s, and will start a commercial radio station in September of this year.

The tv transmitter is powerful enough to cover the whole of Malta and Gozo, and only ordinary antennas are required for satisfactory reception by the whole population—about 330,000 concentrated within an area of 122 square miles.

Long before Malta Tv was set up, there were already 20,000 tv sets in the islands, receiving Italian tv programs from Sicily. Now there are 26,000 sets, with an estimated viewership of six people to a set. While the local program logs publish Italian schedules as well as MTV, an hour-by-hour breakdown survey showed that a vast majority watch MTV, except for the Italian hour program, *Carousel*, on Saturday nights.

Mexico

Mexico City—As expected, the national elections on July 5 returned the Institutional Revolutionary party to control of the Mexican government, and new Presi-

dent Gustavo Diaz Oradaz' regime will undoubtedly continue with already formulated plans for expansion of the blossoming television industry. The government will be assigning two or three more channels by the end of the year.

The number of sets has increased by roughly 200,000 in the past year with a total of 1.3 million presently in operation. Most of the country is able to receive tv signals, and modern broadcasting facilities, patterned after American operations, are generally being used. Advertising revenues continue to grow, and the Mexican stations are able to produce all types of commercials.

Most future growth will be marked by increasing power of the smaller stations and replacing older equipment in the non-urban areas. Color tv experiments were carried out last year, but it was decided that commercial color transmissions would not be possible for a number of years; however, plans are now being made for its introduction. The government, in cooperation with the networks, is studying various color systems now in operation elsewhere in the world.

American imports play a significant role in Mexican tv even though the majority of programming is locally produced. In order to get a foothold in the Latin American market, U. S. reps have long realized the importance of selling to Mexico.

Netherlands

Amsterdam—Early next month, when a pirate tv station goes on the air from an artificial island in the North Sea off Holland, the heat will really be on for this government to give the go-ahead for commercial tv on terra firma.

Backing the pirate island operation is shipping magnate Verolme, who seems to have taken a page from the histories of Holland's merchant-adventurers of old, who always knew when to take over an island, whether in the East or the West Indies. Confronting the government is the fact that not only are internal pressures for commercial tv strong among the trading citizenry, but that good Dutch burghers can watch commercial (and better) programs from across the German and Luxembourg borders. A similar situation turned the tables in Switzerland, and in this country last year, a strongly-backed and politically powerful demand for the opening of a second, commercial channel was strong enough to push the launching, last February, of an experimental second channel,

GLOBAL REPORT

operated by the state's Nederlandse Televisie Stichting, which will hop up its weekly commercial hours next October from the present seven hours weekly to 17 and-a-half.

NTS, under a recent ruling of the Ministry of Education, Arts and Sciences, has been declared "temporary possessor of the second programme," a status which may change after a new bill is launched in July 1965. The same ministry has set up what is called a "pacification" committee, to discuss future tv policy.

Waiting for further developments are some 1,721,000 set owners, not bad for a country of about 12 million. Of these, the many who live within range of the German stations tend to hold their dials on the Deutsche channels. For the rest, they have a choice of what's available on NTS, where six different broadcasting organizations, half of them religious groups, share the relays: De Algemene Vereniging Radio Omroep (AVRO), De Katholieke Radio Omroep (KRO), De Nederlandse Christelijke Radio Vereniging (NCRV), Omroepvereniging Vara (VARA), De Vrijzinnige Protestantse Radio Omroep (VPRO). In addition to this, a maximum of five percent of telecasting time is available to some religious denominations.

Norway

Oslo—Now 10 years old, Norwegian tv programs some 25 hours a week. Much of this time is spent operating, on an experimental basis, for localized pockets of reception: one of the main difficulties of Norway's tv, in common with Denmark's, is that the population is too small for it to be run well on license revenue, and as yet, government is reluctant to subsidize it in a more direct way.

Worse, the authorities have vetoed suggestions to set up a commercial channel here. The outlook is dim, although once neighbor Sweden's commercial second channel is in operation, there's bound to be spillover here, taking some of the play away from Norsk Riskringkasting.

Since transmitter-capital-cost devours most of current license revenue, Norsk tv depends heavily for program material on Nordvision and Eurovision linkups. Quality suffers accordingly, yet tv set sales continue to rise: at present, 290,000 receivers, in a nation of 3,610,000.

One problem is the lack of know-how and manpower. The Lilliputian film industry here doesn't throw off

cadres in number sufficient to staff the tv service, and there is little latitude to break in new personnel. But the Norwegians are hopeful, that, in fjord-jumping fashion, they can overcome these slight hurdles.

Poland

Warsaw—Poland now has about 1.3 million tv sets in operation compared to about 900,000 a year ago. The average monthly increase at present is about 40,000 sets. Most of them are Polish models with 14, 17, or 21 inch screens. Some are imported from East Germany and Czechoslovakia. Polish television, to call it by its right name, is a government organization under the control of the state committee for radio and television. The Warsaw station goes on the air at about 5 p.m. and stays on until midnight. There is some daytime programming on Sundays.

According to official sources about 12 million Poles now watch regularly. While the numbers of viewers is constantly increasing and while the habit is probably as catching here as elsewhere, it is doubtful that it is more "popular." Most viewers agree that the programs are duller than a year ago. But they still watch it.

Poland now has eight originating stations in major cities and 27 relay stations in various smaller centers. Of these, only the originating station in Szczecin (Stettin), in extreme north-western Poland, has gone on the air in the past year. The general policy is to cease construction of provincial stations on economy grounds.

Present plans are to build a number of relay stations in Pomorze (Pomorenia) along the Baltic coast in north-western Poland and in the Bialystok area in north-eastern Poland. These are remote, poor and sparsely populated areas.

The three most popular tv shows in Poland are (1) *Tele-Echo*—a program in which the man-in-the-street, the athletes and experts give their opinions on the current problems in Poland; (2) *Kobra*—a program devoted to thrillers which has come under heavy criticism lately from some press quarters and also from the police as a "school for petty criminals"; (It may not be around long. It used to be shown weekly but is now seen only every two or three weeks.) (3) *Mix*—a variety show featuring film starts and popular entertainers.

Polish television is currently using the following American productions: *Hitchcock Presents*, a very old Guy Lombardo series, *Dr. Kildare* and the Walt Disney

series. American productions probably account for more than half of all other foreign productions shown here.

Russia

Moscow—There are now over 10 million tv sets in Russia and estimates are that by 1970 there will be 43.5 million sets. Two developments indicate the direction in which Soviet tv is growing. One is the planning of a third television channel which currently is set to begin next year. It will presumably run parallel to the two existing channels and may carry an overflow of cultural programs and sports events.

Also, television engineers are experimenting with color broadcasting. Presently there is one broadcast per week of color tv, which can be picked up only by the few operating color receivers. But scientists here are trying to develop color tv in such a way that ordinary sets may be converted.

Soviet television is scheduled now with two evening channels only. The first starts about 6 p.m. and runs until about 11 p.m. The second begins about 6 p.m. and runs until 10 p.m.

Top Soviet television programs are *To the Little Blue Flame* (variety acts in a simulated cafe setting) *The Club of the Joyous and the Dexterous* (a youth program, usually in the form of a competition between two opposing student teams), and *The Club of Travels*, (a travelogue program featuring Soviet travellers.)

Soviet tv does not show westerns or private eye films, but various comedy shows are televised. Propaganda is important: for example, with adoption of plans for boosting the chemical industry, tv has tended to broadcast more programs showing the uses of chemistry and its development in the Soviet Union.

Although there is provision under the Soviet-American cultural exchange agreement for swapping television programs, few American shows are being broadcast on Soviet tv. However, a Danny Kaye show recently was aired, as well as a film illustrating American culture. Precedent-breaking was the live transmission of President Kennedy's funeral from Washington. Shots of newsfilm are aired fairly regularly, usually showing the seamier side of U. S. news.

Saudi Arabia

Riyadh—Saudi Arabia's television station, started in

1957 by Aramco—the Arabian American Oil Co.—now beams to slightly over 15,000 receivers. Broadcasts are around four and-a-half hours daily, and 80 per cent of the programs are imported but must conform to “the religious and cultural traditions of Saudi Arabia.” The government prohibits commercials, and there is a possibility that more regulation and censorship will be exercised in the future.

Spain

Madrid—With the inauguration of the Sierra de Lujar station in Granada, the Spanish television network now reaches 90 per cent of the population, according to official government sources. The new station also assures the tie-up of Eurovision with Morocco and Portugal and highlights what is generally conceded here: television has eliminated the Pyrenees as a barrier between Spain and Europe and will play an increasingly important role in modernizing this tradition-bound land.

Television Espanola has been in existence seven years. At present, the government controlled single channel network transmits 70 hours of programming weekly. Of these 70 hours, 15 and-a-half are telefilms or film features; 12 are information and news; 12 are religious, cultural and educational; eight are variety and game shows; seven are live drama; 2 and-a-half are kids shows; 1 and-a-half are women's shows, and the remainder is allocated to teenagers and Eurovision hookups.

Two years ago the tv sets in use figure was 350,000; it has gone beyond the million mark today, possibly setting a record for the rate of tv penetration. The Spaniard who before would sacrifice his bed to go see a bull fight, sacrifices today to pay his installments on his tv set.

A general plan for the expansion of Spanish tv was announced at the recent completion of the national network. Although the details have not been made public, it is expected that a second, parallel channel will be set up to satisfy the growing pressure from advertisers for more tv elbow room.

The recently appointed Television Administration has completely removed tv production from advertiser control. Commercial time slots go to the highest bidder and are aired in 10, 20 or 30-second spots.

There is a heavy emphasis on telefilm series and film features because of Television Espanola's limited

production capacity. Among the imports, *Perry Mason* ruled the antennas for almost three years, and the final chapter was greeted with editorials regretting the departure of a legal mind who had become a household word. Current favorites include *The Untouchables*, *The Defenders*, *Cheyenne*, *Bonanza*, *Surfside Six*, *The Flintstones*, *Captain Mars* and *Hollywood Stars*. Everything transmitted is carefully pre-screened by government censors.

Sweden

Stockholm—The Swedes, modest in most things, like to boast with what seems mock-gravity that they have the best television in Scandinavia. Maybe they're not pulling our legs. For one thing, they've poured more money and effort into solidly prestigious programs than have their neighbors in the Nordvision linkup, eschewing the froth of predictable and facile popular successes which fill up the time elsewhere in Scandia.

As the legitimate offspring of Sveriges Radio, the Svensk tv service is still run pretty much as if it were a sound service with pictures, thanks to the predominance of older producers and directors who grew up in radio. But a battle is shaping up between this old guard left over from "steam radio," and the new breed of directors who are filmically-oriented.

Pressure is mounting for a second, commercial, channel, the responsibility of a newly-formed company, TV Framjandet AB Television. But the mountainous nature of Sweden's terrain dictates that another three years will be required to put the commercial service to work.

The present Swedish service claims some three million viewers—most of whom are offered little beyond heavy slices of "classic" repertory: Ibsen, etc. Now and then a freak appears on the tv screens here, such as Birgit Linton-Malmfors' *Welcome Home Dinner*, which won the Verona Tv prize in '53.

Switzerland

Geneva—After seven years of existence, Swiss television will accept advertising, effective on January 1, 1965. The service will continue to be owned by the government and stringent rules have been laid down covering commercials. Technically, television in Switzerland has had—and will always have—two major

problems: the topographical nature of the country itself, and the need to provide three language services—French, German and Italian.

Advertisers have complained for several years that Swiss viewers have been able to receive German and Italian stations—and watch commercials. While the recent decision by the Swiss government may seem like a victory for the advertising lobby, using the television medium may be far from satisfactory or practical.

Certainly the pattern laid by the federal council seems to combine all the worst features of other European systems. For the first year no more than 12 minutes of advertising per day will be permitted (in 1965 this figure will be raised to a staggering 15 minutes!). Commercials must be separated from programs and will be grouped in four blocks between 7 and 8:30 p.m. However, to cope with Latin tastes, advertising on the Italian language service may continue up to 8:45 p.m.

No advertising will be permitted on Sundays or public holidays. Commercials for alcohol, tobacco and medicine will be banned. Possibly the most pernicious condition is that television advertising must be constructed so as not to "harm" print advertising. It is not known how this will be implemented or what penalties could be incurred by advertisers.

More certain is the fact that the advent of commercial television will do something to raise the unspectacular growth rate in television receivers. However, as the government will remain in strict control, the changes in programming will be slight.

Syria

Damascus—With a new microwave link recently established between Damascus, Aleppo and Homs, Syrian tv has finally gotten off the ground and development is expected to show steady progress in the future. Although government controlled commercial service was established in 1959, the country's tv system floundered during its first couple of years. There are now five stations in operation, and the government is definitely encouraging future growth, envisioning 11 primary transmitters and 12 relays to make Syrian telecasts receivable in Jordan, Lebanon and parts of southern Turkey.

Service is developing quickly, and the government purchased 65,000 sets which it then distributed on a rental basis. Transmission time is up to six hours daily with the great majority of the programming of

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local origin. Due to the country's present state of relatively troubled politics, however, now is not considered a good moment in the import market.

U.A.R.

Cairo—Gamal Abdel Nasser is not one to overlook the potential of television, and for that reason his two major networks cover the Egyptian airwaves for 23 hours of each day. The government of the United Arab Republic is going all out, no expenses spared, to make its commercial stations the biggest and finest in the Middle East—standing in comparison with the best studios in the West. So far the success has been admirable, to the extent that the bellydancers of the Nile reportedly have a dedicated core of viewers across the Gaza Strip. With rapidly expanding and efficient tv service, the government set count now stands at 250,000. The nucleus of a third network is being completed, and there is also a non-commercial channel which is on the air for nine hours daily plus an educational channel. Cairo's recently completed TV Centre houses ultramodern studios, administration offices and the controlling Ministry of Culture and Guidance with a main transmitter located in the Mokhattam hills outside Old Cairo.

It is the government policy to have as many sets in use as possible, and to that end there is an assembly plant working under an arrangement with RCA turning out receivers and parts in a steady stream. In most areas of the country, community viewing is encouraged by the government, and the medium has so far reached 90 per cent of the land area; and the aim is to reach 100 per cent.

There are 12 primary and 17 relay stations in the UAR, and 60 per cent of the programming is imported. Local shows feature the cream of Middle Eastern artists, and tapes are prepared for exporting to other Arab nations. Advertising takes up four per cent of total viewing time, and commercials are by spots and program sponsorship.

West Germany

Frankfurt—"In West Germany, it's more a case of the salesman telling the customer what the customer wants," commented an American tv executive recently, "with the government more or less running the programs and

so little income from commercials." Casting an eye over the German tv scene, he remarked that "the American approach, with plenty of commercials to pay the freight, certainly seems the right way." Germany's television struck him as dull, with the two networks half-heartedly vying for audience, and rejecting commercials that don't fit into their limited scheduling.

Right now, West Germany's close to 10 million tv set owners don't have much play on the dial: there's the First Network (nine stations either functioning as a net or doing separate regional shows) and the Second Network, headquartered in Mainz.

All of the stations making up the First Network have ambitions, depending upon their financing, to start their own second channels, with target dates this fall.

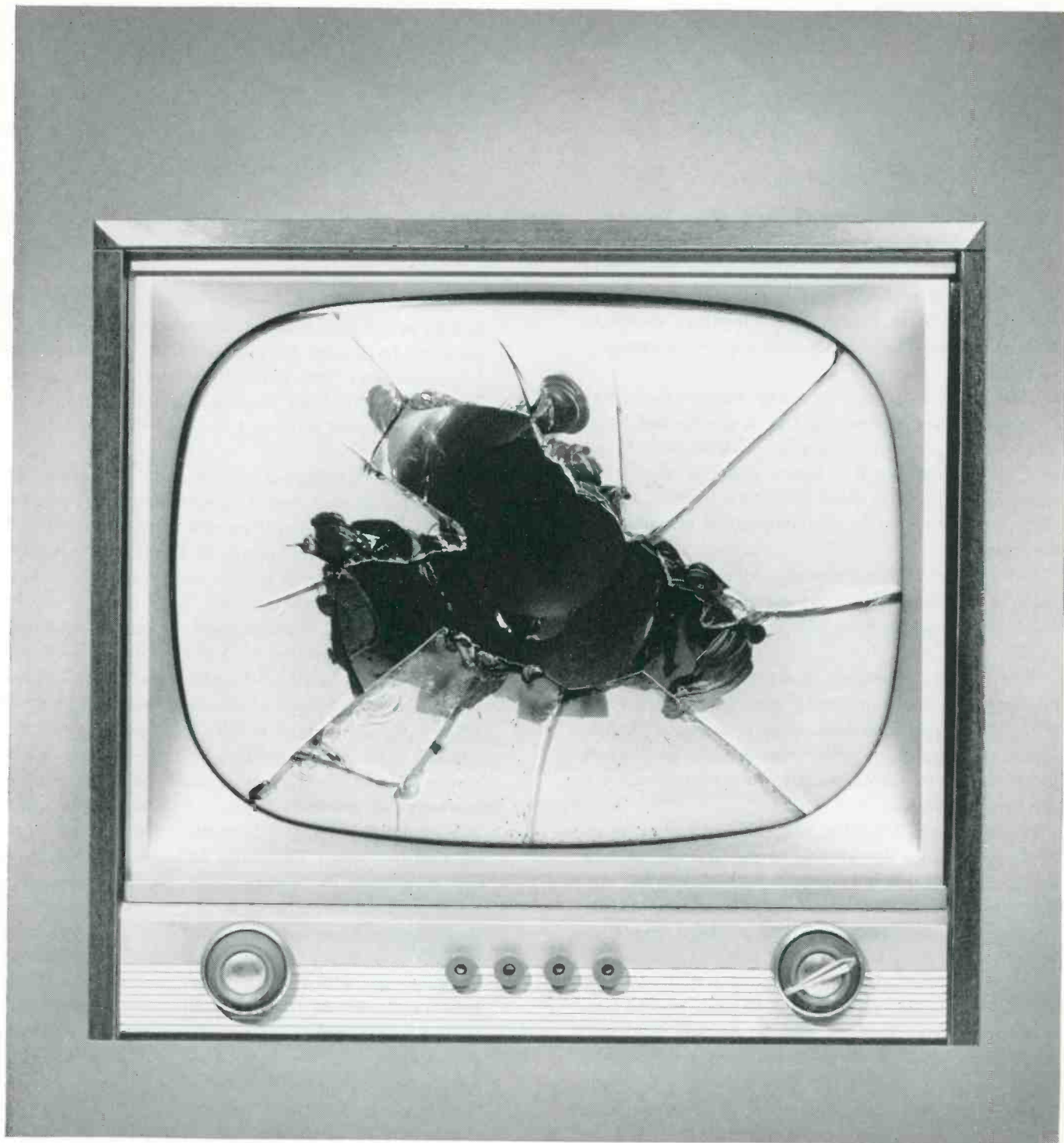
Last year, Deutsche Bundes Republik's radio and tv stations picked up about a quarter of a billion dollars in hard currency to keep themselves in operation. Every set owner pays a monthly fee of \$1.25 for the privilege of viewing the two networks. Multiply that by 10 million and you have \$12.5 million coming in every month, or \$125 million yearly. Then from Germany's 17 million radio set owners, taxed at 75 cents a month, comes \$12.7 million a month, or \$153 million a year. Add to that the commercial toll—\$10 million in radio commercials, \$120 million from the tv commercials on the First Net and another \$33 million from commercials on the Second Net, and you might well conclude the stations were fairly well off.

The Second Network only got started on April 1, 1963; to finance it, stations in the First Network were obliged to give up 30 per cent of their income from set fees. Naturally, this has caused some resentment, as they objected to being forced to aid their competitor financially. Even then, Net No. 2 had to delay its air date until it could raise more money, mostly by loan, to face the high initial cost of setting up a broadcast center.

Right now, Net No. 2 is about \$17.5 million in the red, and wants to borrow \$60 million more in order to build studios at Mainz headquarters. The network is now functioning from 17 different locations, and understandably wants to centralize.

But Bavarian TV, over at Net Number One, has set an amazing precedent—ever since last December, it's been refusing to pay the \$275,000 a month that it allegedly owes Net No. 2. The money is going into a bank account, with a trend-setting court decision due eventually on whether Net No. 1 really has to turn over part of its income to Net Two.

"Why send two teams from Germany to cover sports events like the Olympics in Innsbruck?," reasoned one



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your nearby tv station or tape studio for specifics in terms of *your* commercials. Over 175 tv stations have already signed up for 3M's comprehensive new program to help advertisers and agencies create better commercials. *These stations have available a 25-minute demonstration reel, plus a variety of printed materials.* (If we haven't contacted your local station yet, write to the Magnetic Products Division, Dept. MCL-74, 3M Company, St. Paul, Minn. 55119.)

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COMPANY

executive from in-the-chips Network One. "We can't afford two competing shows."

His suggestion: drop the costly new Net No. 2, and let Net One go regional. And by this fall at least two Net One outlets, in Munich and Frankfurt, expect to have their own regional shows going—sans commercials, however.

This brings us to another tricky issue in Germany: commercial time on Network One is overbooked by as much as 300 per cent at the pre-Christmas period, and many of the would-be time buyers either get their commercial time requests sliced down to a fraction, or are eliminated altogether in the complicated scramble for the time.

Net Two, with 12 minutes of commercial time daily going at \$6,000 a minute, was nearly sold out last year, and hopes to pocket \$30 million in ad revenues this year.

Net One was completely sold out, with each station managing its own commercial time under very rigid ruling. Hessischer Rundfunk here, for example, charges \$1,250 for a minute of prime time. And the spot buyers lucky enough to get on the air, have no control over the programming.

In the program schedules, old Hollywood films figure importantly, since they're sold to the German network for prices running from \$7,500 to \$10,000 and are thus the cheapest time-fillers around, since ordinary German programming may cost a hefty \$1,000 a minute. Last year, to the agony of the German film industry and hard-pinched cinema owners, there were 205 full-length features shown on German tv—the Second Net claiming its films were an average of "only" nine years old, while those on the First Net averaged 13 or more.

In riposte, the German film industry has proposed a protective plan, which if passed, will fine each tv sender a flat \$10,000 for every full-length film it shows. Meanwhile, tv stations are taking over sound stages formerly used almost exclusively for cinema production.

It's predicted that color won't brighten Germany's tv screens before the end of 1968. Currently, admits one authority, the Germans just aren't ready to fork over considerable new costs for the color system. Many Germans had to buy a new set to receive Network No. 2, and now will at least have to pay high conversion costs to receive Network Number One's second regional stations when they go on the air. A color set would retail for at least \$600 here.

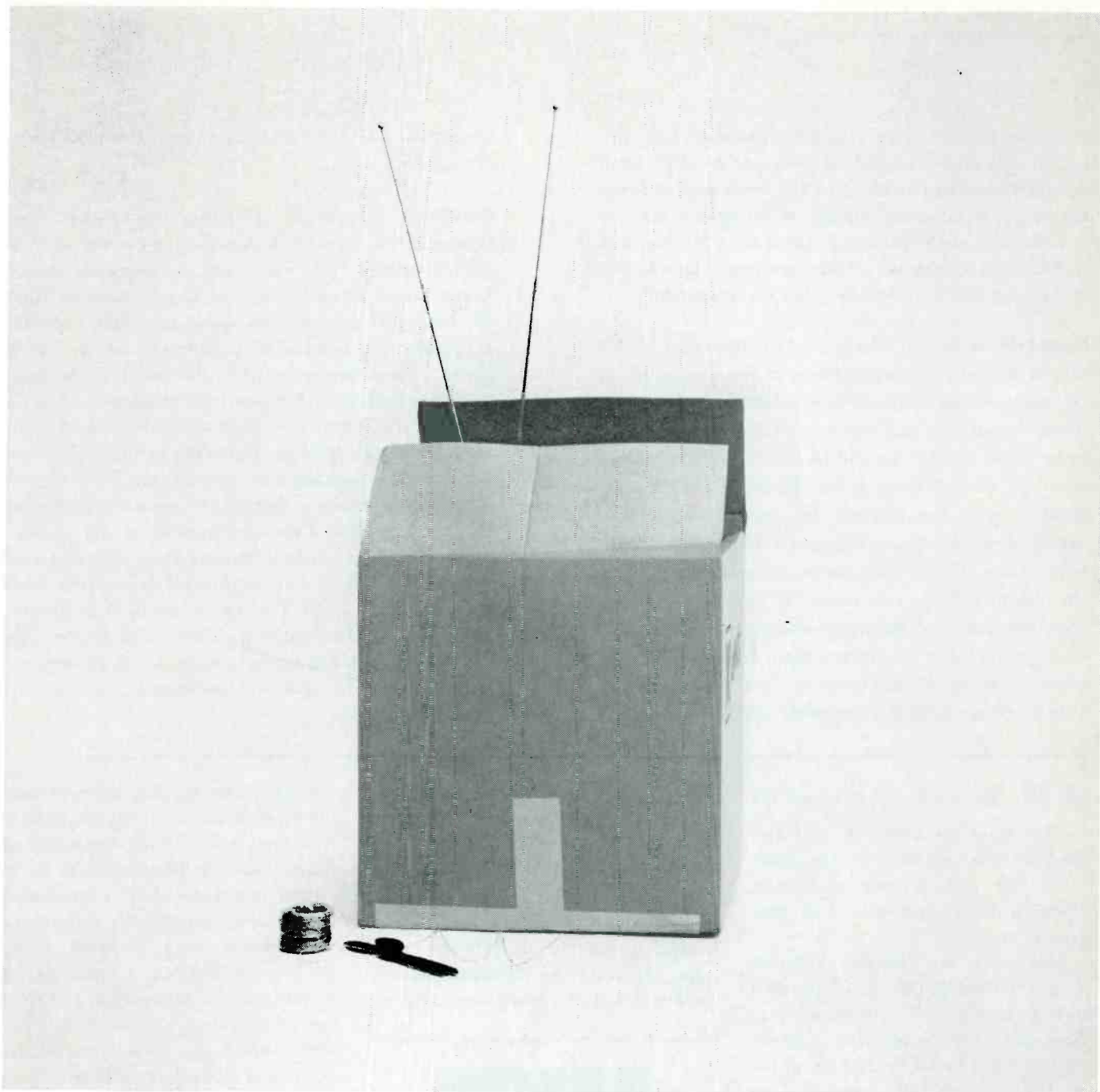
As yet there is no sign of agreement between advocates of the three different color-tv line systems.

Africa

(Africa is a huge continent of approximately 270 million people almost half of whom are just now taking giant strides toward full industrialization. The following are reports from selected areas of that continent. They suggest that the process, with the help of television, can indeed be swift.)

Lagos—Western Nigeria's WNTV, with transmitters at Ibadan and Abafon, near Lagos, covers a total population of some 1.1 million. By year's end private sets will total 15,000 (with an average of 10 viewers to a set), and "community sets," used in cafes, compounds, hospital, and schools will number 2,000 (average of 20 viewers to a set.) Programming is 58 per cent imported, mostly from the U. S., with 20 per cent live programs, made locally. Advertising can be both sponsorship and spot announcements. Eastern Nigeria's EN-TV, the new station at Aba, is developing rapidly, and is for the first time bringing tv to the most prosperous part of the East. Programs include about 40 per cent live material. The new transmitter has a 60-mile radius from Aba. Advertising, with sales handled by Richard Meyer Associates Ltd., includes advertising magazines 15 minutes long. Northern Nigeria's Kaduna Tv is 50 per cent owned by the Government Broadcasting Company of North Nigeria, 25 per cent by EMI and 25 per cent by Granada, whose personnel are concerned with the day to day management of the station and with the training of Nigerians. The tv service is the only one operating in the vast area of Northern Nigeria, with its population of over 20 million people. Three hours of programming per day are predominantly in English, the remainder in Hausa. More than one-third of the programs are produced locally. The present count is 2,200 privately owned sets, plus community viewing centers. Advertising is eight minutes of spots in each hour.

Salisbury—Tv in the Rhodesias operates from three transmitters—at Salisbury and Bulawayo in Southern Rhodesia, and at Kitwe in the North (the Copperbelt). The present set count in Northern and Southern Rhodesia is 46,413—an increase of 21,914 since January '62. The Salisbury and Bulawayo transmitters serve a European population of about 150,000, and the Kitwe transmitter about 40,000. African viewership was at first unestimated, but a survey in February of this year showed that more and more Africans are now viewing



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programs from the Kitwe station (Ravision). According to the survey 62,900 or 29.8 per cent all adult Africans watched tv within the last seven days of being surveyed. A large percentage of programs are imported. With slight variations, there are 38½ hours of transmission a week on all three stations. There is spot advertising and ad magazines, but no sponsorship.

Monrovia—Liberian television started the first of this year with 400 tv receivers flown in from England for the inauguration of the service. There were 1,000 sets in the country by this month, and there are expected to be 2,000 sets by the end of the year. There are at least 10 viewers to each set. Advertisers, apparently satisfied with the service, are renewing contracts: among them, American Tobacco, Phillip Morris, Horlicks, Coca Cola. The government-owned Liberian Broadcasting Corp. televises some four hours a day. Most programs are imported, with a preponderance of U. S. product. For advertisers, there are sponsored programs (five to 60 minutes) or spot announcements (five to 60 seconds). Commercials can be produced by

the station live or on slide or film, with sound tracks or captions.

Freetown—Television in Sierra Leone has been tailored to the needs of this developing country of three million people. There were 200 sets when the Sierra Leone Broadcasting Service went on the air on April 27, 1963, and there are now more than 450, including a considerable number of community sets in public places. The station, situated in the center of the Freetown Peninsula on Aberdeen Hill, broadcasts 32 hours a week, half of this live. Programs are predominantly in English, with local programming in Crio. There are regular live programs for children and women, a tv forum which features discussion of questions of the day by leading Sierra Leoneans, variety, sports and art programs, and a national dancing show with costumed teams of traditional dancers. Filmed shows from world sources are also aired. The station was built by Thompson Television International (offshoot of Scottish Tv, owned by Canadian press tycoon, Lord Thompson.) Advertising is by spot announcements, with no program sponsorship.

Wall St. (Continued from page 64)

the length of the amortization tables used by the company in the years 1953-1960 and is now apparently claiming larger amounts than previously realized.

Meanwhile the company reported that at the end of 1963 its 51 per cent owned subsidiary, Famous Players Canadian Corp., is showing a steady improvement in all fields. One of the most significant is the growth of its community antenna operation. It now serves over 60,000 subscribers, more than double the number served in the previous year and should increase to over 70,000 by the end of 1964.

Japanese Tie. Finally, Paramount and the Japanese tv set maker Sony Corp. have agreed to extend licensing on production and marketing of sets using the Chromatic tube to include the U. S. and Canada. The Sony company has announced it plans to sell color tv sets using the Chromatic tube in the U. S. market, which will add another element to an already com-

petitive market but may also put Paramount in a more advantageous position.

It is clear, however, that Paramount has gone through a rather hectic period of adjusting from its rather broad diversification program and now seems to be narrowing down again to a more specialized area of



Burt Lambert has been appointed vice president and general manager of KLAS-TV Las Vegas. Mr. Lambert recently resigned as a vice president of RKO General Broadcasting.

activity, financing production of films for theatres and tv. It has disposed of its investments in such companies as Ampex and Autotronics, sold its tv station and reduced its commitment in the Chromatic tube by turning the work over to Sony. However, it has put George Weltner, a basic motion picture man, in as president and chief executive while Barney Balaban, under whom the diversification program was pushed, has moved up to board chairman.

The one area that Paramount continues to cling to is that of pay-tv which, if it succeeds, is a variation of the exhibition business from which it was divorced a decade earlier. In England, for example, the Postmaster General has authorized five companies to participate in a test of pay-tv. Included in the test will be British Telemeter, Time-Life Inc., Bowmaker, Ltd., and Telefusion. This means that Telemeter, with the experience of Toronto behind it would have the greatest world-wide experience of any of the systems under contemplation.



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Blocks (Continued from page 51)

the spot whose interests would be harmed by the legislation. As Brazilians, they are in a better position to speak up than an American would be. There are also, of course, direct discussions between the U. S. export associations' executives and government officials.

"If the decree went into effect it eventually would be killed," Mr. Fine-

shriber said. "But we don't want to lose two or three years and several million dollars in sales. Brazil is a very important market. It now programs a great deal of American telefilm.

"Argentina represents another problem," he continued. "There, three years ago, a Senator Guzman came up with a 'great' idea which was rushed through the Senate. All it would do would be to require that

every foreign television film played in Argentina be dubbed into Spanish in Argentina.

"This would have meant economic suicide because there is no single Spanish-speaking country that is a large enough market to pay for the dubbing costs. And if Argentina passed such a law, Mexico would do the same within weeks, followed by Venezuela and other Latin American countries. This would mean the distributor would have to have the film dubbed four, five, six, seven or eight times, which is economically impossible."

The reason Senator Guzman's measure won support, Mr. Fineshriber explained, was that each one of the Latin American countries speaks a slightly different Spanish—and Argentina, with its strong Italian influence, particularly speaks a distinctive Spanish, of which the Argentines are proud. Most Spanish dubbing is done in Mexico, with Puerto Rico next in importance, and the Argentines didn't like the idea that their children were being exposed to other countries' Spanish before they had a chance to learn their native tongue in all its purity.

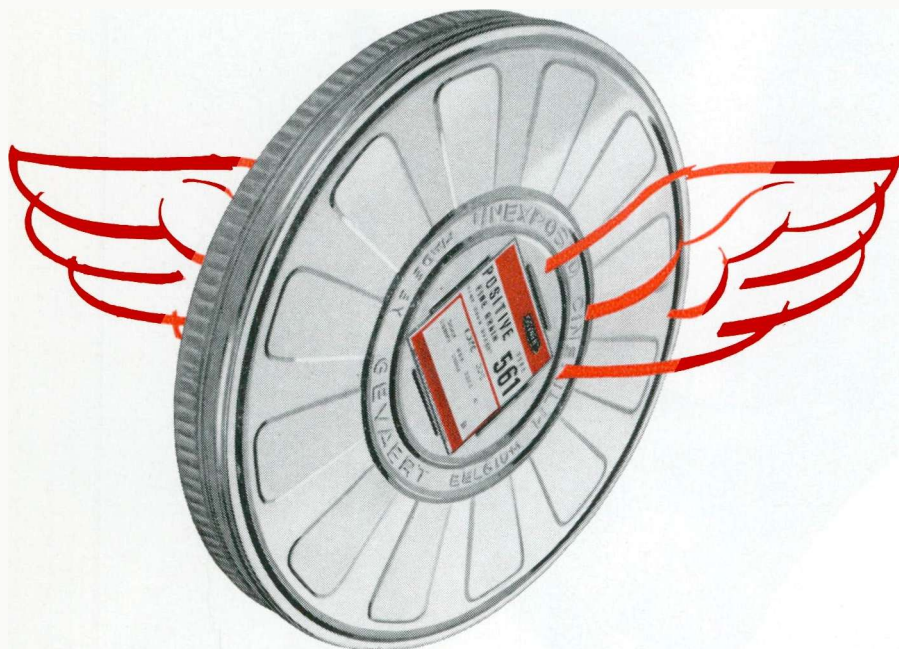
The Facts Won

But, luckily for American tv exporters, the Argentine legislature is bicameral, and after much argument extending over two years the economic facts of life won the day, and the bill died in the House of Representatives.

But the dubbing problem will continue to pop up in Latin America, Mr. Fineshriber believes. Meanwhile, attempts are made to use the most "neutral" Spanish possible, this being similar to the mid-Atlantic English that is spoken on the American stage.

Nationalism and its logical companion—the struggle of local television workers to increase employment opportunities—is by no means limited to South America. Europe, where the nation-state first arose, probably could teach South America a thing or two.

Perhaps most irritating to television exporters of all is the problem of Britain, an undeniably English-speak-



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ing country which ranks fourth among the buyers of U. S. television product—next after Canada, Australia and Japan—although Britain's 14 million sets represent three times the number in Canada and seven times those in Australia.

"In Great Britain our shows are mainly used as pawns in the game—to knock off a top show, British or American, on a competitive channel," complains TPEA's Mr. McCarthy. "The commercial channel never programs American shows over the entire network. They don't want American shows among the top 20."

Essentially, the problem of Britain is the problem of the quota. Britain is the only country in Europe that has a publicly stated quota ("But don't kid yourself," says Mr. Fineshriber, "the other countries have quotas, too, although not openly.")

There is no quota in the law of Britain, Mr. Fineshriber explains, but when the ITA was formed to regulate the commercial tv channel it was directed to establish "a proper proportion" between domestic and imported programming.

Properly Unproper

The "proper proportion" that resulted—14 per cent foreign to 86 per cent domestic—is considered very improper by American tv film exporters. It compares unfavorably, say, to the motion picture screen quota which has been in operation in Britain for many years and which sets the proportion of British films at 30 per cent and imported films at 70 per cent.

Officials of the BBC insist they observe no quota, buying only the best that comes along, whether produced at home or abroad. "But by some strange coincidence," Mr. Fineshriber notes, "this always turns out to be 88 per cent British and 12 per cent foreign."

As one BBC official explained privately, "The Board of Governors keeps careful watch on the ratio of foreign to domestic programming. I don't think they'd be pleased by any change."

Since it's generally believed that Britain will have voted the Labor Party to power by next December,



Jay J. Heitin has been named executive editor of the Television Information Office. Mr. Heitin was director of sales for WNBC-TV New York from 1952 until September 1963. He began his commercial broadcasting career in Holyoke, Mass.

the situation in respect to a more generous quota for American tv product is not expected to get any better. However, there is always Geneva, where nations are negotiating a General Agreement on Trade and Tariffs. This calls for reducing quotas to a "reasonable" amount, and Americans are arguing that 86 per cent British is not reasonable.

Even if the quota is not reduced, however, the British market can be broadened by increasing the number of channels (now there are three where once there was one, with a fourth in the offing) and the number of on-air hours (there is scarcely any day-time television in Britain at the present).

On the European mainland, the situation is also difficult, despite the absence of an open quota, because the pattern continues to be the existence of a single, usually governmental and often non-commercial television system. And for the American seller the rule of the thumb is: the more competition and the more commercial channels the better.

"In each one of these countries are interests that have a decided stake in developing television: set manufacturers, local performers, business men, politicians that believe in greater freedom of information and more freedom from state control," Mr. McCarthy said. "We work behind the scenes with these groups. We do best when commercial people compete with

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the state. A lot of abuses disappear when they really have to compete over ratings."

If Western Europe is a hard row to hoe, Eastern Europe is an even stonier stretch of thus far unfertile terrain.

"The Soviet Union, itself, is unwilling to take programs unless we would exchange," Mr. McCarthy says. "But their programs are loaded with propaganda or are of poor quality or both." As for the Soviet bloc countries, American exporters are running up against tougher requirements for currency conversion under the State Department's Informational Media Guarantee program. The program allows tv exporters to take payment in local currencies which the U. S. government then converts to American dollars. It used to be that the conversion was guaranteed "if the program did not show the U. S. in an unfavorable light. The requirement now is that the program present the U. S. in a positive, favorable light, making it very difficult for these countries to accept," Mr. McCarthy said.

"All the new requirement did was to create a gap that was immediately filled by the Soviet," he added.

Difficulties in obtaining dollar payments are also encountered elsewhere in the world: in Latin America, for example, the Philippines, the United Arab Republic—and often call forth ingenious ways to surmount them.

In Egypt, to cite a particularly complex case, Mr. McCarthy said the tv exporters set up a deal with Swiss interests in Geneva to build a pharmaceutical plant to produce streptomycin for the UAR. The Swiss were also granted the right to sell American telefilms in Egypt. By juggling these two factors, the tv exporters were able to get payment for their films in otherwise blocked sterling, and the UAR got its new plant.

Venice (Continued from page 53)

Laura Scudder's Potato Chips *Boy Scout Pledge*, produced for Doyle Dane Bernbach by Wylde Films.

Schlitz Beer *Pierre Skating*, produced for Leo Burnett by MPO.

White Owl Cigars *Sidewalk Cafe*, produced for Young & Rubicam by MPO.

Last year at Cannes, where the Festival convenes in alternate years, the U. S. also won the Grand Prix for Television (the egg demonstration for Chevy Trucks), three firsts and three seconds.

As might be expected, European producers dominated the Cinema group. With England and West Germany virtually the only countries with commercial television, theatres remain a major advertising medium on the Continent. In England, which has had commercial tv for some eight years, cinema advertising, until recently, has suffered a decline. In the past 12 months, however, the trend seems to be reversing, due in part to the return to the medium of cigarette companies which had retreated before the restrictions of the Independent Advertising Authority's new code.

France the Leader

France topped the list of winners with the Grand Prix, four firsts, one second and five diplomas. Great Britain garnered three firsts and two diplomas. The U. S., with only nine entries, managed to pick up a second prize (Chevrolet *Pinnacle*, produced for Campbell-Ewald by Alexander Film) and three diplomas (Household Finance Corporation *Stage 9*, which Joop Geesink produced for Needham, Louis & Brorby; Winston Cigarettes *Pack Parade-Typewriter*, also by Geesink for William Esty; and Chevrolet *Frozen Action*, produced by Gerald Schnitzer Productions for Campbell-Ewald).

How do European commercials stack up against American commercials? The general opinion of the eight-man television jury headed by Clairol's young president, Richard L. Gelb, was that the 60 U. S. entries were generally superior in two im-

portant respects: *advertising concept and freshness and simplicity of execution.*

European television advertising generally appears not yet to have found its own voice. It seems torn between two influences: the European theatrical commercial which often is strong on entertainment and weak on selling, and the American commercial of six or eight years ago which tried to say too much in too loud a voice. The result of this miscegenation is often a thing of several parts, lacking a single strong selling idea and a single cohesive style.

Subtleties Lost

The European jurors as well as the delegates were impressed with such single-minded American commercials as Volkswagen's *Snowplow*, which presented only one idea: that VW's get you there in the snow. Other U. S. entries that got a warm hand were the cannon-ball demonstration for Chevy Trucks and *Spring-Sprung-Balloon* with that crazy dog galloping along in Red Ball tennis shoes. Some of the American entries may have suffered from the language barrier. Although simultaneous translations in French, Italian, German, and English were carried on transistor radios with headphones provided to jurors and delegates, some of the subtleties of such tracks as the one for Laura Scudder's Potato Chips, *Boy Scout Pledge*, probably were blurred in translation.

Having said the European cinema commercial is sometimes high on fun and low on sell, I have to add that the best of the 428 I saw were very effective selling films indeed, with a freshness and originality of execution that sometimes surpassed the best American work. Technically, they are superb, as you would expect from an industry which has been producing this kind of film for more than half a century. And the best of them have a selling strength and a style that many of their tv counterparts lack. The Grand Prix winner, for instance, was a strong selling commercial which made one point dramatically and humorously: that 100,000 eggs are used every day in Lustucru Egg

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Pastas. The producer of this spot, M. Andre Sarrut of La Comete Production, Paris, also won a category first with a charming stop motion film about a rebellious petit pois which makes the single point that little peas are *important*. Of the 15 or so commercials I selected for screening in New York, 11 are from the markedly superior Cinema group.

Politically and economically the Festival is oriented toward cinema advertising, even though television has topped cinema in entries for the past couple of years.

Founder and guiding spirit of the Festival organization is Ernest Pearl, the genial, rotund chairman of the Pearl & Dean group of companies, London, which include advertising film distribution subsidiaries in Europe, the Middle East and just about everywhere in the world where there are motion picture theatres, and a production company. As president of the Screen Advertising World Association (SAWA), which sponsors the Festival, Mr. Pearl has nurtured the organization from its fledgling days when a scant hundred delegates first met in Venice in 1954 to judge some 180 films. Today, under the efficient directorship of Peter Taylor, the Festival rivals in fanfare, if not in starlets, the theatrical film festivals after which it was patterned.

Lunar Moth

The brief life of a festival juror is something like that of the lunar moth: he flits and burns brightly for a hundred hours or so, then is swept back into an Alitalia jet and oblivion. It is not, however, the lush sinecure my envious friends kept telling me it was.

Because Alitalia was late and the *motoscofo* was late, I arrived Sunday at Festival headquarters on the Lido hot, sticky and hungry (there was a steward's strike on Alitalia) 10 minutes before the first juror's meeting. After extended briefing which was translated by the Festival's official translator, the urbane Mr. Spitz who was not the aristocratic continental he appeared to be but a native of Greenwich, Connecticut—I finally got something to eat. From



John P. Dillon has been appointed managing director of Jefferson Productions, Charlotte, North Carolina. Mr. Dillon was formerly sales manager of Jefferson Productions, which owns WBT-WBTV Charlotte and WBTW Florence.

10 o'clock Monday morning until early Thursday evening, our little international band of eight jurors (one each from Great Britain, Belgium, France, Germany, Italy, Denmark, Spain and the United States) viewed the 428 entries, reviewed some 100 of them a second time, rated them from 0 to 10 and drank great quantities of S. Pellegrino mineral water which is guaranteed to cure gout and kidney infections but doesn't do a thing for eye strain.

The President of our Cinema jury was Thomas P. Olesen, president of the film section of the National Danish Advertising Association, a pleasant, reasonable man who guided our sometimes dissident sessions with great patience and tact. Although we could not get a unanimous vote on the Grand Prix winner (the Latin bloc thought the prize should go to something more prestigious than egg noodles), we finally brought our deliberations to an amicable end.

The jurors' criterion was "advertising impact," the ability to sell the product or service. In the main, this objective was faithfully observed, although, as in any festival, American or European, it was hard to close your eyes to the purely technical brilliance of some of the films. Since nationalistic favoritism apparently has not been entirely absent in former years, the Festival Committee has devised an ingenious safeguard: the highest and lowest score in each cate-

gory is automatically eliminated before averages are struck, thus minimizing any tendency to unnaturally inflate or deflate the score of a given entry.

But even the most conscientious, hardworking juror must have some relaxation, and the Festival Committee in concert with a half dozen other industry groups, saw to it that we did not lack for comradeship, champagne and the other divertissements that have made Venice the delight and feast of Europe since Charlemagne.

There was a press reception held in the Tropicana Room of the Excelsior and a gala affair staged by Pearl & Dean, at which the dark-haired Mr. Dean charmed everyone, not the least the wives of the delegates. Steve Elliot gave a reception, too, marking the opening of E.U.E.-Screen Gems affiliation with Signal Films of London. Steve made his headquarters at the Cipriani, a small, quiet jewel box of a hotel islanded away from the tourism of Venice proper, which we reached by *Vaporetto* down a curving waterway lined by winking amber lights. We ate 20 kinds of hors d'oeuvres, drank pink champagne and watched the quick thunderclouds roll over the ancient towers and tv antennas of Venice, transforming the violet twilight to menacing dark. We reached our hotel before the clouds opened and from our half-shuttered windows watched the lightning flash among the islands of the lagoon.

Speech Tradition

Next night it was the Mayor of Venice's turn to be host to the indefatigable delegates, this time in the Salone delle Feste of the Casino. Like any good host, he gave a speech. As his heartfelt Italian rose sonorously above the sound of glassware being systematically emptied and refilled, one could only marvel at how long this sort of thing had been going on—how many scores of Venetian mayors, and Doges before them, had bid people of commerce welcome to this fabled archipelago.

When the thought of one more glass of the bubbly was pain, invitations arrived for yet another reception

and dinner: the Spaniards would have us come and be festive at a Hispano-Portuguese celebration in the Sala delle Colonne at Ca' Giustinian Palace on the Grand Canal.

The transistor radio glued to the ear of the teenage Venetian *motoscofo* pilot was blaring Beatle music, but liveried footmen in mustard-colored breeches were on hand to lift us gently to the dock before the Palace. Movierecord, Spain's largest producers of screen advertising (and winner of this year's Coppa Di Vene-

zia) had outdone the Mayor. In the great reception hall a band of gondoliers in blue-and-white striped shirts and red banded straw hats played Italian airs—and this time, mercifully, it was *carpano* instead of champagne, and *Negrone*, the Italian martini that stayed at home. Among the 400 guests, we finally caught up with most of the other Americans: Allan Stanley, president of Dolphin Productions, Mr. and Mrs. Steve Frankfurt and Bernard Musnik, president of Publicis in New York.

As the week burned on, we began to yearn for a little dinner away from the crowd. Larry Baker, head of production at Benton & Bowles, Ltd., London, found just the place: the Taverna La Fenice, two bridges beyond the Doge's Palace, where we had prosciutto and green figs, piccardi of veal, fettucine, fresh small strawberries in thick cream and a blue china pitcher of a local white wine.

Are festivals useful? Do they advance the cause of good advertising communications? Or are they merely elegant, self-aggrandizing boondoggles which help convince us poor hard-working mortals that what we do is important?

They are all of these, as all the world's festivals and fairs are, and always have been. A festival is a time for taking stock, a time of celebration. And if what we have wrought bears no mark of immortality, Venice, mother of world trade, will understand. She must have known many like us in her millenium, earnest men of commerce, with their bright, insubstantial wares. It is enough merely to come together and see what each of us has done, and to go away determined to do a little better.



Gordon Webber, vice president and director of broadcast commercial production at Benton & Bowles, New York, has just returned from Venice where he served as a judge for the Commercial Film Festival. He is the author of three novels and many short stories.

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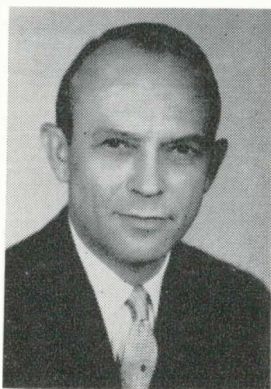
Bearer is entitled to national account rate for any additional days.

News (Continued from page 32)

to bear on the Dutch government to open the door to commercial tv on terra firma. But what makes the administrators shiver is their virtual certainty that this time, the freebooters will succeed.

The tocsin is ringing from steeple to steeple from Hilversum all the way southward to Paris. The RTF, which is currently undergoing a structural shakedown in large measure prompted by loss of radio audience to commercial operations transmitting from beyond the French frontiers, fears that it, too, could be bled white in the tv field by emulators of the Flying Dutchman. Already, Tele-Monte Carlo, beaming into the Midi from Monaco, claims its telecasts are viewed by well over a million watching some 250,000 sets.

Attrition Rate. In the Northeast of France, Tele-Luxembourg's signals are received by a large part of the set-owning population, and many more thousands watch in cafes. For some time now the rate of attrition in radio-listening has been enormous; some sources estimate that well over half of the radio-listening public tune in regularly and habitually to commercial stations, primarily Europe No. 1, penetrating the entire French territory from a transmitter in the Saar, now part of West Germany, and radio Monte Carlo and Radio Luxembourg. Yes, runs the alarm in official circles in Paris, it can happen in DeGaulle's



Kenneth W. Hoehn, director of taxes for CBS since 1956, has been elected treasurer of CBS, succeeding Samuel R. Dean, who has retired after 33 years' service with the network.

France. The General's hand lies heavy on the microphones; RTF newscasts are blatantly biased, and opposition voices don't get much air time to be heard. Many Frenchmen switch to the non-French channels to get the news—sans slant. Europe No. 1 has become a trifle suspect in the eyes of many Frenchmen since last year, when DeGaulle's government bought a neat 50 per cent of the station's stock. But its probable that news reporting on Numero Un is about as straightforward and straight-from-the-shoulder as any other.

Earlier this month, Georges Vikar arrived in New York as Europe No. 1's first full-time correspondent in that city. Mr. Vikar told TELEVISION AGE something of the history of Western Europe's largest commercial broadcasting operation, and noted that

it started as a "poste pirate" in the early 50's, long before it achieved respectability and French-government financial participation. Numero Un outdoes the RTF, he said, in the frequency and in the objectivity and quality of newscasts. The programming format these days is heavily "Yé-Yé," (rock'n'roll to transatlantics), which clutches the hearts of France's rising generation. So important has Europe No. 1's unprejudiced breath of fresh air become to the French, a part of almost every major advertising budget in France is earmarked for it. Although the transmitter is located just over the border, Numero Un's operations are centered in studios on the rue Francois Premier in Paris; telecasts are relayed from there to the Saar transmitter.

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Interested persons are cordially invited to attend the next Cine-Meeting. It will be held from 12 to 21 October 1964 and has already attracted a widespread response.

Sponsored and concurrent with the next Cine-Meeting, the Second International Salon of Technical Aids for the Cine and TV Industries (SINT), and the First Exhibition and Congress of World Television Progress (EXCOT 1964) will also be held from 12 to 21 October next.



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In the picture

Obviously pleased with the new purchase he'd made in the Village—a piece of tingling metallic sculpture, **Sanford Alan Haver's** first chore for the morning was to carefully station it in the corner of his new office at Dancer-Fitzgerald-Sample, Inc. He recently joined the New York based agency as vice president and copy supervisor. Pleasantly easy-going, Mr. Haver takes his work as seriously as his aesthetic interests, and he's been quite successful at both.

Although his career started as a reporter with the *Newark Evening News*, he soon switched to broadcasting—writing, producing and directing in radio and tv; and he's now finishing his eighth year in the agency business. Mr. Haver says: "Our job is advertising and presenting a product, not to be creative *per se*. It's to tell a product's story in an imaginative and interesting way, and, of course, to be as intriguing as possible." In judging tv commercials, he adds, "too many people apply pure art standards. It's a self delusion to talk of 'creating' as in the novel or feature film. When a housewife prepares lunch, she's creating." However, it's possible to get top-notch artistic quality into an ad, and he asserts somewhat justifiably

that "some commercials are better than the shows they're aired with."

Unlike some in the trade, Mr. Haver is not in the least defensive about advertising. In a very real sense, he's controllably excited about his work, seeing it as "important and performing an almost miraculous function." For him the enchantment lies in "that thin line between big business and show business." Mr. Haver believes that in some areas a more realistic approach is needed, for "you don't achieve immortality through selling toothpaste; and you're doing yourself and the toothpaste a disservice if you think you do."

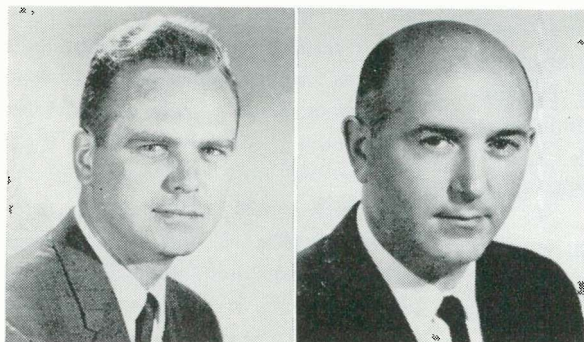
He thinks there's too much similarity between the three networks, stating, "things have changed, and I'm not sure I'm happy." Mr. Haver feels that the relative unity within the networks is cramping the imaginative potential of television. Part of the blame falls on the viewers, for "there is a tendency to complain and forget rather than complain and act."

Mr. Haver is currently involved in writing and producing the forthcoming Broadway play, *Tea Pot Island*. He is also working on a film, scheduled for release next spring, *It Was The Night Before Christmas And All*



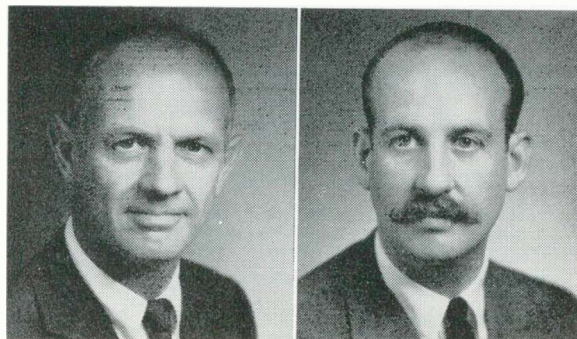
MR. HAVER
Finding that thin line.

Through The House and he wrote and co-produced *The Mask* for Warner Bros. A graduate of Rutgers who holds a degree from New York Law School, Mr. Haver was most recently vice president and creative director at Mogul, Williams & Saylor in New York and has been with Young & Rubicam and Ted Bates. He and his wife have three children and live in Rye, New York.



At Benton & Bowles, Inc., **Frank Stanton** (l.) has been named manager of information management, and **Dr. Benjamin Lipstein** (r.) has been made senior associate director of information management and director of information systems. Both men are vice presidents of the agency. In his newly created position, Mr. Stanton heads the information management department. A magna cum laude graduate of La Salle, he holds a master's from Pennsylvania and joined B&B in 1958. A former vice president and technical director of the Audits and Surveys Co., Dr. Lipstein serves as a statistics professor at the Baruch School of Business.

Roger H. Keyser (l.) and **Herbert H. Clark** (r.) have been elected vice presidents of Ted Bates & Company, Inc. They are acting group heads in the art department. Mr. Keyser will be in charge of print and television art in his new position. He joined Bates in 1959 as an art director after being with Benton & Bowles and Cities Service Oil Co. With the agency since 1963, Mr. Clark's new duties will include supervision and administration of art directors. A graduate of Pratt Institute, he is a member of the Society of Illustrators, the Art Directors Club and the Museum of Modern Art.





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OUR SHOWS

LIVE ADULT PROGRAMS — and plenty of them star packed with our own talent—are originated by WLW Radio and Television every day. Good LIVE vibrant interesting shows are an important part of our WLW schedules. And our sparkling LIVE adult TV programs in Color brighten up the whole Midwest. Just another reason why WLW Radio and WLW Television are the liveliest Stations in town for audiences and advertisers!

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WLW-I Television Indianapolis	WLW-C Television Columbus	WLW-T Television Cincinnati	WLW-D Television Dayton
--	--	--	--------------------------------------

WLW Radio Cincinnati—Nation's Highest Fidelity Radio Station

CROSLY BROADCASTING CORPORATION
 a subsidiary of *Arco*

THE LIGHTER SIDE

In camera

The Dutch Government is reported irked because an enterprising ship-builder has begun construction of an artificial island off the coast, from which he intends to televise programs and commercials in competition with the tax-supported Dutch stations. The Government has requested Parliament for permission to "occupy" the island. All of which gave rise to the following, an imaginary scene that takes place on a mythical island off the U. S. eastern shore.

As the curtain goes up, JIMMY, EDWIN and HOWIE are crouched behind a desk as shells whistle overhead and glass crashes around them.

HOWIE: They're going to kill us, I tell you. They'll kill us.

EDWIN: I can't accept that, Howie. All this just doesn't seem real.

HOWIE: *You* would think that. You had so much violence on in the old days you don't recognize it unless there's a big black Model T and a submachine gun. I tell you those are *real* shells!

JIMMY: Where did we go wrong? We bought this island. It's all paid for.

EDWIN: But we *did* tell everyone we were going to start a *college* on it.

JIMMY: So we changed our minds. Nobody could blame us, could they? Not with the FCC breathing down our backs, threatening to license us, making us give equal time, complaining about too many commercials. . . .

HOWIE: But we could have negotiated—

JIMMY: Surrender, you mean! Never. Maybe *your* networks, yes, but not mine—no sir! *We're* too big for that.

EDWIN: It did seem easier to buy this island in international waters and start broadcasting from it. . . .

JIMMY: Under our own conditions, with our own rates. . . .

HOWIE: But somewhere we went wrong. Where? Where?

EDWIN: I don't know. I just don't know.

JIMMY* Me, neither. Unless—hey, do you think it had anything to do

with my declaring myself King?

* * *

Overheard at a screening of the BBC's Hamlet at Elsinore, one elegant sophisticate to her hubby, while Claudine is at prayer: "What are they, Christians or something?"

* * *

Going into a place like Hungary made NBC News correspondent Kenneth Bernstein a bit tense at first—but only at first, as he explained:

"I started out by destroying my notes by tearing them to smithereens. But after two weeks in Hungary, seeing the political relaxation there, I began to think my suspicions were unfounded.

"The day I left, I was so reassured that I dropped the last of my notes intact into the hotel wastebasket. On one sheet I had scrawled: 46 tanks, 22 jet fighters, 18 howitzers, and so forth—notes from the military parade I'd seen. As I deposited the data in the rubbish, I said to myself, 'Let them worry about it.'"

* * *

Taking a calculated swipe at the opposition has become fair game of late, and so it was in the pages of this month's McCalls. In a classically serene setting one of the magazine's cartoons shows a console tv with one leg broken. What's in its place? None other than a volume of Plato. We'll bet the old boy never thought the Dialogues would serve such a utilitarian purpose. Ah but there's more. For those who don't happen to be so philosophically inclined and perhaps lean toward a more Spartan existence, the next page has one picturing a typical American family scene: father watching the ball game while mother cynically comments something to the effect of "I don't think I can stand another summer of home runs and re-runs."

All right McCalls, that's about enough. And by the way, while on the subject of utilitarian purposes, who ever heard of chasing a mosquito with a folded up television set?

Why WALA-TV bought Volumes 1,2,3,4,5,7 and 8 of Seven Arts' "Films of the 50's"

H. Ray McGuire

Vice President & General Manager
WALA-TV-Mobile, Alabama



Says H. Ray McGuire:

"We have bought all Volumes of Seven Arts' 'Films of the 50's' simply because we believe the audience in our overall coverage area should have the opportunity of viewing the very finest feature films ever made available to television.

We began a new schedule of 'Films of the 50's' on 'The Early Show', Monday thru Friday at 4:00 P.M. starting February 3, 1964.

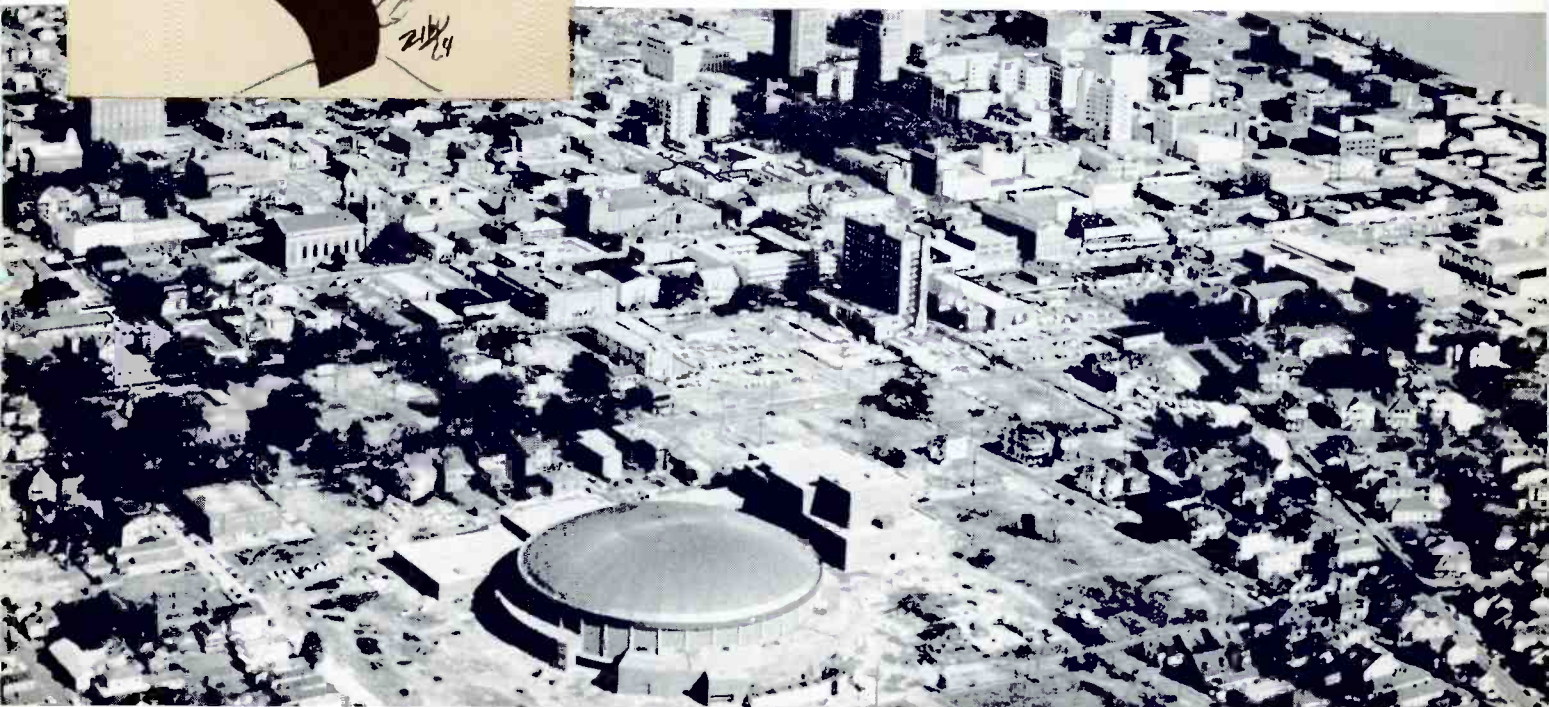
A comparison of ARB figures for Oct./Nov. 1963—when we were telecasting a syndicated show for early evening adult viewing (4:30-5:30)—with the March 1964 ratings which reflect the effects of the Seven Arts' films telecast in the same time slot—looks like this:

SEVEN ARTS FEATURES VS. SYNDICATED SERIES		
	AVG. ¼ HR. RATING	AVG. ¼ HR. SHARE-OF-AUDIENCE
SYNDICATED SERIES—OCT./NOV. 1963	2	8
SEVEN ARTS FEATURES—MARCH 1964	21	55

Further, these ratings were not only better than our prime time ratings, but additional comparisons show that we did better than the other two Mobile/Pensacola stations combined. These facts were not overlooked by our potential sponsors. Since the new March rating book came out

WE HAVE HAD A 200% INCREASE IN NEW BUSINESS, BOTH LOCAL AND NATIONAL.

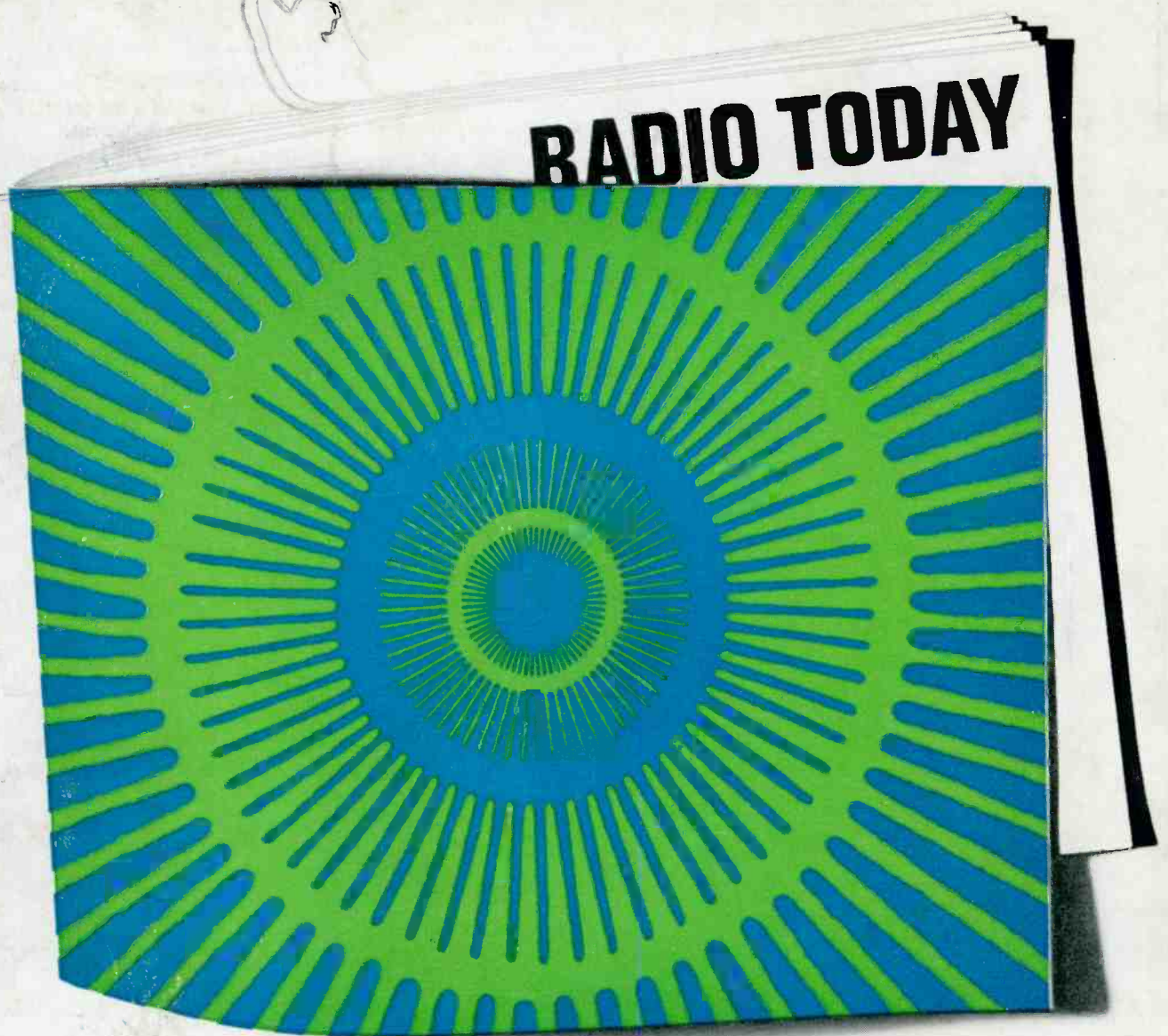
Locally, we have won such new advertisers as Colonel Dixie Hamburgers and Springdale Plaza Shopping Center and among our new National Advertisers are Wrigley's Chewing Gum, Bufferin and M&M candies. That's pretty good proof that Seven Arts' 'Films of the 50's' are a wise buy."



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