

APRIL 25, 1966; FIFTY CENTS

# Television Age

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Jerry Ansel Productions, Inc. New York



ROSES are red  
VIOLETS are ~~blue~~  
violet

when it's processed by



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**Excerpt from a memorable speech —**

**delivered at the National Association of Broadcasters convention by E. William Henry, Chairman of the Federal Communications Commission, Chicago, March 29, 1966:**

Consider, first, the troublesome question of artistic integrity and good taste. . . . Too often, I suggest, routed by shadows, you break and run before a shot is fired in anger. Too often you surrender to pop-gun complaints as if they were the crack of doom. Too often the record here shows not only a lack of courage, but a lack of common sense. . . .

Let me give you but one illustrative example. I recently watched an evening television movie called **ROOM AT THE TOP,** a film that won many awards and received much praise. . . . Those of you who saw it may remember that at one point. . . the dialogue went something like this:

**Father:** And by the way, young man, I know your relationship with that other woman, and I'm telling you straight: Get rid of that (Bloop-Blip)!

**Young Man:** Don't ever use the word (Bloop-Blip) when you speak of her!

**Father:** When I have a word that fits, I believe in using it.

And there sits the poor audience, wondering what in the name of all that's artistically honest the bloody word is! This bloop-blip technique may be fine for selling razor blades, but is scarcely appropriate in an adult film on a controversial theme.

Needless to say, I am not advocating a policy of 'anything goes.' But the alternatives to that extreme do not stop at treating the adult American public as if it were dominated by the Ladies Auxiliary of River City. . . . who complained bitterly that the town library had books by Chaucer, Rabelais and Balzac. . . .

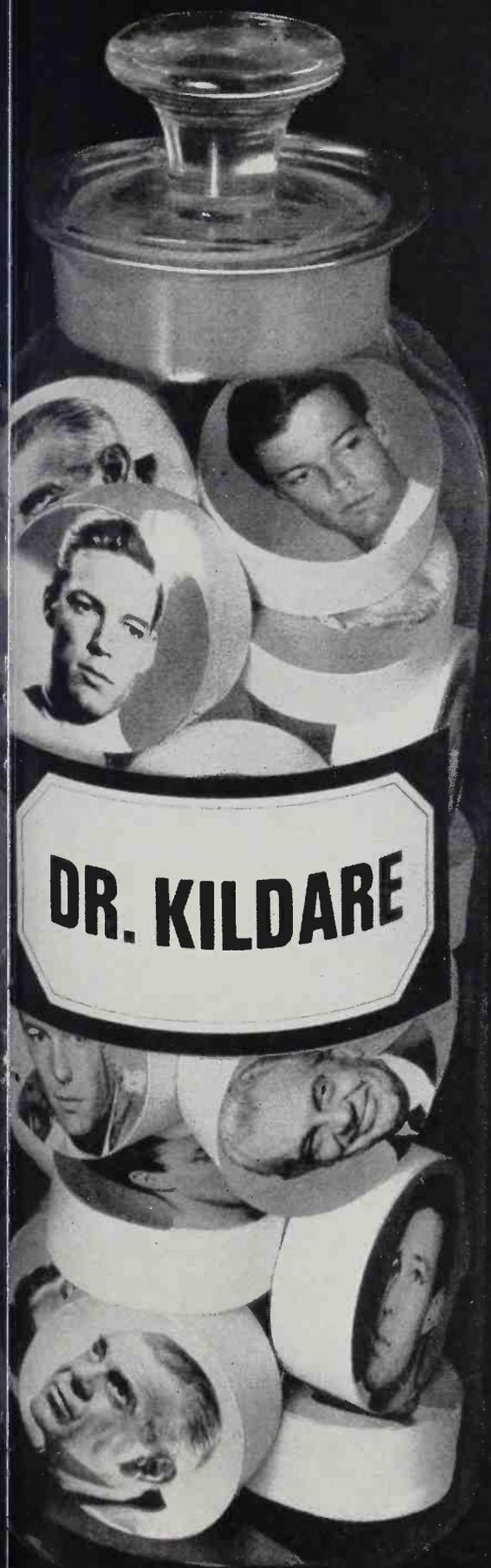
No one would suggest that your lives will be less complicated if you stop playing it quite as safe as you have in the past. Any new departure in this contentious area will raise eyebrows and embroil you in controversy. But more courage here will make your jobs more satisfying — and American broadcasting will be the better for it."

**ROOM AT THE TOP** is one of several hundred quality films for quality television programming from the library of Walter Reade-Sterling, Inc.

241 East 34th Street  
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Don't fool  
around with  
temporary  
relief

Dr. Kildare  
has the  
permanent  
cure for  
programming  
headaches



Take 132 hour-long episodes of exceptional dramatic entertainment  
 add the continuing top appeal of Richard Chamberlain to millions of women  
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The perfect tonic to pick up women viewers at critical times...and it's guaranteed to produce extensive spot business!

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Call these numbers now for fast, fast relief in your market:

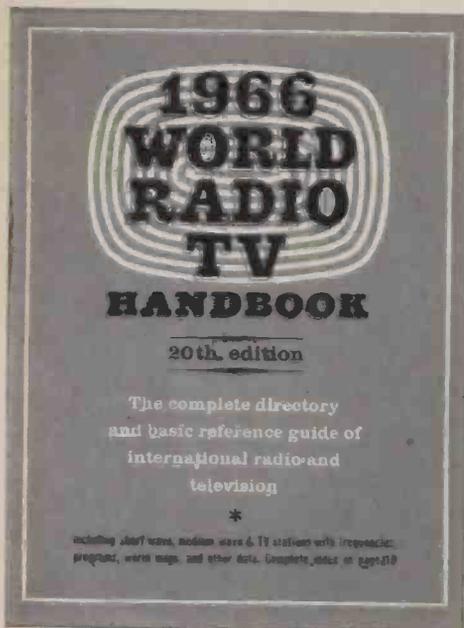
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# JUST OFF THE PRESS



## 1966 WORLD RADIO TV HANDBOOK

The indispensable and complete guide for identifying broadcast stations in every country of the world. A complete listing of all short wave stations, foreign broadcasts, long and medium wave stations, tv stations and personnel. The World Radio TV Handbook is the only guide of its kind, used by broadcasters, tv stations, technicians, amateurs, shortwave hobbyists, diplomatic corps and advertising agencies throughout the world.

For information, write

**World Radio TV Handbook**

Sundvej, 6, Hellerup, Denmark

or

1270 Avenue of the Americas

New York, N. Y. 10020

APRIL 25, 1966

## Television Age

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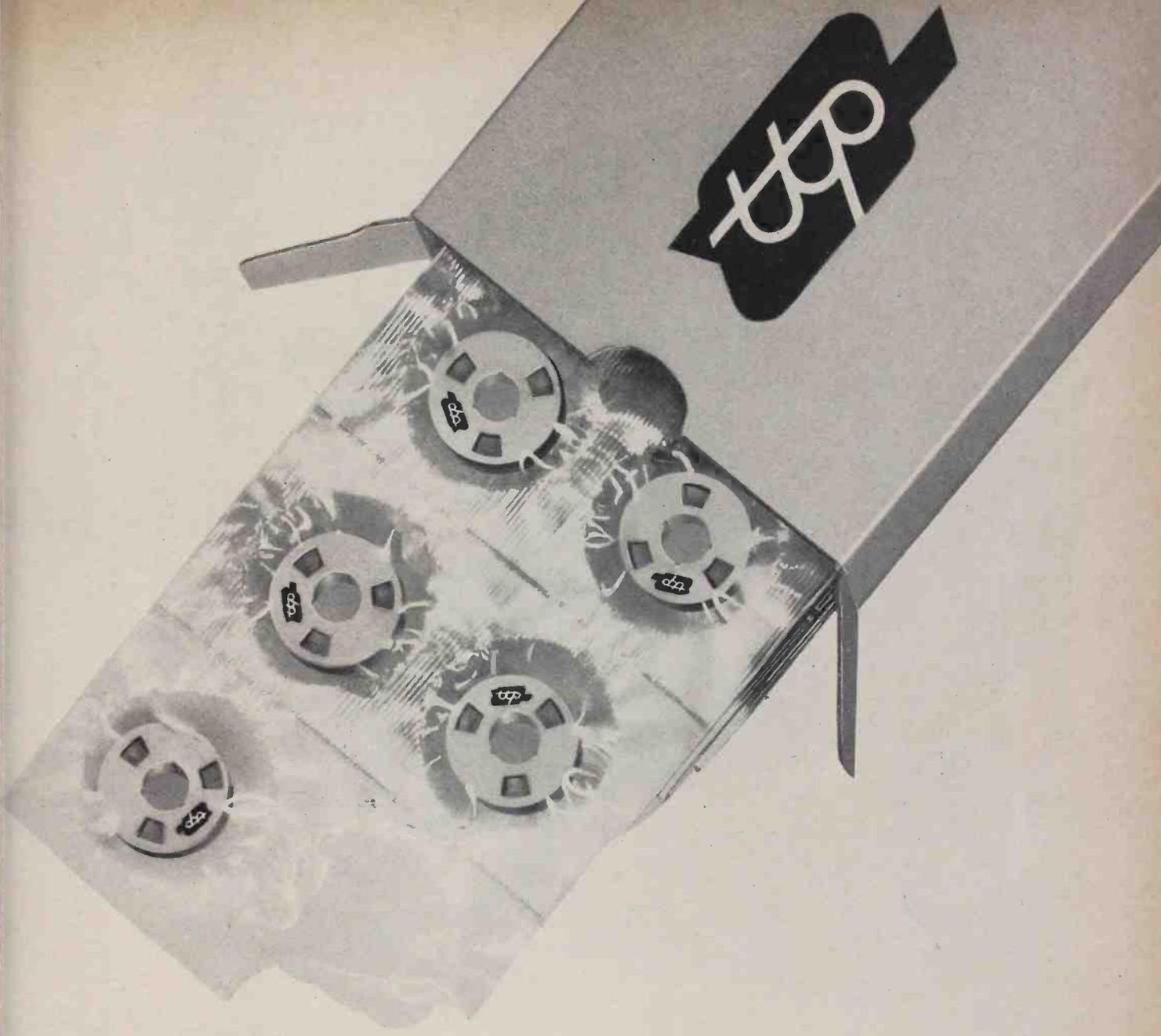
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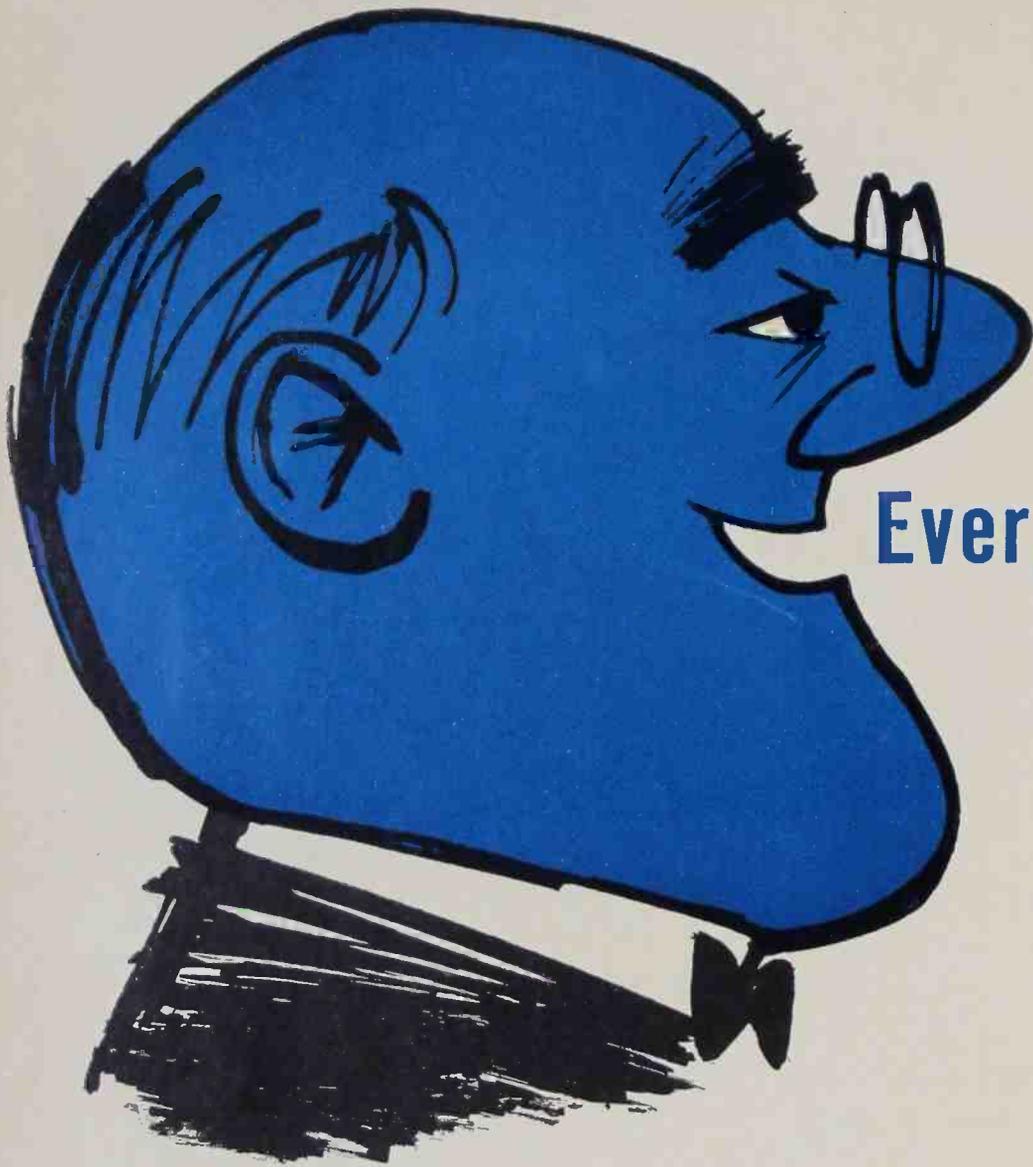
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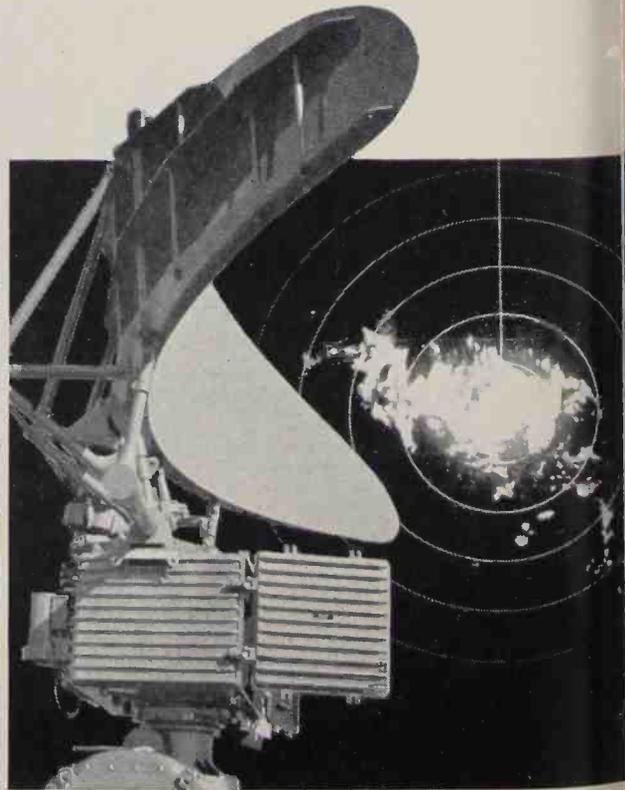
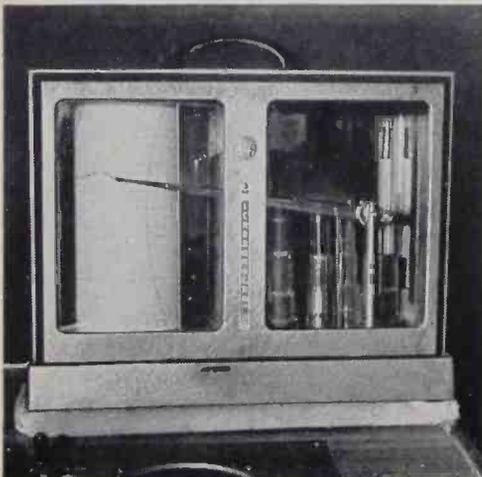
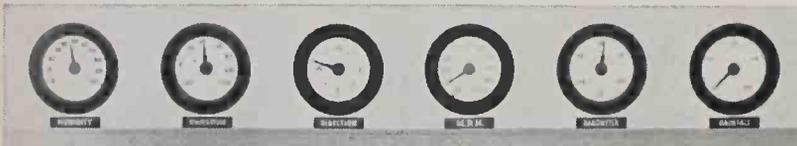
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for the quick relief  
of uninspired,  
non-creative,  
idea-less  
video tape commercial  
production  
**TAKE TELE-TAPE!**



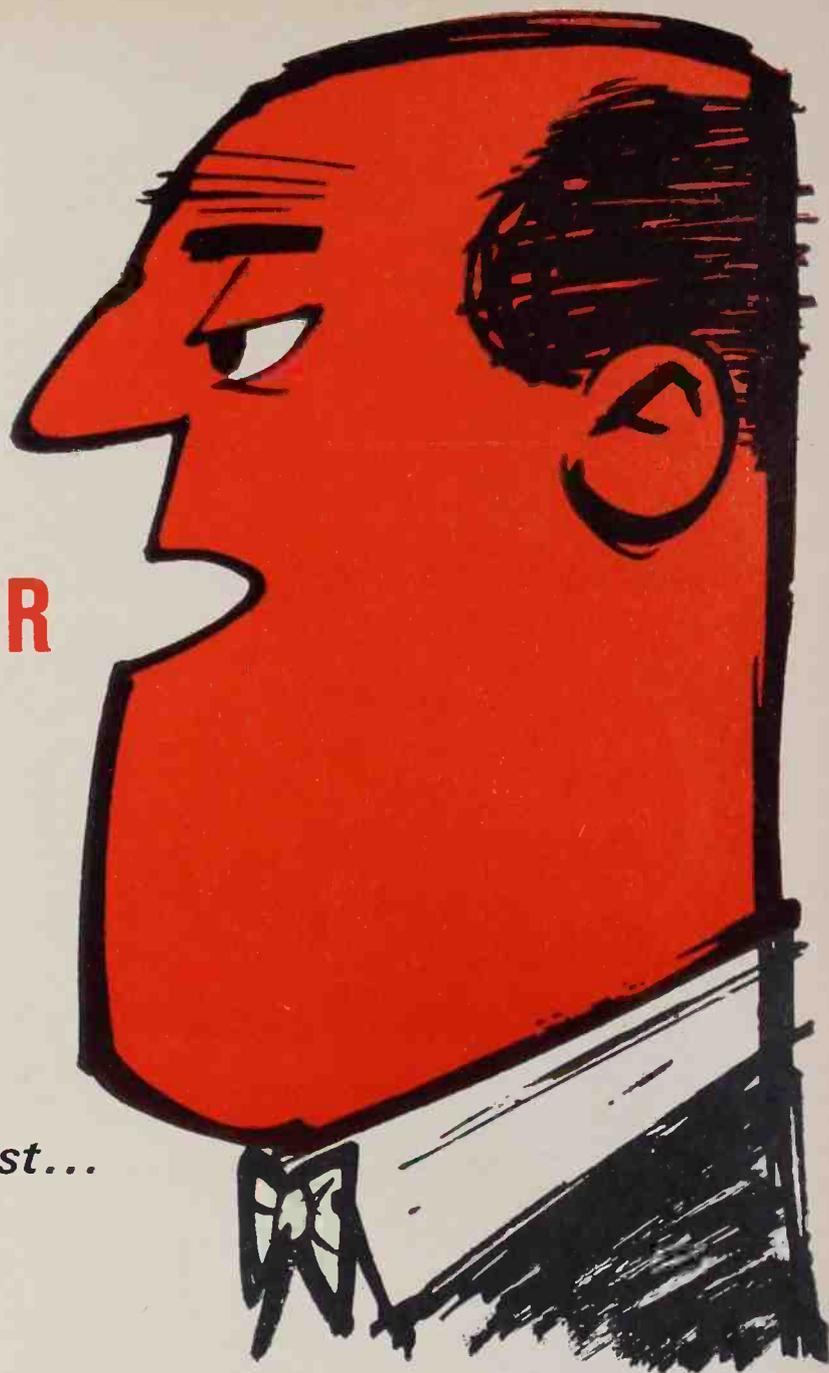
Everybody talks



# out the WEATHER

But when  
Avco Broadcasters forecast...

People listen!



With good reason. Know-how, full-time meteorologists and complete modern equipment back up AVCO Broadcasting's computerized weather service. The eyes of our own radar installations in Texas and Ohio see weather from as far away as 300 miles. □ Every ten minutes our facsimile machines print a weather map direct from the U. S. Weather Bureau in Washington. As a matter of fact, we're so thorough that private businesses buy specially-tailored weather services from us. □ In weather, news, sports, color, live variety shows, top personalities, AVCO Broadcasting has the pulse of its markets — leading with the Forward Look.



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**BROADCASTING CORPORATION**

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Represented by



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## Television Age

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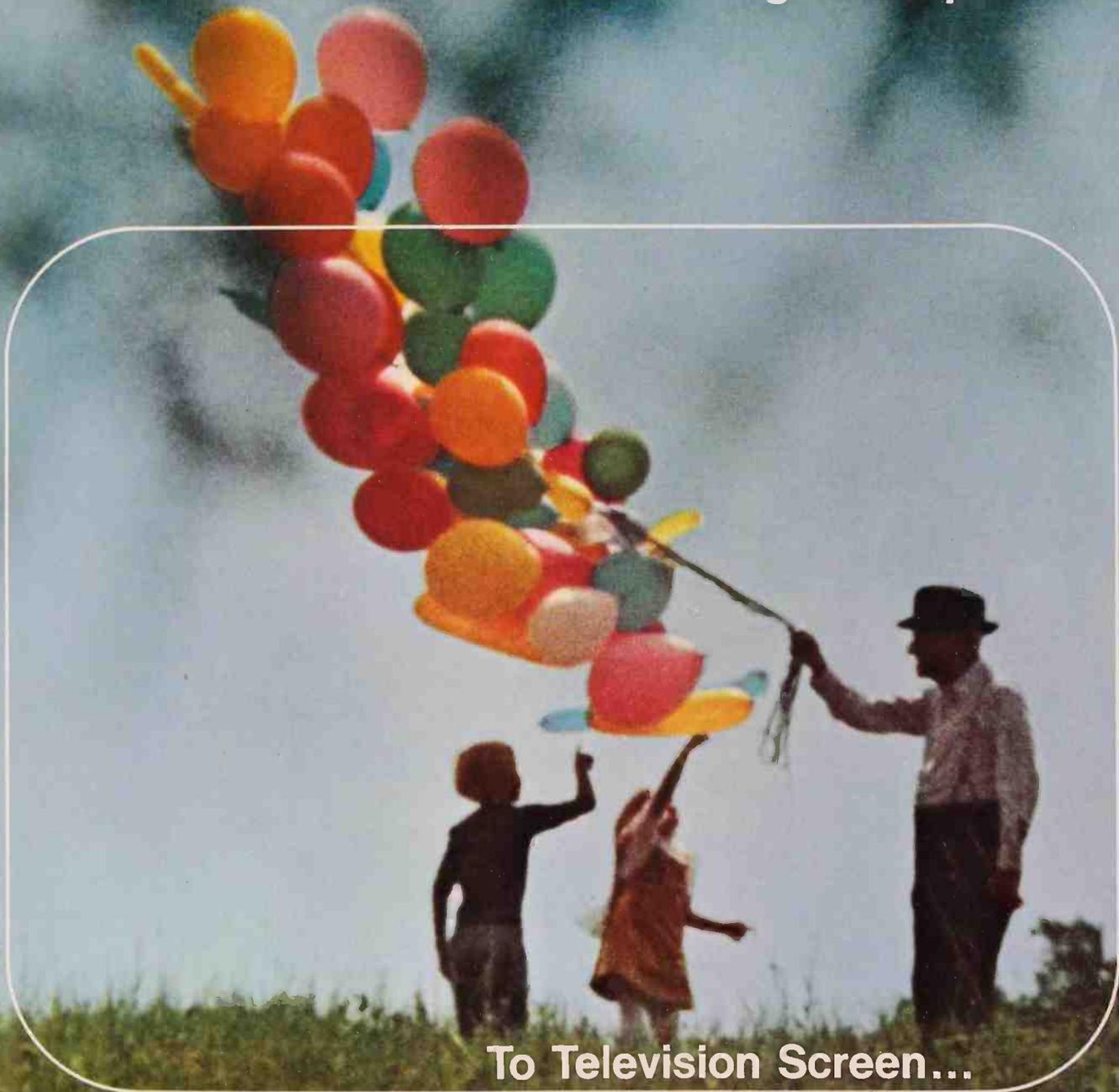
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From Advertising Concept



To Television Screen...

do you get the color quality you want?

With VPI post production control,  
your original color concept  
comes out the way it went in.

(Sometimes it even looks better.)

If you think color, think about us.

VPI

VIDEO  
PICTURES  
INC.

VPI Productions Inc.  
Video Editors Inc.  
Video Opticals Inc.  
Video Prints Inc.



# Big for its Age

WCEE-TV, CHANNEL 23  
in Rockford, Illinois

Coming on Fast in 5 months  
(AIR DATE: SEPTEMBER 12, 1965)

Oct., Nielsen Report — 10 Share  
Nov., A. R. B. Report — 15 Share  
Feb., Nielsen Report — 23 Share

Channel 23 delivers  
23 Share of audience.

Competitively Priced  
See Meeker Representative



Rockford-Freeport, Illinois

## Letter from the Publisher

### FCC's Revolving Door

The resignation of E. William Henry as chairman of the Federal Communications Commission has to be greeted with mixed feelings. Mixed, because Mr. Henry's basic regulatory philosophy was repugnant to most broadcasters (and so the temptation is to breathe freely again), while at the same time his departure creates a degree of confusion and instability that is, to say the least, unfortunate.

It is unfortunate for both the industry and the public that the chairmanship of the FCC by tradition is regarded as a stepping-stone to bigger things. No chairman has ever served out a full seven-year tenure; the record is held by Wayne Coy (Dec. '47-Feb. '52), and, incredible as it sounds, Mr. Henry's two-and-three-quarter years made him the third-longest-term chairman in the FCC's history.

A good argument can be made that regardless of the political stripe of a given chairman, the better-known his philosophy and attitudes, the better it is for everyone. A known quantity is always better than an unknown or non-existent one. It can also be argued that in a business as complex as broadcasting, a knowledge of its problems, and experience in handling them, are assets acquired only over a long period of time. A revolving door is for people in a hurry.

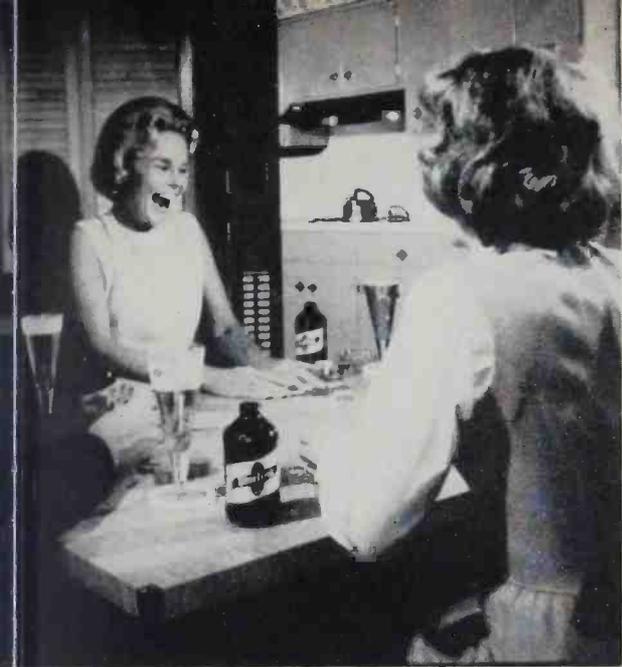
### Production Profile

The 1965 annual report of Foote, Cone & Belding, Inc., came up with the statistics that it takes "an average of 33 people, working an average of 310 man-hours, to produce one 60-second live-action commercial—after it has been written, designed, revised . . . and approved by everyone concerned." The statistics are impressive when the agency reveals it produced 849 commercials in 1965. If a mathematician were to combine the figures, he'd arrive at 28,017 people working 263,190 hours; and to use an arbitrary figure of \$9,000 in production costs for a typical one-minute commercial, it could be shown that FC&B clients alone invested \$3,641,000 to make those commercials last year.

All of which is just one agency's indication that the business of commercial production is a big one, an important one—so important, in fact, that this issue of TELEVISION AGE is devoted almost entirely to that subject. In a half-dozen separate stories, the business of production is covered as it is currently taking place at the agencies . . . within the copywriter's imagination . . . on the soundstages and streets of New York where union problems have recently plagued producers . . . and on locations around the world, as U.S. agencies seek out new locales.

Like the television industry itself, the commercials production industry is changing rapidly. It fastens onto trends, rides with them, wears them out, and moves to something else. New techniques and methods appear and are widely accepted, only to be supplanted in a short while by newer and better techniques. The production scene is one that deserves to be surveyed regularly, and this issue is designed to provide the latest look-in-depth at that area of our business.

Cordially,



FIRST WISCONSIN NATIONAL BANK

G BREWERS, INC.



DR. PEPPER CO.



MANUFACTURING CO.

## SARRA-CHICAGO, INC.

16 EAST ONTARIO • CHICAGO, ILL. 60611 • WH 4-5151 • A C 312

- Award-Winning Directors
- Permanent Staff of Editors and Camera Crews
- Quality Laboratory
- Special Equipment Designed for Commercial Production

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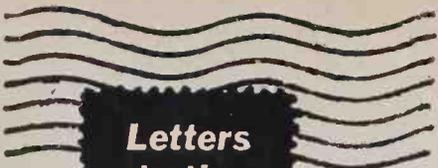
↑ UNITED AIR LINES

DS METALS ↓

↓ AMERICAN BAKERIES COMPANY

↓ KELLOGG COMPANY





## Letters to the Editor

### Commissioner's Comments

This concerns the March 28 (FCC) issue of TELEVISION AGE, which I found extremely informative and interesting.

This week we have had a distinguished visitor from the British ITA who is making a personal study of U.S. policy and practices. I had the occasion to show him the copy of TELEVISION AGE, and he found it—as he put it—“most fascinating and useful.” I was obliged to offer him my copy.

Would you be kind enough to supply me with another?

ROSEL H. HYDE  
Commissioner

Federal Communications Commission  
Washington, D.C.

### Tasmania Tribute

The ninth semi-annual international issue of TELEVISION AGE, which I received, was most interesting. The world-wide survey of television will be most helpful, particularly as I am going overseas soon, and will be visiting a number of the countries dealt with in the issue. A concise summary of this kind will provide a very useful reference.

E. G. MCRAE  
Managing Director  
Tasmanian Television, Ltd.  
Hobart, Tasmania

### Open Door to Ecuador

In your international issue, we would like to point out that our network Telecuador (Primera Television Ecuatoriana) broadcasts through two commercial stations, Channel 4 in Guayaquil and Channel 6 in Quito.

We regret the omission of our humble network in your excellent coverage of the subject, *Television Around the World*, since we are

proud of belonging to the happy family of Worldvision.

RICHARD K. HALL  
General Manager  
Primera Television Ecuatoriana  
Guayaquil, Ecuador

### Luck of the Irish?

It is always with keen expectation that I await your magazine at my office. Finishing up my Master's degree at Wayne State University in the near future, your magazine also comes in handy in the academic world. Having been recently assigned a media study of Ireland I turned to TELEVISION AGE of January 31, 1966, and found the *Global Report* on Ireland very helpful.

I am, however, still falling far short of material on Irish media and would greatly appreciate any assistance. I need information on Irish radio and magazines, particularly on the effect of media on the Irish people.

MICHAEL J. BRADLEY  
Media Department  
Campbell-Ewald Co.  
Detroit, Mich.

### Barometer Booster

Your added refinement to the Business Barometer [station revenue changes by size of station] is a terrific improvement . . . Will continue to enjoy your fine magazine as I have for years.

JOHN RADECK  
Vice President, Sales  
WJBF  
Augusta, Ga.

### Bountiful Book

*Mass Media and Communication*  
Edited by Charles S. Steinberg  
Ph.D.; Hastings House, Publisher  
530 pp.; \$11.50.

Dr. Steinberg, vice president, public information, CBS-TV, has compiled a work that is far more than a simple treatise on broadcasting, magazines, or newspapers, or books or motion pictures. All of these are treated at length in *Mass Media and Communication*, but the book it is concerned with a *totality*—the cumulative effects of the media upon society. “The potential of mass media for constructive social action is without parallel,” notes the editor in an introduction to some two-dozen informative and brief articles by experts ranging from Walter Lippmann to Wilbur Schram and John Kenneth Galbraith. The scholarly names in part explain the price of the book.

*Mass Media and Communication* is not designed as a once-over-lightly of tv programming, public relations or other elements of mass communications. It is a far cry from the “popular” efforts of Vance Packard and John Keats, and is intended rather to be studied, savored, and noted. As the first in a series of “Studies in Public Communication” to be conducted by the Newhouse Communication Center of Syracuse University, *Mass Media and Communication* is aimed at the students and teachers, and the thinking participants of the communications industries.

## SUBSCRIPTION SERVICE

PLEASE INCLUDE A TELEVISION AGE ADDRESS LABEL TO INSURE PROMPT SERVICE WHEN YOU WRITE US ABOUT YOUR SUBSCRIPTION

Mail to: TELEVISION AGE  
Circulation Department  
1270 Avenue of the Americas  
New York, New York 10020

TO SUBSCRIBE mail this form with your payment and indicate ( ) new subscription or ( ) renew present subscription.

Subscription Rates in the United States and Canada; 1 year \$7.00; 2 years \$10.00. Subscription rates for all other countries available on request.

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ADDRESS

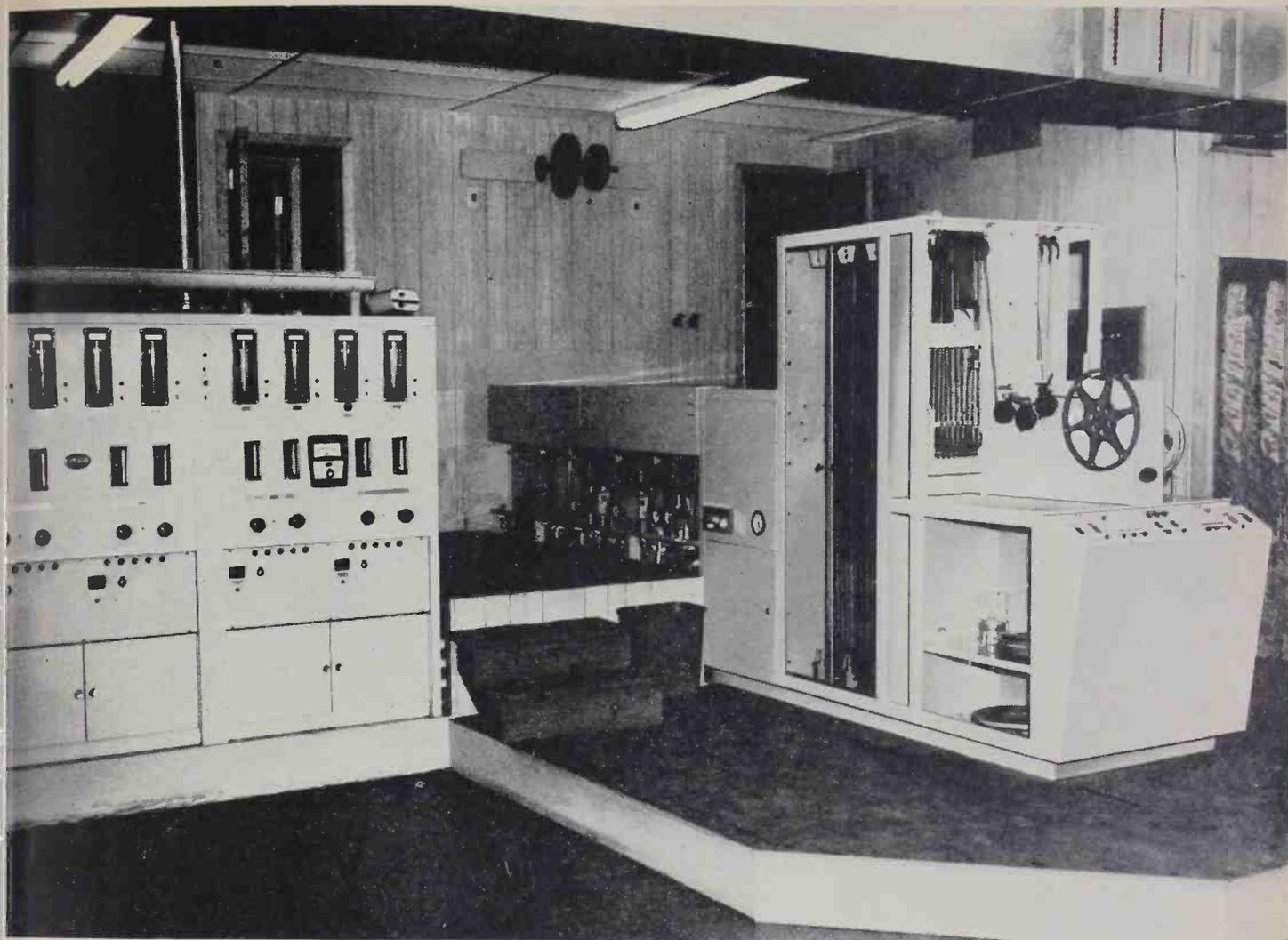
CITY

STATE

ZIP CODE

TYPE OF BUSINESS

CHANGE OF ADDRESS. If you're moving please let us know four weeks before changing your address. Place magazine address label here and print new address above.

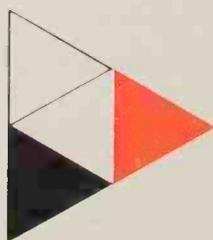


## **ANNOUNCING: FIRST COMPLETE EK REVERSAL PROCESSING IN NEW YORK**

NOW, AT DU ART. THE FIRST COMPLETE EKTACHROME REVERSAL PROCESSING IN NEW YORK. DU ART'S NEW PROCESSING MACHINE HANDLES ALL EK TYPES: COMMERCIAL (ECO) TYPE 7255; ER TYPE 7257 &

7258; MS TYPE 7256; THE NEW EF TYPE 7242; AND REVERSAL PRINT TYPE 7386. YOU MAY HAVE BEEN ABLE TO HAVE ONE TYPE PROCESSED IN NEW YORK BEFORE, MAYBE TWO. BUT NEVER BEFORE HAS THERE

BEEN COMPLETE EKTACHROME PROCESSING IN NEW YORK CITY. NOW... COME TO DU ART FOR EK REVERSAL PROCESSING. FOR EK COMMERCIAL PROCESSING. FOR COLOR DAILIES. FOR COLOR... DAILY.



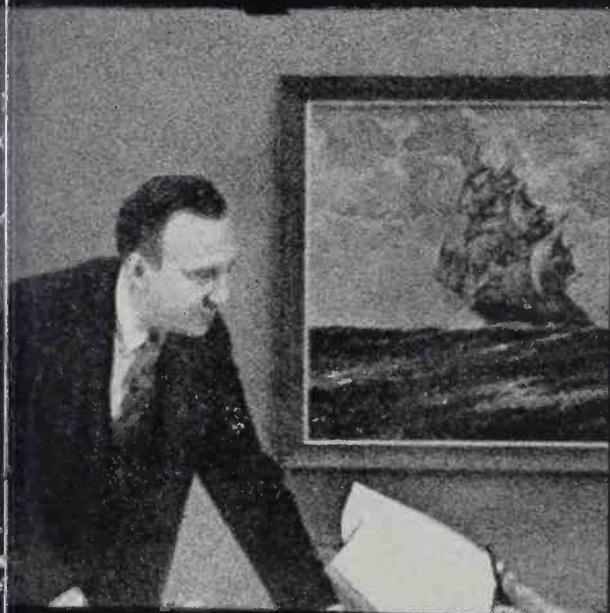
DU ART FILM LABS/DU ART COLOR CORP. 245 WEST 55 STREET, NEW YORK, N. Y. 10019 / PL 7-4580  
IN CANADA: ASSOCIATED SCREEN INDUSTRIES, LTD., 2000 NORTHCLIFFE AVE. MONTREAL



**Who helped national advertisers get  
greater sales impact at the local level?**

**Blair Special Projects, of course.**

**(Just one more reason why agencies listen when Blair talks television.)**



Blair Television's Harold Pingree meets with Newman F. McEvoy, Senior Vice President & Director of Cunningham & Walsh, Inc.

A national advertiser can find himself an outsider when he tries to compete at the local level.

But Blair Television's Special Projects Division has developed a plan for national advertisers to achieve hometown appeal, and retain national prestige in their marketing areas.

We call it the Blair "Community Impact" Plan. It is built around the sponsorship of local *Specials* that involve the advertiser in the community's affairs. Experience shows that a planned schedule of these programs in a market produces effectively for the advertiser.

Example: One national food manufacturer was having trouble penetrating a particular mar-

ket. Through Special Projects, he sponsored a series of locally-produced specials. Customer association of the brand with community activities dramatically increased 258%. Results—this national product became a hometown product in the eyes of those customers.

In this new age of television, Blair's personalized services, through its outstanding staff of sales specialists, produce results for today's advertisers, agencies, and stations.

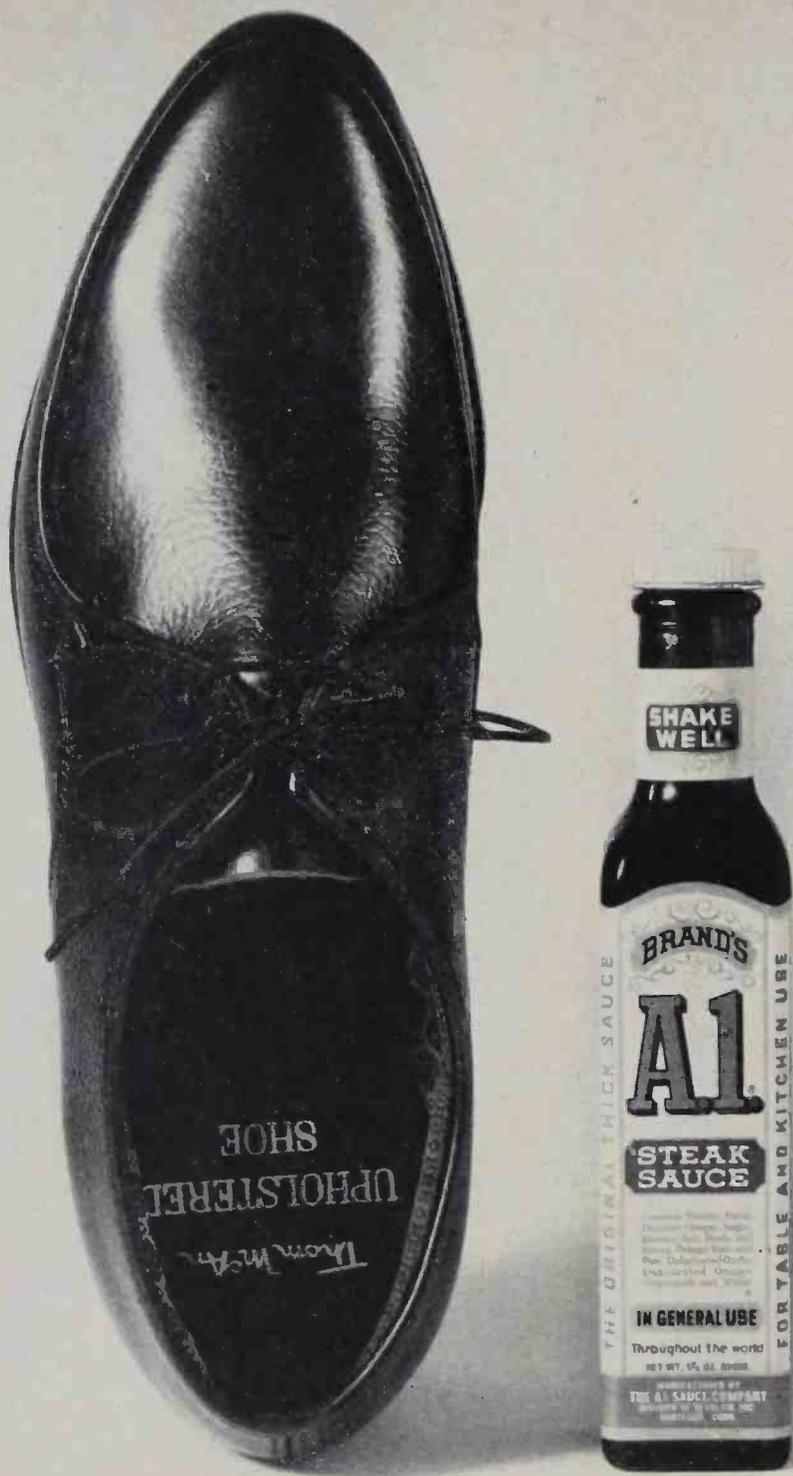
You are invited to contact Harold Pingree, Director of Special Projects. He'll prepare the "Community Impact" Plan to *your* specific needs.



# BLAIR TELEVISION

A Division of John Blair & Company / 32 Years Serving The Broadcasting Industry

OFFICES IN 10 MAJOR CITIES: New York/Chicago/Atlanta/Boston/Dallas/Detroit/Los Angeles/Philadelphia/St. Louis/San Francisco



**A perfect pair.** That's what they said in California. It happened at the International Broadcasting Awards. For the second year in a row we placed first with the "World's Best Video Tape Commercial". (They think big out there.) Actually Fletcher Richards' gem for A.1. got it first in 1965. Then we waited a whole year for the shoe to drop on Doyle Dane Bernbach's epic for Thom McAn. All in all, we had four finalists out of the top eight in 1966. If you can stand it, we would like to add that we also won two "Clips" at the American Television Commercials Festival in New York last year, including, you guessed it, "Best Video Tape Production". The kudos should go to the clients and agencies who stretch the imagination of our medium. They keep us walking on air.


**VIDEOTAPE CENTER**

Videotape Center, 101 W. 67 Street, New York, N. Y. 10023 (212) TR 3-5800

**"Problem" Product Still a Problem?**

The announcement that all advertising for Preparation H—American Home's oft-times controversial hemorrhoid medication—had shifted from Ted Bates to the city's "house" agency, John F. Murray Co., led to speculation that the product might disappear from tv and for all. NAB Code stations aren't supposed to buy commercials for such a product, but TvB reports \$1 million was spent last year to promote it in spot tv. The Murray agency has long handled only print schedules for various AHP brands, including Preparation H, and radio schedules for Anacin—but one source said the agency would now move into tv, too. As to a production schedule? "People can be hired." Tv schedules? "We'll continue to go on all the stations that will take us."

**No British Testing Firm**

Soon to be making presentations for major advertising agencies is Telpex, Inc., a new pre-testing company from Britain that video-tapes and researches commercials before they go into actual production. Telpex claims the advantages of speed and low cost over other pre-testing services. A rough video-tape and its research can be bought for \$2000 on 48 hours notice. Telpex units in Britain and Europe completed over 500 tests in the past two years before opening their new studios at 565 Fifth Avenue.

**Stretching Out the Color Bottleneck**

Laboratory facilities to handle color commercials are expected to be adequate by the middle of next year, in the view of commercials makers, but with continuing changes in the technology of colorfilm-making—improved printing machines, light elements—the day of smooth, unharassed color printing is considered to be at least two years away.

**Color It A Long Time Coming**

Now that France and the U.S.S.R. have formally agreed on the French Secam 3 system of color, international observers feel that the announced target date of tintcasts "within the next two years" will produce little more than dreams. A chief drawback will simply be a lack of color receivers. Russia is currently selling 3.7 million black-and-white sets internally a year, and plans to sell 7.5 million annually by 1970. Color, say the experts, won't begin to move until b-&-w saturation is achieved, and start concentrating on color now might produce a dent on a profitable b-&-w market. Other European set makers—Decca, Philips, Pye, Thorn, EMI, etc.—are expected to concentrate on receivers suitable for the PAL system to be used in England, West Germany and probably most other countries outside the Soviet bloc.

**No Critics—Decide for Yourself**

The "influence" of New York's newspaper tv columnists on the fortunes of television—if there ever was any—will wane a bit more on April 25 when another of the city's dailies disappears from the streets. Not too long ago, during the so-called "golden years," there was an octet of critics—led by the *Times'* Jack Gould and the *Tribune's* John Crosby—read with interest by the network programmers and agency executives. In the '60's, however, the picture changed rapidly, as did the bylines on the tv columns. The recent folding of the *Daily Mirror* silenced one regular writer; now the merging of the *World-Telegram* and the *Journal-American* will apparently close out the space filled by Atra Baer (who only took over a few months ago from the strongly opinionated Jack O'Brian).

**Gibbs Returns to the Agency Side**

Tv commercials production executive William Gibbs, recently of Videotape Center and before that with MGM Telestudios, has joined the programming department of BBDO. Before joining Telestudios, Mr. Gibbs was a tv producer with J. Walter Thompson.

**Gotham's Finest**

Rosser Reeves, former head of Ted Bates & Co. and sometime author (*Reality in Advertising*) is hard at work on his second book. Spokesmen for Alfred Knopf, the executive's publisher, say only that the tome is due for publication "sometime in 1967", and that they have not seen a draft of the manuscript. However, "Mr. Knopf is interested in anything Mr. Reeves has to say." Predictions are that the volume will be more in the line of a biography than a sequel to *Reality*.

**The Creator as Producer**

The making of tv commercials is becoming more and more the responsibility of creative directors, and copywriters and art directors (see lead story, page 25), and less and less the exclusive province of agency producers. The more important the commercial becomes in the whole scheme of advertising, the more involved are the writers, although the producer is busier than ever. But copywriters can no longer blame the producer for failing to execute their ideas.

**Industrials into Commercials**

In an unusual switch, studio specializing in making industrial films is branching out into commercials. Usually, it's the other way round. Ted Steeg, of Steeg Productions, has teamed up with Bob Grand, late of Pablo Ferro Films and before that with BBDO, to make commercials.

# We predicted, but Wow!

When THE BONNIE PRUDDEN SHOW was first offered to stations we said, "When Bonnie talks about *widowhood, alcoholics are rarely anonymous, death of an executive, menopause, the new baby* etc...women have to watch."



## Now look how ratings prove it

### Atlanta

WSB-TV

9:30-10 a.m. M-F

7.0 Rating 42% Share

Moved station into first place tie with "Andy of Mayberry." Delivers more total women and more 18-34 women than any other show in the time period: (an 82% increase in women over Nov. programming for WSB-TV).

### Indianapolis

WLWI-TV

10-10:30 a.m. M-F

7.0 Rating 47% Share

Jumped the stations rating 133% over November programming in time period (Donna Reed); and delivers more women than the other three stations combined, (total women and young women).

Better let Bonnie talk fast in your market! Talk to us today about America's Leading Authority on Better Health for Better Living  
**THE BONNIE PRUDDEN SHOW** — 65 half-hours first-run

(data as reported by NSI Nov. 1965 and Feb. 1966, each market)



NEW YORK / CHICAGO / CULVER CITY / ATLANTA

# Business barometer

That reported "softness" in national spot business during the first quarter of the year began to show up slightly in the February Business Barometer computations, particularly where the industry's smaller stations were concerned. Overall, February spot revenue for all stations ran 5.3 per cent ahead of February '65—but this increase was the smallest February gain since 1961 (a notoriously bad year for spot).

In estimated dollars, all-stations revenue for February '66 is placed at \$64.9 million. This compares with an estimate of \$61.7 million for the same month last year. On the month-to-month basis, comparing February activity with that in January immediately preceding, there was an increase of 18.4 per cent.

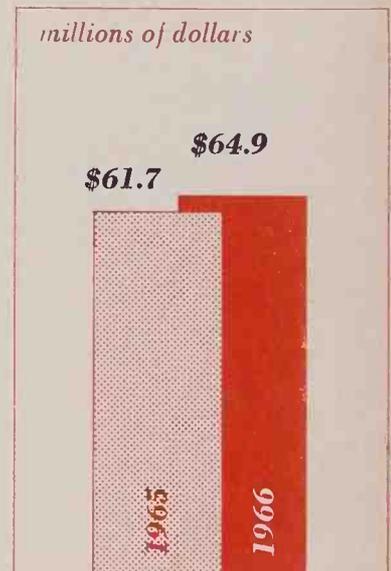
But it was in the new Business Barometer figures on revenue changes by size of stations that an interesting picture was revealed. While the industry as a whole could boast of a gain of 5.3 per cent in spot this February over last, stations in the largest markets did slightly better than the overall average, medium-sized stations did just about average, and smaller stations actually appeared to do less spot business this February than they did a year ago.

True, the decrease in volume for stations doing under \$1 million in annual revenue was only 0.1 per cent, but it is significant in view of the customary ever-upward movement of spot billings. Even more significant, however, is the total increase for spot—that 5.3-per-cent gain—in view of those gains of other Februarys over the last few years. 1965's February increase was 11.9 per cent; in '64, it was 13.3 per cent; in '63, it was 10.5 per cent, and in '62, it was 14.6 per cent. This figure, coupled with a 7.2-per-cent increase in January (also the smallest year-to-year gain in a number of years), gives strong evidence that national spot television is coming into a problem period—and that remedial action is needed. The remedy, of course, cannot come without an analysis of the problems. That analysis should be undertaken quickly, if spot is to continue moving ahead with the momentum it has long enjoyed.

Next issue: local sales and network compensation revenue in February.

(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.)

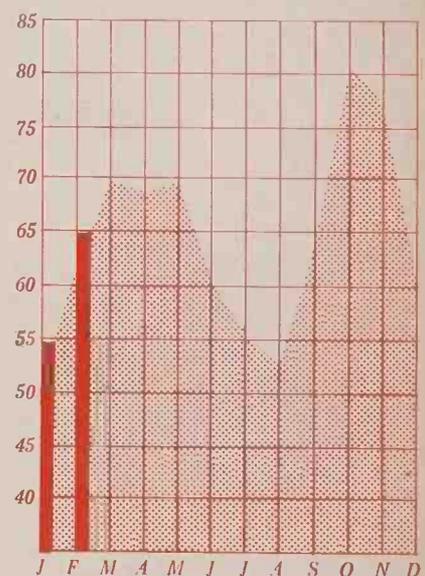
## NATIONAL SPOT



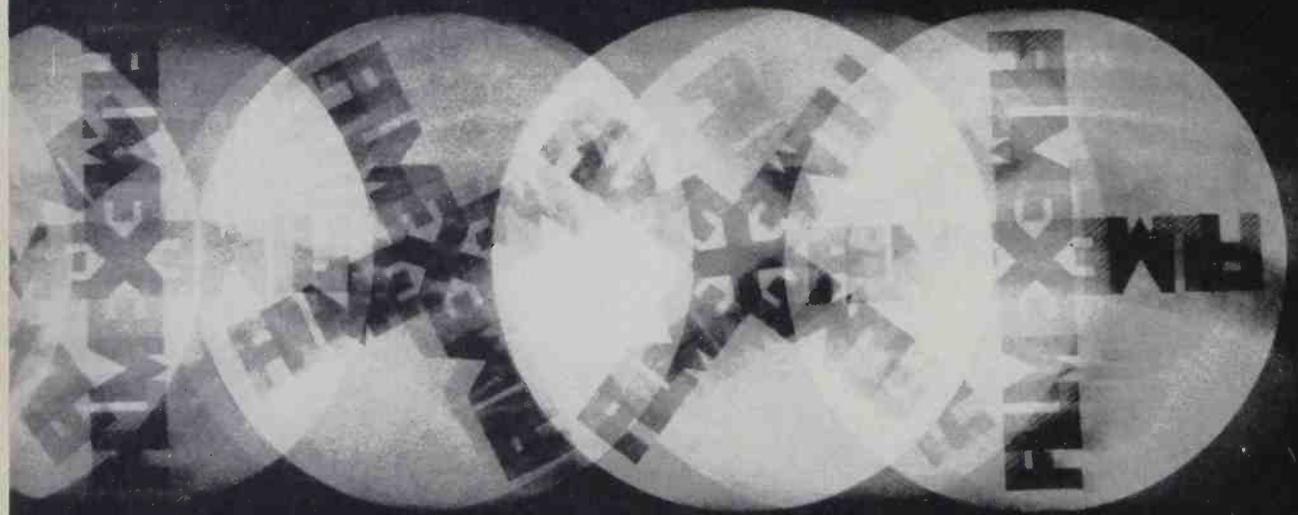
February (up 5.3%)

### Year-to-year changes by annual station revenue

Station size	Spot tv
Under \$1 million	-0.1%
\$1-3 million	5.4%
\$3 million up	5.8%



1966-'65 comparison



**FILMEX EAST: 300 East 46th Street, New York, New York**  
**FILMEX WEST: 1041-1043 N. Highland Ave., Hollywood, Calif.**

## Who Buys More?

"We're not saying," said research director Dr. John R. Thayer at Peters, Griffin, Woodward, Inc., "that the young-adult market should be ignored. What we are saying is that our evidence shows this market might not be as important as many people believe. The concentration on the youth market, to the exclusion of all others, leads to severe restrictions in the reach of an advertiser's schedules. Television is a mass medium; advertisers pay the price of a mass medium. When they start to narrow their audience, their costs rise proportionately."

Dr. Thayer leaned back in the black upholstered chair of the representative's screening room high above Park Avenue. The occasion was an advance showing of a new survey put together under the researcher's direction. Once the last projected slide in *Who Buys More?* had blinked out on the glass screen, the gentleman was open for questions. The one immediately came to mind:

"Dr. Thayer, your figures indicate

that the consumers in the 35-49 age group often buy as much or more of various products as do the 13-34-year-old shoppers. In fact, combined with the buyers 50-and-over, the middle group often far out-purchases the young group. But don't many advertisers aim for the 18-34-year-olds in the belief that this is when brand patterns are set, and if you get the young shoppers today, you'll hold them tomorrow through the period of middle- and old-age?"

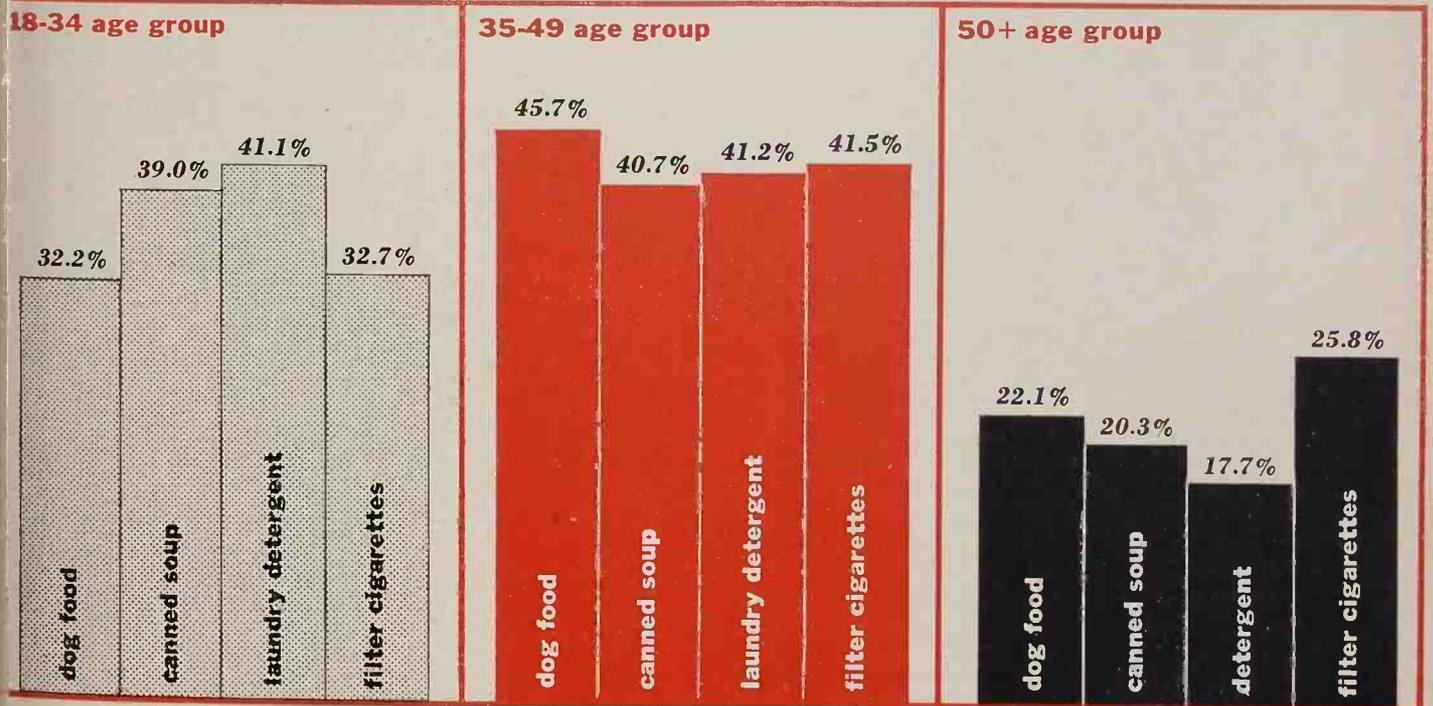
**Sell While You Can.** Dr. Thayer nodded. "There's no doubt that this kind of thinking is prevalent," he said, "but our point is that aiming for the youngest group only—while it may help sales tomorrow—often means missing a large number of sales today."

He continued: "Things have reached the point where a salesman will be asked by agency buyers to submit *only* figures showing coverage of the 18-34 audience. The survey statistics show this is certainly an important market, but the buyer

who uses programs that reach the young audience *predominantly* should compensate with additional buys that give his commercials a much broader age appeal."

Dr. Thayer pointed out that the country will shortly have more than 50 per cent of the population under 25. A sizeable marketing target, yes, but just how important is it to the advertiser? To find out, PGW commissioned Burgoyne Index, Inc., to measure grocery store purchases as related to the age of the family shopper. Last October 7-9, Burgoyne researchers moved into 51 supermarkets in seven cities and questioned 4,316 shoppers as they reached the end of the checkout counter. In addition to counting the number of items purchased, noting the total expenditure and getting the age of the shopper, the field force gathered data on size of family. Some of the results were surprising—especially to those who have long held that the 18-34-year-old housewife has the largest, growing family and therefore

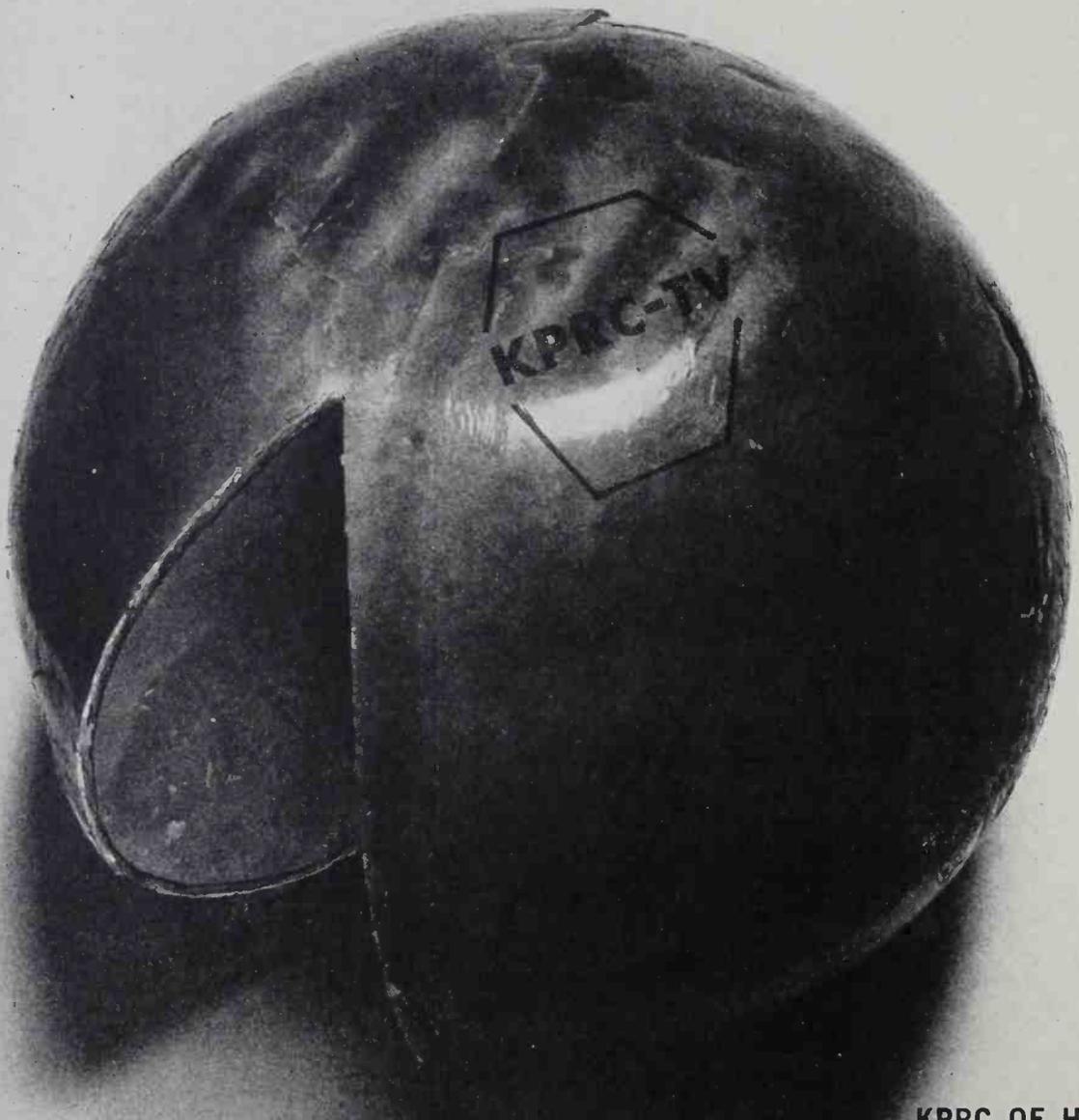
(Continued on page 84)



Surveyors at supermarket checkout counters found housewives 35-49 bought more in almost every product category than younger

—or older—shoppers . . . From PGW's "Who Buys More" study of buying habits of both men and women.

**Pâté costs more than liverwurst.  
Bisque costs more than soup.  
Stroganoff costs more than stew.  
KPRC costs more than other Houston TV.  
Life is short.**



**KPRC**

**KPRC OF HOUSTON**

Courtesy of Cheese of Holland

*Down go the rigid departmental barriers  
between art, copy and production  
as tv's new "total" ad man begins to emerge*

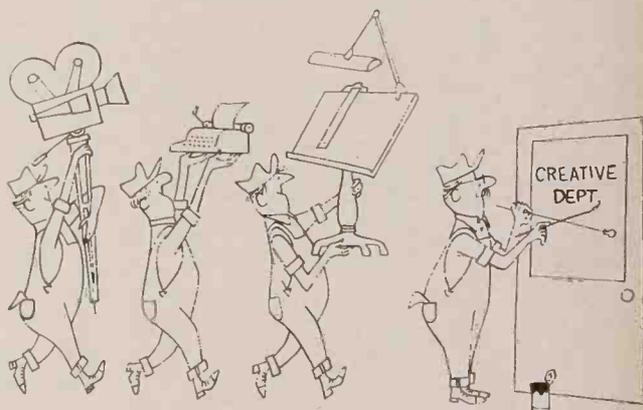
## Producing in proximity

Something there is that doesn't love a wall . . . even in advertising. Separate art departments, copy departments, and television production departments are rapidly becoming passé, if not in name, at least in spirit. The walls, not to mention floors, between departments, are out and the "total" ad man able to do anything, or everything, is in.

Historically, the responsibility for conceiving new advertising campaigns belonged exclusively to the copy department. Once conceived, the raw ad material—the idea—was inserted into the maze that would take it eventually to production. The copywriter's task was completed. His

idea then went to, among others, the copy supervisor, over the wall or downstairs to the art department, to the account representatives, to the client for approval, and finally to the production department for assembly.

During the process there was little communication between the departments, although each played a role in the shaping of the final product. Considering the launching of the idea in the copy department and its tortured voyage through the agency, it should not have been surprising that the completed ad often bore scant resemblance to its origin. With so many fingers in the pie even the original selling point was



sometimes lost. Everyone felt frustrated and unfulfilled.

Indeed, the lack of communication and cooperation between the departments often engendered a self-defeating competition. The copywriter, smug at having conceived the ad, was irritated with its transformation at the hands of art and production. The art and production departments, contending with such labels as "technicians" and "mechanics," chafed under a debilitating inferiority complex. Anxious to bring their expertise to bear, they might reshape the ad in complete indifference to its objective to sell the product.

This may be a slightly exaggerated

notwithstanding, not only the walls between art, copy, and broadcast production are crumbling. Even the subdivisions within the art and copy departments, which separate print from the tv copywriters and print from the art directors, have almost totally disappeared.

Emerging from the three-way marriage, in many agencies, into a single creative department is a "new breed" of advertising man, moving from his cubby-hole to grapple in groups with the essential challenge—to create successful advertising from a complex of marketing facts.

Some people attribute the blurring of the once strictly defined lines be-



*How it's been done:  
each production team  
member, working alone,  
shapes the end product*

tale of advertising woe, but there can be no doubt that this kind of internal tension, in varying intensity, afflicts all large advertising agencies. Now, though, the day has arrived when more and more agency executives are questioning the granting of sole responsibility, and credit, for conceiving ads to the copy department. Isn't that idea, they say, an unreasonable limitation of manpower resources? After all, in television, the words frequently play second fiddle to the art and production. Why not open up the creative doors of all departments?

Today, the era of specialization

tween art director, copywriter, and tv producer to a general maturation of the advertising business in the light of the transforming influence of television. When the tv age dawned in advertising, many advertisers were unprepared and unable to meet its challenge. Early tv commercials rarely exploited the unparalleled advantage of sound, motion, and print all combined in one medium. Indeed, advertising was just beginning to feel at home in radio. Not surprisingly, many early tv commercials were scarcely more than radio commercials with sight.

Perhaps the most common evidence

of the new egalitarianism in advertising can be observed at the time when assignments for individual advertising campaigns are made. Not too long ago it was the copywriter alone who was directed to come up with the concept. To him alone was the product background, research, marketing information, client peculiarities readily available. Now, with a few notable exceptions (Doyle Dane Bernbach is one) the art director, copywriter, and tv producer are all given the assignment simultaneously. They are urged to produce in unison a campaign in which the copy, art, and production each make a maximum contribution to a jointly con-

have always worked closely together, "but too often on a hit-or-miss basis." Further, almost always the tv producers were given "a *fait accompli* in the eighth inning." Instead of playing an active role, the producer's path of least resistance, considering the pressure of time, "was to do what he was told," Mr. Goldman said.

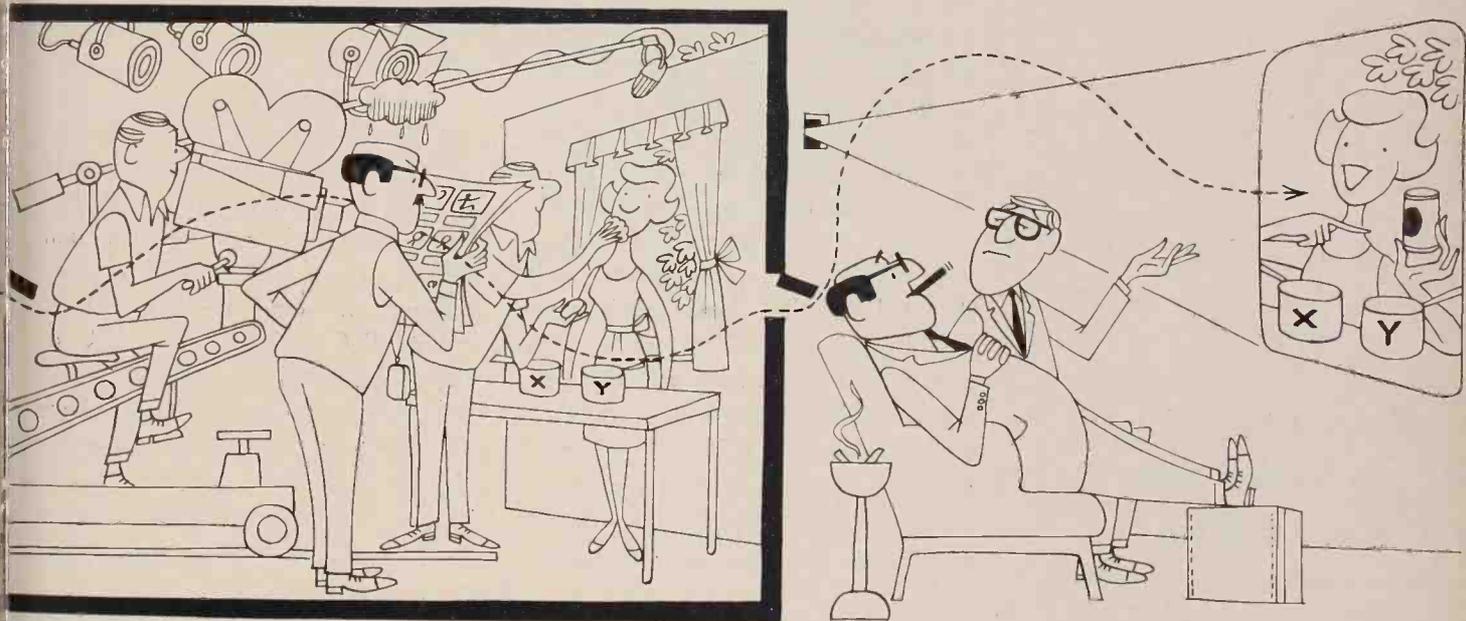
### Best Work from Where?

At Benton & Bowles, things began to change about a year ago. Mr. Goldman recalled that he sat down with Whit Hobbs, senior vice president in charge of creative services, and pondered where the agency's best work was coming from. "When we

director is an executive tv producer, executive art director, and two or three creative supervisors.

The external manifestation of what was ostensibly only a realignment of boxes and lines on the agency's organizational chart was the physical integration of the three departments. Copywriters, art directors, and broadcast producers can be found just about anywhere on the 12th and 13th floors at 666 Fifth Ave. now. Hopefully they are picking each others' minds, cross-fertilizing, lunching together, and sharing similar problems.

Mr. Goldman said the reorganization is already bearing fruit. For example, one of the agency's tv pro-



ceived and executed selling proposition.

Alfred Goldman, senior vice president and creative director at Benton & Bowles, put it this way: "What we're trying to do is create a family that together works on a project from the beginning. It's like making a car on an assembly line, except everybody's working on it at once. When the car rolls off, everyone has played a part, and not just tacked something on. We are now saying to our tv people, 'Be an ad man,' and they are responding marvelously."

Mr. Goldman said the art and copy departments at Benton & Bowles

thought about it, the answer was when our tv, copy and art people worked closest together." Last December, separate art, copy, and tv production departments at Benton & Bowles ceased to exist.

Mr. Goldman referred to the recent reorganization as "legalizing off-track betting," because the agency's best work was *already* being turned out when art, production, and copy were each given equal opportunity to contribute. All writers, art directors, and tv producers at B&B are now divided into four groups, each group headed by an associate creative director. Under each associate creative

ducers recently sired a print ad for Life Savers' new apple-flavor, complete with headline. And, Mr. Goldman reports, his tv producers are delighted. "For the first time they feel they are producing *their* commercials, something they wrote and conceived," he says.

### Changes Everywhere

Similar reorganizations have taken place at most other major advertising agencies, but there are significant variations in their emphasis and theory that make generalizations difficult and frequently misleading. Nevertheless, a major movement,

which cuts across the whole industry, is the increasing stature and appreciation of the advertising art director; his star is definitely rising. No longer a follower, his contributions are increasingly recognized by his superiors as necessary, indeed vital, to an advertising campaign that works. The copywriter, alone, isn't glamour boy of advertising any more. Today he shares the "whole" responsibility, and hence the glamour (and money), with his art director.

### ***But the Producer—?***

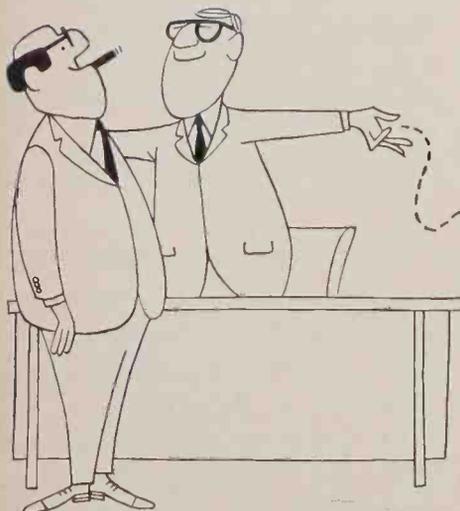
To some extent, at least, the agency broadcast producer must still be considered an ugly duckling. At some agencies the radio or tv producers are specifically and institutionally excluded from the heady circles in which new campaigns are conceived. At other agencies the copy and art departments have been merged but only as a prelude to eventual merger with broadcast production. This theory holds that three-way integration is best effected in stages. Such a basic change in responsibility cannot be made by simple company fiat; such an upheaval would be an invitation to chaos. Further, a staged reorganization reduces the chances of error and provides an opportunity

to refine and develop the theory as it is being implemented.

Although most agencies recognize that integration of the three departments at the working level is a desirable goal, they vary noticeably in their attitudes toward the benefits of physical integration. Some of the large agencies look forward to physical integration, but existing space limitations make it impossible for the moment. Other agencies believe they have got the best of two worlds by keeping the physical departments intact, but eliminating the departments from the organizational chart. But doing this they have kept the spirit and departmental pride, but have abolished petty departmental jealousies and any inferiority complexes.

The wide variations in the ways agencies assign their individual copywriters, art directors, and producers to specific accounts have survived the reorganizations, even as the definitions of responsibilities become vaguer. At some agencies the accounts define those who work on them. There is little emphasis on the structure of the troops. Copywriters, art directors, and producers are assigned individually according to the abilities required for individual accounts. An individual copywriter, art

***How it's being done:  
the production team  
solves the creative  
problems via joint effort  
from raw idea through  
answer print***



director, or producer might work under (and be judged by) as many immediate bosses as he has accounts. At other agencies the troops are divided into groups and accounts are assigned to established groups. In these cases the art director, copywriter, and producer have the advantage of working together as a team, usually under a constant leadership.

### Lines are Crossed

The catchword at all agencies when creative directors discuss the assignments of accounts is "flexibility." Few agencies lay down hard-and-fast rules on who is to work on which account. As Clifford D. Field, senior vice president and deputy creative director at Ogilvy & Mather, says: "All charts give me the willies because they are made up of straight lines and boxes, which are contrary to nature. They also give the impression of a towering pyramid of supervision. This isn't true in our agency. We love crossing lines."

Many agency leaders regard their organization as primarily providing new opportunities for art directors and broadcast producers to show their stuff by contributing to the campaigns whatever they can and in whatever area they have ideas. With

the new freedom to participate, the responsibility is now placed squarely on the shoulders of the individual. The ways they receive the new responsibility, and use it to develop and expand their skills, provide the agency leadership with a more accurate standard with which to judge an individual's value to the agency. Those who have the most to offer will appear sooner; conversely, those with the least to offer will be exposed faster.

Further, there is the implication that not only the walls between separate departments are down, but doors to the top, previously open only to the copywriters, are now open to art directors and tv producers. At most agencies, the creative leadership, all the way down to group heads, is still dominated by the copywriters. But most creative directors see a change in the wind and are prepared to accept, and frequently actively seek, capable art directors and tv producers for promotion to group heads and group supervisors or even higher.

### Two-Headed Adman

As a corollary to this, a new race of advertising man is coming into his own at several major agencies, in the form of the two-headed art di-

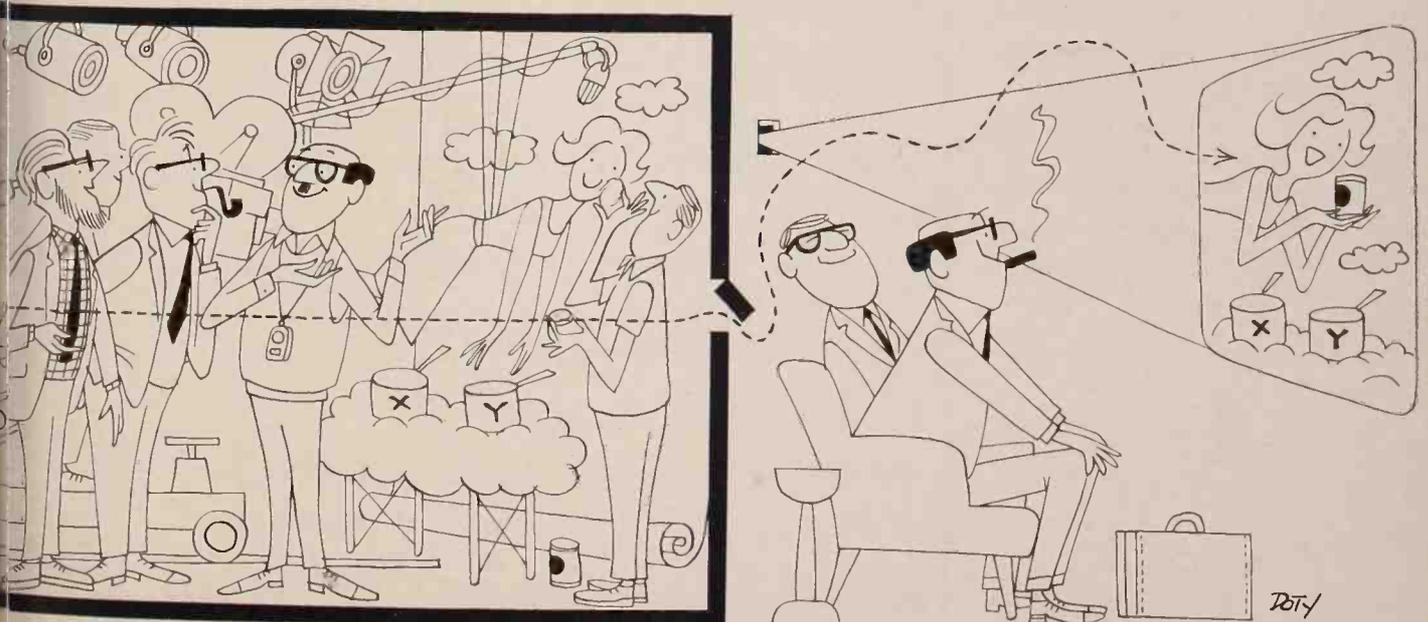
rector-tv producer. Most creative directors regard the two responsibilities as essentially compatible, in certain endowed people, and can be naturally contained in the same person. One obvious advantage of this breed is that, by definition, there can be no conflict between art and production. Hence, you have a more unified operation, and hopefully better advertising. There are also rising numbers of valuable copywriter-art directors who are one person.

### Impatience With Tradition

With the new "total" approach to advertising, where just about anybody might come up with the concept that is used, there is a growing impatience with the traditional storyboard. This is because the inherent limitations of the rigid storyboard tend to foster rigidly departmented areas of thinking; this frequently results in the storyboard becoming an end in itself instead of a means to an end. The two main explanations for their continued use is that many clients, especially unsophisticated ones, insist on them and the commercial production houses require them for bidding.

Although many agencies are seeking to diminish the importance of

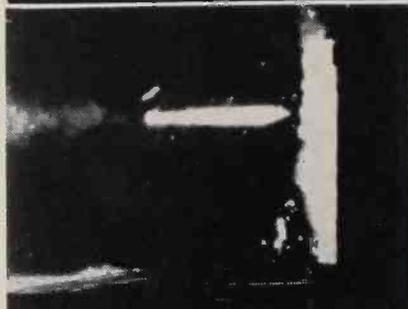
(Continued on page 66)



“We don’t have the money”, said the media director, “I suggest fringe minutes instead.” The creative man smiled patronizingly and said, “We’ve written a tremendous spread and by gosh we’re going into magazines with that spread. We sold the client on our creative idea, not on your media recommendations.”

The campaign ended up appearing as a spread in *Reader’s Digest*, which was about all the budget could handle, and not in smaller magazines or in spot television, the first and second selections of the media men. Why? Because the “creative” idea was so impressive to the client and to the creative people themselves that the decision was to use the advertisement, even though budget, penetration and reach considerations, not to mention the nature of the product, should have dictated a more appropriate media buy.

Conversations of this type have been occurring with increasing frequency of late, in the age of the “creative” agency. Actually, the popular idea that advertising has only recently become “creative” is a fiction since in the days before marketing and research concepts were written down in neat little books all that advertising had to go on was creativity. Agencies were selling clients and products on only one thing: the creative approach. Then came the era of the research and marketing man and the introduction of media “principles.” The slide rule men and the psychological testers and the definitive demographic breakdown did much to foist “inviolable” advertising rules on the men on Madison Avenue. In some agencies advertising



AUDIO

This is a high-powered hunting Rifle.

At the trigger...champion "Doc" Barth...

Target-solid oak!

Bullet—a Bic Ball Point Pen.

SFX:Rifle Blast

Impact - so great the pen barrel is shattered.

Yet, the Bic Point is still intact...even after penetrating solid oak.

Will it still write?

Bic still writes first time... every time.

strategy was determined by marketing people who could recite innumerable advertising principles from behind their calculators and slide rules.

All of a sudden along comes an agency like Doyle Dane Bernbach which regularly violates many of these “rules” of marketing and media . . . and sells the product through ‘creative’ advertising, and this means creative copy. The creative agency operates under the thesis that a good creative angle in mediocre media buys will be more effective than indifferent copy in a superlative media selection.

**Creative Direction**

Because of the renewed emphasis on the creative “angle” and the advent of computers, many media departments are finding that their direction is stemming more and more from the creative and production departments. The “clever” copy or the attractive visual is usually the main factor determining the media, and in some cases where the creative department is exceptionally strong, the copy is so sacred that it determines even whether a 20-second or 30-second spot is to be used. The implications of this trend have not been lost on either the media salesmen or on the creative people themselves. In the last two years there has been more and more personal contact between the salesmen and the creative people and occasionally the client. In some cases the salesman bypasses the agency’s media department and makes his pitch to the account group and the creative head. At present it is usually the magazine space salesman who is

**One man’s media.**

using this direct pitch but there has been, of late, a definite increase in the number of radio and print salesmen who have been "taking a creative man to lunch."

Several agencies encourage closer contact between the creative departments and the media salesmen: in others, however, the media department deeply resents the occasional salesman's indifference to its existence. In the individualistic world of advertising it is impossible to make blanket statements about anything. It is a fact, however, that the entire role of the media department is seriously being called into question in a growing number of agencies. The function of the media department varies radically from agency to agency. In shops with strong creative departments the media decisions are usually conducted by the creative and account departments. In agencies strong on marketing and research but with indifferent creative departments, the media considerations are more likely to be the sole prerogative of the media departments.

The main problem confronting many media departments these days is the awareness that they are falling more and more into the role of purely "service" organizations, with a loss of the advisory function. In the organizational make-up in most agencies the media recommendations are usually included in the original planning of a campaign, before the creative line is even laid out. The media director, on paper, has a degree of personal contact with the account group and the client, and media considerations are discussed at the outset of the planning session.

(Continued on page 70)

The price is inspirational, too! BIC is the world's finest writing instrument—yet costs only 19¢. Only BIC is guaranteed\* to write first time every time. BIC's "Dyamite" Ball Point is the hardest metal made. Get a BIC, now at your campus store. And while you're there, you can get the new BIC "Fine Point," High BIC quality, same "Dyamite" Ball Point but with a thinner, slimmer, trimmer writing line. BIC "Fine Point" 25¢. BIC "Crystal" 19¢. BIC pens available with blue, red, green, black ink. Made in U.S.A. \*For replacement send pen to: WATERMAN-BIC PEN CORP., MILFORD, CONN.

Bic print ad vs. tv (opposite page)—which is more effective?

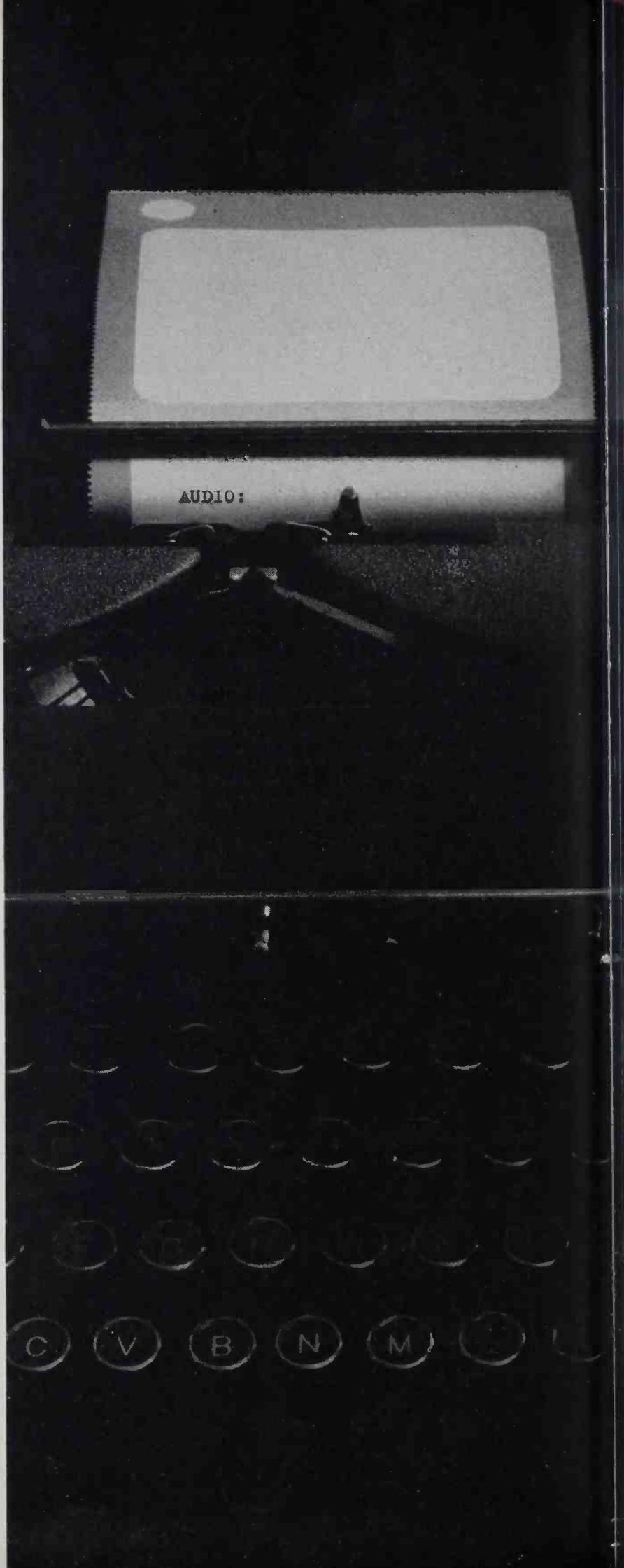
is another man's prison. How the creative element affects the buying process

*Writing television  
commercials is simple,  
says an expert,  
if the writer has  
a half-dozen heads*

*The following is a chapter, The Fast, Fast Fast Medium, from The Compleat Copywriter: a Comprehensive Guide to all Phases of Advertising Communication. Written by Hanley Norins, vice president and associate creative director at Young & Rubicam, Inc., and newly published by McGraw-Hill Book Co., at \$7.95, The Compleat Copywriter includes far more than the typical old-school copywriter's admonition to "put a benefit and 'you' in the headline." Mr. Norins, a 30-year veteran in such fields as newspaper reporting, radio jingles, direct mail copy and print-, tv- and radio-writing, endeavors to "inspire by example, and to cultivate an attitude for writing copy of every kind." His creative credentials: the lyrics for the Brylcreem jingle ("A little dab 'll do ya"), the peach-and-brush demonstration for Remington shavers, the Cheer detergent "candid camera" commercials and the Go-Go-Go-Goodyear campaign, plus many more.*

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**A** copywriter entering the world of television is like a child turned loose in a candy store. He has a surfeit of goodies. Sight, sound, motion, and the increasing use of color. Animation, stop motion, freeze frames, and skip frames. The use of opticals, like wipes and dissolves, with which he can signal, without words, the passage of space and time. Sound effects and music, with which



## Say it with images-and fast!

can turn on moods and memories. Personalities, pacing, lighting, and intonation—he has an inexhaustible well of wizardry.

And yet it is the same old problem when G. B. Shaw was told about the technological miracle of the international cable (“What are they going to say?” he asked). Crowded into the precious prime time between 10:30 and 11 each night, jammed with greater frequency into the programs airing the day, are some of the most unacknowledged, loud, tasteless, uncommunicative ad messages ever conceived. They cost a fortune. At this writing, production of a one-minute commercial may cost from \$5,000 to \$50,000. Average cost for time and talent per network commercial minute can run from \$3,500 to about \$10,000 in the daytime, \$35,000 to \$50,000 during prime viewing hours, depending on the season of the year. The advertiser may appear on a show or film that has taken many months to produce. As many as 75 million viewers may, at one time, be watching. (Imagine—more people watched the night’s television production of *Hamlet* than its total audience for the preceding 350 years!)

### Same Old Stridency

And yet those lifeless, weary commercials go on. The unhappy housewife holds an incredible dialogue with the offstage voice of an unnatural announcer. The pompous presenter, holding the package of ciga-

rettes at a carefully directed angle, says the same old words in the same old unctuous way. And all around the breaks in the entertainment—often several in a row, butting on one another—come screaming and squawking, hollering and hammering, the same old strident calls to action we heard on that one-dimensional radio and saw in that black-and-white newspaper.

What can we do about it?

### Attitude is Important

The answer is in the copywriter’s attitude. Television has been so powerful a medium, especially in its years of novelty, that if a sponsor spent enough money, and repeated his commercials enough times, even the uninformative, inconsiderate commercials helped to sell products. The incredible power of the medium is further emphasized when you consider that these messages are compressed into such a fleeting period, that they are competing with one another and with the program for which the viewer tuned in, that they are trying to capture that same implacable enemy we described—the person who does not want, voluntarily, to watch advertising.

This inherent power of television gave copywriters a license to be lazy and imitative. But if it worked so well for the banal, bad commercials, think of what it can achieve for copywriters who have a more ambitious attitude, for those who are deter-

mined to pursue the objectives we discussed earlier (clarity, interest, involvement), for those who respect their subject, their audience, and their craft.

As with every other new medium, the unfamiliar writer gets bogged down at first in learning the lingo. He is more apt to worry about dissolving, panning and dollying than about the essence of the message. He finds it hard to separate technique from content, especially since there is so much technique to call on.

When we cut through all the verbiage, we get back to the good old truth that the way to write ads effectively for television (just as it is for magazine ads or for skywriting) is to let the subject dictate. Suppose, for example, that the subject is a potato chip that wants to say it is fresh or an electric shaver that wants to say that it can shave close, yet be gentle. Or suppose it is a bandage whose main copy point is that it will stay stuck or a car whose main advantage is that it will hold many more people than other cars.

### Go for the Obvious

In all of these cases, the subject eventually dictated its own commercial concept. The writer, forgetting technique for the moment, and letting himself be absorbed in the potato chip—in the very essence of potato chippiness—had one of those oh-so-obvious inspirations: that the epi-

(Continued on page 74)

New York tv commercials producers, usually a breathless lot, are breathing a little easier these days. There's even a possibility that before much longer they'll be able to sleep later in the mornings.

Alleviating some of the pressures that beset film-makers, many of whom put in a 20-hour day, is the fact that union crews are proving more cooperative lately. Suddenly, it seems that everybody on the set is turning to with a will. No longer do disgruntled producers make invidious comparisons between New York grips and their counterparts on the West Coast. The storms that last year lowered on the New York production scene apparently have been swept out to sea.

### *Disputes Solved*

Much of the industrial peace that now prevails in New York's film industry can be attributed to the work of the Labor-Management Council on Motion Picture Production, East Coast (COMPEC). Set up last summer in the wake of polemics by agency producers and Hollywood producers, COMPEC has in its short existence successfully forestalled any wildcat walkouts or other work stoppages. Whenever a dispute has sprung up, COMPEC has successfully "adjudicated" the matter, according to Hal Klein, executive secretary of the New York Film Producers Association, which represents some 60 commercials makers.

Manning Rubin, vice president in charge of tv production at Grey Advertising and head of the AAAA committee on New York production, said he had recently surveyed producers at member agencies, and found a consensus of reports of "better cooperation" from the unions, and an improvement in union crew members' "attitudes." In New York, said Mr. Rubin, "the situation is definitely looking up."

Aware that they have much to lose

in any major shift of commercials business away from the New York studios, the craft unions reportedly are somewhat more flexible in the current round of contract negotiations with the Film Producers Association. (Earlier contracts expired last December 31st.)

In a move to make New York production conditions more like those that prevail on the West Coast, the producers are seeking flexible starting times, as a departure from the rigid 8:30 a.m. start long in effect in New York. Flexible starts would mean that work could start as early as 7:00 a.m., or late as 1:00 p.m. As things have stood, many a shooting day never was well underway until noon or later, and overtime rolled around all the sooner. The purpose of flexible starting times, is to push back into the night the coming of overtime, which often seems almost inevitable on difficult assignments. (One producer berates the union crews—but not to their faces—for what he claims is their routine practice of "foot-dragging into overtime.") Flexible starting times have long been the rule of The Coast.

Along with flexible starts in New York, the film producers are seeking to set up a basic union eight-hour day, with the eight hours anywhere between 7:00 a.m. and 10 p.m. Anything over eight hours would be overtime, as before, and anything past 10 p.m. would be on a doubletime basis.

As a counter-demand, studio mechanics' local 52 of the International Alliance of Theatrical Stage Employees demands the basic working day be cut down to seven hours, which would bring any overtime closer. And the cameramen's local (IATSE 644) seeks to put a third man onto camera crews as its price for agreement to flexible starts.

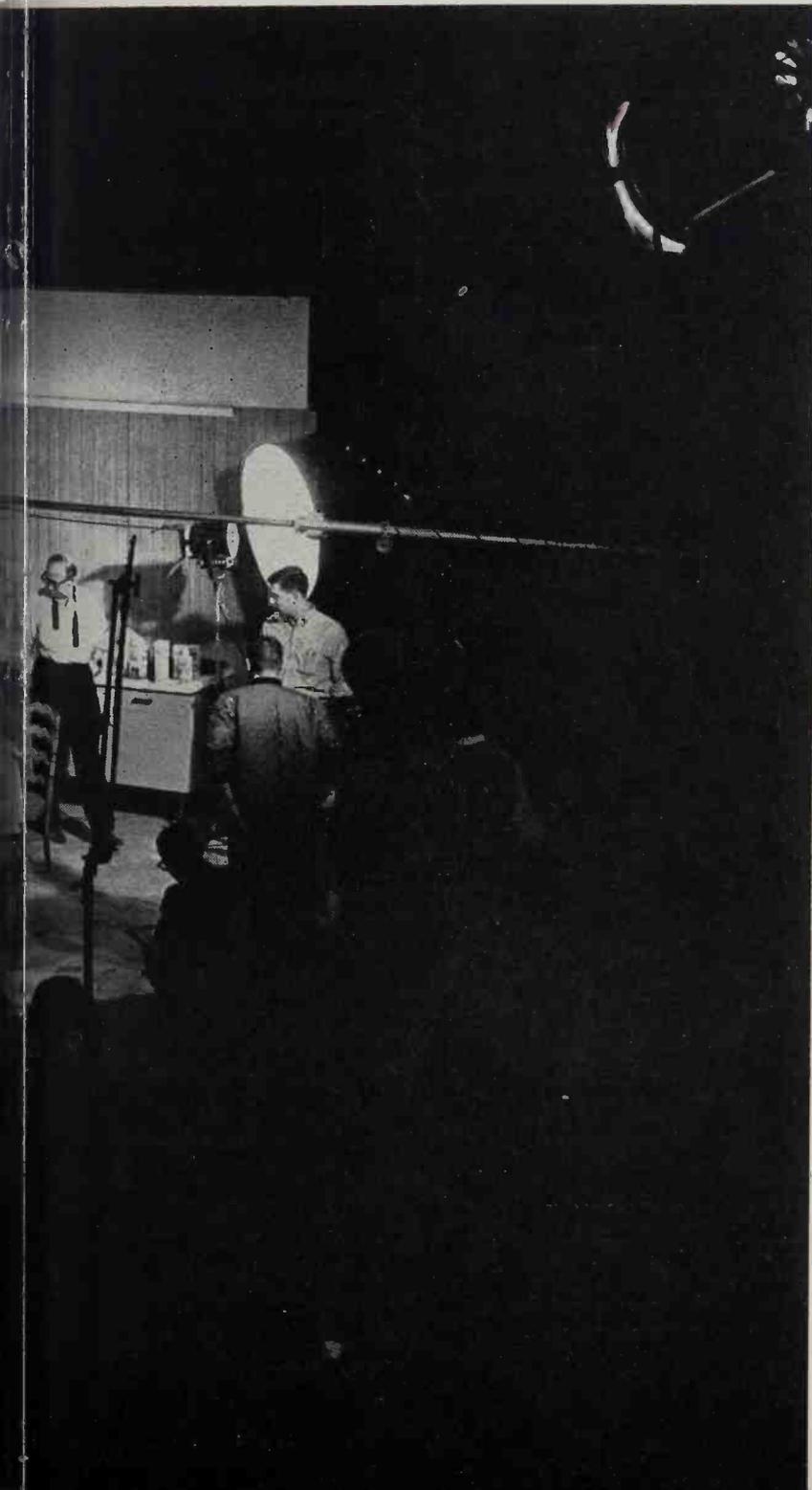
In March negotiations were suspended (then resumed) between FPA and the Directors Guild of America,

Acti



*Production companies  
work with unions,  
talk new facilities—  
all to hold down costs,  
keep business  
booming “at home”*

## **the New York scene**



East Coast, which had been seeking to put assistant directors, seldom used in commercials, on a mandatory 15-hour-day basis. FPA wants to keep them on a nine-hour-day basis.

For their pains, the assistant directors, who are seldom called upon to work more than a handful of hours, want \$100 a day, a daily flat rate. This, Mr. Klein claims, would make New York production costs non-competitive with those prevalent in the rest of the country. The New York assistant directors have been making \$57 a day; on the West Coast, they make \$106, on a 10-hour-day basis.

As the talks drag on, one fact becomes increasingly clear: the union memberships stand to lose heavily in any diminution of actual shooting assignments in New York. Making tv commercials has never been a parochial business, or the province of one city. Even in the earlier days of tv, when the fledgling medium was largely New York-centered, the first tv film commercials were shot on the West Coast, since there was then not much in the way of filming facilities in New York. As tv grew, so too did New York production; commercials studios sprang up in New York because the advertising agencies were headquartered in that city.

### ***Mobile Operations***

Today there are hundreds of commercials “studios” in New York, ranging in size from such giants as MPO and VPI, which maintain multiple soundstages, down to two-room apartments equipped with drawing boards. But of those hundreds, and including even the “suitcase” operations, there is probably not one that cannot easily shoot a film anywhere in the country, or the world, on the shortest kind of notice.

(In fact, the smaller the operation, the less likely it is to be tied down to the continuing use of existing—

*(Continued on page 79)*

# Mercurial stock

*A close look at the CBS financial position shows that it is liquid and ready for further growth*

Scarcely a week goes by in which some element in the financial community—broker, analyst, trader—is not swapping a report or a rumor about the Columbia Broadcasting System. In one week it will be that CBS plans to acquire another corporation, in another it will be that a major corporation is about to merge with CBS, in still another it will be that the company is about to make a fascinating new move that will automatically double its size—and presumably its profits.

Part of the reason Wall Street is so fascinated by the company is contained in the CBS balance sheet which shows it almost overflowing with liquid assets—\$18 million in cash, \$27 million in short-term securities, and \$128 million in notes and accounts receivable. It is a situation that lends itself to the speculations of five-per-cent men, finders, brokers and the assorted intermediaries of the business world. Any deal that might have some sort of logic to it, no matter how unlikely, is entertained as real.

Over the past year CBS has been rumored talking merger, affiliation or association in one form or another with General Electric, I.T.&T., Time, Inc., Western Union, Curtis Publishing, any number of book publishers and a wide range of computer-electronic companies. It's almost as if the financial community believes it is indecent for CBS to sit there with all that money and not spend it or put it to work.

The fact is the company has been moving ahead on acquisitions with almost no interruption for several years. This is a program that is not really changing CBS' basic business, but is slowly reshaping its activi-

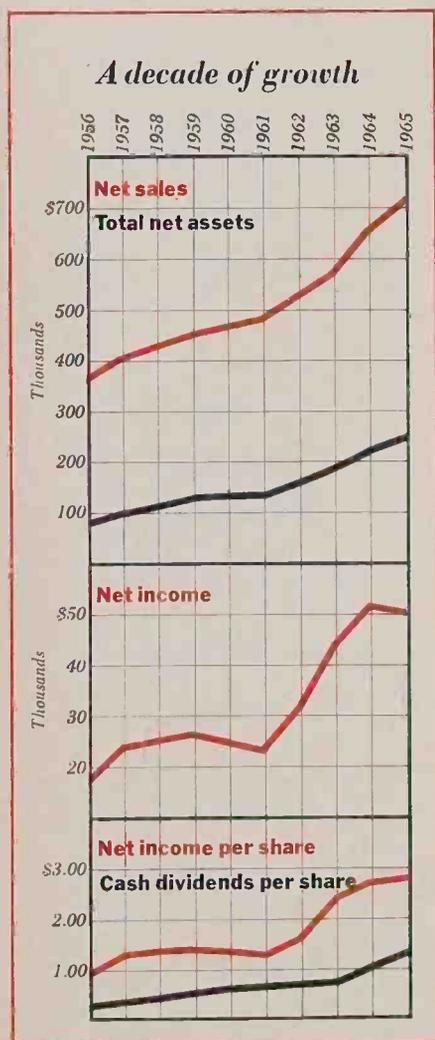
ties and giving clues as to management thinking about the future. The dramatic announcement that it had acquired control of the New York Yankees for \$11.2 million in 1960 was the start of intense financial interest in CBS expansion. The diamond deal touched off such outcries of indignation by the voices of the sports world that it undoubtedly left a sizeable scar on the mind of the CBS management—and it may have helped set future policy in a subliminal sense.

## Music and Youth

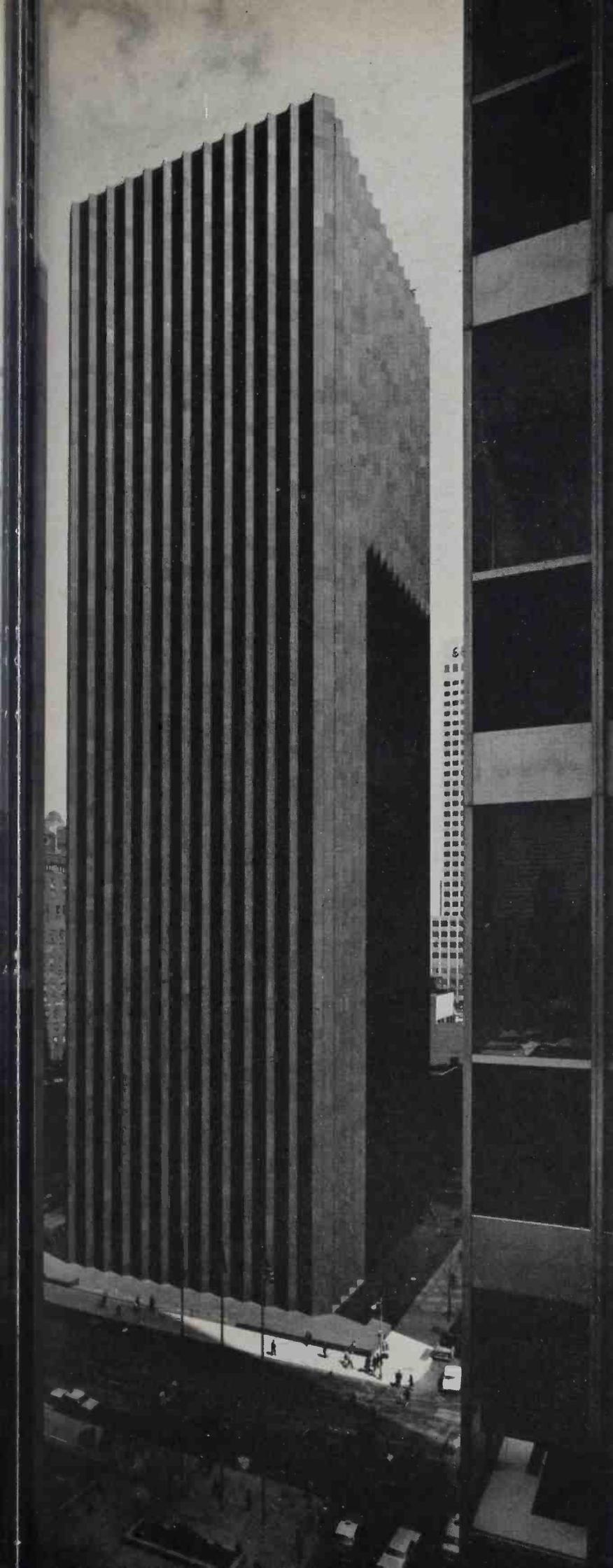
Since then the company has been making acquisitions or acquisition proposals in areas in which there is no real public awareness. On the other hand, if there is a deal that would attract great public attention the management is apparently determined that it will be a major one of proportions that would justify the effort, time and money involved—as when it had to defend the Yankee acquisition.

Consider the moves of the last two years. In 1965 the company purchased the Fender Guitar & Amplifier Corp., one of the producers of electric guitars—the symbol of Beatle-crazed youth. The price was \$15 million and at last report, as the company moved into the 1966 year it had a backlog of orders of over \$8 million, and it was building additional plant capacity on the West Coast. In a complementary move CBS purchased Electro Music, another California company, makers of a special speaker system used to amplify electric organs.

The last move in this series was made this year in early April when CBS acquired Rogers Drums, Inc.



*The trend is almost indecent*



The exact price paid was not disclosed, but reportedly it was an estimated \$2 million. Rogers Drums, with plants in Cleveland and Covington, offers drums which enable the drummer to adjust the snares to change its tone, to adjust the set to the drummer's arm reach and a special fast-beat foot pedal. The drummer is the third largest in an industry in which annual sales at the retail level total approximately \$50 million. The company's line of drums ranges in price from \$40 to \$265. One quick interpretation of the move made by some music men was that CBS had decided the rock-and-roll fashion in music was permanent and that the young people would be increasingly active in buying instruments.

#### *Educational Interests*

In March, meanwhile, CBS announced acquisition of Creative Playthings Inc., or at least agreed in principle to do so by signing a letter of intent. Creative Playthings is a supplier of three-dimensional educational equipment for nursery schools and kindergartens. There are over 1,500 visual and tactile teaching aids and systems enabling youngsters to recognize everything from numbers to biological, chemical and physical phenomena. Other devices are used to develop understanding or recognition of sound and music as well as social and community issues. Its volume for the six-month period ended October 31, 1965 was over \$2.7 million and its half-year profit was \$167,450.

In the concept of "total communications" and since the role of television and radio is often considered an educational one, it has been

*(Continued on page 82)*

TO LET  
L-SHAPED ROOM  
Leslie Caron starring in the  
stark, gripping, drama "The  
L-Shaped Room". One of  
the sixty great post-60's.  
There is more of what you're  
looking for with the new  
Screen Gems Post-60's.  
 SCREEN GEMS



## No \$18-Million Auditions

We've never been a pre-natal critic, the kind who predicts nothing but gloom and doom for new programs months before they go on the air. True, we've seen a lot of pilots in advance of their network premieres, and we've made educated guesses as to how they'd fare. In this area, we don't claim any 99-per-cent accuracy as some other forecasters do; we've had our share of correct prophecies, based on our years of experience, an intelligent approach to what makes a show-business hit, and a real understanding of the whims and vagaries of the viewing audience. We've also had our share of wrong predictions, based on the stupidity of the viewer in not knowing that a bad show is a bad show and he shouldn't be watching it.

In future columns, we're going to run down the fall schedules on each of the three networks and make some predictions on the new programs. But right now we want to talk about one show, one very important show—and put forth some very important questions. The program is ABC-TV's *Stage '67*.

First, let it be said that we hope *Stage '67* is a "major event" in viewing every week next fall. That's what it's designed to be, and anything that is designed these days to make viewing a major event is commendable, simply because so much of the weekly schedule is offered in the hope of making viewing just pleasantly addictive.

We haven't seen previews at this time of any of the shows set for *ABC Stage '67*, so we're not about to make critical judgments as to whether they'll get big audiences or good reviews in the press. We are familiar with the words of Leonard Goldenson, when he addressed the NAB convention in Washington a year ago and first announced that the network had set aside a prime-time hour for a new program of some sort—a creative program, program innovation—which in and of itself will represent a departure from existing patterns." This hour, along with some participation in talent-development programs at various schools, said the ABC chief, would show the company was trying, "as I think the whole industry must try, to foster and nourish creativity and innovation, and find the new talents we all need."

Well, *ABC Stage '67* does represent "a departure from existing patterns" in that it has no continuing characters, isn't a music-variety hour, isn't a western or a medical series or a situation comedy. Is it an innovation, though? Others have called it "a series of weekly specials," and we'll have to go along with that nomenclature. Now there's nothing in the world wrong with a series of weekly specials, once you accept the fact that some will be judged great, some will be fair, some will be poor. This is the way with specials; it always has been, no matter how much time or money or care is lavished on them.

But the thing that interests us is how much "new

talent" will be encouraged, developed, produced by the ABC series. The kick-off show in the series, we hear, will be *The Many Worlds of Mike Nichols*, a study of the comedian-director as he rehearses with Richard Burton, Elizabeth Taylor, Art Carney and others. Then *Stage '67* will offer a dramatization of a Truman Capote short story, a play by the author of *The Spy Who Came in From the Cold*, a musical by the boys who wrote *Fiddler on the Roof*, a musical by the fellow who wrote *Damn Yankees* and *Pajama Game*, a version of the book, *The Kennedy Wit*, narrated by Jack Paar, an evening with folk singer Bob Dylan, an hour of Rodgers & Hart music with Count Basie and Tony Bennett . . . New talents? New names?

It's cavilling, perhaps, to point out that the names in lights on the *Stage '67* marquee are not unfamiliar—although some undoubtedly will be to a large part of America. We could concentrate, instead, on the fact that they are relatively new to television, that Mr. Goldenson and producer Hubbell Robinson are bringing back to the medium the kind of entertainment it once had regularly (before film), the kind of entertainment that only pay-TV promises today. It sounds like *theatre*, professionally produced by *professionals*.

Maybe there isn't room for far-out experimentation in television today. Maybe the financial considerations involved—like \$18 million for 26 hours—absolutely rule out anything like Chicago's Second City or New York's New Dramatists Committee where new talent that is new and unknown, can work and develop and grow. The



educational stations may provide the opportunities for some, but it seems obvious that prime-time on the major networks isn't the place to do it—even when the intent is there.

So let us laud the intent. But television needs to find *some way* of bringing along young television talent. Broadway has its off-Broadway, the professional football leagues have the colleges. But the tremendous risks, the high costs of prime-time television seem at this writing to work against the development of new faces, new voices, really new ideas. (There are some exceptions to this, as to every other rule.) ABC is to be congratulated for initiating what must today be considered a brave new venture. But we need more of them.—J. B.

# Film/Tape Report

## 40-DAY WONDER

Colorvision International, Inc., a new first-run production-distribution firm, was put together—from idea to official “opening celebration” at the NAB Convention—in just 40 days, said general manager Brooke Taylor as he hustled around the Colorvision suite and rapidly adjusted the half-dozen projectors unreeling the firm’s products.

To show what can be done in 40 days time, Mr. Taylor ran down the roster of executives already lining up sales and prospects. (Metromedia had picked up Colorvision’s *Country Music Caravan* for Kansas City and Washington before the firm was officially introduced to the NAB-ers.) Colorvision president Michael T. McLaughlin oversees Bill Hooper, general sales manager (most recently with Official Films), and Jack Gainey, director of sales (last with Idea Research & Development Corp. as national sales manager). Under the sales chiefs are Fred Frank, southeastern sales manager; Lee Stone, central sales manager; Pat Wilson, southwestern sales manager; Joseph D. Lanza, national sales representative.

With the U.S. covered, Colorvision looked abroad. Henry E. King is international president of Colorvision International Ltd. Mr. King previously handled 20th Century-Fox syndication in Latin America. Additions to the staff, said Mr. Taylor, are in the works.

And what is everybody selling? Primarily 91 half-hour color episodes of *Country Music Caravan*, featuring stars of the Grand Ole Opry in Nashville, and a package of 29 feature films made abroad with such names as Marcello Mastroianni, Rossano Brazzi, et al. (The Colorvision Features—Act I were recently marketed elsewhere as the Thunderbird package.) Spicing up the film package are a couple of U.S.-made newbies, shot in Florida by producer Albert C. Gannaway. The features, not shown in theatrical release, were

done exclusively for tv, said Mr. Taylor.

In the *Beach Party* mold, *Action—College Style* features the bikinis, go-go dancers and mixed-up teenagers of that film genre. *Country A Go Go* mixes the same ingredients with country music stars, and *Mr. Angel* has a Floridian James Bond seeking fun and adventure via speedboat and airplane. Colorvision evidently will sell the features in a variety of ways—as part of its feature package, as specials, or as kick-off episodes of the *Country Music Caravan* series or 39 half-hours of *Mr. Angel*.

On the *Angel* series, Mr. Gannaway is serving as executive producer, as he is on several other Colorvision projects. *Jungle Island* is a half-hour adventure series starring “Aba” and the beasts of the wilds. *The World of E.S.P.* is a half-hour series, each episode of which will deal with unexplained phenomena around the world. The *Angel* pilot is ready for screening; 15 *Jungle Islands* have been completed; *E.S.P.* is currently in production.

Naturally, everything’s in color. All in 40 days of effort? Mr. Taylor thought back on the work that had been done. No, he said, as in the Bible, it took 40 days and 40 nights.



Ron Streibich (l.), of Post-Keyes-Gardner, Inc., Chicago, shows Seven Arts’ golf pros Pete Mazzetta and Don Whelan the chip-shot swing he used to win a practice-golf driving cage in Seven Arts contest during the NAB Convention last month.

## ON THE DOTTED LINE

CBS Films sold *Perry Mason* (11 episodes) to five stations, in the kick-off of the series as it goes on the road. Taking the forensic saga a step further, WPIX New York, KCOP Los Angeles, KPTV Portland, WTCN-TV Minneapolis and KOOL-TV Phoenix. In the course of the lawyer’s nine-year run on network, the show has been sold in 10 countries.

Screen Gems started syndication of *The Wackiest Ship in the Army* with sales to WPIX New York, KCOP Los Angeles and WGN-TV Chicago.

ABC Films lined up 13 stations for *Hayride*, the country & western show produced by AVCO Broadcasting in Cincinnati, and already running in hour length on the five ABC stations (it’s been on tv for 10 years). The first 13 in the syndication lineup are WSIX-TV Nashville, WIRL-TV Peoria, WLUK-TV Green Bay, WLKY-TV Louisville, WZZM-TV Grand Rapids, WTAE Pittsburgh, KTAL-TV Shreveport, WSOC-TV Charlotte, KBTB-TV Denver, KTUL-TV Tulsa, WLVA-TV Lynchburg, WSPA-TV Spartanburg and WMAL-TV Washington.

*Hayride* is being offered in hour and half-hour formats. Eleven of the 13 stations in the syndication lineup are taking the 60-minute version of *Hayride*.

Seven Arts chalked up three more sales on *Big Night Out*, the British Beatles half-hour special, for a total rack-up of 59 stations. The Third Coming of the epochal Liverpoolliss quartet to the U.S. looms this summer. The three taking the half-hour are WDSU-TV New Orleans, WTEB-TV Albany and WBNF-TV Binghamton.

OLAS Corporation made its 19th sale on *Or Give Me Death*, 60-minute color documentary on U.S. troops in Viet Nam, to WNYS-TV Syracuse. Meanwhile, OLAS sold its 60-minute color adventure series, *Of Lands and Seas*, to WDHO-TV Toledo, the new Overmyer station.

MGM-TV released *Dr. Kildare* to syndication, with a kickoff sale to WPIX New York. The medico saga



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**Eastman Kodak Company**

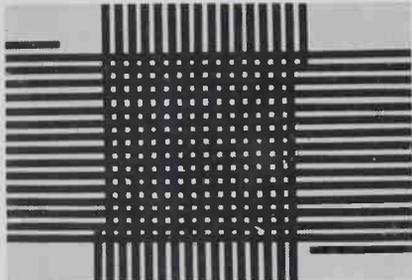
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# Advertising Directory of SELLING COMMERCIALS

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Calif. Federal Savings & Loan • Melvin Jensen



SANDLER FILM COMMERCIALS, INC., Hollywood

Dodge Boys • BBDO



KEITZ & HERNDON, INC., Dallas

Chemical Bank New York • Benton & Bowles



CXH, LTD., New York

First Wisconsin Nat'l. Bank • Cramer-Krasselt



SARRA-CHICAGO, INC.

Colgate "007" • Ted Bates



FILMEX, INC., New York

Opel "G. M. Foreign Distrib. Div."



DOLPHIN PRODUCTIONS, INC., New York

winds up a five year run on NBC-TV this summer. There are 132 60-minute episodes available in black-and-white. During the long network run, *Kildare* was sold in 50 countries. It's considered likely that *Kildare* produced from the current season, half-hour in color, will be made available in syndication later this year.

## ONTO THE ROAD

Next football season, Screen Gems will distribute the *NFL Game of the Week* series, produced by NFL Films. The deal for the series, due to run 17 half-hour color films, was made by Jerome S. Hyams, executive vice president and general manager of Screen Gems, and Edwin M. Sabers, president of NFL Films. Station signing for *NFL Game of the Week* have a choice of taking either the entire schedule of one team, or the pre-selected key game of the week. The first two half-hours in the schedule will review the '65 season, and preview the '66 season.

## NEW SHINGLES

• A new production and distribution entity called Shannon Productions has been set up, with Maurine Benkoil as president and James Ellison as executive vice president. The company plans to make and syndicate radio and tv programs. Mr. Benkoil, most recently with Hartwest Productions, was ABC Radio's assistant national program director from 1960 to 1964.

Mr. Ellison was with wvcc Miami as sports director, and earlier, a news and special events director. Before that, he was a sportscaster on WCKT Miami.

• Bob Ahrens set up a new company to make tv sports programs along with other kinds of shows for tv. The new studio, called Bob Ahrens Productions, is located at East 24th Street in New York City. For the past three years Mr. Ahrens

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TELEVISION PRODUCTION  
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s with Grey Advertising as a tv producer, working mainly on the Fleweter Oil account. Before joining Grey, he produced radio and tv broadcasts of Boston Celtic and Boston Bruin games. Mr. Ahrens has also produced a number of basketball broadcasts from Madison Square Gar-

• PHIL SCHULTZ, former director/cameraman at MPO Videotronics, set up his own studio—Phil Schultz Productions—to make tv commercials and industrial films. Before joining MPO in 1974, Mr. Schultz was with J. Walter Thompson as cameraman and director in the agency's tv work-

shop. According to Movielab president Sal Jeffee, the company is looking into the possibilities of setting up laboratories in Europe and the Near East. Mr. Jeffee recently conferred with film executives in Tel Aviv, Istanbul, Madrid, Rome, Paris and London.

## QUICK CUTS

• McCann-Erickson and Spectra Films won one of the Greater Miami Advertising Club's ADDY awards, for an Esso Christmas institutional film. The spot took first prize in the "under 30 seconds" category. The film was produced by Hal Matthews of McCann-Erickson, with Tana Hoban of Spectra as consultant director.

• The Peanuts characters are appearing in tv commercials, and in print advertising, for Interstate Ice Creams Corp., which made a deal with United Features Syndicate and Charles M. Schulz to use the cast of characters from the comic strip.

• John and Faith Hubley changed the name of their studio from Storyboard, Inc. to The Hubley Studio.

• Manhattan Sound has teamed up with Pellin Enterprises, in a deal between Manhattan Sound president

Hudson Paper Co. • Grey Advertising



ELEKTRA FILM PRODUCTIONS, INC., New York

Liberty Mutual • BBDO



PAUL KIM & LEW GIFFORD, New York

Hunt Foods • Young & Rubicam



FILMFAIR, HOLLYWOOD

Lipton Tea • SSC&B



PELICAN FILMS, INC., New York

Jacobs Drugs • C, L, S, V-R, Inc.



THE FILM-MAKERS, INC., Chicago

Lone Star Brewing Company • Glenn Adv.



JAMIESON FILM COMPANY, Dallas

Kraml Milk • Wright, Campbell & Suitt



MUPPETS, INC., New York

Marathon Oil • Campbell-Ewald



TVA-LEMOINE ASSOCIATES, INC., New York

**Domino Films**  
EDITORIAL SERVICES  
24 WEST 45 ST., NEW YORK 10036  
TELEPHONE: 867-0595  
HAL BERNARD | DICK JACOBS

Fred B. Adair and Frank E. Pellegrin, president of Pellin. Purpose of the affiliation is to expand the range of Manhattan Sound's services. This month the company is opening up a mixing theatre on three levels, with facilities for continuous interlock changeover screening of as many as eight tracks.

Before forming Pellin Enterprises, Mr. Pellegrin was president and a founder of H-R Television. Currently, he is also president of General Cablevision, mounting and operating CATV systems.

• Claude Kirchner has been signed by Filmvideo Releasing Corp. to voice the character of Chef Souffle in the company's color tv series, *Chef Souffle's Magic Pot*.

• Movielab stock was posted for trading on the Pacific Coast Stock Exchange, in Los Angeles and San Francisco. Movielab has for some time been traded on New York's American Stock Exchange. Sales for 1966 are expected by Movielab man-



*Martin Sparger has been elected vice president in charge of programs, East Coast, for ABC-TV. Mr. Sparger, who had been vice president and associate director of television for BBDO, is responsible for all current programming and program development in New York and Europe.*

agement to pass the \$10-million mark.

• Bonded Tv Film Service opened up its salt mine storage facility 660 feet under Hutchinson, Kansas. The temperature in the salt cave holds to a constant 68 to 70 degrees (F.), and

the humidity to between 50 and per cent.

• Next month LOGOS Teleproductions will put a color tv tape unit on the road. The van will be equipped with two Ampex VR-2000 high band videotape recorders. LOGOS has two other tv mobile units already in use, a color camera truck and a semi-trailer with color tape, video and audio facilities.

• Eastern Effects moved to new headquarters in New York's East 44th Street. The move from the old stand on West 52nd Street was dictated, according to Eastern president Jerry Lipsner, by a growth in business resulting from the industry's massive switch to color. In the new space, EE now has room to handle "increased demand for quality production of color work." Incidentally, Eastern Effects Mr. Lipsner pointed out that Maurice Levy is no longer associated with Eastern, although he is available to its clients as a special consultant.

• Filmways set up a recording making subsidiary, Filmways Records, with Tommy Oliver as executive in charge of production.

For an agency TV producer

## Happiness is . . .

. . . a film score that fits like skin on the first playback . . . a lyric that catches the ear and stays in the mind . . . an electronic sound that says—and is—one of a kind . . . a rock 'n roll treatment that manages to stand out in a crowd . . .

We like to keep our producers happy.  
For Will Lorin and Phil Frank

## Happiness is . . .

Chevy II, National Beer, Dupont, Radar,  
Reynolds Wrap, Sprite, Imperial Esso, Hellman's,  
Orioles Baseball Club, Noxzema, Colt .45 . . .



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### ZOOMING IN ON PEOPLE

BRAD MARKS joined Independence Television Corp. as manager of special projects, replacing Cy Kaplan who had joined Embassy Pictures TV. Mr. Marks was recently president of Thunderbird Films, and before that vice president and tv sales manager at Walter Reade-Sterling. Earlier, he was national sales manager for the tv syndication division of Buena Vista Distribution.

VICTOR BIKEL joined David

*Animal Talent Scouts, INC.*

**Come Meet Us  
And Be Sure**  
1500 VARIOUS ANIMALS  
TO CHOOSE FROM

Call **CH 3-2700**  
331 W. 18 ST.  
N. Y. 11, N. Y.

Wolper Productions as Southeastern regional sales manager, working out of Wolper's sales office in New York.

**MOBIL'S MOTIVE**

To look at most tv commercials for automobiles and gasoline, you'd think the highways of America were an earthly paradise. Never any traffic, nothing but untrammelled bliss; eternal youth at the wheel.

Now Mobil and its new agency, Doyle Dane Bernbach, are changing all that. The gasoline company's current commercials point out some of the realities of life in the fiftail era. The automobile, which has taken more of a toll of American lives than all of the wars of the century, has made sudden death a commonplace.

One recent night, the millions of viewers of *The Fugitive* were eyewitnesses to destruction. A shiny new automobile toppled off the roof of a 10-story building. What happened to the dropped car (incidentally, a 1962 Buick Wildcat) was no more startling than what happens to any automobile which crashes when going 60 mph, an effect analogous to a 10-story top.

On another evening, viewers saw 100 people mowed down on an Oregon bridge by a slowly cruising car. The 500 victims were far fewer than the number of people killed in automobile accidents in Oregon last year.

In a third Mobil commercial, viewers see the last things a driver sees when he's caught in a fatal skid.

This bringing home to viewers unpleasant realities which every driver should know is the key to Mobil's new campaign, a public service effort which is a radical departure from previous modes of gasoline advertising.

Doyle Dane Bernbach made the three commercials for the initial campaign on a very tight schedule, calling on crews from VPI in New York

# Advertising Directory of SELLING COMMERCIALS

Micrin • SSC&B



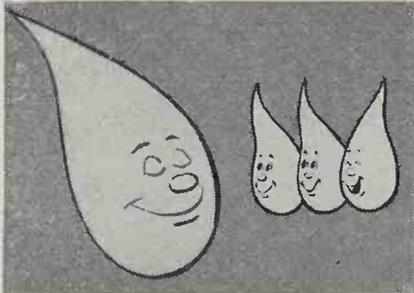
TV GRAPHICS, INC., New York

Sears • Reach, McClinton



MID-AMERICA VIDEO TAPE PRODS., Chicago

New England Gas Assoc. • Charles Brunelle



BANDELIER FILMS, INC., Albuquerque

Sony Corp. of America • Doyle Dane Bernbach



VIDEOTAPE CENTER

Purex Corporation • FC&B



N. LEE LACY/ASSOCIATES, LTD., Hollywood

Swift & Co. • McCann-Erickson



THE FILM-MAKERS, INC., Chicago

F. & M. Schaefer Brewing Co. • BBDO



WYLDE FILMS, INC., New York

Wesson Oil • Papert, Koenig, Lois



PGL PRODUCTIONS, INC., New York

**JEROME J. COHEN, INC.**

(Jerry & Ron)

225 West 34th St., New York 1, N. Y.

CH 4-3127-8

MOTION PICTURE & TV INSURANCE  
SPECIALISTS

and Los Angeles. The agency's Aaron Ehrlich, tv production group supervisor, along with Bob Levinson, vice president and associate copy chief, and Leonard Sirowitz, vice president and art supervisor, flew to the Coast early in February. There, they went up to Portland with producer Mike Michaels and cameraman-director David Quaid, of VPI of California. They shot the "bodies on the bridge" commercial in a single day, calling on some 500 members of the Portland Rainmakers Club to lend their "bodies."

A couple of days later they pushed the Studebaker off the roof in downtown Los Angeles. Inside the doomed machine as it plummeted to the pavement were cushioned two 35 millimeter cameras, grinding away as the car smashed against the concrete. Six cameras staged around the impact area filmed the fall. Mr. Ehrlich said that in addition to the six VPI cameras, "there was literally a forest of cameras" on the location, capturing the scene for wire services, newsreels, local tv stations, and the National Safety Council.

The toughest part, apparently, was to get the car off the roof. "It didn't seem to want to go," Mr. Ehrlich remarked. The Studebaker had been lifted to the rooftop by helicopter. But when it finally went, it went with a bang. Mobil expects that viewers will get the message, and think kindly of the gasoline company that wants to save their lives.

#### HOW TO DO IT

TvB has published a guide to the

do's and don'ts of tv commercials. It's called *What You Should Know about Producing Tv Commercials*. The 16-page booklet carries such admonitions as "Do concentrate on the picture side first and add the audio copy later. Don't develop the words first . . . this is radio and print technique." In the matter of color, "Do keep color as a communications tool to say something rather than just showing color as it exists." Free copies are available from any TvB office.

#### COMMERCIAL CLAPBOARDS

A. J. ("PETE") MIRANDA joined VPI as president of VPI Productions, Inc., the commercials-making sub-



subsidiary of Video Pictures, Inc. (To avoid confusion, it should be noted that the president of Video Pictures, Inc., is George Tompkins.)

Mr. Miranda had been with Campbell-Ewald for 15 years, much of it spent on the Chevrolet account, and most recently as vice president and Eastern director. Earlier he was regional account executive for Chevrolet, and before that wrote and

produced radio and tv commercials for Chevrolet. He continued to write and produce commercials after he had moved into the agency management echelon.

BOB GRAND joined Steeg Productions, makers of industrial and sponsored films and now planning to move into the tv commercials business. Mr. Grand, recently with Pablo Ferro Films as a director-producer, was tv producer with BBDO, and before that, was production manager for Ansel Films.

JOSEPH STATON joined Focus Productions as a film editor. He has been with Elektra, and before that with PGL Productions, Producing Artists and MPO Videotronics.

Joining VPI of California was BILL FRAKER, cameraman with a background in feature films and tv series (most recently, *Daktari*). Mr. Fraker will be director of photography for VPI of California. He has worked with the studio before, on client request, to handle various special assignments.

In New York, PAULA MURPHY was promoted to sales representative and producer at VPI Productions. She had been production coordinator for VPI special projects. Before, Miss Murphy was with Magnavox and earlier, Marc Brown Associates.

MORTON T. SCHAPS joined Producing Artists as vice president, in charge of tv commercial sales and also responsible for the development of industrial and sponsored film production.

WALT FRAMER joined Van Praeger Productions as director of special projects, working on the development of tv program packages. For the past year-and-a-half Mr. Framer was in London as consultant on U.S. programs to Britain's ABC-TV. In the U.S., he created and produced a number of network shows, among them *Strike It Rich*, *Break the Bank* and *The Big Payoff*.

Motion Picture Enterprises promoted SYLVIA JARVIS to vice president. She will continue as head of domestic and foreign sales at MPE.

JOHN J. O'LEARY joined the Camera Mart as director of sales development. He had been with WOKR-TV Rochester



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nd before that with NBC-TV, Metro-media, and Du Mont.

GEORGE CANATA joined Elektra Films as director of animation and live-action. Mr. Canata has been a designer and director with MGM-TV, TV Spots, Ray Patten Productions, Robert Lawrence Productions and Ed Graham Productions. He was lead character designer and story man on the CBS-TV show, *Linus the Lionhearted*.

EUE/Screen Gems loaned out production manager JIM DI GANGI to Horizon Pictures as production manager on Sam Spiegel's *The Swimmer*.

ALESSIO (ALEX) DEPAOLA and CHARLES H. (CHICK) GREEN were appointed vice presidents at VPI. Mr. dePaola was a well-known fashion photographer before becoming commercials director. Mr. Green, who joined VPI last year, had been staff director at Filmex, and before that, with Transfilm-Caravel and Barra. Earlier, he was a producer at Walter Thompson, working on the Ford Motor account.



*Screen Gems named Lloyd Burns president of the company's international division. Mr. Burns, also a corporate vice president of Screen Gems, has served as vice president in charge of the international division since 1958. Before that he was vice president and general manager of Screen Gems (Canada) Ltd.*

### **Tv Commercials**

#### **D & R PRODUCTIONS**

Completed: Humble Oil & Refining (Esso), McCanne; Menley James Lab. ( Contac), FC&B; Clairol (hair products), FC&B; TWA (NY-Chicago), FC&B; TanQueray Gin, Reach-McClinton; General Mills

Frosty O's Cereal, D-F-S.  
In Production: Niagara Mohawk (electricity), BBDO; G.M. (frigidaire), DF&S; TWA (Detroit), FC&B; TWA (Washington), FC&B.

#### **DOLPHIN PRODUCTIONS**

Completed: WABC-TV (news promo); CBS-TV Network (promotional spots); Michigan National Bank, Jepson-Murray; Clairol, Inc. (Clairol Carrousel), FCB.  
In Production: General Motors Corp. (Opel Kadett); CBS-TV Network (promotional spots).

#### **ELEKTRA FILM PRODUCTIONS, INC.**

Completed: P. Ballantine & Sons (beverage), SSC&B; Coca-Cola Co. (soft drink), Becker; United Delco Co. (battery), C-E; Pepsi-Cola Co. (soft drink), BBDO; National Biscuit Co. (crackers), M-E; 3M (scotch tape), MacManus, John & Adams; 3M (duplicating machines), MacManus, John & Adams; NAB, Direct; Boyer Bros., Inc. (candy bar), Bauer-Tripp-Foley; Miles Products (tension pills), Wade; Gillette Safety Razor Co. (shaving products), Clyne-Maxon, Inc.; Proctor & Gamble (soap products), Dancer-Fitzgerald-Sample; General Mills (cereal), Dancer-Fitzgerald-Sample; Marathon Oil Co. (gas), C-E; Sealtest (cottage cheese), Ayer.  
In Production: Thomas J. Lipton (salad dressing), Weiss; Eastman Chemical Co. (packaging machines), Direct; Hudson Paper Products (paper goods), Grey; Colgate-Palmolive (floor cleaner), Norman-

# TELE IDEO PRODUCTIONS, INC.

## Winner TOP 1966 IBA Awards



### **SWEEPSTAKES WINNER**

as well as

### **"BEST" in Category**

**ALKA-SELTZER: "Stomach Montage"**

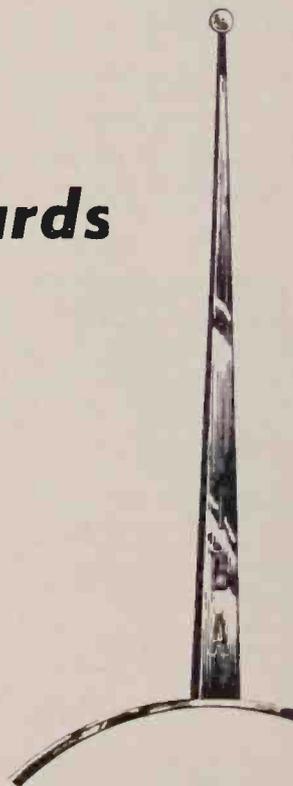
Agency: Jack Tinker & Partners

### **"BEST" for a Series**

**GOODYEAR: "Crampons;"**

**"Tunnel;" "Racing"**

Agency: Young & Rubicam



316 WEST 57 Street, New York, N.Y. 10019

JU 2-8095

Craig & Kummel; Eastman Kodak (visual education), Thompson; Gillette Safety Razor Co. (deodorant), Maxon; Atlantic Refining Co. (gasoline), Ayer; Life Insurance Institute, Thompson; General Electric (refrigerators), Young & Rubicam; J.-B. Williams Co. (sleeping pills), Parkson; Gillette Safety Razor Co. (shaving cream), Maxon; 3M (scotch tape), MacManus, John & Adams; Brown & Williamson Tobacco Co. (cigarettes), Bates; First Pennsylvania Bank, Ayer; Theo Hamm Brewing Co. (beverage), Campbell-Mithun.

## FILM FAIR

Completed: Kimberly Clark (Kleenex), FCB; Goodyear (tires), Y&R; Heinz (soups), DDB; Chrysler Corp. (Chrysler, Newport), Y&R; Kraft (candy), FCB; Seaboard Finance Co., FCB; Armour & Co. (Dial Soap), FCB; Laura Scudder (potato chips), DDB; Best Foods (food supplement), GBB; Hunts Foods & Industries (canned foods), Y&R; Foremost (dairy), GBB; Libby's (tomato juice), JWT; Borax (hand cleaner), M-E; Van-Camp Seafood Co. (Chicken of Sea Tuna), DFS; Johnson & Johnson (bandaids), Y&R; Eldon Industries (toys), Sachs, Finley & Kaye; Dole (pineapple), FCB. In Production: Heinz (soups), DDB; Parsons (ammonia), FCB; Conoco (gas, oil, batteries), Frank; Pacific Northwest Bell (telephone), M-E; Rubin Donnelly Co. (yellow pages), Ludgin; Del Monte (fruit drinks), M-E; Best Foods (food supplement), DFS; Miles Labs (One A Day & Chocks Vitamins), Wade; General Foods (Jello), Y&R; Johnson Wax (Bravo), FCB; Hunts Food Industries (tomato sauce), Y&R; U.S. Borax (Borateem), M-E; Sara Lee (dessert), FCB; Northwestern Mutual Insurance, M-E; Sunkist (oranges), FCB; American Oil (stations), D'Arcy; Dole (pineapple), FCB; Purex Bleach, FCB; Goodyear Tires, Y&R.

## ED GRAHAM PRODUCTIONS

Completed: Nabisco (Milk-Bone Dog Biscuits), Kenyon & Eckhardt; General Foods Corp. (Post Cereals), Benton & Bowles; Insurance Company of North America, Ayer; Time, Inc. (Life Magazine); Sylvia (photo lamp), Kudner.

In Production: Nabisco (Milk-Bone Dog Biscuit), Kenyon & Eckhardt.

## HANKINSON STUDIO, INC.

Completed: Associated Hospital Service (NY Blue Cross), Thompson; Horn & Hardart Company (coffee), Clements Co.; Seabrook Farms, Fuller, Smith & Ross; Shell Chemical Co. (Aldrex Soil Insecticide), Ogilvy & Mather; True Temper, Fuller, Smith & Ross; Whitehall Laboratories (Direxin), Thompson; Wise Potato Chips, Clements Co.

## IMAGINATION, INC.

Completed: Standard Oil of California (dishes, promo.), BBDO; PSA, Gross, Roberts & Rocky; Foremost (Marin Dell), Hoefer, Dieterich & Brown; Kilpatrick's (bread), Cappel, Pera & Reid; Pacific Plan, Hoefer, Dieterich & Brown; Flexy (pens), Clokley. In Production: Golden Grain (Ghiradelli Cocoa/Flicks), M-E; Matson Navigation Co. (container service), C-E; Chevron Chemical Co. (ortho), M-E; KGO-TV.

## KEITZ & HERNDON

In Production: Dr. Pepper Company (soft drink), Grant; Orkin Exterminating Co. (extermination services), Kinro; BC Headache Powder, Massey; Dodge Trucks, BBDO; Manischewitz (kosher foods), Gladney; Dodge Autos, BBDO; Seven-Up (soft drink), Thompson; Continental Oil Company (Conoco Gasoline), Clinton E. Frank; Coca-Cola Company (soft drink), M-E; Arkala-Servel (gaslite), Butcher; Delta Airlines (airline services), Adams.

## PAUL KIM-LEW GIFFORD

Completed: Eastman Kodak Company, Thompson; Prudential Insurance Co., Reach, McClinton; Chrysler Canada, Ltd., BBDO; Golden Press (Universal History of the World), Wexton; Titleist (golf balls), Reach, McClinton; Nestle's Quik, Leo Burnett. In Production: Continental Can Company (bondware), BBDO; Schaefer Beer, BBDO; Chevron-Standard Oil (Chevron gasoline), BBDO; R. J. Reynolds (Winston cigarettes), Wm. Esty; Manufacturer's Hanover Trust, Y&R; Dodge, BBDO.

## MURAKAMI WOLF FILMS

Completed: Ralston Purina Co. (Milk Drop), Dancer-Fitzgerald-Sample; Pillsbury Chocolate Drink, Campbell-Mithun; Pillsbury Funny Face Drink, C-M; Hamm's Beer (new can), C-M; Sparklett's Drinking Water, D-F-S; Pillsbury Funny Face Gelatin, C-M; Skippy Peanut Butter (chopped nuts), D-F-S; Foundation for Commercial Banks, D-F-S; Continental Bank, Earle Ludgin Co.; Del Monte Tuna, C-E; Carnation Evaporated Milk, Erwin Wassey, Ruthrauff & Ryan; "Never Steal Anything Wet" (main titles), Executive Pictures Corporation; Foremost Ice Cream, D-F-S; Bosco Chocolate Drink, D-F-S; Chicken Delight, Tilds & Cantz; Pacific Northwest Bell (yellow pages), M-E; Kellogg Sugar Smacks & Pops, Leo Burnett; Foremost (Solo), D-F-S; Pacific Northwest Bell (long distance), M-E. In Production: Oxydol, D-F-S; General Mills Frosty-O's, D-F-S; Sunnyland Juice Corporation (Spook), Frojen Advtsg; Continental Illinois Bank, Earle Ludgin & Co.; Skippy Peanut Butter, D-F-S.

## GERALD SCHNITZER PRODUCTIONS

Completed: Eastman Kodak Company (photography supplies), Thompson; Iminion Electric Company (appliance Swink); Marathon Gasoline Co. (gas oil products), C-E; Continental Airlin (air travel), Needham, Harper & Street; Florida Citrus Commission (oranges/gray fruit), C-E; Nalley's Potato Chips, FC&A; Armstrong Cork Co. (Excelon tile), BBD; General Motors Corp., Buick Div. (Opel Kadett), M-E; Eastman Kodak (film products), Thompson; Sunkist Growers, Inc. (oranges), FC&B; American Tobacco (Tareyton Cigarettes), BBDO; Pet'M Products (dog food), VanSant-Dugdale, Inc. In Production: Eastman Kodak (photography supplies), Thompson; General Motors Corp., Buick Div. (Opel Kadett), M-E; Armstrong Cork Company (Excelon Tile), BBDO; Libby, McNeill & Libby, Inc. (tomato juice), Thompson.

## STARS & STRIPES PRODUCTIONS FOREVER, INC.

Completed: General Foods (Jell-O), Young & Rubicam; Menley & James Lab. (Contact), FC&B; Ford Motor Co. (dealers), Thompson; Rothmann's of Pall Mall (Craven Menthol), Hayhurst Ltd.; Warner-Lambert (Bromo-Seltzer), Ronald Reynolds Ltd.; S. New England Tel. Co. (yellow pages), BBDO; Menley & James (Contact), FC&B. In Production: General Mills (Kin D-F-S, Inc.); Rothmann's of Pall Mall (Craven Menthol), Hayhurst Ltd.; Menley & James (Contact), FC&B; Sheraton Corp. (Sheraton Hotels), BBDO; S. New England Tel. Co. (extension phones), BBDO; S. New England Tel. Co. (long distance), BBDO; First National Bank of Boston (banking service), BBDO; Stanley To Co., BBDO.

## THE TVA GROUP, INC.

Completed: Marathon Oil Co. (gasoline), C-E; AT&T (long lines), Ayer; Pennsylvania Dutch (noodles), Weightman; Beecham products (toothpaste), Lima. In Production: Beechman Products, Inc. (Brylcreem), Kenyon & Eckhardt, Inc.

S.L.I.

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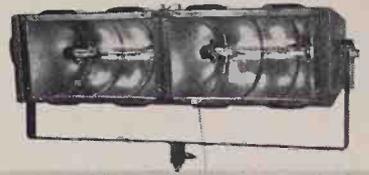
62 WEST 45TH ST. NEW YORK 36, N.Y. MO 1-318

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Prices start at \$58.00



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"500" features wide, smooth coverage equal to 2000 W. from 1000 W. lamp. "Dual 650 and 1000" have instant choice of medium or wide flood.

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Extremely versatile, full focusing, with fingertip control from soft flood to powerful spot.

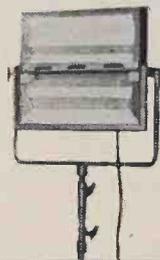
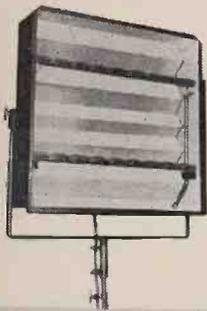
Prices start at \$69.90



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Extremely high intensities with long-life par 64 1000 W. quartz-iodine lamps. Specular or diffuse intensifiers.

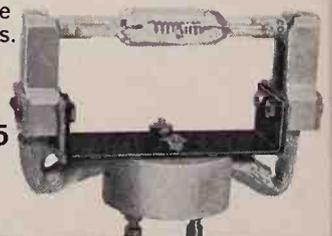
Prices start at \$125.00



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# Wall Street Report

**Merger Approval.** It's now fully expected that the merger of the American Broadcasting Companies with the International Telephone and Telegraph Co. will be approved both by stockholders and the Federal Communications Commission and not be opposed by the Department of Justice. Traditionally, it is when such expectations are most widespread that the unexpected occurs. But assuming that there is no development to block the merger, IT&T-ABC will rank as the world's 28th largest publicly-owned industrial corporation. It will have sales of over \$2.2 billion, earnings in the neighborhood of \$3.60 per share and its stock would enjoy an estimated price-earnings ratio of slightly better than 20 to one.

But more striking than its rank would be the fact that it would be able to claim the title of the "fastest growing corporation" in the world. At present, that distinction belongs to IBM. Over the last five years the computer-maker has gained 147 per cent in revenues. IT&T has risen 122 per cent but the ABC merger would push the gain far beyond that rate.

**Growth Rate.** The extraordinary rate of growth of IT&T has taken place under the administration of Harold Geneen, a restless, hustling

has grown has left the impression that it can be attributed to the acquisition of properties. IT&T has acquired 30 companies since 1959, including such diverse businesses as Avis Corp., the well-known auto rental firm, and Hamilton Management Co., a distributor of mutual fund shares with a unique sales force of 6,400 full- and part-time representatives, the largest such force in the world. But the impression, no matter how dramatic, is still misleading, because most of the company's growth has been generated by internal expansion.

**Shift in Emphasis.** IT&T began its career as a holding company controlling operating companies in Puerto Rico and Cuba. It later purchased some telephone manufacturing properties around the world from AT&T. By World War II it was operating in over 22 countries, many of them in nations that were to vanish behind the Iron Curtain—Poland, Rumania and Czechoslovakia. But while running into problems of nationalism or communism abroad it continued to expand in the U.S. Gradually the company shifted its basic business from operating telephone systems to production and sale of electronic and telecommunication



accounting for less than 10 per cent of the business. Barring political hostility, IT&T has tremendous potential in its foreign markets.

Some of the foreign products, of course, are in a highly competitive field. Even before the ABC merger, IT&T made tv sets in West Germany and in Latin America. In those areas color television has yet to be introduced; when it does, the boom other set makers are enjoying here will be accruing to IT&T.

In the U.S., where the company's manufacturing operations account for an estimated \$500 million, the profit margins are lower. Defense business is still the dominant factor here.

**Additional Income.** The ABC merger will bring an additional \$465 million to the company from activity in the fields of television and theatres. The ABC assets total \$400 million. The combined company will be international to an extent unmatched by any other corporation in its field. It will have manufacturing facilities in 25 countries, offices in 52, and 145,000 of its 195,000 employees will be outside the U.S. IT&T is the second-largest stockholder in Comsat and it is of some interest that ABC is seeking permission to operate its own tv communications satellite.

**IT&T's Fortunes—1960-1965**

	1960	1961	1962	1963	1964	1965
Revenues (millions)	\$ 870	930	1,277	1,431	1,542	1,800
Net Income (millions)	\$ 32	36	45.8	55.6	63.2	73.2
Earnings	\$1.94	2.16	2.36	2.73	3.10	3.60

and determined boss who took a company that had revenues of \$870 million in 1960 and a profit of over \$32 million and began to expand it internally by acquisitions of all types. It is reported in Wall Street that IT&T has a goal of \$3 billion in sales and \$5 per share by 1969. The ABC merger will put the company somewhat ahead of schedule (the 1966 earnings estimates are placed at \$4.20 per share).

The speed with which the company

equipment from its subsidiaries in 50 countries around the world. But with the recent moves, it may be that the emphasis is shifting again to more consumer-oriented service fields.

The foreign manufacturing business is still the largest segment of the company's business, with almost \$1 billion of revenue coming from production of telecommunication equipment. The European plants are the most successful, with the units in Latin America and other continents

# TELEVISION AGE SPOT REPORT

a review of  
current activity  
in national  
spot tv

Media traditions notwithstanding, a rather unique spot campaign was placed for Dennison Copiers last month in New York. The spots for the copier were shown promptly at 7:00 a.m. in the hopes of pricking the interests of executive-commuters who were presumably glued to *Today* on their set at that hour. The campaign was supported with print spreads in the New York editions of *Time* and *Newsweek*. There had been some dispute over the timeslots for the commercials between the client and the agency but the campaign went ahead with the down pitch. (See *Newsfront*, March

A month or so later it appears that the campaign, if not wildly successful in terms of sales, at least introduced the name of Dennison to many people who had never heard of it before. (One woman after seeing the commercial called the manufacturer to find out if it held an eight- or 12-pound wash load.) During the campaign Dennison's stock (which had been considered highly speculative) shot up appreciably—whether or not there was a direct tie-in between the exposure of the commercials and the stock surge is unknown and no one is making

any statements, certainly not shy Lawrence Brown, president of the agency (Lawrence Brown Advertising) that did the campaign. Mr. Brown was persuaded to admit that there might have been some connection, in that it was reported that stockbrokers posing as interested potential customers called Dennison's New York outlet and asked leading questions about the copying device and the company.

Generally pleased with results of the campaign, the agency has submitted plans to put the spots around Huntley-Brinkley and, hopefully, will

expand the campaign to reach five or six other top markets.

Since the advent of the Dennison campaign, Doyle Darie Bernbach broke a series of spots for the SONY home tape recorder. This campaign, too, is in test in New York for a period of six weeks. One reason for putting a relatively expensive (\$1,300) luxury item on television, according to a DDB man, is "to try to establish a standard in home tape units that the competition will have to conform to, within patent considerations."

The entrance of high-priced office and home accessories into the field of spot television seems to be an indication of the advertising theory that "there's a lot of change around."



At Leo Burnett Co., Inc., headquarters in Chicago, Marion Cohen is a timebuyer on the agency's Procter & Gamble account.

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

**American Can Corp.**  
(Hicks & Griest, Inc., N.Y.)

This manufacturer is continuing a campaign for its paper products subdivision in 15 selected markets. The campaign, renewing May 9, will use fringe minutes and two or three prime

(Continued on page 54)

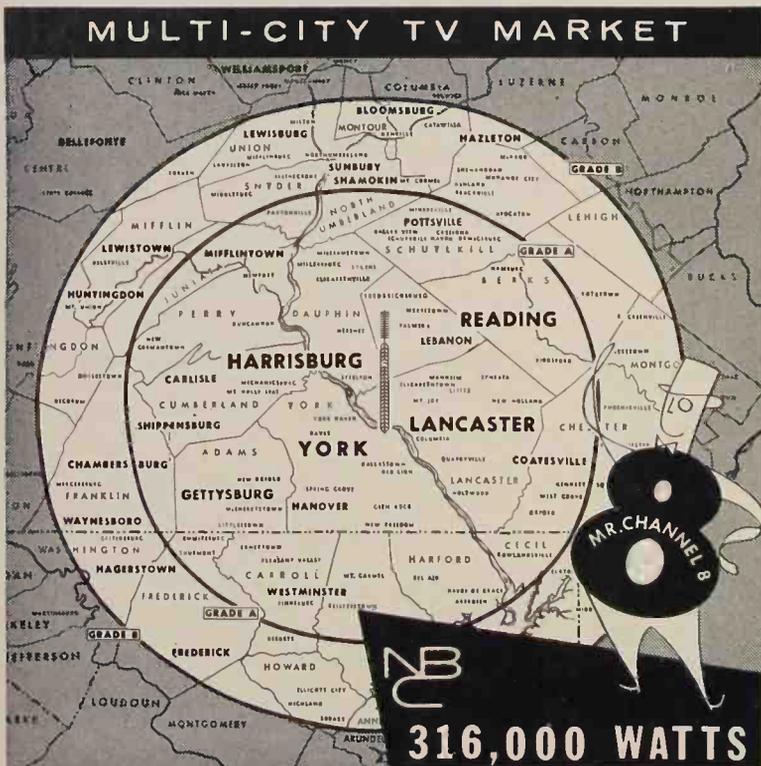
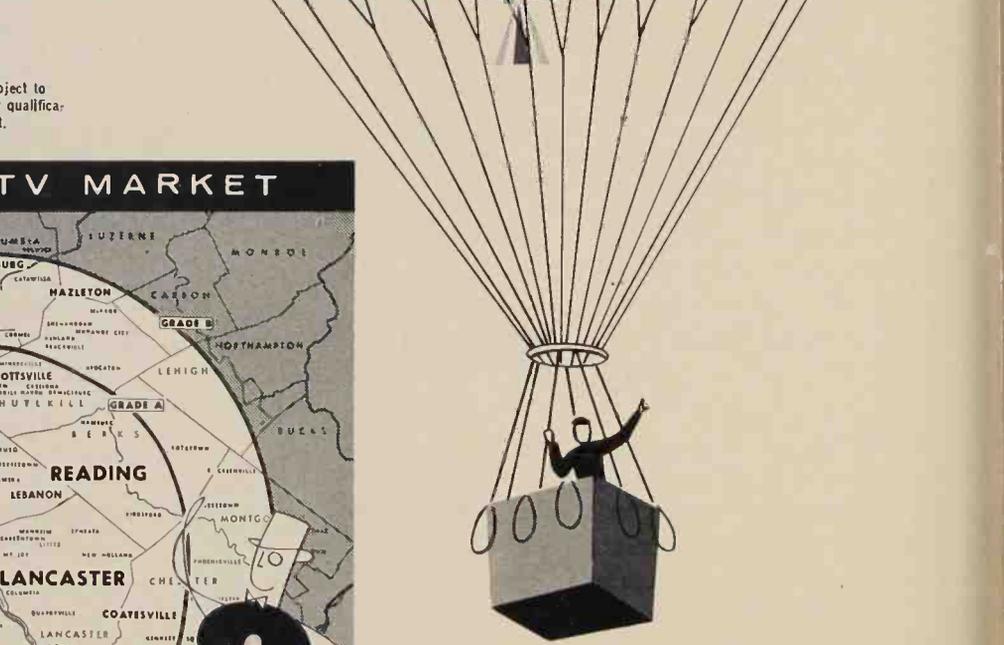


# COLOR-FULL WGAL-TV

## for soaring sales

Channel 8 brings color to a vital, growing multi-city market—Lancaster, Harrisburg, York, Lebanon, plus many other areas. All local programs are colorcast live, on film, tape, or via color tape recorders to a market with 14% color penetration.\* Give your product the exposure, the advantage, the appeal of color-full WGAL-TV and watch sales soar.

\*This statistic is based on Nielson estimates and subject to inherent limitations of sampling techniques and other qualifications issued by that company, available upon request.



# WGAL-TV

Channel 8 • Lancaster, Pa.

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

Steinman Television Stations • Clair McCollough, Pres.  
WGAL-TV Lancaster, Pa. • KOAT-TV Albuquerque, N. M. • KVOA-TV Tucson, Ariz.

## One Seller's Opinion . . .

### A CODE IN THE HEAD

I'm sitting across the desk from a timebuyer recently, and have just gone over a list of really good availabilities I think he should be interested in. He is, but he puts a finger alongside one and looks at me disdainfully. "Hey," he says, "you can't offer that."

"Why not?" I blink back at him.

"Because," he says, "that's against the NAB Code. I thought that station was running a legitimate operation."

"It is," I say, "and you know it. But do you really know the NAB Code?" As it turned out, he *wasn't* familiar with the Code, outside of knowing there is such a thing and that it has some general guidelines for stations to follow. So I got to thinking: how many astute and knowledgeable media buyers know much about the Code? How many let a half-formed awareness of some Code regulations affect a buy they might be making? One of the easiest ways to see what *you* know about the Code is to answer the following questions . . .

1. **Is the Code binding on all stations?** (No. It affects only those 390 stations that are currently subscribing to it.)

2. **If a station is a member of the National Association of Broadcasters, is it automatically a subscriber to the Code?** (No.)

3. **What are the Code suggestions for effective "product protection"**—10 minutes between competitive commercials? 15 minutes? 20 minutes? 30 minutes? (If you selected any number, you're wrong. Actually the Code has no statements whatsoever on product protection.)

4. **What are the Code limits on commercials in prime time**—three minutes in a half-hour? Four minutes? More? (Actually, the Code is pretty vague—except to state that "commercial material, including total station break time, in prime time shall not exceed 17.2%—10 minutes and 20 seconds—in any 60-minute period. Thus, you conceivably could have as many as five one-minute spots in a half-hour, or maybe nine one-minutes in one half-hour followed by a second half-hour with only one minute of commercial.)

5. **What are the time limits on commercials in non-prime hours?** (The Code says stations can run up to 27.2% commercials in all other hours outside of prime time, or 16 minutes and 20 seconds, including station break time.)

6. **How long can a station break be**—20 seconds? 30 seconds? 40 seconds? (According to the Code, total station break time in any 30-minute period may not exceed one minute and 10 seconds during prime time, two minutes and 20 seconds during non-prime time.)

7. **What size fine can be imposed upon a station that does not follow the Code regulations?** (None. The most severe penalty is the withdrawal of the Code seal from the offending station. So far as fining a station or revoking its license goes, the NAB has no authority; this is something that rests strictly with the FCC.)

So, buyers, by and large, you'll find most stations operate well within the limits "suggested" by the Code. The Code itself is no more than a statement of policy by the broadcasting fraternity in general, and it is as strong or as weak as its members want it to be. You can get a copy of the 42-page Code pamphlet by writing the NAB Code Authority at 1771 N Street, N.W., Washington, D.C. It takes just a few minutes to read, and you might find some station that you "assume" is violating Code principles is really within its rights—and thus is a good buy.

# IMPOSSIBLE

A NEW GAME DESIGNED  
TO MAKE YOU THINK

WARNING:

You'll lose your marbles!



PLACE MARBLE  
HERE

ROLL IT TO  
COLORADO SPRINGS  
AND PUEBLO



**PLACE  
HAND  
HERE**

As the marble can NOT jump your hand . . . television signals can NOT jump mountains.

You must buy Colorado Springs if you want to reach Southern Colorado's 127,000 plus television homes.

Denver television does NOT reach this huge, growing, Southern Colorado market.

\*Colorado Springs is the 12th fastest growing metropolitan market.

\*June Sales Management survey of buying power.



COLORADO SPRINGS • PUEBLO

REPRESENTED BY AVERY-KNODEL

**Spot** (Continued from page 51)

20's per weeks to reach adults. The buyer is Sally Pilsk.

**Atlantic Refining Co.**  
(N. W. Ayer & Son, Philadelphia)

Four weeks of spots are set for an early May start in a small number of markets for this manufacturer's petroleum products. Prime and fringe minutes have been lined up in order to reach adult males. John Smith is the buyer.

**Braden for Lt. Governor**  
(Palmer, Wilson Advt., L.A.)

This political series of spots will be seen

in four California markets in a two-week spread breaking May 24. Minutes and 20's will be used exclusively to reach an adult audience. Jerry Howard buys.

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

Two weeks of spot activity break for BUXTON wallets June 1 in a selected number of introductory markets. Day minutes and prime 20's are slated to reach a female audience in less than a half-dozen markets. Mike Raymond buys.

**Campbell Soup Co.**  
(Needham, Harper & Steers, Chicago)

BOUNTY STEW & CHILI will be

advertised on spot television in a selected group of markets starting May 2. The four-week campaign will utilize minutes in fringe time and ID's in prime times. The buying contact is Norma Shillingb

**Carling Brewing Co.**  
(Lang, Fisher & Stashower, Inc., Detroit)

Renewed spot activity breaks the first May in a selected number of CARLING markets. The half-year campaign will early and late fringe minutes and prime 20's to reach adults. Charles Knepper is the buyer.

**Carter Products**  
(Ted Bates & Co., Inc., N.Y.)

Continued activity is being seen for CARTER'S PILLS in 17 markets. The extended campaign is using nighttime minutes, mainly during the week, but with some weekend daytime and evening spots to reach women. Mike Stern is the buyer.

**Chemway Chemical Corp.**  
(Ketchum, MacLeod & Grove, Inc., N.Y.)

Some 20 weeks of spot television introduction for DR. WEST TOOTHBRUSHES are slated for May. Minute spots will be used in a single test market at first to reach mothers daytime timeslots. Estelle Misson is the buyer.

**Chrysler Corp.**  
(BBDO, Detroit)

Thirteen lucky markets are lined up for the DODGE DIVISION campaign breaking the first week in May. The two months of activity will use minutes in a frequency of about three spots per week. Mike Bradley is the buyer.

**Cities Service Co.**  
(Lennen & Newell, Inc., N.Y.)

About 20 markets have been lined up for spot activity for CITIES SERVICE GASOLINE in a four-week campaign breaking May 2. Prime 20's and fringe minutes are slated for use in all markets. Marion Jones is the buyer.

**Colgate-Palmolive Co.**  
(Ted Bates & Co., Inc., N.Y.)

Fresh activity breaks May 1 for COLGATE SPRAY DEODORANT in 10 top markets. The year-long campaign will use daytime minute spots to reach ladies of the house. June Buckland is the buying contact.

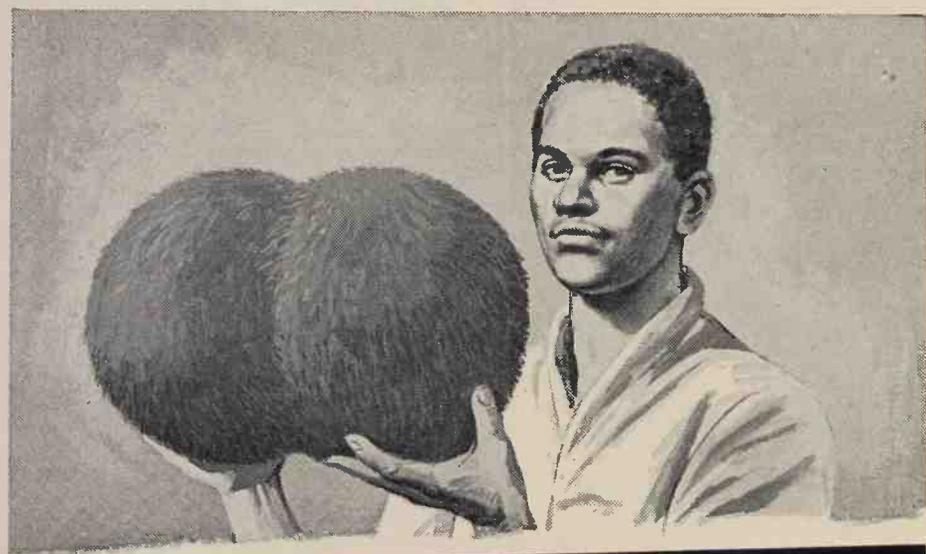
**Coca-Cola Co.**  
(Marschalk, Inc., N.Y.)

The top 100 national markets are lined up for heavy spot activity for this soft drink manufacturer's H-I-C FRUIT DRINKS. Two additional flights are scheduled to break on May 15, using daytime minutes and piggybacks. Vera Barta is the buyer.

**Edward Dalton Co.**  
(Ogilvy & Mather, Inc., N.Y.)

Press date marks the beginning of spot activity for METRECAL COOKIES in a

(Continued on page 57)



**YOU MAY NEVER SEE A 40-LB. SEED\* —**

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

The Grand Rapids-Kalamazoo and Greater Western Michigan area served by WKZO-TV is far from being a late bloomer: it's already the nation's 39th television market.†

But it's getting even bigger —

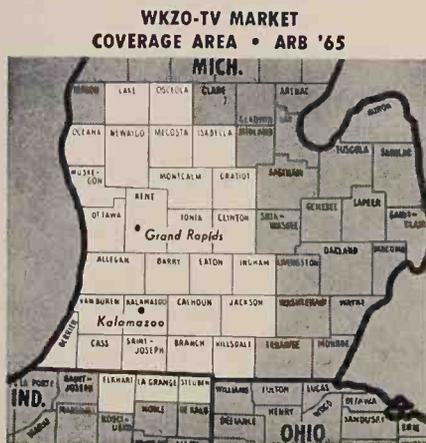
and fast. In Kalamazoo alone, for instance, four new plants have created 7,200 industrial and service jobs, brought in over 18,000 new people, and added \$25,000,000 to retail sales. And this sort of thing is happening all over our coverage area!

If you want your sales to blossom and flower in this rich and growing market, now's the time to be investing seed money on WKZO-TV. Your Avery-Knodel man can tell you how widely and well we cultivate consumers all over Western Michigan.

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

\*The 40-lb. seed of the double coconut is the world's largest.

†ARB's 1964 Television Market Analysis.



**The Feltzer Stations**

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

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

**WKZO-TV**

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids  
For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

Cleveland to New York to Chicago—that's the route followed by Bob Carleton, one of a couple of dozen timebuyers working on the mammoth Kellogg account at the Leo Burnett Co., Inc., headquarters in the Prudential Plaza. Raised in Cleveland, Mr. Carleton attended Denison University in Granville, Ohio, and then headed east.

Where many midwesterners journey to New York to get into advertising, this newcomer to the city had something else in mind. With a natural inclination toward numbers, he took a job in banking, working in the small loans department of the Irving Trust Co. After a while, the world of banking proved to be a little more dull than Mr. Carleton had imagined, and he began to wonder if there wasn't something more interesting—like advertising—where he might use his background profitably. A vacation in Chicago won him over to that city as a place to settle down. And an interview at the Leo



Burnett offices led to a quick post as a research assistant. There were still plenty of numbers, Mr. Carleton notes, "but I liked the basic idea of working with a product that had to move—where you could see results and follow what was happening in the marketplace." From research, the young man moved up to the Kellogg buying group. Here he has had time to mull over the primary obstacles in the buyer-seller relationship.

"The chief difficulty today," he says, "is one that has probably existed over the years: simply the mat-

ter of communication between the rep and the buyer. Our buys have become so sophisticated that the reps many times don't know precisely what we can use. It used to be good enough for a rep to come in with a hot availability, and the agency would take it for almost any account just because it had a good cost-per-thousand. Now we refine everything carefully, and the spot that fits one account might not work at all for another."

Mr. Carleton acknowledges that the agencies sometimes are at fault in that they are not at liberty to divulge campaign strategy to the reps. "We trust them to keep data confidential," he says, "but we also trust them to pass on data to us that they've picked up elsewhere. So . . ."

Married, Mr. Carleton has a young son whom he plans to take out this summer on his in-laws' power-boat in Traverse City. He and his wife play bridge ("she taught me"), and he likes to get in frequent games of tennis when the weather in the windy city is right.

why settle for a pussycat . . .

# get a tiger!

In Rochester, New York television,

that's **WHEC-TV**

**COVERAGE SECOND TO NONE**

(Eight counties. No Rochester station has more.)

**AUDIENCE SECOND TO NONE**

\*9 AM to Midnight; Station WHEC  
39 Share; Station B 34 Share;  
Station C 29 Share. Nielsen, Nov. 1965.

**PRESTIGE SECOND TO NONE**

(This is the station locally honored for its hard-hitting, imaginative public interest documentaries, with the help of the Pulitzer Prize winning Gannett Newspapers.)

For big audience, for appreciative, responsive audience, look first to WHEC-TV!

**WHEC-TV**

ROCHESTER, NEW YORK • CHANNEL 10 (CBS)

Member, The Gannett Group • Represented by H-R



\*AUDIENCE MEASUREMENT DATA ARE ESTIMATES ONLY—SUBJECT TO DEFECTS AND LIMITATIONS OF SOURCE MATERIAL AND METHODS. HENCE, THEY MAY NOT BE ACCURATE OF THE TRUE AUDIENCE.

## Blair on Color

Following a study issued last year on the color-set situation in each of almost 60 markets where it represents stations, Blair Television has compiled a second color survey, which again compares the number of color homes with the circulation of top national magazines in each market.

The point of the Blair study is the obvious one: advertisers have long claimed they *had* to use national magazines because they wanted to show consumers their products in full color; now, using updated color circulation figures, Blair indicates that those advertisers can get more color tv homes than color "print" homes in many markets. So, if color is the critical factor, spot tv now can be freely employed.

In comparing color homes with market-by-market circulation for *Life*, *Look*, *McCall's*, *Reader's Digest*, *Time*, *The New Yorker* and *The Saturday Evening Post*, Blair Tv had to use magazine figures of ancient vintage—the only ones available, and dating back to Sept. '62 in one instance. (The *Life* and *Look* data in the table at right are the most recent, from 1964.) This point too, is an important one: television statistics are generally far more up-to-date than those for print media, which can make the buying task more "scientific" for the spot buyer.

The Blair study provides only circulation figures, but another point can be drawn from them. This is that the color homes listed for the individual markets represent a virtually unduplicated audience at this time (the number of homes having more than one color receiver would be infinitesimal). There is likely to be considerable duplication, however, among the homes reached by the various magazines.

The complete survey, *Color Tv Study II*, is available from any of the Blair Tv offices.

(The figures in the table at right are, as usual, subject to sampling error, with the color penetration data based on responses from telephone homes—a universe in which color ownership is likely to be higher than among all tv households.)

### Color Tv vs. Color Print—In 57 Markets\*

Market	No. Homes	% Color Penetration <sup>1</sup>	Est. No. Color Homes <sup>1</sup>	Life Circ. <sup>2</sup>	Look Circ. <sup>3</sup>
Albany-Schenectady-Troy	468,800	9	42,200	73,430	72,735
Altoona-Johnstown	675,800	9	60,800	70,513	112,580
Amarillo	139,400	15	20,900	14,611	18,096
Atlanta	701,000	11	77,100	67,385	82,909
Bakersfield	154,900	17	26,300	16,477	22,408
Baton Rouge	267,100	11	29,400	18,230	23,374
Beaumont-Port Arthur	190,200	9	17,100	14,282	15,498
Binghamton	370,200	9	33,300	47,552	64,263
Bismarck-Minot-Williston	108,800	6	6,500	13,827	20,341
Boston	1,902,900	9	171,300	300,146	286,603
Buffalo	596,200	7	41,700	73,924	93,380
Charleston-Huntington	466,900	10	46,700	41,274	54,520
Chattanooga	251,800	9	22,700	16,710	27,255
Cincinnati	901,900	15	135,300	112,428	126,145
Cleveland	1,420,500	12	170,500	195,680	230,198
Colorado Springs-Pueblo	120,200	10	12,000	14,326	17,166
Columbus, Ga.	229,800	7	16,100	15,885	19,898
Columbus, O.	580,400	17	98,700	86,251	98,062
Denver	444,600	12	53,400	64,763	61,625
Erie	200,500	9	18,000	22,571	36,857
Evansville	207,900	7	14,600	18,844	26,588
Florence	203,600	7	14,300	13,411	13,265
Fresno	217,600	18	39,200	24,841	34,451
Harrisburg-Lancaster-Lebanon-York	342,200	14	47,900	56,208	59,345
Hartford-New Haven	1,212,300	10	121,200	225,970	200,579
Hawaii	153,000	3	4,600	24,587	29,140
Jefferson City-Columbia	140,500	6	8,400	13,457	17,714
Lansing-Flint-Jackson	448,100	12	53,800	56,580	64,092
Lubbock	136,200	18	24,500	12,684	16,806
Memphis	554,700	7	38,800	36,011	38,051
Minneapolis-St. Paul	779,200	6	48,000	113,184	124,291
Mobile-Pensacola	290,300	12	34,800	20,150	25,869
New Orleans	459,500	9	41,400	40,034	49,402
Oklahoma City	411,900	8	33,000	36,422	50,482
Omaha	342,900	6	20,600	41,026	56,354
Orlando-Daytona Beach	365,300	11	40,200	42,689	40,784
Philadelphia	2,248,000	12	269,800	351,685	340,578
Phoenix	311,900	11	34,300	43,854	47,923
Plattsburgh-Burlington	183,000	3	5,500	24,214	30,319
Portland-Mt. Washington	276,900	6	16,600	33,882	42,319
Portland, Ore	495,000	11	54,500	67,130	69,420
Providence	1,690,800	8	135,300	269,751	252,769
Raleigh-Durham	411,900	6	24,700	37,905	38,789
Richmond	333,700	6	20,000	39,158	38,694
Rochester	399,900	9	36,000	59,432	70,436
St. Louis	881,800	8	70,500	102,269	104,466
San Diego	353,600	15	53,000	54,485	46,932
San Jose-Salinas-Monterey	412,500	13	53,600	71,388	64,670
Seattle-Tacoma	631,300	11	69,400	89,484	92,831
Shreveport-Texarkana	401,000	7	28,100	22,149	28,290
Spokane	305,300	12	36,600	34,641	40,850
Tallahassee	185,200	10	18,500	13,558	15,945
Tampa-St. Petersburg	483,200	10	48,300	54,302	59,278
Temple-Waco	166,100	9	14,900	14,555	18,203
West Palm Beach	261,100	15	39,200	33,016	41,764
Wheeling-Steubenville	436,100	10	43,600	46,347	66,708
Youngstown	242,800	16	38,800	24,463	36,334

\*Markets detailed are those in which stations are represented by Blair Television Companies. Sources for data in Blair's 1966 "Color TV Survey II": 1. ARB U.S. tv homes estimates, Sept. '65, and NSI, Nov. '65; 2. Life Geographical Analysis of Circulation, based on the March 6, 1964 issue; 3. Look Circulation Analysis, based on the Feb. 11, 1964 issue.

ected number of markets. Late fringe minutes are being used to hit a women audience. The half-year campaign will include color spots. Henry Cleef is the buying contact.

**I. DuPont de Nemours & Co., Inc.**

*V. W. Ayer & Son, Philadelphia)*

Heavy activity for DuPont LUCITE AINT is firming up in over 40 markets with an early-May break-date in a series of six flights running from eight to 28 weeks. The campaign will consist of minutes used in early fringe time periods and occasional late fringe activity directed at the man of the house. John Smith is the buyer.

**dynamics Corp.**

*The Zakin Co., N.Y.)*

The third week in May is the start of a spot campaign for WARING BLENDERS in five top markets. The activity will run for four weeks and utilize minute spots in daytime and early fringe timeslots in order to reach women. The media contact is Joan Casey.

**Firestone Tire & Rubber Co.**

*Sweeney & James, Inc., Detroit)*

About 100 markets will see commercials for FIRESTONE TIRES beginning May 16 for a duration of two weeks. Heavy weekday prime 20's and an occasional weekend prime 20 will be used to reach adults. Lucie Lian is the buyer.

**Foremost Dairies**

*Dancer-Fitzgerald-Sample, Inc., S. F.)*

The third week in May is the start date for a 19-week spot campaign for this firm's products. Heavy activity will be seen in the evening in 29 markets during the length of this campaign. Bob Hall is the buyer.

**General Motors Corp.**

*Campbell-Ewald Co., Detroit)*

The 30-to-40 top Chevrolet markets are being targeted for a heavy spot campaign breaking May 1. All 20-second prime time spots will be used and frequencies will vary from six to 18 spots per week, depending on the market. Activity is slated to last for eight weeks in all markets. Gordon Marwede, Mike Bradley and John Duncan are the buying combo.

**Tennessee Brewing Co.**

*William Esty Co., Inc., N.Y.)*

May 2 is the opening date of a spot campaign for GENESSEE BEER in a selected number of regional markets. The campaign, using minutes in fringe timeslots and ID's around news shows, will run for a year in separate flights. Billy Reynolds is the buyer.

**Howard Johnson Inc.**

*Richard K. Manoff, Inc., N.Y.)*

Seven weeks of selected spot activity breaks May 9 in a small number of firm-weather markets for H. J.'S ICE CREAM. The campaign is slated to use daytime minutes and nighttime 20's to

**Rep Report**

THOMAS HAGNER, formerly with CBS Spot Sales, was added to the New York sales staff of the Blair television station division.

THOMAS KOON was appointed manager of the St. Louis office for CBS Television Stations National Sales. Mr. Koon, with CBS since 1963, was a member of the sales staff at KMOX-TV St. Louis. Also at CBS Television Stations National Sales, WILLIAM H. MALLERY was appointed to the New York office as an account executive. Mr. Mallery joined CBS as a sales trainee in 1962.

REG BISGROVE was appointed manager of the National Television Sales, Inc., office in San Francisco, Mr. Bisgrove was formerly with KPIX San Francisco.

DONALD J. O'SHEA (l.) was transferred from Chicago to the New York sales staff of Television Ad-



vertising Representatives, Inc. Mr. O'Shea's post in Chicago was filled by ARTHUR O'CONNOR (r.), formerly an account executive with KDKA-TV Pittsburgh.

E. ABBOT LAWRENCE joined the Chicago office of Peters, Griffin, Woodward, Inc. as a television account executive. Mr. Lawrence was previously an assistant account executive with Leo Burnett.

attract women in a half-dozen markets. Bobbi Cohen is the buyer.

**Kayser-Roth Co., Inc.**  
*(Daniel & Charles, Inc., N.Y.)*

Some three dozen selected top markets are primed for activity for SUPP-HOSE FOR MEN with an end-of-May break date. Minutes will be used in the three-week campaign in early and late fringe timeslots. The buying contact is John Winkelseth.

**Lever Brothers**  
*(SSC&B, New York)*

Three separate flights are lined up for LIPTON REGULAR TEA in over 100 top markets. Two summer flights break May 15 and the other is set for a June 26 kick-off. Early and late fringe minutes

JERRY KLASMAN was appointed to the television sales staff of Avery-



Knodel, Inc. Mr. Klasman was previously on the sales staff of TvAR.

DOUGLAS A. CLARK joined the television department of Edward Petry & Co. Inc. as a salesman in the Chicago office.

STURGES D. DORRANCE joined The Katz Agency, Inc. as a member of



the television research-promotion staff.

JAMES COPPERSMITH was appointed an account executive in the New York office of Metro TV Sales. Mr. Coppersmith was formerly on the sales staff of WTTG Washington, D.C.

and prime ID's will run. Hank Thom is the buying contact.

**Lever Brothers**  
*(Ogilvy & Mather, Inc., N.Y.)*

A five-week campaign for LEVER IMPERIAL MARGARINE breaks the first of May in ten selected markets. The activity, slated for a five-week run, will use minute spots in daytime and fringe timeslots to reach ladies of the house. Dave Persons buys.

**Murine Co.**  
*(J. Walter Thompson, Inc., Chicago)*

MURINE commercials will be seen in over 80 markets when a new campaign breaks the second week in May in three flights. ID's, 20's and minutes will be used

(Continued on page 61)

## Agency Appointments

MISS TONI ROBIN was named president and chief operating officer of Johnstone, Inc., a member of the Interpublic group. Miss Robin was a senior vice president and associate creative director of Norman, Craig & Kummel, Inc.

PAUL J. CARAVATT JR. joined the three founders of Carl Ally, Inc., as a principal. Mr. Caravatt was formerly executive vice president for marketing and management with LaRoche, McCaffrey & McCall.

BARRETT WELCH, GENE CASE and BOB WILVERS were promoted to partners at Jack Tinker & Partners. Mr. Welch is in charge of account service and Mr. Case and Mr. Wilvers are co-creative directors.

ALVA C. "AL" CUDDEBACK, senior vice president and management supervisor of Benton & Bowles, is now head of that agency's Detroit office. The executive was previously in charge of B&B's Texaco account.

HERBERT ZELTNER joined Needham, Harper & Steers, Inc., as senior vice president and director of marketing services. He was previously senior vice president and director of media at

Lennen & Newell, Inc. Also at NH&S, PETER NELSON was named a vice president. Mr. Nelson joined the agency in 1956.

MICHAEL K. DOHERTY was appointed a vice president and group supervisor at LaRoche, McCaffrey & McCall, Inc. Mr. Doherty was formerly assistant vice president for marketing with Bristol-Myers products.

ROBERT L. VARDAMAN (l.), with Foote, Cone & Belding, Inc., Chicago, for the



last 19 years, was named a vice president and associate media director of the agency. The same brace of titles went to JACK W. RAGEL (r.), who joined FC&B three years ago from Tatham-Laird.

JAY T. MACMILLAN was elected a vice president of Ted Bates & Co. Mr. Macmillan, an associate research director, joined the agency in 1959.

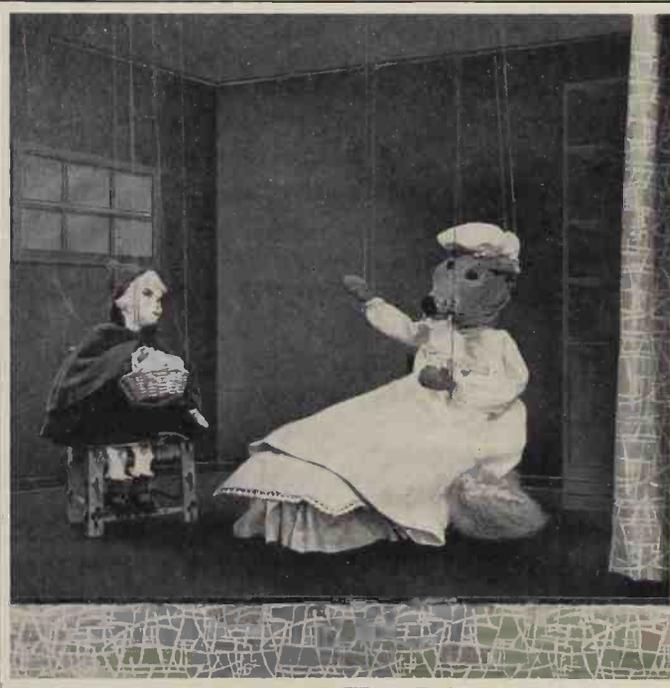
JOSE RAMIREZ NIDO was appointed vice president and managing director of Young & Rubicam Puerto Rico, Inc. Mr. Nido was previously head of Lennen & Newell in Puerto Rico.

FRANK J. FUCITO JR., EUGENE H. KOHN, WILLIAM H. LUCAS, JAMES L. SCHISCALL and JACK M. YOUNG were elected vice presidents at Grey Advertising, Inc. All of the men are account supervisors. At the same time, JEROME R. FENIGER was elected a vice president in television programming.

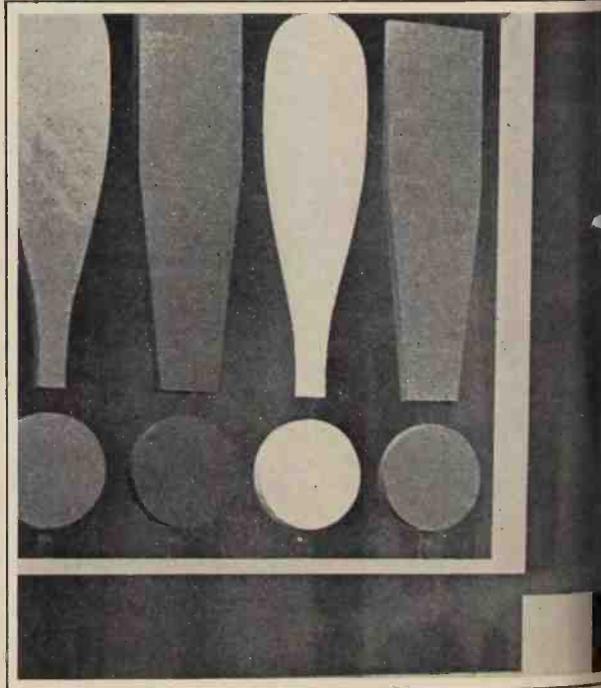
PETER C. O'NEIL was promoted to account supervisor in the Chicago office of Leo Burnett Co. Mr. O'Neil has been with the agency since 1957.

T. RICHARD SNYDER joined Kastor Foote Hilton & Atherton, Inc. as an account executive and will work with the Allied Chemical account group. Mr. Snyder was formerly with Geyer, Morey, Ballard, Inc.

KENNEDY R. MAXWELL joined Lavidge, Davis & Newman, Inc., Knoxville, Tenn., as associate director of radio and television. Mr. Maxwell was formerly national sales manager of WBIR-TV Knoxville.



*There are sets . . .*



*Then there are sets . . .*

We construct elaborate scenery for anything from an 8-second spot to a series of half-hour shows. It's all part of that extra effort we give every assignment . . . creative design and that special Quality touch. Call Jim Pratt, our Operations Manager, for your set . . . and production!

## Media Personals

**WILLIAM TENEBRUSO** was appointed associate media director in the New York office of Fuller & Smith & Ross, Inc. Mr. Tenebruso was previously a media buyer at the agency.

**HOPE MARTINEZ, ERWIN EPHRON** and **BOB PERLSTEIN** were named associate media directors at BBDO, New York.

**GEORGE W. HAY** was appointed an associate media director at Meldrum and Fewsmith, Inc., Cleveland. Most recently Mr. Hay was media director with Capstur Advertising, Inc., Ashland, Ohio.

**JAMES ALEXANDER** joined Cunningham & Walsh, Inc., New York, as a media supervisor. Previously he held a similar post at Kenyon & Eckhardt. Also at C&W, **STEPHEN BARNETT** was appointed a media buyer. Mr. Barnett was previously with Metromedia as sales service manager at WTTG-TV Washington, D.C.

**LES HABER** and **ERIC VONDERLEITH** were appointed assistant buyers in the New York office of Benton & Bowles, Inc.

**THEODORE "TED" PETTUS** joined the

media department at Papert, Koenig, Lois, Inc., New York. Mr. Pettus was formerly in the training program at D'Arcy Advertising in New York.

**ARTHUR HELLER** joined Ted Bates & Co., Inc., as vice president and media



MR. HELLER

director. Mr. Heller was formerly vice president and associate media director at Benton & Bowles, Inc.

**FRANK SWEENEY** joined Monroe F. Dreher Advertising, New York, as media

director. Mr. Sweeney was formerly a media planner at J. Walter Thompson in New York.

**ANDREW J. PURGELL** joined Tucker Wayne & Co., Atlanta, as vice president and director of media research. Mr. Purcell was formerly associate media director in the Chicago office of McCann-Erickson.

**GAIL MCKENZIE** and **JUNE JORDAN ZEH** joined North Advertising, Chicago, as assistant media directors. Miss McKenzie was previously with Wade Advertising. Miss Zeh was with Batten, Barton, Durstine & Osborn.

**BLAIR VEDDER** was elected a senior vice president of Needham, Harper & Steers, Inc. Mr. Vedder becomes senior vice president of administration and corporate media. Formerly corporate media director, Mr. Vedder joined NH&S in 1948.

**WALTER T. FRENCH** joined Fuller & Smith & Ross Inc. as a media buyer. Mr. French was formerly a media buyer with LaRoche, McCaffrey & McCall, Inc., in New York.



# WFAA-TV

The Quality Station serving the Dallas-Fort Worth Market

ABC, Channel 8, Communications Center  
Broadcast Services of The Dallas Morning News  
Represented by Edward Petry & Co., Inc.

*Quality touch*

## Buyers' Check List Network Rate Increases

### ABC-TV:

KATC Lafayette, La., from \$350 to \$375, effective October 1, 1966.

KATV Little Rock, Ark., from \$550 to \$575, effective October 1, 1966.

KBOI-TV Boise, Idaho, from \$350 to \$375, effective August 21, 1966.

KETV Omaha, Neb., from \$1,000 to \$1,050, effective October 1, 1966.

KGUN-TV Tucson, Ariz., from \$300 to \$325, effective October 1, 1966.

KRDO-TV Colorado Springs, Colo. from \$325 to \$350, effective October 1, 1966.

KSWO-TV Lawton, Okla., from \$350 to \$375, effective October 1, 1966.

KTIV Sioux City, Iowa, from \$575 to \$650, effective October 1, 1966.

KTVO Ottumwa, Iowa, from \$300 to \$325, effective Sept. 22, 1966.

KVKM-TV Monahans, Tex., from \$150 to \$175, effective October 1, 1966.

WAAY-TV Huntsville, Ala., from \$100 to \$150, effective October 1, 1966.

WBRC-TV Birmingham, Ala., from \$1,600 to \$1,700, effective October 1, 1966.

WEAR-TV Mobile, Ala., from \$650 to \$675, effective October 1, 1966.

WFTV Orlando, Fla., from \$700 to \$725, effective October 1, 1966.

WGHP-TV High Point, N.C., from \$700 to \$800, effective October 1, 1966.

WKYT-TV Lexington, Ky., from \$350 to \$400, effective October 1, 1966.

WLKY-TV Louisville, Ky., from \$400 to \$500, effective October 1, 1966.

WLOX-TV Biloxi, Miss., from \$175 to \$225, effective October 1, 1966.

WQAD-TV Moline, Ill., from \$900 to \$950, effective October 1, 1966.

WRAL-TV Raleigh, N.C., from \$1,150 to \$1,200, effective October 1, 1966.

WSPD-TV Toledo, Ohio, from \$1,200 to \$1,300, effective October 1, 1966.

WTVN Chattanooga, Tenn., from \$525 to \$550, effective October 1, 1966.

WTVM Columbus, Ga., from \$600 to \$650, effective October 1, 1966.

WWAY-TV Wilmington, N.C., from \$175 to \$200, effective October 1, 1966.

### CBS-TV:

KDIX-TV Dickinson, N.D., from \$75 to \$90, effective October 9, 1966.

KOTA-TV Rapid City, S.D., from \$275 to \$300, effective October 9, 1966.



*In a realignment of executive duties at Blair Television, Jack Fritz (l.) formerly vice president and New York sales manager of the station division, assumed the new post of vice president and general manager of the division. Replacing him as New York sales manager was Robert Hemm (c.), and at same time, Jerry McNally (r.) was named vice president-sales.*

## High Priced, Low Priced—Tv Works

If television works for auto makers, it should work for auto dealers, and two dealers say it does—working equally well for high-priced cars as well as low-priced. A Pittsburgh Cadillac dealer and a North Carolina Ford dealer each credit their zooming sales to their tv campaigns.

Indeed, Charles R. Goodman, general manager of Allan Mims Ford agency in Rocky Mount, N.C., claims one customer recently drove 140 miles through a thunderstorm and past seven other Ford agencies to buy a Mustang she had seen advertised on WITN-TV Washington, N.C. Bill Hufstader of Hufstader Cadillac in Pittsburgh was so pleased with the results of his 1965 tv campaign that he doubled his budget for 1966, concentrating on WIIC-TV.

Mr. Goodman, a Ford dealer in several metropolitan markets before coming to Rocky Mount, at first balked at using tv, mainly because the local television market was sprawled over hundreds of square miles. How could an ad seen on tv 70 miles from his showroom—and near other Ford dealers—do him any good, he questioned. But he bought an experimental two-week schedule. Ten minutes after his first spot ran that woman called and asked him to stay open until she drove the 140 miles to buy the car he'd featured in his commercial. Mr. Goodman, convinced, now maintains a schedule based on short flights of heavy saturation and two 13-week schedules of selected prime spots. He says he is selling more cars than he can keep in stock and dealing "somewhat regularly" with customers 40, 50, and even 100 miles away. His new budget includes spots on two other stations.

Mr. Hufstader based last year's Cadillac campaign on the theory that luxury car dealers must use competitive hard-sell to keep sales curves on par with those of low- and moderate-priced autos. That policy, which proved successful, continues to be a major factor in his advertising, but his prime concern this year is used car sales.

The Hufstader strategy is based on an alternating horizontal and vertical media buy, using all three stations in the market one week and one station, WIIC-TV Pittsburgh, the next. More than 70 per cent of the budget for his first schedule, five weeks of spot packages, goes to WIIC-TV. His aim is to reach a maximum number of adult viewers through talk shows (especially the *Today* and *Tonight* shows), foreign films, and the station's *Chiller Theater*.

pot (Continued from page 57)

day and night timeslots in order to reach women. All of the flights are five weeks in duration. The buyer is George Wellington.

**National Biscuit Co.**

*McCann-Erickson, Inc., N.Y.)*

The first week in May signals the start of spot commercials for Nabisco's APPLE STRUDEL in a small group of selected test markets. The four-week campaign is scheduled to use prime minutes to reach women 18-34. Mike Mulieri is the buying contact.

**Nationwide Insurance**

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

At issue date, a renewal of spot activity for this insurance company is scheduled. A four-week campaign runs in 15 selected markets, using early and late large minutes to reach men. The buying contact is Larry Walsh.

**Bestle Co.**

*Leo Burnett Co., Inc., Chicago)*

ESTEA will be touted in a campaign starting May 16 and running for 17 weeks in a selected number of spot markets. Minutes, ID's, 20's and 30's will be used to reach women. Gordon Anthony and Ray Keller are the buying team.

**Standard Brands Corp.**

*Walter Thompson Co., N.Y.)*

Three separate flights are set to break in over 20 markets for SOFT BLUE DONNET MARGARINE. The activity, starting the middle of May, will use 20's prime timeslots to reach women. A buyer had not been announced at press time.

**The Signal Reaches**

A survey of the effectiveness of WFLD Chicago in its grade B contour area has concluded that the station is "effectively covering the perimeter of the computed Grade B Contour with a signal strength and picture quality fully comparable to that transmitted by the VHF stations in Chicago," with the same rooftop antennas required for Chicago VHF reception. The study was conducted by Television Associates of Indiana for WFLD-TV.

Approximately 32 per cent of the households interviewed and half of the tv servicemen interviewed rated WFLD's signals equivalent to the VHF network stations in both signal and picture quality.

**Metro TV Realignment**

An expansion and realignment of the sales management staff at Metro Tv Sales, a division of Metromedia, Inc., found a quartet of executives shifting titles and duties. In the new organization, Thomas J. Tilson (l.), vice president and eastern sales manager, retained his v.p.

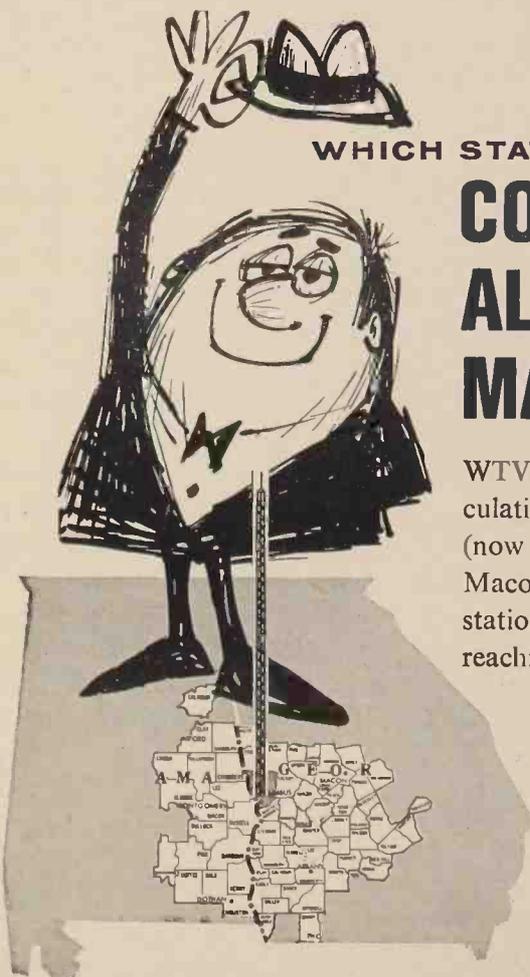
Gerald McGavick (l.) who has been special projects manager, became a group sales manager and will oversee one of two teams into which the New York



stripes and became general sales manager. Gerard Mulderig (r.), formerly midwest manager and vice president in the New York office, became a group sales manager.

sales staff will be divided. The other team will report to Mr. Mulderig. Additionally, Don Kyser (r.), account executive, was named to represent the company in client relations, a new position designed to permit the rep to obtain a fuller appreciation of advertiser needs and strategies, and to provide a closer sales/client liaison.

Also in the New York office,



WHICH STATION BEST COVERS...

**COLUMBUS, GA.**  
**ALBANY, GA.**  
**MACON, GA.**

WTVM, the area station, has weekly circulation increases up 39% in Albany (now 18,400 homes) and up 79% in Macon (now 16,700 homes). No other station does such a complete job of reaching your customers!



**BLAIR TELEVISION**  
A Division of John Blair & Company

# Who is Sylvia?



Sylvia Scott interviewing Eddie Albert, star of "Green Acres."

## ASK ANY WOMAN IN MARYLAND

The butcher, the baker and the candlestick maker also know her because she sells more of their wares than any other Maryland personality! She is Sylvia Scott of "The Woman's Angle." All women love her (they write her thousands of letters each month) and those who control the multi-millions of dollars of home-making budgets seem to be the most interested of all. Sylvia has style . . . she improves every facet of their family life . . . with food, fashion and decorating suggestions. She adds interest to their lives with sophisticated interviews with brilliant celebrities from coast to coast. Look at this list of personalities she has interviewed during the past few months . . .

Oleg Cassini  
Bennett Cerf  
Jim Nabors

Art Linkletter  
Eddie Albert  
Howard Keel

Ilona Massey  
Jules Munshin  
Hugh O'Brian

Diahann Carroll  
Vaughn Monroe  
Harry Belafonte

John Ringling North  
Dr. Benjamin Spock  
Anna Maria Alberghetti

"The Woman's Angle" is aired 5 times a week, 1-1:30 PM. And it's LIVE, therefore timely, topical, flexible and easily tailored to your use. If you are interested in success stories, ask your Katz Salesman, he'll be glad to oblige!

*In Maryland*  
Most People Watch **COLOR-FULL**  
**WMAR-TV**

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



he Crown Prince of Japan stared at the box of Calgon in my hand. When he looked around the garden at a dozen technicians, cameramen, lights and the assorted paraphernalia needed to film a one-minute television spot. "All that," he said, gesturing at the men and equipment, "for this?" His gaze held on the box in my hand as I nodded silently.

My meeting with the Japanese official was far from a well-staged affair, rife with political protocol. It was one of those weird accidents that are likely to take place as soon as someone suggests shooting a commercial on unfamiliar territory. In making two one-minute films for Calgon Bath Oil Beads in France, Italy and Japan, we had more than our share of accidents, crises and adventures.

The idea behind the films was beautiful: beautiful girls, luxurious tubs, bathing in beautiful, luxurious surroundings. One bathes in a tub built into the rear of a white Rolls Royce racing along Europe's most picturesque roads; another bathes in a sunken pool in a Japanese garden tucked away inside bustling Tokyo. With such ideas, and all the careful planning we could do in New

York, why should there be any problems?

There shouldn't—but when producer Hal Tulchin and I landed in London, it was raining. When we drove up to the Hotel Grosvenor to meet Mende Brown, another producer who had gone ahead to set things up, it was still raining. We set our itinerary and shooting schedules, keeping things fairly loose because the weather word all over the Continent was damp. In the hotel room, for the dozenth time we went over the storyboard that Marge Dorrance, copy group supervisor, and the others back at the "shop" had put together.

The next day we moved to Rome, and did what the Romans were doing: trying to stay dry. A dozen phone calls from our hotel room located the props we needed, including a white Rolls Royce that was to come from England. On to Nice—and more rain. Here, in the studio we rented, we found a man working diligently to build the bathtub and Rolls Royce interior that would match the interior of the car we had ordered. The car, however, hadn't arrived. We'd have to find another one if we wanted to proceed with any shooting.

Scouring the city turned up one

beautiful Rolls—but it wasn't white and it was of ancient vintage. Then we heard of a countess in Monaco who reportedly owned the only white Rolls in all Europe. Well, you don't walk up to the door of a countess, knock and ask to borrow her Rolls Royce. A friend of a friend of a friend finally arranged a meeting. On to Monaco to visit a real live countess.

The countess was intrigued. In return for several packages of Calgon, we received both her cooperation and her Rolls for seven days—and her chauffeur, the only one allowed to drive the car. We shook hands on the deal and headed back to Nice—and the rain.

The exteriors were scheduled to be shot first, but the rain made it impossible. Inside the studio, while our precious white Rolls sat dripping at the gate, we ran some tests on the bathtub. Hal, serving as director, and I got into an argument on the size of the soap bubbles in the tub and had to call Mende in as mediator. Before the three of us worked out a compromise on the proper circumference, quality and amount of soap bubbles, the French crew members within range were murmuring about



The author, upper right, sets shots, while two Frenchmen (above) look on in bemused admiration

## 12,000 miles for a bath?

*Or, Around the world in two tubs, one Rolls Royce, a countess and a crown prince*

By **BENJAMIN COLAROSSO**

*Vice president in charge of the tv-radio creative department, Ketchum, MacLeod & Grove, Inc.*

"the crazy Americans" and obviously were sure we were about to kill one another.

All we needed now was a beautiful girl to put into the tub. We contacted Central Casting—which in Nice is a woman named Madame Glu. She is AFTRA, AGVA and SAG all rolled into one. Sometimes known as the Dragon Lady, Madame Glu controls all available talent in the motion picture and television industries. For us, she had set up headquarters in the lobby of the Negresco Hotel and soon came up with a brunette who looked as if she belonged in a white Rolls fitted with a tub.

But now our chauffeur, who spoke Spanish, didn't like the looks of what we might do to his Rolls' upholstery. We spoke English, French and Italian trying to allay his fears, but to no avail. Eventually, we spoke with actions, covering the car seats with drapery material from a local shop. Engine on, we took to the rural roads of southern France—and promptly ran into crowds of curious Frenchmen out to see the big white car and the American moviemakers.

### Human Barricade

The crowds proved to be a blessing, although it was a constant chore to shoo them off the car and out of camera range. At the picturesque town of Nez, we wanted a shot of our Rolls speeding down the Grand Cornicho. But how to stop traffic that moves at 90 mph so we could shoot? It turned out to be simple. When we explained what we wanted, the French spectators simply formed a human wall around us, confident that the traffic would stop long enough for us to film in short takes. We weren't so positive, but nobody got killed.

The day's filming came to an abrupt end when a generator built into the trunk of the Rolls started a small fire. Our chauffeur was in tears, but the promise of new seat covers calmed him—a little. Film safely canned, we made our way the following day to the recording studio.

There we again met the musical conductor we had selected after having interviewed several applicants.



*Donald P. Campbell, general manager of WMAR-TV Baltimore, has been named a vice president of The A. S. Abell Co., owner of the station and publisher of "The Sunpapers." Mr. Campbell has been in radio, television and associated businesses for nearly 30 years, and has been with WMAR-TV for nine years, serving originally as assistant to the late E. K. Jett, general manager.*

This man had come highly recommended and had assured us that we could leave everything in his capable hands. At the studio 15 musicians awaited the maestro's downbeat. It never came. He had prepared no arrangement, no score of any kind. The footage counts we had sent him by special messenger had meant absolutely nothing. He would adlib it. Synch? Nothing to worry about; he had a *metronome!* And as for up-to-date recording equipment, well, he had bought a new roll of tape for the old recorder. Mende Brown had flown ahead to Tokyo to set up the second of our two bathing scenes; we cabled him to make arrangements to do the music there for both. Then we followed the cable.

## II

Mende didn't meet our plane. But an elderly Japanese gentleman did. He was Kobe Togo, and through the intricacies of the Far Eastern telegraph service, he had received our cable by mistake. What else was there for him to do except meet us, explain what had happened, and show us the way to the New Otani Hotel where we would find our friend?

At the hotel, Mende introduced us to Mr. Allbright, an American who spoke fluent Japanese and who ex-

plained how we must operate. The Japanese, he said, do not sell or rent they negotiate. It is a subtle, but vital, distinction. Through Mr. Allbright's efforts, we engaged the services of a cab driver, instead of hiring a car, and drove through Tokyo to find a suitable location. The one we found was a storybook setting, a shrine complete with Japanese bridges, trees, shrubbery, sunken pool, everything. It belonged to the Crown Prince, was close to the hotel and could be negotiated for.

We moved quickly to sew it up. Already we were a week behind schedule because of the weather in France and Italy, and were hoping to make up time in sunny Japan. But a typhoon moved in with an all-day downpour and wind gusts that blew our plans for speed out the window. The next day, the sun shone, but the weather was cool. Knowing that blonde and beautiful American-looking women are a rarity in Japan we'd brought along a model from Paris for the shooting. Now came the question of whether we should plunge her into a frigid outdoor pool and risk pneumonia. We decided to go ahead and shoot, using stand-ins for the set-ups and piping warm water through several hundred feet of rubber hose. We got our cameras into position.

### 'So Sorry, But—'

"So sorry," exclaimed an official who was overseeing our use of the park, "but a wedding has been scheduled here for this day." Since an infraction of the rules could mean instant eviction from our "ideal" setting, we struck the cameras and waited—and fumed.

The next morning we were out bright and early. By mid-afternoon the cameras and lights were ready, the pool was filled and we were all set to start shooting. Hal, our director, was barking orders in French to an interpreter who translated them to a Japanese cameraman. Before we could expose a single frame of film, however, one of the authorities appeared and, bowing rapidly, pulled us aside. "So sorry," he said, "but the Crown Prince desires to walk in the

ark. Everything must be hidden at  
ce." Protests, pleas, even bribery  
iled. Cameras, lights, personnel—  
e—all went behind the abundant  
rubbery.

The Crown Prince appeared, stroll-  
ing leisurely. From my hiding place  
watched. And watched. And  
atched. He showed no signs of  
aving. It was an hour until dusk  
then 50 minutes . . . we couldn't  
ait any longer.

I stood up, confronted the startled  
apanese and bowed, then launched  
to a rapid explanation in English  
what we were doing in the garden.  
The Crown Prince listened attentive-  
ly, all courtesousness, as the camera-  
men and technicians crept sheepishly  
from their hiding places. I ran out  
words. So I bowed. The Crown  
Prince bowed, too, and I found my-  
self extending a box of Calgon. It  
was then that he said, a bit in-  
credulously, "All that—for *this*?" I  
added. The Crown Prince smiled.  
It must be quite important. I  
couldn't be delaying you." Shaking  
his head, he moved away and we  
lung back to work.

### In the Chill of the Night

By the time we were set up it was  
ng after dark. The temperature had  
ken a 20-degree drop, and the warm  
water piped into the pool chilled al-  
most immediately. Our stand-ins  
aded into the water, turned blue,  
and came out quickly for a shot of  
andy. Around midnight the ever-  
esent Japanese official began to lose  
thusiasm for the entire venture.  
So sorry," he said, "but your noise  
and lights are disturbing hotel guests  
cross the square. You must stop  
ow."

We knew appeals and protests  
ould do no good. There was only  
e answer. "We need another  
and-in," he was told. "No, not  
someone to go in the water, just  
someone to stand at the side of the  
ool with this pretty blonde lady  
hile we focus lights. Make-up? No  
problem. One of our people will ap-  
ly it in a minute." In no time the  
official was hamming it up before an  
empty camera, even offering sugges-  
ions as to the best angles. He lost

track of time. Finally, at five in the  
morning, we had the last take in the  
can.

From then on, it was simple. The  
musical director at the studio the  
next morning didn't speak English,  
but he had 15 musicians firmly under  
control, had prepared excellent ar-  
rangements, and finished the tracks  
without incident. A few days later  
in a New York screening room,  
Mende, Hal and I saw the film we  
had shot in Japan and agreed that it

was unbelievably good. The trials  
we'd been through were forgotten.

Our opinions of the work were  
backed up shortly afterwards by  
Johnny Carson when the Calgon  
commercials ran on *The Tonight  
Show*. Often, Carson ridicules com-  
mercials slotted in his program, but  
he called the Calgon films the best  
he'd ever seen. When you hear that  
kind of praise, the only retort you  
can make is the natural one: "Shucks,  
it was easy." ■



"Filmstrip" by Luis Camnitzer,  
etching commissioned by Audio Productions.

## Challenge us

At Audio, no assignment is  
routine. Whether studio  
or location . . . color . . . art  
concept . . . complex opticals  
. . . every assignment is a  
challenge for Audio's team  
of creative craftsmen.  
With this spirit of vitality and  
service . . . in this fine  
creative climate . . . your next  
package of commercials  
can be a real winner.  
Why don't you call us.



**audio**  
productions, inc.

630 ninth avenue  
new york, new york, 10036  
(212) plaza 7-0760

## Proximity (Continued from page 29)

storyboards, they have not been able to find a way to do away with them altogether. This uneasiness and fear of being locked into a detailed storyboard (conceived by the copywriter, executed by the art director, and given to the tv producer to put the frames together) has stimulated at least a more informal approach. Agencies often will use a single photograph or sketch, with the copywriter explaining how it illustrates the selling proposition and mood, instead of the formal storyboard. At other times, photographs, slides, and sketches will be thrown onto one board, accompanied by an audio tape. Generally, there is the feeling that by its nature the traditional storyboard must be imperfect because it seeks to depict in a static medium what ultimately will be a flowing whole. Few clients can "read" a storyboard, it is believed.

### Three Into One

At Ogilvy & Mather, Mr. Field, in his laconic British accent, termed the tradition that copywriters conceive advertising campaigns "an accident of history." In 1964 the art, production, and copy departments at Ogilvy & Mather were merged into one creative department under Mr. Field. Recently Mr. Field moved to deputy creative director when David Ogilvy relinquished his title as chairman of the board of the New York company to become creative director himself.

"Before the reorganization, there was a growing realization that we had compartments and not departments here," mused Mr. Clifford. "I don't care who originates a commercial so long as it's a good idea," he said, adding that the results of the reorganization are just beginning to be felt. In the reorganization the three departments were rubbed out and replaced by 10 groups containing all of the agency's copywriters, art directors, and broadcast producers. The agency also physically integrated its former three departments.

At present each of 10 creative



*Albert P. Krivin has been appointed president of the Metropolitan Broadcasting Television Division of Metro-media, Inc. Mr. Krivin, who will headquarter in Los Angeles, has been coordinating the division's activities since February. Prior to that, he had been vice president and general manager of KTTV Los Angeles. At the same time, Charles D. Young, station manager of KTTV, was named vice president and general manager of the Los Angeles outlet.*

group heads at O&M comes from a copywriting background, but Mr. Field said he "longs for the day when art directors, and even broadcast producers, can be promoted to group heads."

"When a tv producer or art director comes to me now and complains that he's been excluded from a pre-production meeting, I say the legislation is there, exercise your rights and get in on anything you want," Mr. Field said. "They have to work out their own *modus vivendi*." He said he "hates" storyboards because "you get locked into them and they become a kind of holy thing. Most of us would like to work without them, but perhaps they are necessary in some cases."

### Was Ayer First?

N. W. Ayer & Son in Philadelphia claims to be the first major agency in the country to spot the overlapping responsibilities of copywriters, art directors, and broadcast producers and do something about it. In 1958, "to put the art director on a more equal partnership with the copywriters," Ayer merged its art and copy, along with a new copy re-

search department into one Department of Creative Services. The stage integration, in 1961, was completed by abolishing the broadcast production department and bringing it into creative services.

Before the reorganization Ayer split its art directors and copywriters into the two print and broadcast departments. "Our biggest problems were on large accounts," said Robert O. Bach, managing director of creative services, "There was a hell of a job getting the selling idea transmitted to each media. The account executive frequently found he was becoming a creative arbitrator between print and broadcast. There were even such ridiculous things as small victory dinners when one media would win a dispute.

### Segregation or Not

"In 1961 the problem was to get the producers to be a part of us," Mr. Bach said. "They accepted the fact that there is no one who can ever cleanly define where the producer stops and starts in creating a commercial. It is known, however, that we want our producers to be an integral part of our total creative operation from the very beginning." He said the most recent evolution at Ayer is the recognition that "certain art directors have a feeling for and an ability to become producers and are now given the opportunity. At the moment we have about a half dozen producer-art directors. I'm not deliberately looking for people who can do both, but when they can, they are extremely valuable to the agency." Mr. Bach said he does not feel that "physical integration is a panacea" and that the agency's art directors and copywriters are integrated or segregated, according to their group desires. The agency's tv producers by necessity are segregated because they are located in New York.

In the past six months at J. Walter Thompson, the art department, editorial department, tv production department, and trade and professional departments were "abolished and all merged into a single creative department," said Walter Meads, vice presi-

ent and executive administrator for  
New York office. This was ac-  
panied by a physical integra-  
tion, just completed, in which all  
30 people in the creative depart-  
ment were thrown into a hopper and  
then divided up into six groups, with  
one seventh to fill in gaps where more  
work is needed or there are unex-  
pected developments.

### **Personality Ads**

"We believe the ad should have  
total personality right for the prod-  
ucer and all creative departments  
should contribute equally to the crea-  
tive content," Mr. Meads said. "It  
is no longer just *what* you say,  
but *how* you say it," which accounts  
for the upgrading of the art direc-  
tors and tv producers and the new  
group system.

"We have told our art directors,  
copywriters, and producers to forget  
their titles, take off their coats and  
be working together," Mr. Meads  
said. However, he added that many  
of the agency's employees had been

working this way for a long time and  
"all we did was make it easier by  
putting them closer together." The  
extent to which the new reorganiza-  
tion has taken hold can be observed  
in the fact that on the set of a com-  
mercial, the agency tv producer is  
not always the man in charge. "The  
man designated by the creative su-  
pervisor is the one in charge on  
the set," said Mr. Meads. "He will  
name the most capable person. Of  
course, it's usually the tv producer,  
but it could be and is sometimes the  
art director or copywriter, if he can  
do a better job."

He termed storyboards "at best,  
inadequate" and pointed to agency  
refinements called "anamatics" in  
which slides are used with a tape.  
There are cameras specifically set  
aside for anybody in the creative de-  
partment who wants to shoot some  
quick photos for a storyboard.

At BBDO there are still separate  
art, copy, and broadcast production  
departments on the agency's organi-  
zational chart, but "we are changing

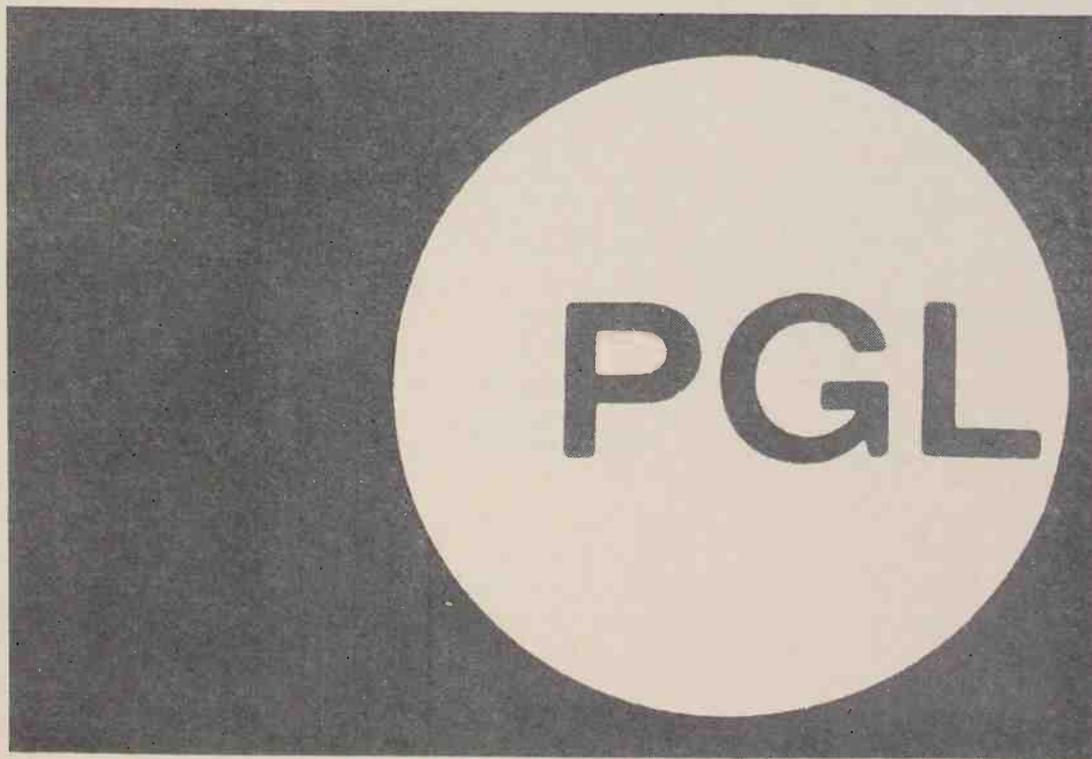
fast," said James Jordan, vice presi-  
dent and creative director. "Just a  
month ago (in March) we changed  
our policy, and art directors and tv  
producers as well as copywriters be-  
gan work on assignments together,"  
Mr. Jordan said. "Together they  
now receive the research, marketing  
facts, and assignment.

"Hopefully, the art director as  
well as the copywriter will contribute  
to the selling concept, and in the  
future the creative directors might  
well come from art as well as copy.  
Right now all creative directors  
come only from the copy depart-  
ment," he said.

Mr. Jordan illustrated the chang-  
ing attitude toward art directors at  
BBDO by pointing out that "two im-  
portant campaigns just came out of  
our art department in one month."  
He said an agency which can call  
only on its copywriters to come up  
with new campaigns "has one hand  
tied behind its back."

He said there has been no effort  
at BBDO to integrate its creative de-

## **International Broadcasting Awards 1966**



**most nominations (nine)  
most prize-winning commercials (two)**

partments physically "although it's a good idea. Right now mixing is a matter of space expediency and we have to take room wherever we can get it. Eventually though, perhaps months or even years away, art directors and copywriters will have a door between their offices." He is looking for ad men who are expert in more than one of the traditional areas of advertising expertise. For example, he just hired a new man, and "I had to ask him whether he wanted to be called an art director or a copywriter. Every ad in his book he had laid out and written himself. To me, this is nifty and it happens all too rarely, but we are beginning to develop these kinds of people." He also pointed to his own experience as a copywriter working with an art director when he ended up doing the art and the art director wrote the copy. "It's a sound trend in advertising and we will be seeing more of it," he said.

### *Copy First at Bates*

At Ted Bates the copy services have always held a kind of dominance and received the largest share of the creative payroll. But things have changed there too. Under the traditional system, the "art directors and producers were subservient to too great a degree to the wishes of the copy department," said Jeremy Gury, senior vice president in charge of creative operations. "This resulted in a downgrading of art and tv inasmuch as the copy department believed art and tv executed what copy conceived. We have now corrected this tendency to exclude the art directors and tv producers from the evolution of the creative ideas.

"Bates now requires active creative participation and contribution by its art directors and broadcast producers. When we had exploratory meetings in the past, only copy was present, now art and production are there. Exploratory work is nobody's monopoly, and now everybody is in on new projects at the beginning. We've had several very conspicuous, critically important, instances of non-copy people originating campaigns.

This is an enormously healthy sign."

The new trend at Bates was instituted about a year ago. As part of it Bates introduced a stamp system. A stamp was devised and placed on every ad layout or storyboard, requiring an initial by the creative, art, and tv supervisors, proofreaders, and legal department, before the ad goes into production. The purpose of the stamp is to make sure that every ad is up to Bates' standards and that each function of art, production, and copy is satisfied with its contribution.

### *'USP' Is Unified*

"The days are gone when the USP is only words," Mr. Gury said. "It's now tied directly to sound, music, casting, and visual effects. We can't depend any longer on the written word alone to do the job. When the tv age dawned we were still ear-oriented and that means word oriented, which means the copywriter ruled. This led to bad casting, poor art, and simply reading radio commercials on tv. There is a growing awareness of the importance of graphics in communications. This awareness is expressed in the trend to upgrade art directors and tv producers. We would be fools indeed, not to credit graphics with a major role in advertising." Mr. Gury observed that although there is greater cooperation between the art and production and copy departments at Bates, this was accomplished "without ever really changing the table of organization." In the past at Bates it was not unknown for the copywriter and art director each to court the favor of the account executives for individual support, Mr. Gury said. "It was positively eating your own young."

At Doyle Dane Bernbach, Inc., the art and copy departments "categorically" carry equal weight and responsibility for the selling content of the agency's advertising; the agency's television producers are not consulted on new projects until the storyboard is ready for production, unless technical problems arise and the copywriter or art director goes to tv production for specific advice, according to Leon Meadow, vice presi-

dent and copy administrator.

"At the conception of an ad, television people have nothing to say," Mr. Meadow said. It's unheard of at DDB for a tv producer to say this won't work, or this is a bad idea. "It isn't their province," Meadow said. As further evidence of the preeminence of copy and art departments at DDB, the final decision on television casting always belongs to the art director or the copywriter. On the set, "90 per cent of the time in this country the art director and the copywriter are present, although the tv producer is the official representative of the agency," Mr. Meadow said. After production, the art director and copywriter participate "to a large extent in the cutting," Meadow added. At DDB the copy and art departments are, and always have been, physically integrated, but there are no plans to change the status of the agency's broadcast producers.

### *Emphasis Is Equal*

Physical integration of art, copy and production was begun at Compton, Inc., in 1958. Five creative divisions, each a self-contained unit with billings of up to \$25 million, were created, and recently all moved to the sixth floor at 625 Madison Avenue. "It not only saves shoe leather, but we are getting better advertising," said John D. Burke, senior vice president and creative services director. "Individuals get a better sense of participation. There is no feeling at Compton that an art director can't come up with a headline."

At SSC&B as of two years ago, "To the right and left of each of our copywriters there is now an art director and tv producer," said Richard R. Uhl, senior vice president and creative department head. SSC&B's theory of "intercreativity implies that all three will bump into each other at lunch together, exchange ideas, cross-fertilize and educate each other," Mr. Uhl said. "I would never work any other way. The advantage of intercreativity is that nobody is cornered in a corner practicing his own disciplines. In today's advertising world, there should be almost equal emphasis on art, copy, and pr-

tion." The three departments at S&B, except for administrative jobs, have been eliminated.

Benjamin Alcock, executive vice president and creative services director of Grey Advertising, said, "The divisions between art and copy were abolished here six months ago. Ideally, the day will come when we can wipe away the distinction entirely between art directors and copywriters and have single creative people." At present the tv production department at Grey is separate, but Mr. Alcock did not rule out eventual merger. "We want physical integration of art and copy, but we simply do not have the time to think about it now, we are moving so fast. But physical integration is desirable and will come some day. Our art directors and copywriters should be fused together with a common interest from the very beginning. When we had separate departments, you tended to get entrenched points of view and problems would arise."

### Artists Are Idea Men

The most noticeable effect of Young and Rubicam's policy to break down rigid departmental lines between art, copy, and production is the emergence of the agency's eight creative supervisors, "a relatively new job begun three years ago when someone shows extraordinary talent," said Dermott F. McCarthy, senior vice president and co-creative director. The creative supervisors are each a union of the agency's copy, art and production supervisors in one person. "With the art directors, copywriters, and production all working on a team and answering to one creative supervisor, instead of three, you get a more unified approach," McCarthy said. "Otherwise, there are unavoidable differences in opinion of individual supervisors. We hope to increase our number of creative supervisors as our art directors mature. Right now, three-fourths of them come originally from copy backgrounds.

At Y&R no effort has been made to integrate our three departments physically," Mr. McCarthy said. "We are doing a great deal of heavy and

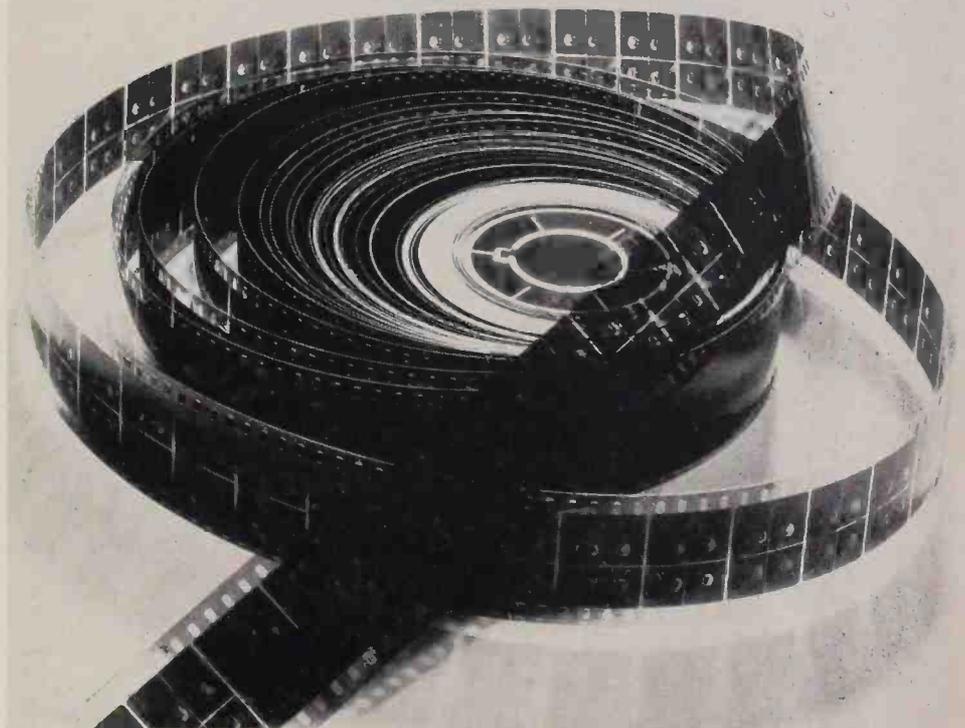
hard thought at one time and decided to keep them in separate departments. We feel the spirit and pride of the departments should be retained since there is much intermingling between art and copy anyway. Go down to the art department and you're sure to find a copywriter in every other office."

Mr. McCarthy summed up what most creative directors feel these days by describing today's art director as "militant . . . much more concerned

with the soundness of the idea than with its design. Many of our art directors are now primarily idea men." He said at least five copywriters at Y&R began in the art department. "There is a trend toward whole, complete ad-maker, rather than people who do separate functions. In just five years we have broken down rigid departmental lines; rather than make the man fit the system, we are making the system fit the man and his talents." ■

### DEDICATION TO QUALITY and DEPENDABILITY

Two of the reasons why Eastern Effects has gained the loyalty of film producers everywhere . . .



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In fact, however, the cases of the media department simply following directives issued by the creative and account groups are becoming more and more the rule. In many agencies the media people have never met the creative people and are, in fact, generally ignorant of the content of the ads on which they buy. The old tale of the media man slotting commercial minutes for the American Gas Association in *Judgment at Nuremberg* has occurred too often to be funny to the advertising professional.

The creative-media situation is handled in many ways. At Ted Bates, senior vice president, media and programs, Dick Pinkham has a big chart leaning against the wall in his office, titled "Seven Steps in Evolving a Media Plan". The first step reads, "Budget, marketing and copy dictate media." "It is unlikely," says Mr. Pinkham, "that a media consideration would alter a creative approach at Ted Bates." He says, however, that a specific media problem might influence the length of a commercial or the specific print vehicle. Bates, which prides itself on its copy, would be one of the agencies more reluctant to alter its creative approach to fit media plans.

### Media No Surprise

The media plans used in the agency's well-known Bic Pen "torture-test" spot campaign were the result of a great deal of intensive marketing research. The media choice, based on marketing recommendations, was that of spot television, and was included in the planning session before the creative line was laid out. The decision, however, was that of the account group and the client. Once the decision to use television was made, copy group head Nick Roes put together the very effective "torture-test" commercials that have reportedly landed Bic 40 percent of the market, a large share in any game. Bates is a big user of minute television spots and the media choice in this instance was no sur-



*Samuel Northcross, who served as national director of broadcast at Foote, Cone & Belding, Inc., for two years before joining MCA in 1965, rejoins FC&B on May 1 in his old post and as a vice president. With MCA, Mr. Northcross served as vice president in charge of eastern operations; from 1948 until he joined FC&B, he had been a vice president at William Esty Co., where he directed the agency's television operations.*

prise. The area where media department recommendations really did count, in this case, was in a small, print campaign in college newspapers.

The solution to the relationship between creative and media, according to Mal Ochs, media manager at Papert, Koenig, Lois, Inc., is for the media and creative departments to sit down and work together on a campaign. "I think that many 'creative' agencies in this business tend to discourage discussions between the two departments. In this type of agency the media department does not enjoy a great amount of prestige.

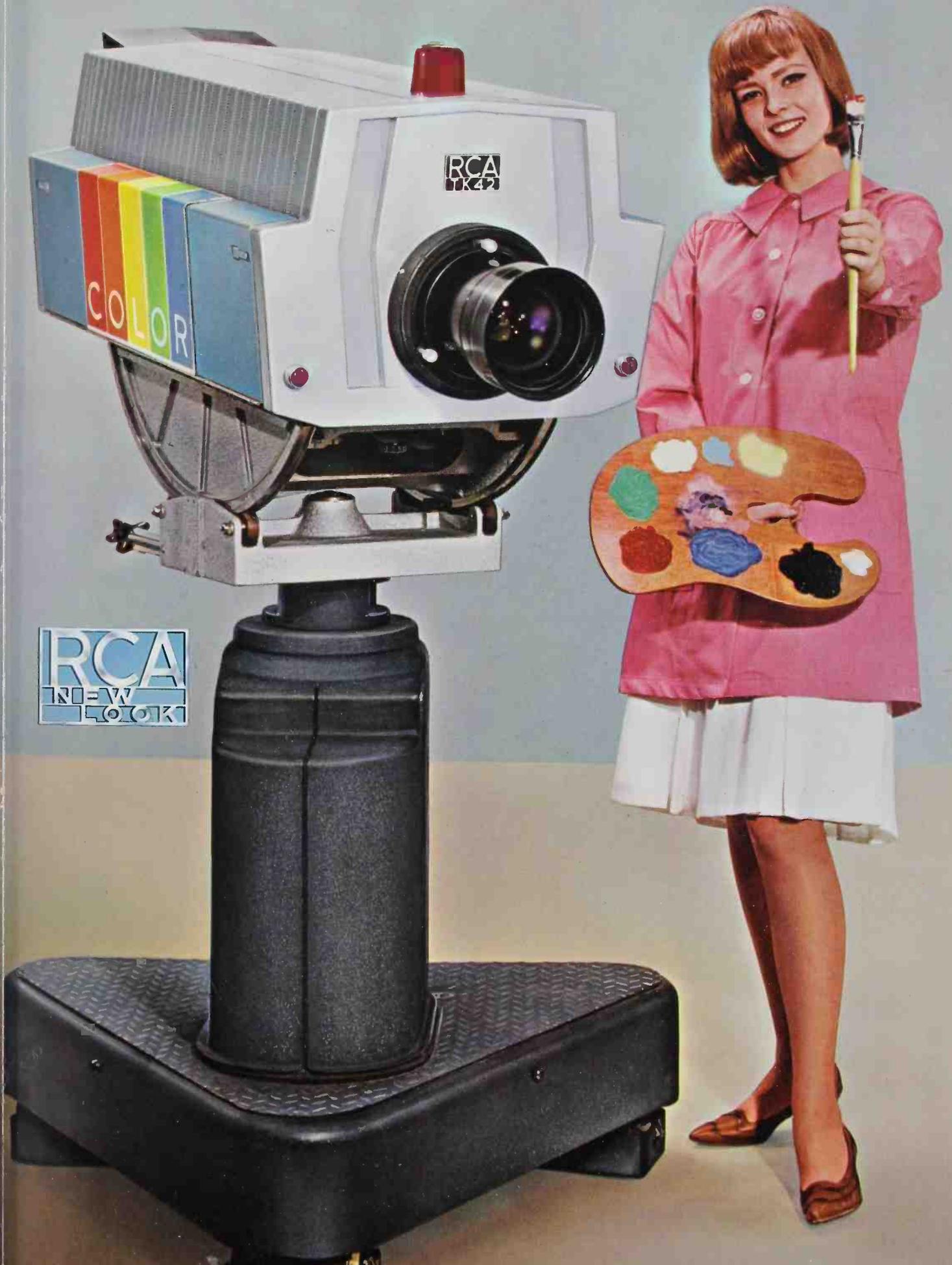
"The media man has to be encouraged to do a better job. When men with several years experience come in here looking for a job and show me some of the recommendations they've written I can usually tell immediately what agency they work for. Some of them turn in thoughtful and intelligent work, but others hand in just a series of numbers. With a look I can tell what the status of the media department is in their agency."

In agreement is John Hughes, media supervisor at C. J. LaRoche. "I don't see how the agency can function when the creative department and the media department are working independently on the same campaign," he said. Mr. Hughes adds that in his opinion the smaller agencies often allow the media department more say and consequently media recommendations are of more importance. "I know all the creative people here personally," said Mr. Hughes, "and feel that I am able to work very closely with them."

Richard J. Mercer of Clyne Maxco said, "All of us in agency creative departments have a lot to say about media selection . . . creative decisions are carrying more and more weight in media selections. As you know, media plans are being increasingly computerized. But there is still a lot of good strong professional judgment being exercised before an after the electronic data processing machines have their say. The nature of the creative idea is always fed into the machine along with all the other data and the results are weighted accordingly. For example—the Tareyton Black Eye campaign is obviously a visual idea and has got to work best—especially in the introductory stages—in magazine and on tv. Could you imagine the result if creative decisions were not taken into account? I shudder to think what the commercials would be like!"

### Subservient Role

Of course the media men realistically accept the fact that their function must be an adjunct of the creative and marketing decisions. The media man, by the nature of his job is in a subservient position. The fact is that, as Steve Dickler, media planner at BBDO, put it, "the creative product itself is the most merchandise I can't go to the client and say that we have the most efficient spots available. He'll say, 'How about the creative campaign? What's going to distinguish my product from the competition?' Let's face it," said Mr. Dickler, "the client



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COLOR TV CAMERA . . . "LUMINANCE MAGIC"





**Separate luminance channel  
...like the black plate  
in full color printing  
magically sharpens the color**

**...adds the detail that gives snap to the picture**

#### NEW COLOR PROCESS

From its all-new operating principle to its all-new look, the TK-42 represents an entirely new concept in color camera performance. It adds a separate luminance channel to the red, green and blue (chrominance) channels, to supply high-quality monochrome information. This is like the black plate in 4-color printing, for giving finest detail, superior color pictures.

#### NEW PICTURE PERFORMANCE

A big picture 4½-inch tube is used in the luminance channel. (It's the same tube used in RCA's deluxe TK-60 camera for superb monochrome reproduction.) Result: highest quality monochrome pictures and highest quality color pictures.

#### NEW EASE OF OPERATION

Self-compensating circuits are used to avoid drift, permitting the camera to operate for long periods without adjustment. For ease of operation a zoom lens is built in, also a large 8-inch viewfinder and complete test facilities.

#### THE CHOICE OF BROADCASTERS

New luminance principle proved by 5 years' intensive engineering, product research, and field testing. Several models have been demonstrated at three NAB Conventions. In 1962, Broadcasters registered their choices regarding the luminance principle, the built-in zoom lens, and other features—the present camera is the result.



*This is the 4-1/2 inch image orthicon tube used in the luminance channel to sharpen the picture.*



*Plug-in transistorized modules speed servicing, increase reliability.*

*Call your RCA Representative for the complete story. Or write RCA  
Broadcast and Television Equipment, Building 15-5, Camden, N.J.*



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many experienced researchers. Martin Mayer, author of *Madison Avenue, USA*, refers to research done by Schwerin Research on time limits: "Schwerin, whose service works for British as well as American advertisers, has found that commercials there score as well as commercials here," even though a half-minute is the standard British length. "We venture to guess," said a Schwerin newsletter in 1964, "that if—by some miraculous decree—all U.S. television commercials were given a maximum duration of 30 seconds, everyone would adjust to the new state of affairs very quickly with no loss in effectiveness or sales."

Regardless of the reality of the creative man's claims, it is *his* thinking that in many cases determines that a commercial will run for 60 seconds, and not the media man's. There is an effective argument which runs that when a creative man says, 'I've written this copy for use on television', he is no longer a creative man but a media man.

### Media Man Takes Over

The trend that is bothering many media men is that in many agencies their role has been reduced to that of implementing decisions that were made by account and creative people, who, in some cases, have little appreciation of the intricacies of media.

In general, however, there is a great part of the media function that is still untrammled by 'creative' considerations: the choice of specific media vehicles and specific markets. This seems to be the aspect of media that is constantly undergoing research and revision, demanding skilled professionals who are able to keep abreast of the latest developments in their field, and who, in some cases, can originate the developments themselves.

In most cases, after the plans have been laid, whether by a media director, an art director, a copy man, or an account exec, the media man takes over and utilizes his personal experience and training to handle the questions of market and specific media. ■

### Copy (Continued from page 33)

tome of freshness, in a potato chip, is crispness. Then the power of association took over. What says crispness? Snap, crunch, crack—sound! What could better demonstrate crispness than the *sound* of a potato chip being crunched by a chewer? Lo and behold, an idea is born: "Laura Scudder, the Noisiest Potato Chips in the World!"

Now, thinks the writer, what technique can we use to show this phenomenon on television? Through the power of association, noisiness makes him think of quietness. Quietness, serenity, peace: how about a little old lady, in a serene Victorian setting? She dips her hand into a bag of Laura Scudder's potato chips, puts one in her mouth—and all hell breaks loose! The house shakes, the pictures fall down. The noise has caused a positive earthquake!

Thus we have an entertaining commercial and, at the same time, a beautifully simple demonstration of the main point we want to communicate—freshness.

Notice, that in all that process, we have not mentioned dollying, panning, or any of the lingo of the television technique. Nor was there any discussion about copying some other tv idea for some other potato chip. To conceive the idea, we simply let the subject take over.

What of the electric shaver? How did it dictate its message? Again, through the process of free association, it led its writer inevitably to his inspiration. He thought of every symbol that he might associate with shaving — smooth, rough, beard, cheek, hair, whisker, bristle, fuzz, rub, stroke, etc. At the same time, he was thinking of the shaver's advantage—that it would shave close, yet be gentle. Each of those symbols evoked other symbols, and the word "fuzz" called up the word "peach." The pencil then wrote, "shave the fuzz off a peach." Connecting "close and gentle" with "shave the fuzz off a peach" gave birth to another simple, compelling tv demonstration.

What about the sticky bandage? It told the writer to think of an un-

sticky surface. He saw an egg, a marvelously smooth invention, and conceived a simple demonstration of the bandage stickily removing an egg from boiling water.

As for the car that would hold a lot of people, that was of course the Volkswagen bus, and that demonstration was quite simple—an entire high school band, complete with instruments, emerged, one after the other, from the innards of that spacious box, and one more unforgettable tv demonstration was created.

The words "demonstration" and "simple" have been repeated in all four of the cases above, because those words are the keys to effective television commercials. As we have said earlier, the best communication is operational—i.e., the communicator can see for himself what is being communicated; it is not a second-hand report.

### Public is Skeptical

"Television," wrote Arnold Toynbee, "is the nearest thing to meeting physically face to face. It is, in fact, a passable substitute for it." By the same token, the tv commercial, through which most of the senses can be reached, is the next best thing to the actual experience of sampling a product. If it moves, if it has form and shape and color and dimension, it can be shown on television. Only smell and touch are missing, and no doubt some miracle worker will soon find a way to transmit those senses too.

So the first thing to do, if we want to communicate about a tangible product, is to figure how best we can demonstrate it.

To demonstrate is "to make something evident"; it is the proving of something conclusively, by arguments, reasoning, or evidence. When television commercials first burst onto the scene, it was common for the announcer to say "Here's proof" and "This demonstration proves conclusively." After a while, through repetition of the word "proof," combined with a rash of rigged demonstrations which were gradually investigated and ruled off the air, the public became bored and skeptical

even the most honest demonstrations. This is why, each year, as television grows older and the viewer more sophisticated, we are hard-pressed to find demonstrations which are at once so forceful and believable that they no longer require the stentorian cliché "Here's proof."

The goal, nevertheless, is to prove our claim—to demonstrate it. If we consider that television is the next best thing to sampling the product, then we might also think of all tv commercials, no matter what their technique, as a form of demonstration.

Our first task, of course, is to find a viable claim, which should derive from the product's main purpose. It may be expressed in words ("Winston Tastes Good like a Cigarette Should . . ." "Windex Gets Glass So Clean It Seems to Disappear"), or it may be implicit in the demonstration (as in the Johnson & Johnson Baby Powder commercials, where the product's softness is stressed most powerfully by the obvious demonstration of a mother's hands powdering a baby).

### Food 'Demonstrations'

The claim, or concept, should then dictate its execution. In the case of the Volkswagen and the shaver, the demonstration of the claim is self-evident. But subjects which are less tangible, like beverages, life insurance, and headache remedies, are more difficult to demonstrate.

We may use analogies, enactments, and testimonials to prove our point. Pepsi-Cola's television campaign, based on the slogan "For Those Who Think Young," expressed the effervescence and freshness of the drink through music, models, and situations which were compatible with the claim. The actual taste of the beverage was impossible to depict, but appealing, mouth-watering shots were designed to involve the viewer.

Food demonstrations on television suffered, for many years, in contrast with full-color magazine illustrations. Still, even in black and white, Kraft's famous commercials, simply concentrating on tight closeups of the demonstration of a recipe, had potent ap-

petite appeal. Here the motions of making the meal involved and interested the viewer. Now, with color television come of age, we can add to those already powerful methods the sensual appeal of natural food colors.

What about the use of fantasy and humor? They, too, are a form of demonstration, if they succeed in "making something evident." The trouble with many such techniques is that the fantasy and humor have too little to do with the subject. They use borrowed interest to entertain the viewer, who enjoys the commercial but forgets the message. On the other hand, as in the case of the Laura Scudder commercial, even the most fantastic humor can be completely relevant.

A tv commercial is an entity, and it should be conceived that way. It should begin as an idea, or concept, with a central theme, and the video and audio should contribute naturally to that theme. Of course, the opening of a commercial does have some similarity to the headline of a print

ad. The tv audience, like the magazine reader, is not automatically interested, so the opening must seize and hold the attention. But too many new tv writers tend to concentrate on the opening, which often consists of borrowed interest, and then afterwards fill in the "dull stuff"—the "sell" and the "sacred cows" about the product—like an embarrassing long tail on a very brief dog.

One way to think of the commercial as a whole is to be able to sum it up, in your mind, in one sentence—just as you do with a billboard. The discipline of writing for the confined space of one sentence requires you to strip away all the nonessentials and to get to the heart of the subject.

Once you conceive the single, simple concept of a commercial, and after you free-associate and arrive at the ideal technique to express it, the commercial should begin as it needs to begin and should march to its inevitable conclusion. Of course, that seldom happens, entirely, when the

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aerial image  
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liquid gate  
animation

writer sits down to write. As all professional tv writers know, ideas and executions of commercials usually go through many permutations in the process of production—usually more than in print advertising, where the actual production of type and engraving are of less concern to the writer. The tv commercial is a deeply collaborative effort. Creative refinements may constantly be needed during the preproduction and production meetings, the filming of the video, and the recording of audio. Editing the film itself can be part of the “writing” process, for the way scenes are juxtaposed affects their meanings.

### Need Many Heads

It should be emphasized that the tv writer is a new breed of communicator — a hydra-headed character, with heads labeled “art director,” “film director,” “casting director,” “music and sound effects director,” and usually more heads besides. It is seldom that any one person does all these jobs—though the trend is toward a synthesis of the positions, and many art directors are now becoming “writers,” as tv gets more graphic and less verbal. We are calling our tv commercial creator a “copywriter.” If he actually has only one head, he must communicate and collaborate so closely with those colleagues that the commercial emerges as though it came from one source.

Such collaboration requires the most clear and delicate communication. And this is why the actual articulating of “I see” and “I hear” is



Donald S. Moeller (l.), vice president and general manager of WGAN-TV Portland, Me., was elected a director of the Guy Gannett Broadcasting Services and named vice president and general manager of WGAN-TV-AM-FM. George Lilly (r.), who has been assistant general manager and sales manager of the tv station, was promoted to the position of manager.

so crucial.

This is the nub of it: You are *seeing* and *hearing*. That is why the script is designed in two columns, one headed “I see” (video), the other “I hear” (audio). The tendency, with new writers, is to write one column, and then to fill in the other to coincide. But that is not the way we do “see” and “hear.” We enjoy both senses together.

Of course, you cannot physically write both columns simultaneously, but you do *think* them at once. Why not put down the hieroglyphics to follow your thought?

This writer finds the actual process of moving from video to audio an enjoyable kind of rhythmic counterpoint. The two are rather like the hands of a pianist, playing different

chords but, through long practice controlled by a concurrent double message in his brain.

The tv writer should put down, in the most precise terms, *exactly* what he sees and hears in his mind. Writing clear video instructions is a fine art. Grades ought to be given for limpid video prose, though it will never be seen or heard by the public. Good video directions should be so clear and complete that a child, or a client completely unfamiliar with television, could easily translate them into the very same pictures you see in your mind. The art director, even if you were not present, could draw the same pictures, exactly as you see them. The film producer, director and cameraman, planning their shots could follow your directions even without a storyboard. Some writers who work in close conjunction with their teammates may not bother to spell out such precise directions. The members of the team articulate the idea as they collaborate, and the video is written, for the record, after the fact. But this is a slipshod method. We all know how difficult it is to communicate so clearly that even the closest friends can play back exactly what we said. Those video instructions should be the unambiguous evidence of what you have in your mind.

### ‘Tell ’em . . . Tell ’em’

Ed Barnes, an agency account supervisor who taught many a copywriter his exacting craft, used to insist that a tv commercial follow the injunction of the country preacher: “Tell ’em what you’re gonna tell ’em. Then tell ’em. Then tell ’em what you told ’em.” This is *one* formula this chapter will prescribe, although this too will certainly have its exceptions. A tv commercial, unlike a magazine advertisement, cannot be lingered over. It flashes by the viewer, at the rate of 24 still pictures a second (in a one-minute commercial 1,440 stills), and once they are gone, his mind is off on another tangent. So it makes sense to repeat the summary of our message several times, to underscore the idea, as it were. This repetition need not be insistent or in poor taste (as in



This is a frame from a Bayer Aspirin commercial produced in one of our new techniques, “Fragmentation”.

It’s something to see!

Wilbur Streech  
Productions, Inc.  
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JU 2-3816

the much-criticized commercial for Macin, with its reiterated words ("Fast! Fast! Fast!"). The repetition, in fact, might not even be verbal; you may simply use a visual device (a kind of "trigger for the memory") which recurs through the span of a commercial.

Tv is the fast medium in a jet-propelled world. Speed is its keynote: the speed of its need for new material, the speed of the flickering film on the tube, the speed at which the viewer's mind must be captured, and the speed with which he can forget what he has just seen.

Then, too, there is the speed with which imitators make the most original ideas passé. Trends in tv are constantly starting. Plagiarism is the norm. You have to be self-regenerating, to forget today's commercial the minute it is "in the can" and move to tomorrow's trend setting.

#### **How to Start a Trend**

How do you begin a trend? Again, it is the communicator's *attitude* that counts. He must think of his subject, think all around it, think of his problem, think of that central *idea*, and say to himself, "How can I express this idea in a way that has *never been seen before?*"

There are few technical problems that today's ingenious cameramen, producers, and optical labs cannot solve. You have to convince yourself and your clients that it is worth the going.

In no medium is the need for originality so pressing as in tv. "The value of an advertising idea is in inverse ratio to the number of times it has been used." Nowhere as in tv is that statement so true. For tv is a gigantic furnace." It burns up ideas, in programming and advertising, as fast as they are produced. This is another reason why it is impossible to establish rules for commercial writing. Most rules this book might express would be obsolete by the time you read these words.

One state of mind is to think of the ideal. "Wouldn't it be ideal if . . ." and you take off from there. "Wouldn't it be ideal," thought the team of Graham and Sidebotham, "if

just one sponsor of a tv commercial would satirize himself and admit that selling products is not as important as life and death?" Dreaming of the ideal, this writer and artist conceived the idea of an animated series of commercials featuring the brothers "Bert and Harry" for Piel's Beer. At the precise moment those characters appeared, tv commercials were relatively new, and there was a surfeit of hard-selling, "here's proof," stand-up announcers on the air. Bert and Harry—the former a plump, enthusiastic salesman, and the latter his tall, diffident straight man—hit the airwaves with enormous impact. Viewers formed Bert and Harry fan clubs. Somehow, though they were animated, Bert and Harry came alive, and millions of people knew them as friends.

But the joke wore thin. Sales of the beer soared for the first year, leveled off in the second, then declined in the third. In the interim, the imitators rushed in, and the air was filled with characters satirizing their own products.

A breakthrough in the use of voices in tv commercials were the tapes of Tony Schwartz, a candid-microphone expert, who for years had wandered the streets of New York, recording authentic sounds. In a commercial for J & J Baby Powder—now listed as a "classic" by the American Commercial Film Festival—Tony managed to record a little boy's voice speaking lines written by copywriter Bill Schnurr, yet with a natural unrehearsed quality.

#### **Reality Lives Longer**

The use of candid sounds and pictures on tv, however, was a breakthrough with a far longer life than the animated satire. This is because real life has endless variety, believability and involvement.

Some of the early uses of candid film commercials were those for Cheer detergent, Remington shavers, and Excedrin headache remedy. The first two used hidden cameras. In the case of Excedrin, users were interviewed without guile, but the interviewers and film editors were so skillful, and those interviewed were

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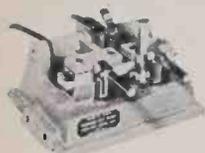
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# The big news is in color.

# So is the big money.

see page 41

so absorbed in their subject, that there was no self-consciousness revealed on the screen.

The use of reality in tv advertising, as in tv programming, has barely been tapped. And social critics, like Arnold Toynbee and Margaret Mead, have pleaded for the reality of a return to live tv, where the viewer *knows* that what he watches is happening at the same time as he sees it. This is a subtle, but important distinction. When film is used, today's sophisticated tv viewer knows it. Film is a chemical medium while tv is an electronic one. With film, there can be a lack of gray scale variations, occasional spots from dirt on the film, and muffled sound or vertical streaks. The viewer also knows, when he recognizes film, that there has been time for editing after the fact. The potency of live tv stems from that most important word in communication—involvement.

### Sensual Salesmanship

Breakthroughs in tv commercials include ingenious combinations of sensual appeals which only this miraculous medium can allow. Music and sound effects have been used with staggering effect to create moods and nuances which eliminating the audio would instantly destroy. We have already mentioned the sound of the noisy potato chips. The whole idea depended on sound. Just so, a famous animated commercial for the Bank of America (BankAmericard) showed a conductor leading an orchestra in a frenetic symphony while loud, postery words filled the screen. Without the tempestuous music, the idea would have been puny.

Humor, too, can be used to break through the apathy and indifference of the tv viewer. But this is perhaps the trickiest technique, because many viewers, like many individuals we know, do not have a well-honed sense of humor. We can take inspiration from some of the most popular humorists of the movies, such as the Marx brothers, whose humor was outlandishly broad enough to satisfy the less cultivated customer, yet had overtones for even the most sophisticated. A successful humorous com-

mercial was the one for Purolator Oil Filters. A beautiful girl parks with a libidinous escort in a lover's lane, and gets out and under the car to examine what is wrong with it. She emerges, triumphant, covered with grease from a filthy oil filter having replaced it with a Purolator. She then proceeds, grease and all, to the more expected activity of a lover's lane. The incongruity of a gorgeously feminine mechanic involved the viewer from beginning to end of the commercial.

It is not essential to use totally new techniques to conceive tv commercial breakthroughs. You can "make the strange familiar and the familiar strange" within the context of a given product category. It was a provocative twist to demonstrate the strength of Kleenex tissues by showing trumpeter Harry James playing a tune with a Kleenex capping his trumpet. Demonstrating the principle of a Sarong girdle by the simple expedient of a girl draping herself with a towel was different and descriptive. The visual pun of showing a cup and a half of coffee was highly memorable because of its fantasy and its contrast with other coffee commercials which described coffee beans, flavor, aroma, etc., in more conventional terms. A chimpanzee does not ordinarily operate a Xerox copying machine, but what better twist to illustrate its simplicity?

"Twist" is a good word to describe how the copywriter conceives television breakthroughs. He first thinks of the obvious and then, with a deft turn of mind, twists it out of phase to attract the attention.

But no matter how many degrees the copywriter twists, he is always relevant to his subject. To our knowledge, no tv campaign based on borrowed interest has been consistently successful. "Arouse quick related interest" is the first principle preached by the researchers of thousands of commercials. They are four good words to remember every time you approach a commercial: "A.Q.R.I."—*Arouse . . . Quick . . . Related . . . Interest.* Good seeds for the cultivation of the right state of mind for this fast, fast medium. ■

and expensive—soundstage space in New York.)

All of the more established studios have either branches or working arrangements for use of facilities in other cities, especially Los Angeles, and now increasingly, Miami, Chicago and Toronto.

As tv commercials become more critical in total marketing campaigns, and now that they're made in color, there's a definite swing to location shooting. With generally higher budgets for commercials, transportation costs become marginal. "New York" producers more and more are traveling where the great scenes are.

With the great swing to location shooting, it could be said that the role of New York as the capital of tv commercials production continues unfinished. Studio space and the whereabouts of the studio walls become less important to the entire industry. It's where the business is placed that counts, and as long as New York remains the nation's advertising capital—and there are no signs of any lessening of the city's importance in this area—New York will remain the commercials capital.

**Bring It All Back**

Nevertheless, a host of people in New York would like to see the city regain the place it relinquished to Southern California over four decades ago—the role of film capital of the world, and the center of Indoor shooting.

New York has all but been abandoned as a locus for primetime tv shows, with next season's *Hawk* on ABC-TV the only nighttime drama to shoot locally. Two other new shows in the fall schedule have New York sales—*Hey, Landlord* and *That Girl*, and *The Pruitts of Southampton* set in one of the city's summertime watering places, but these will all be filmed out west.

More wistfully than perhaps is warranted, performers are among the chief well-wishers of certain ambitious real-estate schemes "to bring tv shows back to New York." Along with AFTRA, the craft unions are in

there rooting, too, but the hopeful cheers find no echo amidst the crashing, crumbling realities of the city.

The unprecedented mobility of New York producers, able now to shoot work unhampered by distances, in a sense lifts them out of a life-and-death dependency on an accommodation or any *modus vivendi* with the unions.

At stake to the IATSE unions are thousands of livelihoods. Local 52 alone, according to business manager Ken Fundus, has 662 members, a number double what it was three years ago. Mr. Fundus said there's been a decline in the number of shooting days in New York, but that the loss has not been to Hollywood—but to Europe, Puerto Rico, and lately, to Florida. Some of the New York members go out on distant location assignments, Mr. Fundus noted, but so far none have relocated to other production centers. He estimated some \$7.5 million in business went through Local 52 last year, down from \$8 million in '64. He regretted

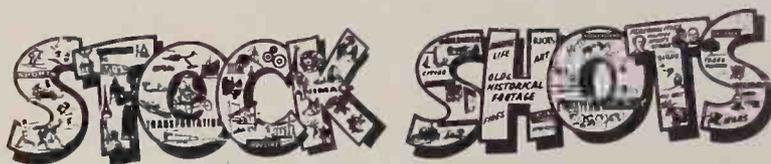
the passing of such New York productions as *The Defenders* and *The Nurses*, which kept around 100 of the Local's men busy for five years.

Even with the falloff in New York series production, Mr. Fundus said there's been enough work for all members to make a living. This year *Hawk* should give employment to 40 or 50 men, he estimated.

But despite the evident declining production in New York, many people have an idea that more studio facilities are required, and that if they're constructed, production will return. The popular notion is that New York can be made into another Hollywood, once a certain amount of concrete is poured.

The idea has been encouraged by the talent and craft unions, and by New York's Lindsay administration. Last October, in campaigning for the mayoralty, John V. Lindsay promised to "do something" to restore the city's role as tv show capital and as a feature film production center. Implicit was the building of new

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In fact we have almost anything in motion picture stock shots that you can imagine. Leading commercial and documentary producers, agencies, networks have successfully utilized our extensive, ever increasing film library and have called upon us to supply film footage for almost every need!



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The  
big news  
is in  
color.

So is  
the big  
money.

see page 41

facilities for shows and commercials.

Pinning high hopes on the new city administration were a couple of real-estate entrepreneurs. One of them, Allan Haymes, has had an ambitious project in the works for the past few years—Film City, to occupy an entire mid-Manhattan city block, with 57 soundstages of various sizes and a high-rise office tower. Mr. Haymes early in April said he was hoping for city and state funds to bankroll part of his \$22-million project. In the meantime, with \$15,000 a month in carrying charges on the city block, he had leased the ground to the Greyhound Bus Corporation for 18 months.

The other scheme to add studio space to the city is a project put forward by the Madison Square Garden Corporation as a way to turn to profitable use the site of the old arena, which will next year be abandoned for new quarters.

The project, called Cinema Center, calls for a \$50-million outlay, for two high-rise office towers separated by a complex of soundstages, cinemas, and a legitimate theatre. This project has received the blessing of the Lindsay administration. Indeed, it was cited with glowing approval by the Mayor in a recent speech on the outlook for the New York film industry. But Cinema Center has received no financial support from the city, and it is extremely doubtful whether any such backing will be forthcoming. Nor is it likely that the city will put money into Mr. Haymes' Film City. In fact, Mayor Lindsay told TELEVISION AGE, "There's no need for city financing to do a job that can be done by private investment."

Actually, in the present state of film production in New York, it's held doubtful whether the city needs any new soundstage facilities. This is the gist of recommendations recently made to Mayor Lindsay by a number of film executives.

Franklin Weissberg, who was asked by the Mayor "to make a study on how to increase production in New York," found that just as many of the people he talked to thought no new facilities were needed as thought they were needed."

What it boils down to is that private capitalization will have to do the building job, if there is to be one, and that there is now serious doubt that studio space alone will result in increased New York production. Endeavoring to come up with something concrete, Mayor Lindsay has announced a thorough look-see into the matter of making it easier to film in and around the city's array of natural scenery. At present, film makers must wade through a morass of red tape, permits, police lines and general lack of cooperation from officialdom.

There is a strong feeling that New York will long remain the headquarters, the starting point, for television commercial production. It is still the central source for talent and ideas. But as Hollywood declined as the Motion Picture Capital of the World, so it is likely that in time New York will find itself on more and more of an equal footing, so far as actual hours of production go, with Hollywood, with Miami, with Chicago and several other centers of activity.

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No need for *him* to burden buyers  
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 In SRDS  
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Another exclusive exposure opportunity for Service-Ads in **SRDS**  
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HMM... THIS LOOKS LIKE A JOB FOR WJKS-TV!

abc 17

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**R** A RUST CRAFT STATION

The big news is in color. So is the big money.

see page 41

**CBS** (Continued from page 37)

thought that CBS would diversify into the publishing field. The most solid of many moves was a near-merger last September with a Boston textbook publisher, Allyn-Bacon, which reported \$14 million sales and \$1.4 million profits. The merger was dropped before final terms could be agreed on; but CBS did move a step closer into the educational field with the Creative Playthings purchase.

One thing is obvious in virtually all of the moves CBS has made: it is planning at least for the next decade a future built on the importance of the teenage market. This area, which management has stressed is the most important single factor for growth in the record division, also is becoming increasingly important where the other divisions are concerned. There will be nearly 25 million young adults by 1970; more than 29 million in 1980. This market is made up of the future purchasers of educational aids, musical instruments, tickets to Yankee baseball games and the like. CBS has added \$25 million to its gross with its acquisitions in the youth-market field over the past two years and, while the figure is relatively small, it could grow enormously over the next 10 years.

**Other Developments**

Youth-minded expansion isn't the only avenue CBS is following, either. Within broadcasting, the area it obviously knows best, the corporation has made several recent moves. It purchased Stephen & Twondrow, a Canadian firm representing 13 of that country's major am stations and seven fm outlets. Also purchased was Canadian Wirevision, Ltd., with its substantial interests in Canadian CATV systems. Another company, MicroDube, which works in the field of dry printing of film, was acquired by the CBS Laboratories—and it was the laboratories themselves which recently figured in the biggest CBS stir since the acquisition of the Yankees. A report broke that the labs had developed a metal disc



*Edward J. Frech was named executive vice president and general manager of Roy H. Park Broadcasting Virginia, Inc. Mr. Frech formerly was a tv sales executive with McClatchel Broadcasting, California, and served as manager of KFRE-TV Fresno.*

that could be marketed for \$1 and would play tv programs at home much as a phonograph record now plays music.

**Fantastic Implications**

The implications of such a disc are fantastic, and various companies have been known to be at work on the system. (Westinghouse has shown a still-picture disc, and the Sony Corp. has a version, too, but none represents the practical mass market device of the first CBS report.) However, both Dr. Frank Stanton and Dr. Peter Goldmark, heading the laboratory division, insisted that the report was not true. The new bloom—and boom—faded from the CBS stock quickly. There is room, though, for both the CBS denial and some validity of the initial rumor. A demonstration of such a disc could have taken place as stated, perhaps even involving the showing of a CBS-TV program as test material, but the actual development work could be in the hands of an independent organization under a contractual arrangement with CBS. The disc, then, while being denied as a product of CBS or one of its owned subsidiaries, could yet have a CBS interest in it.

In a seemingly unrelated development, Warner Brothers recently arranged with CBS for the underwrit-

ing of some feature films which will first into theatrical distribution and then onto CBS-TV. The arrangement is not unique in tv today, but it takes on added significance if the new technology should suddenly develop into a full-fledged business. The corporation could have a supply of original film product to transfer to disc and make available in the home.

The sudden surprise from CBS when it fails to startle most of the financial community, much as it may make headlines in the daily press. Because the company has its sizable liquid assets, it can move quickly at almost any time. And the Wall Street observers have grown accustomed to the quick moves amid steady, almost routine progress, from the two CBS management architects—William S. Paley and Dr. Frank Stanton.

### Strongly Staffed

Mr. Paley, the main force behind CBS since 1928, moved into broadcasting after a brief fling at running a ranch of the family cigar business. The young man had contracted with a local station to advertise circus on the then (1927) new medium of radio. When his older and "wiser" partners found out about it, they quickly cancelled the program, but then a flood of mail from irate advertisers showed that Mr. Paley had been far-sighted rather than impetuous. With such an effective advertising medium at hand, mused the young businessman, he should be proud of it. He acquired control of what was originally the United Independent Broadcasters (of which 50 percent of the stock was owned by Paramount Public Corp., predecessor to Paramount Pictures). Mr. Paley changed the firm's name to Columbia Broadcasting, and began to steer a successful course through the Depression years.

Dr. Stanton, who holds a Ph.D. from Ohio Wesleyan, quickly became a force at CBS when he arrived in New York to take a job with the network's research organization. He had written a critical paper on methods of analyzing radio listen-

ers' behavior and proposed some new techniques.

For several years, however, there has been mounting discussion among analysts of how deeply staffed CBS is in management talent, and whether or not the condition augurs well for the company's long-range future. Since Mr. Paley is a large stockholder, it is almost impossible for anyone to replace him in the conventional sense of the term. This factor, and the corporation's cash assets, has prompted observers to believe a major merger or acquisition is in the offing—as much to insure a good supply of management talent that is knowledgeable in many fields, as well as to spread the product line so that concern over tv programming and operations would not be as critical to the company's future as it is now. The investment community is admittedly less nervous about the ups and downs of advertising expenditures, Nielsen ratings and critical outcries when it thinks of NBC, nestled in the RCA

organization, or of ABC, bulwarked by the impending IT&T merger.

This is not to imply that CBS does not have a force of strong, young, energetic executives ready to take the helm. John A. Schneider, 43, is group vice president and now the Number Three man in the CBS organization, although scarcely a year ago he was heading one of the owned stations. John T. Reynolds, who recently succeeded Mr. Schneider as network chief, is an alumnus of Hollywood, where he had experience in production and program planning.

Goddard Lieberman, president of the very profitable record division, is considered by many to be a serious candidate for eventual leadership of the corporate organization. He has been responsible for the success of his division, for the expansion of the company into the musical equipment field, and played a major part in the decision to underwrite the Broadway musical, *My Fair Lady*—a decision now recognized as one



The average age of the key people at TV Graphics is 29.7\*

If we were to include Bernie Rubin and Lee Blair, the founders of the company, who admit to being over 21, then the average age of these key people would be 26.3.

The point—TV Graphics, one of the oldest companies in the business, is also one of the youngest.

\*This is a true average for our directors, animators, editors and department heads.

**tvgr** television graphics inc., 369 lexington avenue,  
new york 17, n.y. tn 7-3330

of the most successful business judgments in history.

Dr. Peter Goldmark, president of the laboratories division, is the other executive reporting directly to Dr. Stanton and Mr. Paley, but it is considered unlikely that he will move higher up the administrative ladder. There is no denying his talents, but he is reportedly dedicated to research and technological developments. His division, however, has become increasingly active over the last few years and the role its personnel will play in the next three years or so may be much more important. Whether Messrs. Schneider, Reynolds, Lieberman or Goldmark move ahead, the financial community in any case sees the outlines of a staff which it can assume will be handling CBS affairs confidently over the next decade. This is an important consideration for long-term investing.

The recent realignment of managerial responsibilities is considered a sign of CBS executive determination to correct the "indignity" of a 1965 performance in which a decline in earnings was reported in the face of record revenues. Several reasons were advanced for the decline in profits from \$2.52 per share in 1964 to \$2.47 in 1965. Among them: the '64 year covered a 53-week period, while only 52 weeks were included in 1965; the added expense of completing and moving into the new 51W52 headquarters necessitated an outlay estimated at \$1 million, or five cents per share, and the network also bore the expense of heading full-steam into colorcasting.

On the ratings front, however, CBS is still able to claim the front-running position. With advertising commitments overall growing at a rate of 5-10 per cent annually, and with tv getting a steadily larger share

of the advertising dollar, CBS-TV and its five owned stations should gain a better-than-fair share of the increases. In the new fall schedules, CBS is introducing the fewest number of new programs, which ordinarily have the highest mortality rate, and therefore seems to be running fewer risks than its competitors.

In 1966, say the majority of Wall St. analysts, CBS should report profits of \$2.75-\$3 per share. The stock has been selling at a price-earnings ratio of almost 16 to 1, well below the ratio of RCA, for example, which is above the 25-to-1 level. If CBS were to make a move to provide the "balance" sought by the analysts, or if an impression of "balance" were to arise from the small and undramatic moves made thus far, a higher price-earnings ratio would undoubtedly be given by the financial community.

The fact that CBS is slowly evolving along new lines was further evidenced at the April 20 stockholders' meeting when it was agreed to streamline the company's certificate of incorporation. The changes would range from broadening the statement of business purpose to eliminating certain restrictive clauses and the requirement that the company have an even number of directors. Such changes, while quite general in nature, suggest that CBS management is aware that modern business conditions call for great freedom, so that opportune moves can be made at the right time. A significant change in the character of CBS may be around the corner—for example, the corporation might someday be almost considered an educational organization operating for profit—and the awareness of the potential for change, along with the ability to prepare for change, is primary in the solid support given CBS today. ■

## News (Continued from page 23)

is the primary target for the sale-minded advertiser.

**Middle Group Buys Plenty.** It was found that the average family size in both the 18-34-years group and the 35-49-years group was 4.2 persons (The 50-and-over group family size was only 2.4 persons.) While the younger female shopper spent an average of \$13.92 on her trip to the supermarket, the 35-49-years shopper spent \$13.10. But the 50-and-over female spent another \$8.72.

It is the individual product lines, however, that show the relative importance of the three markets in the different age groups. As the chart on page 23 indicates, 45.7 per cent of all dog food purchased by the sample group of females was bought by those in the 35-49 bracket; the 18-34 females purchased 32.2 per cent and the over-50 shoppers bought 22.1 per cent. A similar story was true with canned soup (40.7 per cent bought by females in the 35-49 category, 30 per cent bought by those 18-34) with heavy duty laundry detergent (41.2 per cent bought by females 35-49, 41.1 per cent by females 18-34) and filter cigarets (41.5 per cent by women 35-49, 32.7 per cent by women 18-34).

**Don't Overlook Purchasers.** The PGW-Burgoyne study provides interesting data for all major product groups—from cake mixes to razor blades and floorwax, from cooking oil to headache remedies and instant tea. Dr. Thayer's conclusion after presenting the figures: "The data indicate that among the three age groups studied the 35-49 year group represents the largest number of supermarket shoppers and the largest total volume of supermarket sales. This same group also represents the largest potential market for a great majority of the products included in the survey, but with few exceptions there is no meaningful difference in the total purchasing power of the 18-34 and the 35-49 year age groups. . . . These data strongly suggest that advertisers who are now instructing their agencies to seek the 18-34 year audience (and to



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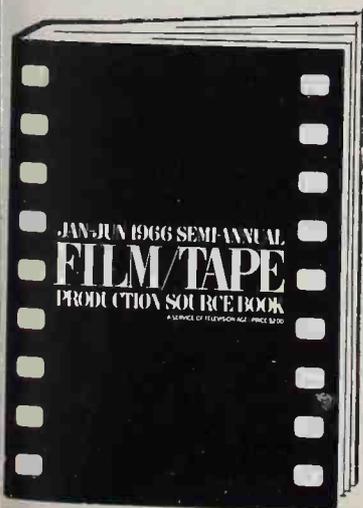
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PAUL KIM & LEW GIFFORD  
PRODUCTIONS INC.

The  
big news  
is in  
color.  
So is  
the big  
money.

see page 41

evaluate their buys on 18-34 cpm's) should consider the 18-34 and the 35-49 year age groups as one in their media evaluations, or should look further into the market for the product as it exists where their sales are actually made."

To get the message across to the people who count, PGW is currently showing the presentation to such major advertisers as P&G, American Home and others. The survey results, neatly bound in book form, are also available from PGW headquarters, 277 Park Ave., New York.

### Those Vacant Chairs

Lyndon B. Johnson had barely taken the oath of office as President when the first rumor that E. William Henry would soon leave the FCC began to circulate. After a brief interlude, there were new reports that Mr. Henry might remain as a commissioner, but he would be supplanted as chairman by Robert T. Bartley.

As rumor followed rumor, things reached the point where the *Washington Post* printed a rumor that was actually fact and no one believed it. Like the story of the boy who cried wolf too often, it took statements from both Mr. Henry and the White House together before the idea that the chairman had resigned was really accepted.

**Two Openings:** The departure of Mr. Henry would seem to leave two openings at the commission, the other being the Republican seat now occupied by Rosel Hyde, whose term expires shortly. Stories have appeared to the effect that an FBI check is being done on commissioner Hyde—a preliminary to his reappointment. It seems, too, that the commissioner's friends and foes alike feel his reappointment is justified, but neither that fact nor the FBI check makes anything certain. Frequently in the past, FBI investigations have been made on regulatory incumbents as well as on a broad range of new possibilities.

As to Mr. Henry's successor, the field seems wide open. This is true both of his seat on the commission

and the chairmanship. It's widely recognized that the appointment of men to regulate an industry in which the Johnson family has holdings (even though the stock is in trust) is a delicate matter for the President. While Mr. Johnson believes that the family's broadcast interests should never be treated any differently than those of any other broadcaster, as to the identities or philosophies of the FCC commissioners will make no difference to his family's role in broadcasting, he believes he has watched very closely on this score and unjustly.

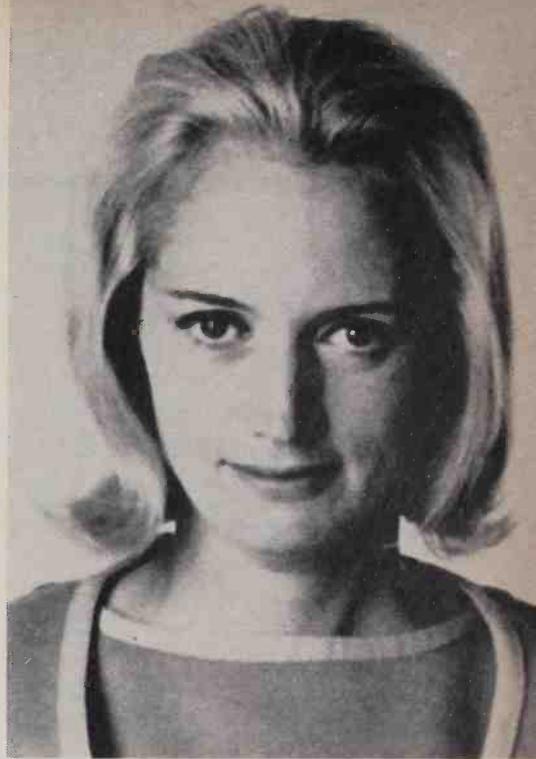
**New Chairman Names.** How the President will react to this form of pressure cannot be predicted, except that he is unlikely to elevate commissioner Robert T. Bartley, nephew of the late Sam Rayburn, to the chairmanship. There is also good reason to think that he will balk at either strong regulator Kenneth Coe or his opposite number, Lee Loevinger (a Humphrey protégé), because both men are highly controversial.

This new commissioner's view as to whether he becomes chairman or not is of great importance to broadcasting. If President Johnson settles on a "consensus" man, one who will not ruffle the feathers of the industry, the FCC has jurisdiction over, his appointment would undoubtedly mean less commission concern with the way stations are operated.



A. Donovan Faust, who joined General Electric Broadcasting Co., this past February as manager of business development, has been named vice president and general manager of the company's WSIX-TV and radio stations in Nashville, Tenn.

## In the picture



MISS WELLS  
*A thousand hobbies*

Mary Wells, president of the newly-formed Wells, Rich, Greene agency, is probably the first woman in the history of advertising to head up a general consumer goods-and-services agency, one not specialized in fashion or some other area in which women might be thought to be more at home.

At this writing Miss Wells' new agency is admittedly somewhat specialized, since it has only one account, the \$6.5 million Braniff International Airlines business. But the clients are expected momentarily.)

Miss Wells' demeanor alone would be enough to give the lie to widespread stereotypes of The Career Woman, especially the woman successful in advertising. She is intense, yet at the same time relaxed; dynamic yet gracious and full of repose, as she moves about the temporary headquarters of the new agency, a hotel suite bivouac, besieged by office-space brokers and a multitude of job-seekers.

She talks calmly about her plans for the fledgling agency. "This is the era of the honest sell, and no one is for making mountains out of molehills, or jumping through smaller and smaller hoops." By mountains of molehills she meant the U.S.P. thesis, promoted notably by Roger Reeves, who now also works out of a room at the Gotham Hotel. By smaller hoops, Miss Wells alluded to the practices of a former employer, William Bernbach.

She believes in "telling it straight," without putting in an offer and a reward. The new agency would be "traditional" in the sense that it would be straightforward in marketing.

"We are going to be selective about accounts, take those where we

can do something to move a product, whether it's one that's not much different from its competitors and thus could use strong presentation, or whether it's a good new product," she said.

Miss Wells pointed to the fact that as one of the "partners" at Jack Tinker and Partners, she helped pull together some \$50 million in account billings in less than three years. "Now we hope to do it again."

She says that her new partners, Richard Rich and Stewart Greene, are "top tv talents." With them, she hoped to make advertising campaigns that would stand out from the crowd, and generate sales, consumer gratitude, word-of-mouth, and publicity.

Born in Youngstown, Ohio, Miss Wells started out in advertising while she was a drama student at Carnegie Tech. She had just married a fellow student, and to make ends meet, took a job as a typist at a department store in Youngstown. Before long she found herself typing her own copy for the retail store. She found herself liking copywriting better than the stage and set out for New York, to write copy first at McCreery's and then at Macy's as fashion advertising manager. Miss Wells was not entirely a stranger in New York; before Carnegie Tech, she had studied at the Neighborhood Playhouse. From Macy's Miss Wells went to McCann-Erickson, as a copy group head working on a number of accounts, among them Durene and Coca-Cola.

Then came a breather, a wander in Europe, after a divorce. "Amicable—my exhusband and I are good friends. I'd been putting in long hours, and found myself involved in my work, and loving every minute

of it, more and more."

Returning to New York, Miss Wells went to C. J. La Roche, as creative head on the Revlon account, and then to Doyle Dane Bernbach. At DDB, where as associate copy chief she worked on "just about every account in the shop," Miss Wells spent "seven fabulous, great years."

But she had long wanted to try something on her own, and when the bid came to join Tinker off she went to the Dorset suite headquarters of what was then not yet an agency. After the acquisition of Miles Laboratories \$12 million Alka-Seltzer account, "we created Interpublic's first truly creative agency," Miss Wells said. But now that Tinker had indeed become an agency, she felt she might as well start one of her own. Enter Wells, Rich, Greene, and with them, the Braniff account, on which they had worked at Tinker.

Miss Wells lives in New York's East 80's with her two daughters, whom she usually takes to the Hamptons in the summer. Hobbies? "Working in advertising is like having a thousand hobbies."

One more bit of wit left over from the NAB Convention: On the first day of the meet, during the ABC-TV presentation, Adam "Batman" West was introduced in the audience for a quick bow. Later, when several eager fans tried to find him, he appeared to be nowhere around. Why? Because he was wearing an E. William Henry suit.

\* \* \*

Best "warm-up joke of the week" award goes to George A. Koehler, station manager of Triangle outlet WFIL-TV-AM Philadelphia, who used the following in an address before the second New York regional meeting of the Broadcasters Promotion Association. (Mr. Koehler was making the point that a promotion man shouldn't cut himself off from any source of information.)

"A young priest," he said, "was in a hospital for the first time to give comfort and solace to the sick. The first patient he visited was an old man in an oxygen tent. The priest moved to his bedside and began to make small talk about the weather, how soon the patient would be on

his feet again, and so on. But as he talked, he noticed that the man's condition appeared to be growing worse.

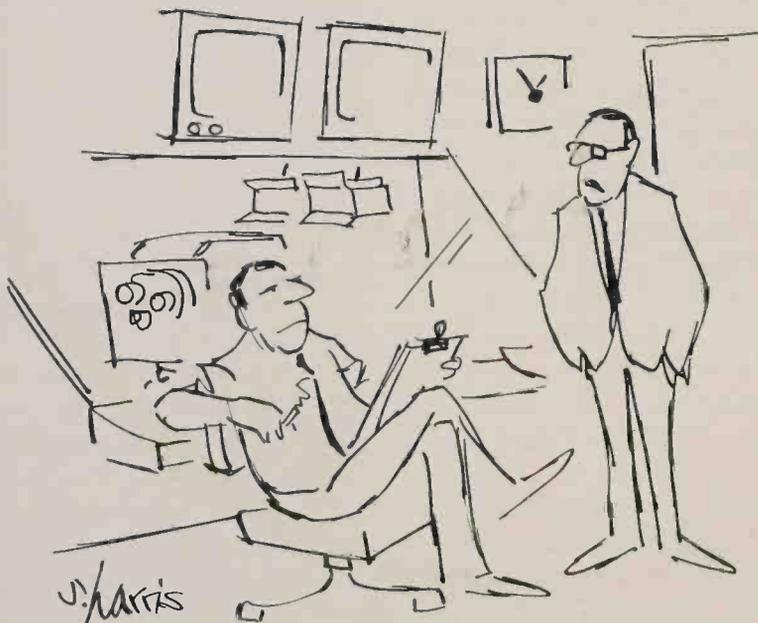
"'Goodness,' said the priest, leaning closer to listen for the patient's feeble words. He heard only a few gasps. 'Can you talk?' the priest asked. The man shook his head from side to side, but gestured feebly toward a pad of paper on the table near his bed. The priest snatched it up and passed it beneath the plastic folds of the oxygen tent. The old man scrawled a few words, then the pad fell from his lifeless fingers.

"A doctor was called, but it was too late. 'I'm sorry, father—he's dead.' Saddened, the priest reached for the pad that had fallen to the floor. 'At least,' he said, 'he got to write a last statement.' He turned the pad over, and read:

"'You're standing on my air hose.'"

\* \* \*

At Clyne Maxon, vice president and associate creative director Richard J. Mercer defines a "new wave" art director as: "the kind who just had his hair done."



"We wouldn't have to worry about anyone fixing the ratings if we could just fix some of our programs."

At the back of the ARB diary kept by the sample panel of viewers there is a blank space in which diarists may write appropriate comments, notes or questions. One of our far-flung correspondents recently obtained a transcript of all notes submitted by viewers in the Albany, Ga. market during the November survey. Some of them are interesting to themselves (and might be more interesting to critics of the ratings).

For example, how's this one? "I have enjoyed keeping the diary. I am 12 years old."

Or: "I have enjoyed it, but you will see I got mixed up and had to make corrections several times—due to my nerves."

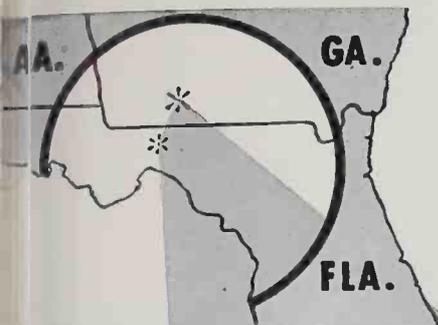
And: "I wish everybody would hear this program. It would help to get right with God. Days are dark and God is our only hope. Today is the day of salvation. Tomorrow could be too late."

Or: "I would like more shows that have 'body' as well as the light qualities of sheer amusement. Walt Disney and Hallmark shows are good examples. Even Hoppity Hooper affords more intellectual stimulation than the great majority of tv shows—and by the way, what happened to Bullwinkle and Rocky & His Friends in our area?"

And here's a real influence on the survey: "My husband is a retail appliance salesman and watches some tv in the store almost all day as the always have sets on for demonstration."

And one lady in a lengthy diary course complained that it's okay to put crime and violence on in the daytime, but that such shows shouldn't be aired at night because they interfere with her sleep. "Incidentally, she wrote, 'I hope you can read this. My hand has gone to sleep.'"

Finally: "Didn't get to watch much this week. The visitors—M,68 and F,66—drop in once a year and don't come to watch tv. This just happened to be the week!"



# WCTV-land

land of YEAR-ROUND

good living, good business

We have seasons, but they are relatively mild, without the harsh extremes that often disrupt business elsewhere.

This means year-round high-level spending, with a diversified economy, as a center for government, business, recreation, education, and industry. Few stations, we are told, dominate their markets as do we in WCTV-land, but you probably have your own figures to prove this!



WCTV  
6

TALLHASSEE  
THOMASVILLE

BLAIR TELEVISION  
A Division of John Blair & Company



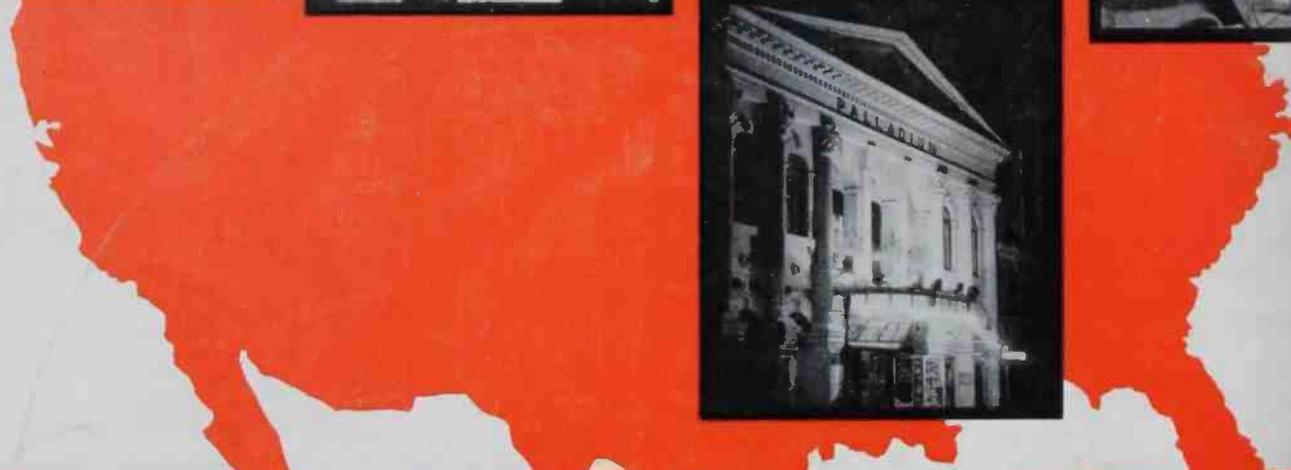
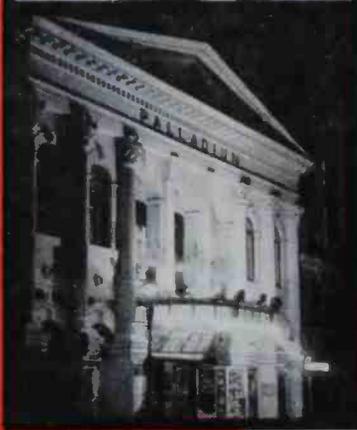


# Associated Television entertains the world...



From Belgium to Brazil, from Norway to New Zealand, 83 countries are showing Productions from the Studios of A.T.V., which now includes subsidiaries in almost every related form of the entertainment field.

In the United States, A.T.V.-ITC has marked an entertainment breakthrough with British-originated product now constituting an important segment of prime time programming on the three networks.



## SECRET AGENT

starring  
**PATRICK McGOOHAN**  
on the  
C.B.S.-T.V. Network  
Saturdays 8.30-9.30 E.S.T.

## THE SAINT

starring  
**ROGER MOORE**  
on the  
N.B.C.-T.V. Network  
Premiere to be  
announced.

**COLOR**

## THE BARON

starring  
**STEVE FORREST**  
on the  
A.B.C.-T.V. Network  
Thursdays  
10-11 p.m. E.S.T.

**COLOR**

## IVANOV

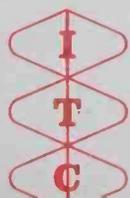
90-minute theatrical  
production starring  
**SIR JOHN GIELGUD**  
**CLAIRE BLOOM**  
on the  
C.B.S.-T.V. Network  
Date to be announced.

**COLOR**

## THE LONDON PALLADIUM SHOW

America's show  
business greats  
headline one-hour  
musical-variety  
extravaganzas.  
N.B.C.-T.V. Network  
Premiere to be  
announced.

**COLOR**



**INDEPENDENT TELEVISION CORPORATION**  
Wholly owned subsidiary for Production and Distribution